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San Francisco and Bay Area edition • October 1992 / Vol. 5, No. 10

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The last reason, no doubt, would be the recipe itself. A coveted secret. One that provides a taste described by The Wine Spectator as "luminous, crisp and elegant." But we're not about to share it. And neither is old Alexander.

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In 1989, only four years past this sordid incident, six musical groups, the San Francisco Opera among them, commissioned an opera on the subject from the team that created Nixon in China: composer John Adams, librettist Alice Goodman, and director Peter Sellars. The Death of Klinghoffer, which premiered in Brussels in 1991, will open in San Francisco after performances in Los Angeles. It is certain to be one of the most scrutinized artistic actions in years; it has already aroused denunciations from Leon Klinghoffer's two surviving daughters (his wife, who was also a passenger on the Achille Lauro, died in 1986), and other viewers who felt it to be biased in favor of the Palestinian terrorists. Some have questioned the very morality of dramatizing an event so raw in the memory. Although The Death of Klinghoffer has been performed by several European and American companies in the past year, a recording has not been released at the time of this writing. The various reactions both here and abroad have ranged from appreciation for Adams's purpose in examining the meaning of such a death to anger for its sympathy towards the Palestinian attackers and the tragic dilemma of their people. We cannot judge an artistic work in advance, but it seems important to anticipate it without titillation. The opera's importance will emerge not from scandal but from its ability to move us from outrage to a deeper and more comprehensive passion.

Adam's Nixon in China is a serious and lively musical drama. Its subject matter, however, although momentous in the scope of world affairs, will never have the resonance of our images of the death of Leon Klinghoffer. To examine this killing and attempt its contemplation is a very large endeavor, perhaps too large even for the considerable gifts of Adams, Goodman, and Sellars. We feel, however, that it is an undertaking worthy of the attempt. Leon Klinghoffer's terrible death is also not a private tragedy; it has become a public symbol whose meanings we struggle to decipher. November 7–28, San Francisco Opera House (415) 864-3330.

MORE MORRIS

The indefatigable Mark Morris, whose dancers and choreography appear in The Death of Klinghoffer, will also appear in concert for one night only, with several local premieres on a program not yet announced.

Morris has resettled his Mark Morris Dance Group in New York City after a tumultuous two-and-a-half year engagement as resident choreographer of the Belgian national opera house, Brussels' Théâtre de la Monnaie. (Morris's predecessor, Bejart also left in a huff.)

Although Morris's first creation for the Monnaie, a restaging of The Nutcracker called The Hunt Nut, was greeted almost universally by critics, his earlier work often aroused intense dislike and imaginatively vituperative newspaper headlines such as "Morris Again Spins in the Soup."

by Kate Regan Eaton

Top: San Francisco Opera presents the West Coast premiere of John Adams's The Death of Klinghoffer on November 7.
Above: Opera San José will offer the World Premiere of Prisms on November 6 at Hotel St. Claire.

October 1992
Moving to the Music

November is Swaying to An Unusual Beat

The 1985 terrorist attack on the Italian cruise ship Achille Lauro and the death of an elderly wheelchair-bonded Jewish passenger at the hands of Palestinian hijackers is one of the decade’s horrific events, almost imponderable in its seeming cowardice and casual cruelty.

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Top: San Francisco Opera presents the West Coast premiere of John Adams’s The Death of Klinghoffer on November 7. Above: Opera SFO will offer the World Premier of Prisms on November 2 at Hotel St. Claire.

OCTOBER 1992
What happens when a car company refuses to accept the word “can’t”?

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San Francisco's Black and White Ball in its early years catered by the St. Francis Hotel.

The Difference Between The St. Francis And Other Caterers Has Always Been Black And White.

Soup, we don't know, but insatiable penis-waving at the audience was possibly just too much for the Belgians. His open declaration of homosexuality also created problems, he has said in numerous interviews.

Morris has his detractors, but at thirty-six, he has become a mature authority in the dance world; and there's more than attitude in his approach to dance-making. His choreography for American Ballet Theatre, for Mikhail Baryshnikov's White Oak Project, and for his own splendiferous dancers, while occasionally succumbing to camp, has been marked by wit, musicality, and more than a few instances of pure glory. One of the chief pleasures of course, is watching Morris's own chunky, deceptively soft-looking body move with such amazing grace. His powers are prodigious, and we're glad to have the prodigal boy back home. November 21, Zellerbach Hall at UC Berkeley (510) 642-9000.

Here Comes Harnett

Immensely popular in his lifetime, the Briscoe best painter Thomas Harnett was soon forgotten after his death in 1892 at the age of forty-four. It was a young art historian Alfred Frankenstein who in the 1930s both wrote the first scholarly study of Harnett's life, and discovered that many works attributed to Harnett were actually painted by his contemporary John Frederick Peto. Frankenstein, who later became one of the San Francisco Chronicle's most distinguished critics, writing with elegant perspicacity on every art form painting to ballet, thus in his studies of Harnett also uncovered another equally evocative American artist.

"William M. Harnett," the first comprehensive exhibition of this artist's work, will assemble some fifty paintings, all in the feel-the-heat genre of still life which he virtually revived in the United States. There is more to appreciate in his paintings than their ability to trick our sight of course. Harnett's composed collections of books, scraps of letters, old violins or rifles, and dead game convey mood and texture. The attention to detail becomes an act of devotion to the odd debris left about by human activity. There is never a landscape nor a human figure in these soberly reflective still lifes: still and mysteriously vibrant. Looking has never seemed so complicated an act as is in viewing these quietly horned figures that vaunt. November 15-February 14, M.H.de Young Memorial Museum, Golden Gate Park (415) 750-3614.

DIEBENKORN AGAIN

There has not been a retrospective of Richard Diebenkorn's work since the Oakland Museum's 1977 exhibition. Selected by Diebenkorn himself, the survey of sixty-three paintings opening at the San Francisco Museum of Modern Art October 19-January 24, San Francisco Museum of Modern Art, 401 Van Ness Avenue (415) 252-4000.

Dancing in Oakland

In its revival of important ballets of the early twentieth century, the dauntless Oakland Ballet has done everyone a favor. The dancers are enriched by the challenge of learning historic styles and repertoire, and their audiences catch the flavor of Russian ballet at the time of the revolutionary flowering. The impeccable high jinks of Borislawsa Nijinska's BONNE LE TRAVAILLES, reconstructed by Irini Nijinska and Frank W.D. resin in 1989, marked the merriest dance event of the year.

Nijinska was a choreographer of substance, and Oakland's reconstructions make us feel her powerful invention at work. The impending recitative of three Pavlova dances may be riskier business. Again aided by the dance historian Frank Res, who bases his reconstructions on a diary of one of Pavlova's dancers, Oakland Ballet will perform three pas de deux from her American repertoire.

Anna Pavlova was a great, emotive artist, not a choreographer and she selected pieces that traveled well, were easily

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Selected by Diebenkorn himself, the survey of sixty-three paintings opening at the San Francisco Museum of Modern Art on October 19 includes nineteen paintings from Bay Area collections, which will be added especially for the SFOMA presentation.

The exhibition is a retrospective of this steadily productive artist than a self-selected distillation of his painting. Diebenkorn is such an elegant printmaker that one could regret the exclusion of his graphic work; however, there was a large exhibition of his prints in 1983 at the SFOMA. The chance to see his paintings, especially the figurative works of the 1960s and the abstract Ocean Park series that followed in the 1980s, is rare.

Diebenkorn is a contemplative artist, in love with the wash of light and the play of colors in paintings that always have a sense of natural movement. His abstracts are meditations on the elements — earth, fire, water, and sky — and how they merge. They are not so much implied landscapes as concrete dreams of a land we have almost forgotten how to see. November 19—January 24, San Francisco Museum of Modern Art, 401 Van Ness Avenue (415) 357-4000.

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It's time for a change to the wines of Ernest and Julio Gallo.
It's time for a change to the wines of Ernest and Julio Gallo.
Look To Tomorrow's Voices

“Here were kids writing about these embarrassing, personal, volatile situations: divorce, gangs — it was like writing from the front.”

Like generations of New Yorkers before her, Deborah Salzer lit out from Manhattan to California ten years ago when opportunity beckoned out west. Salzer’s husband, a theatrical set designer, had landed a job with San Diego State University. Soon, Deborah found employment as an English tutor and curriculum writer for the San Diego City School District.

But it wasn’t long before she missed the work she left behind. Since graduating school days at Greenwich Village’s experimental Backstreet College (now located at Columbia University) she had trained youngsters in the art of theater. In 1984 that longing led her to the doors of San Diego’s Gaslamp Quarter Theatre company, where she offered to help launch a playwriting program for children and teens under the theatre’s auspices. Officials there liked her ideas, and hired her as a consultant.

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Look To Tomorrow’s Voices

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Meanwhile, the program’s California Young Playwrights Contest annually attracts scores of original scripts from the state’s best students.

Playwrights Project is modeled after another leading children’s playwriting vehicle, the Young Playwrights Festival sponsored by the New York-based Dramatics Guild. Salzer had been working for an East Harlem youth social program called Boys Harbor the year it was launched.

“One of the components was a performing group for young people, and we always had the challenge of finding interesting material for them to do,” Salzer recalls.

When the Festival opened Salzer contacted YP founder Gerald Chapman and asked if she could use material from the winners. Chapman sent her five scripts; now she had material. Suddenly however, Salzer’s husband landed his new job, and Salzer had to quit her old one.

In San Diego she continued to organize her work with theater and children matching what she perceived as a void in the school system.

“In my work as a tutor and curriculum writer I had the sense that there weren’t existing creative writing opportunities available for young people,” Salzer says.

“I felt that the kids were writing because it was a task; that there wasn’t really an excitement of the power of writing to move and persuade and excite other people and also to help you understand yourself, to make discoveries about yourself.

Having already successfully pitched the Gaslamp Quarter Theater on the young people playwriting project, Salzer approached school officials to enlist their support.

“I realized that in order to do it [the program] well you had to have it channeled through the school system. That’s where the young writers are.”

Administrators for San Diego City schools enthusiastically embraced her proposal. Armed with the right umbrella of the theater and the support of the school system, the program next reached out a grant from the California Arts Council and support from several major corporate sponsors. Things were looking up, but Salzer remained philosophical:

“I thought, if it worked, fine, and if it didn’t, it would be a good experiment,” she says.

In Spring of 1985, Salzer and her small staff of theater artists began teaching playwriting workshops in City Schools. In June they began accepting submissions for their competition.

Around the same time, the program received a high-profile boost. Salzer enlisted the help of a heavyweight American playwright, Who’s Afraid of Virginia Woolf? author Edward Albee. Salzer and her husband had been friends of the late Alan Schneider, the director who was closely associated with productions of Albee’s plays. When Albee gave a talk for the departed Schneider, the Salzers were there. Suddenly however, the theater’s band suggested, Salzer contacted Albee about lending his talents and energies to the program. Like everyone else, Albee agreed.

“He came out for four or five days, and spoke to several groups about what it means for him to be a playwright and the purpose of theater and challenging the status quo,” Salzer says.

“He’s a brilliant teacher with tremendous compassion and that came through the moment the kids met him. One young man said that meeting him renewed his faith in the human spirit. He really had a profound effect.”

In January 1986, the school produced its first four winning plays. Salzer admits that the initial batch didn’t exactly draw a large crowd:

“I remember being very worried that nobody would write any plays. As it turned out, all our scripts came from one group of two students in San Diego because nobody knew of us.”

“The big question had been: do we commit ourselves to a production or do we wait and see if anything would come in? We decided that in order to have any credence and stability as a program we needed to produce.”

Playwright/teacher Edward Albee with young playwright, Laura Thomas.

The first productions were workshop stagings at the Gaslamp Quarter Theatre, performed around sets and props of the theater’s regular productions. The writing was rough, too, but Salzer had cause for hope.

“The work was embryonic, but it was honest and it reaffirmed what I always believed: that the truth is always the most important part of theater and that young people recognize and respond to truthfulness in writing by their peers.

There were those kids writing about those embarrassing, personal, volatile situations: divorce, gangs — it was like writing from the front.”

Salzer stresses the value of providing young people with a creative means of verbal expression.

“It’s terribly important for young people to understand that they will be listened to if they make the effort to communicate effectively, that it’s worth it to learn that discipline and that the function of theater is to help them examine themselves.”

The program expanded when the San Diego County Department of Education funded a proposal to take playwriting workshops to schools throughout its jurisdiction.

In the classroom, an atmosphere of free expression was encouraged.

“The emphasis in those workshops was on shows, stage ideas and issues of real importance to the writers, without any censorship or judgmental attitudes on the part of the teachers.

“Students would write plays and have them read by their peers. Over and over again they learned the vibrancy of theater.”

Meanwhile, in its third year, the program’s widespread call for plays produced what Salzer calls “an extraordinary script,” from a seventeen-year-old undocumented Mexican girl from East Los Angeles named Josefina Lopez.

“The play was one hundred pages — much longer than most submissions — and it came with this wonderful handwritten cover letter that said: I am Hispanic and an artist,” Salzer recalls.

“In those one hundred pages there were wonderfully imaginative scenes, a story that I really wanted to do; I see what I’m doing, and it’s a nightmare story.”

“I thought, maybe this voice could come out of Southern California, it belongs here, and it would be a privilege to premiere it here.”

To give the play a production that would be true to the cultural perspective of its writer, Salzer found a director...
"I’m idealistic and I’m very proud of that. People can call it naive or innocence. But I really think that’s why God put young people here — to constantly regenerate the hope for a better life."

Josetina Lopez, Playwright

who had just moved here from Mexico City named Luis Torner.

"He understood not only her vision but also the exaggerations, the wild colors of her writing," Salzer says. The production received much attention in the press and local community. But for Salzer, the highlight of the proj-

ect came when she sat next to Josephina in the theater the night her family came to see the play.

"She was very concerned that her father wouldn’t understand. But both her parents laughed and enjoyed it.

"Near the end of the play the main character in the story decides to accept a scholarship to study in New York. She says goodbye to her family and leaves them a note saying how much she loves full-length plays. In 1989, the Playwrights Project produced a television version of the play, hosted by Albee, which won an Emmy as the best locally produced pro-
gram for young people in the country. It was a major step for the organization.

In 1990 Salzer’s organization became a nonprofit, independent organization, and amusingly secured ties with the Quidam, its sponsor for five years. The move was made without curtailing any of its components. In fact, Salzer has added a new, cross-disciplinary program in which senior citizens, full of stories to tell, supply young writers with material they might turn into drama. Playwrights Project, Salzer insists, starts with young people who are usually excited about writing, and theater or both. Salzer believes that most of the stu-
dent writers “care tremendously about the nature of the world in which they will come of age.”

One student is Jim Knable. The six-

teen-year-old Sacramento native came to the program’s attention through his play, Jesus’ Scheme, a satirical look at religion and the military in which a college stu-
dent forms his own religion to dodge the draft. Knable wrote the play when he was fourteen, as conflict in the Persian Gulf loomed.

“I think playwriting is one of the purest forms of communication,” Knable says. “You can tell people what’s going on inside yourself and out in the world.

“I like to make a statement. I want to say something that hasn’t been said before. If I can’t do that, I hope always to be saying something different.”

Knable consulted by phone with a Playwrights Project director, Ronnie Vilaen, to prepare his play for produc-
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He described the experience as “one new thing after another, and a great chance to work with professional people who really want to give playwrights a great experience.

“I’ve been lucky to have been exposed to the arts at home,” says Knable, who acts and plays saxophone in addition to his writing. "But others aren’t as fortu-

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sis on them in the schools.”

There was no emphasis on the arts — particularly on the verbal arts, in Josephina’s view of it. "I grew up very frustra-
ted because neither of my parents communicated very well. I would think, gosh, why is it that we don’t know how to communicate? Why is it that we spend so much time learning other things when communication is the foundation of civil-
ization and humanity.

Near the end of the play, Josephina says she always knew she had some talent as a writer. But the experience of having her play produced gave her self-confidence and reassurance.

“I had been one of twelve semifinalists out of seven hundred other writers in another contest (The Young Playwrights Festival), which made me realize I had something. But I never received as much encouragement as I did after Simply Maria was staged here. It opened the door." Lopez wants to use her writing to “change the negative representations of Latinos and especially Latinas in the theater and in ‘Hollywood’.

Such aspirations are far removed from her earliest impulses as a teenage scrib.

“When I first started writing I used to write stories about Anglo girls because I didn’t think I was important enough to write about,” she says. “But now I real-
ize my life is important, my experiences are as valid as anybody else’s.

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Meanwhile, as Salzer continues to help fuel youthful passion for the art of playwriting, her own fulfillment con-
tinues to grow.

“The work I do is creative and invigorating. As someone who loves the theater, I think it’s important that we contribute something now so that theater continues to be alive and thriving.”

Mark Hofflund, a director at San Diego’s Old Globe Theatre who lowered his direc-
torial services to three of the organization’s festivals, heartily lauds Salzer’s contributions.

“The value of what Deborah does is incalculable. She helps young people at a time in their lives when they’re looking towards joining the larger world, she puts them in contact with someone like Edward Albee, helps to give them a sense of vision, of what it means to be a writer, and to aspire to standards of excellence.

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Says playwright Lopez: “I’m idealistic and I’m very proud of that. People can call it naive or innocence. But I really think it’s vital for young people to be here — to constantly regenerate the hope for a better life.”

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CARYN PERLLOFF, Artistic Director

American Conservatory Theater

CARYN PERLLOFF (Artistic Director) was appointed Artistic Director Designee of ACT in November 1991 and assumed artistic directorship of the company in December 1992. She served as Artistic Director of New York's CSC Repertory Ltd-The Classic Stage Company from 1984 through 1991. Her directing of CSR's production ofConstellations, won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design and production. While at CSC, she directed numerous innovative productions of classics - new works adapted from or inspired by classical works and themes, including the acclaimed world premiere of Ezra Pound's Play Chorom (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's Mountain Language (with Jean Stapleton and Peter Riegert) on a double bill with his The Birthday Party, Tony Harrison's Phaedra Britannica, Thornton Wilder's The Skin of Our Teeth, Latin American's translation of Teles de Molina's Don Juan de Sena Villafane's version of Alexandre Dumas'The Rover of Skiil, Beckett's Happy Days (with Chateau), Brecht's The Seagull. Previous productions of A Midsummer Night's Dream (with John Turturro), August Strindberg, Creditor, and Jenness Jenkins' 1994 Persephone (as a special invited pair) was a wide variety of venues in New York, Los Angeles, and Chicago. Her other New York credits include Kate Bush's The Dreaming, Mark Rothman's Babes in the Wood, Lady Tennyson's Women Who Could See Through Things, Levente, a musical with the original cast, and Fast Forward, a collaboration with Max Bapkin and Art Fitzgerald. Paula Crampton's Comedy and Skulls received a 1993 Desert South O'Yean's The Silver Thread, Brecht's St. John of the Strokes, the New York premiere of David Mamet's Speed the Plow, and many other new works for the theater. Her Lincoln Center Institute production of Chautauqua: Nature, the Delhi Opera at the New York City Opera, and the 1995 International Theater Festival of Chicago. He recently directed Fireworks for the Oregan Shakespeare Festival in Portland and Mr. Every Boy for the Alabama Festival, and he also directed the latter at ACT this season. He is a board member of Theatre Communications Group (TCG) and has served as a National Endowment for the Arts Theater Program panelist. He produced numerous new plays such as "The Four of Us" by David Mamet and "Perle" by Ingemar Bachmann.

The Good Godfather of Manhattan for Voices International (featuring Elizabeth McGovern) was broadcast on National Public Radio last winter. In England, she directed "The Merry Wives of Men's Out at Sea, David Edgar's Mary Barlow, and the British premiere of The Homecoming at the Edinburgh Festival (1991). This season Perloff directed Strindberg's Creditor and Euripides' Medea at ACT, and in the summer of 1993 she will direct The Cane, a new video opera by world-renowned composer Steve Reich and video artist Bery Rosen. The Cane will premiere at Vienna at the Theater an der Wien before touring to the Opera, the Brooklyn Academy of Music, Ryke Bay Hall at U.C.L.A., and the Bolshoi Festival. Perloff was educated at Stanford University, receiving her B.A. (Phi Beta Kappa) in Classics and Comparative Literature, and as a Fulbright Fellow at Oxford University. She has served on the faculty of the Deleware Writing Program at the University of Iowa's Theatre School of the Arts and taught acting and directing at NYU and at the Conservatory at CSC. Perloff has lectured and published widely on issues ranging from Harold Pinter's rehearsal process to the potential of radio drama in America. She served from 1986 to 1988 as executive director of the New York State Council on the Arts and from 1982 to 1991 as an on-site auditor for the National Endowment for the Arts. Since 1987 Perloff initiated the National Translation Fund, with support from the Pew Charitable Trusts, to encourage American translations of foreign plays. In 1987, the National Theatre Conference named her the "Theatrician of Outstanding Career Promise." She is the proud mother of Alexandra Perloff.

JOHN SULLIVAN (Managing Director) joined ACT in 1987 as its chief administrative and financial officer in 1986. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Fierstein's "The Boys Next Door for The Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a Midwest director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays such as "David Mamet: Off Broadway, ""Susan Sontag," and "A.H. Guest." More recently he produced The Detective, a collaboration between John Cheever and Pauline Plowman at San Francisco's "Theatre on the Wharf. In 1981 Sullivan served on the boards of Theatre Bay Area, the Bay Area Lawyers for the Arts, and the San Francisco Humanities Coalition. In 1982 he served on the National Endowment for the Arts National Advisory Board. Since 1987 he has served on the National Endowment for the Arts National Advisory Board.

John Sullivan is the Chief Administrative Officer, responsible for the management and fiscal affairs of the company. Sullivan joined ACT in 1986 as the company's first Managing Director. Sullivan was instrumental in the development of ACT's new theater, the Geary, and in the creation of AFTE. He has served on a number of national and international boards, including the American Conservatory Theater, the San Francisco Board of Directors, and the San Francisco Bay Area United Way Board. Sullivan was a key figure in the development of the Geary Theater and in the creation of the American Conservatory Theater. He is a recipient of the San Francisco Foundation Award and the San Francisco Bay Area United Way Award. He has been a member of the Actor's Equity Association and the Stage Directors and Choreographers Union. He is a recipient of the San Francisco Foundation Award and the San Francisco Bay Area United Way Award. He has been a member of the Actor's Equity Association and the Stage Directors and Choreographers Union.
American Conservatory Theater

D.C.'s Arena Stage, an NEA Directing Fel-
lo to the Pittsburgh Public Theater, a U.S. Information Agency (USIA)-spon-
sored lecturer to Kenyatta University in Nairobi, Kenya in 1987; and a USIA the-
ater delegate to the U.S.S.R. in 1990. He has also served on the board of Theatre
Bay Area and chaired its Theater Services Committee; is a member of the Multicul-
tural Advisory Council for the California Arts Council; and has been actively loca-
ly, regionally, and nationally in advocacy for cultural equity, non-traditional casting,
and pluralism in American art. An alumnus of Brown University, Ambush received
his M.A. in stage directing from the Uni-
versity of California, San Diego.

RICHARD SEYD (Associate Artistic Direc-
tor) was appointed Associate Artistic Direc-
tor of A.C.T. in 1985. He is a native of Eng-
land, where he co-founded the Red Ladder Theatre, England's first professional politi-
cal theater collective, for which he di-
acted, directed, and produced for seven
years. In San Francisco, Seyd worked first with the Asian American Theatre Workshop
and the Moving Man Theatre Company. He has received Drama League and Bay Area
Theater Critics Circle Awards for his pro-
ductions of Cloud 9, About Face, and Nine.
Seyd was Associate Producing Director at
the Artaud Theatre Company and directed
many productions there, including Threepenny Opera, The Island, and The Mas.
Dressen has directed the Pickle-
Family Circus in London; Three High with
Geoff Boycott, Bill Irwin, and Larry Pinei at
the Mariner's Memorial Theatre; An Hour
from the Bridge and Who's Afraid of Vi-
goria Woolf? for Berkeley Repertory The-
atre; La Bohemians for the San Francis-
cisco Shakespeare Festival; and Unfinished Sto-
rue for the Mark Taper Forum's New Play Series. He directed The Learned Ladies
with Jean Stapleton for USC Repertory Ltd.
In New York during the 1981-82 season, and
was invited to direct a Midsummer Night's
Dream as the opening production for the
California Shakespeare Festival's new out-
door Amphitheater in 1981. Last season he
directed Saxe's Play at the Los Angeles
Theater Center; Born to Rehearse at Martin
Theater Company; and King Lear at the
Oregon Shakespeare Festival in Portland.
This season he directed The Learned Ladies
and the American Conservatory's Don Pas-
que, The Pope and the Witch at A.C.T.

SUSAN STAUER (Conservatory Direc-
tor) came to A.C.T. five years ago as Direc-
tor of the Young Conservatory. She is a
playwright. Her Miss Fairfield Sings was
produced at the Little Victory The-
atre in Los Angeles, director of more than
four hundred productions), actress
(Cabaret Repertory Theatre), and educa-
tor. She earned her M.A. from California
State University Fullerton, taught in
Southern California for fourteen years
(earning a citation for outstanding teach-
in 1988-90, and served as founding
Chairman of the Theater Department of
the Los Angeles County High School for
the Arts. At the Conservatory she has cre-
ated and directed 

A GRAND ACHIEVEMENT

To succeed art is to aspire. A.G. (except where otherwise credited) 1981 by HISPANIC CORTÉS.
Continued on page P-8
SUSAN STAUFFER (Conservatory Director) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright. Her first full-length play, "The Little Victory Theater" in Los Angeles, director (more than four hundred productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in Southern California for fourteen years, earning a citation for outstanding teaching in 1987, and serves as founding Chairman of the Theater Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed "Find Me a Hero, A Fairytale of the 21st Century," and "To Whom It May Concern, Directed Diary of Anne Frank and Angela Davis." She directed "Who Are These People?" She serves on the Superintendent's Task Force for the San Francisco School of the Arts and the board of directors of Bay Area Theatre Sports. Bluestone has been a creative consultant at Disneyland and inspired to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. In the summer of 1986 she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

KATHLEEN DIBBICK (Resident Director) joins A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Pro- duction Dramaturg for Henry Miller's "The Task," Ariel Dorfman's "Who's Afraid of Virginia Woolf?" for Berkeley Repertory Theatre, "A View from the Bridge" for the San Francisco Shakespeare Festival, and "Unfinished Stories" for the Mark Taper Forum's New Play Series. She directed "The Learned Ladies" with Joan Stapleton for the Repertory Ltd. in New York during the 1981-82 season, and was invited to direct "Midsummer Night's Dream" as the opening production for the California Shakespeare Festival's new outdoor Amphitheater in 1981. Last season she directed Samuels' "Theatre of Los Angeles Theatre Center; Born Yesterday" at Martin Theatre Company; and "King Lear" at the Oregon Shakespeare Festival in Portland. This season she directed "The Learned Ladies" and the San Francisco Opera's "The Pomegranate Express." Dibbick directed "Adventures of Per Quixote" at the Skirball Renaissance Theatre in Los Angeles, "The Combat Poets," part of the political plen- um at the Los Angeles Theatre Center, "Shaker Heights at Home for Contemporary Theatre, A Peripatetic and Infras- ture to the Planks of the Opera at New York's BACA Downtown, Something About Baseball at the Atlantic Theatre Company, and Samuel Beckett's "Ah, Me, Mein Herzchen!" at the Manhattan Punch Line. She also directed workshops of "Theatre of Lea" at the Ensemble Studio Theatre and the Los Angeles Theatre Center, as well as staged readings of other plays at Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Matrix Theatre. As an actor Dibbick has been a member of the New York Art Theatre, Odyssey Theatre Ensemble, and Scorpio Rising Theatre in Los Angeles, and was a founding member of Oakland's Alternate Theatre. For two years she was a Program Associate in Theatre for the New York State Council on the Arts. Dibbick received an M.F.A. in Dramaturgy and Dramatic Criticism from the Yale School of Drama, where she was awarded the Kenneth Tynan Prize for Dramaturgy, and has taught in the English and Theatre Studies departments at Yale University.

DENNIS POWERS (Director of Casting and Publications) joined A.C.T. in 1967 during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or advisor include "Oedipus Rex", "Cyrano de Bergerac", "The Cherry Orchard", "The Bourgeois Gentilhomme", "King Richard III", "The Winter's Tale", "Saint Joan", and "Diamond Life". The most popular of his adaptations, the seventeen-year- old "A Christmas Carol," was written with Laird Williamson, who was also his collaborator on "Christmas Mornings," which premiered at the Denver Center Theatre Company in 1985 and was later published. Among the other theater works which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theatre, Pacific Conservatory of the Performing Arts, and the San Francisco Opera. Continued on page P-28.
"Dual airbags, anti-lock brakes, traction control...it’s even supercharged."

There's no question this performance sedan carries world-class credentials. And the 205-horsepower, supercharged Pontiac SSEi also delivers the control and technology of a performance-calibrated 4-speed transmission, Z-rated tires, an advanced Head-Up Display and more. All enjoyed from a driver's cockpit with rich leather seating areas. The real beauty of the exhilarating new SSEi is that you get this driving excitement for thousands less than Lexus or BMW. But then, that's exactly what you expect from the performance specialists at Pontiac.
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The New SSEi.
Dear A.C.T. Theatergoer,

As we welcome you to the 1992-93 season at A.C.T., I feel many common exclamations, anticipations, curiosities, a slight apprehensiveness—the same emotions one feels when embarking upon a long-anticipated journey to new and untraveled places. Before such a journey there is always a period of calm in which one considers the journey ahead, analyzes the roads maps, secures the visas, repacks the suitcases, puts air in the tires, pulls out the compass—whatever it takes to prepare for the thrill of a new adventure.

We have spent the summer at A.C.T. doing just that, and we’re ready to hit the road and begin to explore. Many of you have been traveling with A.C.T. for a long time, and remember the thrill of that first season, rushing from the measured insanity of Molière’s Tartuffe to the play-withina-play of Pirandello’s Six Characters in Search of an Author. The new phase of A.C.T.’s life marked by this season grows out of that initial spark, a spark that has been carefully tended and nurtured over twenty-five years.

It is my job as the new Artistic Director of A.C.T. to help that spark burst into a flame that will blaze into the next twenty-five years. This is an enormous challenge. But I deeply believe that it is a challenge worth accepting, because in all my travels and work in and around the American theater, I have never come across a place quite like A.C.T. The energy generated at 40 Geary Street is dizzying; in a typical week this summer, playwright Joe Pintzau and one of my studio were both going to be performing their new plays—Reindeer Soup and Nine, two of the most exciting and challenging works of the season. And staff members coming together to shape a new artistic direction for A.C.T. is a direction that celebrates the confluence of old and new, classical and experimental, with an emphasis on rich language, heightened theatricality, and bold, exciting dramatic literature.

Across the street at the Geary Theater to discover the original colors of the 1910 theater, a task force was meeting in Fred’s Columbia Room to discuss A.C.T.’s role in the diverse cultural climate of the Bay Area. Joan Holden was laughing and arguing with Geoff Hoyle as they re-translated Dario Fo, John Sullivan was conference-calling Sacramento to make sure our FEMA check didn’t turn into an I.O.U. and I was in my office banging out rhythms in Greek and experimenting with ideas of Chorus in Sophocles and Euripides.

With this and the next several issues of the journal, we will be creating a sense of excavation, of community, and of the magic of theater. And I am looking forward to the journey we are about to embark upon.

Sincerely,

Carly Perelli, Artistic Director

Taxes take a bite here. A nibble there. Then inflation takes a bite. Little wonder the average financial portfolio gets eaten away over time. Precisely why every J.P. Morgan advisor offers a range of global investment services to balance risk and reward. Analyze, traders, and financial strategists who focus on increasing long-term reward. And generational planning services to transfer that reward. Better still, the best way to make sure your assets won’t erode over time is to start a financial relationship that won’t. Either. If you have assets of $5 million or more, call George W. Rowe, J.P. Morgan California, at (415) 954-3200. Private Banking JPMorgan

Soil can erode
at the rate of up to
one inch per year.
Now a word about
financial assets.

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Amidst all this chaos we together generate that magical, mysterious art form we call theater. I hope that our work this season will reflect the best of who we are—a diverse and highly committed group of artists, craftspeople, and staff members coming together to shape a new artistic direction for A.C.T. It is a direction that celebrates the confluence of old and new, classical and experimental, with an emphasis on rich language, heightened theatricality, and bold, exciting dramatic literature. It is a direction that may never give you easy answers, but will always invite you to engage in that extraordinary process in which live performers transform—and are transformed by—a writer’s imagination.

Engagement is everything. We have all experienced those rare moments when a work of art entered our consciousness and changed the way we thought about the world. At those moments, there is a sense of incredible exhilaration, as if a muscle long underused had been rediscovered. We must fight for those moments. The muscle of our imagination is in constant danger of atrophy in a media-saturated age such as our own. A generation without imagination is like a generation without red blood cells. Imagination helps us to exist in occasionally impossible circumstances, by allowing us to momentarily enter another person’s frame of reference and to experience life from a different vantage point. Like falling through the looking glass, watching a play allows us to enter worlds we have only dreamed of, worlds in which the laws of gravity don’t hold and anything can happen. Even when witnessing unfamiliar worlds, we can participate if the muscle of our imagination is strong enough to make the leap.

So I ask you to consider A.C.T. the place to go to give your imagination the workout it deserves. Whether by engaging with a mysterious Swedish sculptor, a poor Southern sharecropper, or an elder of ancient Thebes, you may come to see your own world with new eyes, if only for an evening.

Welcome to the American Conservatory Theater’s Season of Discovery!

Sincerely,

Cary Perloff, Artistic Director

American Conservatory Theater

presents

CREDITORS

(1888)

by August Strindberg

Translated by Paul Walsh

Directed by
Carey Perloff
Scenery by
Donald Eastman
Costumes by
Callie Floor
Lighting by
Frances Aronson
Sound by
Stephen LeGrand
Hair and Makeup by
Rick Echols
Assistant Director
David Zucker Saltz
Casting Consultant
Ellen Novack, C.S.A.

The Cast

Adolf—William Converse-Roberts
Gustaf—Charles Lanyer
Tekla—Joan McMurtry
Women—Debra Bloodheim*, Julia Fabey*
Porter—Christopher Schodler*

A sitting room in a Swedish seaside resort.
Late summer.

Creditors will be performed without an intermission.

Understudies

Adolf, Gustaf—Lawrence Hecht; Tekla—Deborah Sussel
Women—Catey Simanton*; Porter—Dan Ortega*

Stage Management Staff

KAREN ZANDT and Meryl Lind Shaw
Intern—ELISA GUTHERZ

*Students in the A.C.T. Academy

This production is made possible in part through the generous support of Ruth and Alan Stein.
American Conservatory Theater

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CREDITORS
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Adolf—William Converse-Roberts
Gustav—Charles Layer
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Intern—Elisa Guthertz

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American Conservatory Theater

Strindberg on the Couch: Love, Power, and Gender in Creditors
An Interview by David Zucker Saltz

Irvin D. Yalom, M.D., is a professor of psychiatry at Stanford University. He is the author of the best-selling novel When Nietzsche Wept, which depicts a fictional relationship between Friedrich Nietzsche, the great nineteenth-century philosopher, and Joseph Breuer, Freud's mentor and one of the founding fathers of psychoanalysis. He is also the author of a best-selling collection of case studies, Love's Executioner, and of several widely read textbooks on psychotherapy.

Irvin D. Yalom, M.D., is the senior scholar of the Institute for Research on Women and Gender at Stanford University. A former professor of French and comparative literature, he has written and edited many books and articles on women's literature. Her most recent book is Maternity, Morality and the Literature of Madness, and she is currently finishing a book titled Bearing Witness: The French Revolution in Women's Memory.

We invited Dr. Irvin and Marilyn Yalom to discuss their response to Creditors. The following dialogue was edited from an interview with Assistant Director David Zucker Saltz.

IRVIN: It was really astounding to me how much pure Nietzsche there is in the play. The idea that the nature of the love relationship really is that of a power relationship is very Nietzschean. There's always the sense of someone in love getting stronger or weaker at the expense of the other. Strindberg and Nietzsche were contemporaries and mutual admirers; one week after finishing Creditors, Strindberg proclaimed that "my spiritual uterus has found a tremendous fertilizer in Friedrich Nietzsche, so that I feel as full as a pregnant bitch."

MARILYN: It's interesting that you're not making distinctions according to gender. It's the gender distinctions that jumped out at me more than anything else. The 1880s, starting with Ibsen's A Doll's House, was the first decade when the debate on the Woman Question began to extend across the whole continent, then across the ocean. Of course Ibsen and Strindberg lined up on opposite sides of the question, with Ibsen supporting the Emanipated Woman and Strindberg becoming increasingly antagonistic toward Ibsen and feminism. I don't mean a simple preference of women, but something much more nuanced. Both fear of women and, as a kind of paradoxical response to that fear, the idealization of what women should be, that they should be self-sacrificing mother figures. Once you elevate Woman to the pedestal, then she becomes de-clawed. She's enganged and confused. Freud writes that women who don't trust their husband as a child in some way is falling in her duties. Fortunately Strindberg was a much better playwright than a thinker.

IRVIN: If you elevate someone, you put someone on a pedestal, that also has implications of control over the person. There is also very interesting material here on the idea of personal identity. In psychodynamic theory, if you get too close to the mother, you get caught up in her magnetic field and you lose yourself. If you get too far away from her, then you're lost, and you mine there in space all by yourself. So there's a great deal of difficulty finding the right distance. Or there's another interesting model. Otto Rank's model, which talks about life anxiety and death anxiety. You encounter anxiety in life as you begin to try to grow separate from others. So we try to heal that by going back into the other, almost merging with the other, but then you begin to lose yourself. So there's a constant sort of battling back and forth between life anxiety and death anxiety. Strindberg has lots of metaphorical passages for this: the captain sailing, nailing out your life blood, and the branch of the tree that tries to live on its own but forgets it has no roots.

MARILYN: The model is always the woman sucking the energy from the male. I can see that whole thing coming from Strindberg through Freud on into the fifties. The castrating mother. The wife who cannibalizes her husband's power. There's a sense of this in, if you think that the only way women in the past were able to have any kind of identity or power was mediated through their husbands or their sons. But think of all the women who diminished in their relationship with the man. The model of the woman who feeds her husband and her husband's career.

IRVIN: The great playwrights and the early analysts were all male. If women had been permitted to become writers and playwrights then they would have presented it from a female perspective.

MARILYN: The models, as you say, are male models. In the first act, we've got these two men talking about Tekla. The things they say about her—that she is a cannibal and a vampire—are ridiculous. But when she comes onstage, she's a much more interesting, complex, and well-rounded character than the monster these two men have been describing. This is a good example of how a writer transcends his own theories about women. This character really uses all of her charm and her ability to shine as a feminine creature. If she did not, she would be marginalized to the side of the ungracious vamps who were so vilified in Strindberg's time. So what does Tekla do? She uses her femininity in her relationship with these two men. How do they get to her? First of all they accuse her of sucking their blood, and then they say, "You're too old now to attract a man." That slap is the ultimate insult to a feminine woman.

IRVIN: I could come from a male point of view and look at her behavior. Her behavior with Adolf, for example, is so obviously belligerent the way she makes him into a child, into "Little Brother," that is, she is taking away his power. She's already done it to one man, Gustav. She's sucked up his power and left him there, and when she decided that she became too great, to find another man, Adolf, and she begins to draw from Ane, and now she's ready to leave him when he's weak. So it depends on where you come into it. Where does it start? Adolf increases her art, her ability to work. Then she refuses to acknowledge the debt. That's an interesting dynamic as well. You begin to hate her because she gives you so much, because it reminds you of how much you've got from him. The same thing has been said about why Dorothea was so hostile toward Great Britain, and the United States after the war. It was because she owed them too much.

MARILYN: I think you have to look at it from another point of view. Here's a woman in a society that says to her, "You must be a submissive wife, you must be a self-sacrificing mother," but it is the danger for a woman in that situation! It is to be completely crushed. To be run over by the steamroller of patriarchal society. How do you fight back when you're in that situation? You fight back with whatever weapons you have. You don't assault the man's anxieties, because they're endless. You don't give in to his jealousy, because that's endless, too. The only way to hold your own in that kind of a relationship is to give evasive answers, to show yourself to be the other person's equal, and not to allow yourself to be run over by the steamroller. I think Tekla does it perfectly. She has learned that the way to deal with this kind of man—who is jealous, who is possessive, who will suck the life out of her if she's even a kind of distance, never to tell him more than he needs to know.

IRVIN: Let's forget for a moment what he's doing to her. She's keeping him uncertain and anxious. She's maintaining her power over him. This is exactly why Nietzsche and Strindberg hated women—because women gain power through others' own weakness. They tease, they belligerently make the man less. I'm not saying that's the way it is in nature, but that's how Strindberg and Nietzsche present it. If I were a therapist coming in to treat Adolf and Tekla, I wouldn't come in at that level. A therapist will say, "I'm not going to become a referee, and say who's right and who's wrong. You've got to go from this point forward." Each of them feels the other's insecurities. Each one attempts to make the other one weaker.
Strindberg on the Couch: Love, Power, and Gender in Creditors
An Interview by David Zucker Saltz

We invited Drs. Irvin and Marilyn Yalom to discuss their response to Creditors. The following dialogue was edited from an interview with Assistant Director David Zucker Saltz.

IRVIN: It was really astounding to me how much pure Nietzsche there is in the play. The idea that the nature of the love relationship really is that of a power relationship, that this is why is very Nietzschean. There’s always the sense of someone in love getting stronger or weaker at the expense of the other. Strindberg and Nietzsche were contemporaries and mutual admirers; one week after finishing Creditors, Strindberg proclaimed that “my spiritual urinal has found a tremendous fertilizer in Friedrich Nietzsche, so that I feel as full as a pregnant bitch.”

MARILYN: It’s interesting that you’re not making distinctions according to gender. It’s the gender distinctions that jumped out at me more than anything else. The 1880s, starting with Ibsen’s A Doll’s House, was the first decade when the debate on the Woman Question began to extend across the whole continent, then across the ocean. Of course Ibsen and Strindberg lined up on opposite sides of the question, with Ibsen supporting the Emancipated Woman and Strindberg becoming increasingly antagonistic toward Ibsen and feminism. I don’t mean a simple hatred of women, but something much more nuanced. Both fear of women and, as a kind of paradoxical response to that fear, the idealization of what women should be, that they should be self-sacrificing mother figures. Once you elevate Woman to the pedestal, then she becomes de-valved. She’s engaged and confined. Freud writes that women who don’t trust their husband as a child in some way is failing in her duties. Fortunately, Strindberg was a much better playwright than a thinker.

IRVIN: If you elevate someone, you put someone on a pedestal, that also has implications of control over the person. There is also very interesting material here on the idea of personal identity. In psychodynamic theory, if you get too close to the mother, you get caught up in her magnetic field and you lose yourself. If you get too far away from her, then you’re lost, and you’re out there in space all by yourself. So there’s a great deal of difficulty finding the right distance. Or there’s another interesting model, Otto Rank’s model, which talks about life anxiety and death anxiety. You encounter anxiety in life as you begin to try to grow separate from others. So we try to heal that by going back into the other, almost merging with the other, but then you begin to lose yourself. So there’s a constant sort of pulling back and forth between life anxiety and death anxiety. Strindberg sees lots of metaphors for this: the cup is dry, sucking out your life blood, and the branch of the tree that tries to live on its own but forgets it has no roots.

MARILYN: The model is always the woman sucking the energy from the male. I can see that whole thing coming from Strindberg through Freud on into the fifties. The castrating mother. The wife who cannibalizes her husband’s power. There’s some truth in this. If you think that the only way women in the past were able to have any kind of identity or power was to mediate through their husbands or their sons. But think of all the women who diminish in their relationship with the powerful man, who feed his husband and her husband’s career.

IRVIN: The great playwrights and the early analysts were all males. If women had been permitted to become writers and playwrights then they would have presented it from a female perspective.

MARILYN: The models, as you say, are male models. In the first act, we’ve got these two men talking about Tekla. They things they say about her—that she is a cannibal and a vampire—are ridiculous. But when she comes outstage, she’s a much more interesting, complex, and well-rounded character than the monster these two men have been describing. This is a good example of how a writer transcribes his own theories about women. This character surely uses all of her charm and her ability to shine as a feminine creature. If she did not, she would be ignored in the arena of the undignified vamps who were so villified in Strindberg’s time. So what does Tekla do? She uses her femininity in her relationship with these two men. How do they get at her? First of all they accuse her of sucking their blood, and then they say, “You’re too old now to attract a male.” That slap is the ultimate insult to a feminine woman.

IRVIN: I could come in from a male point of view and look at her behavior. Her behavior with Adolf, for example, is so obviously belittling the way she makes him into a child, into “Little Brother.” She is taking away his power. She’s already done it to one man, Gustav. She’s sucked his power and left him when she thought she was too great, to find another man, Adolf, and she begins to draw from Ane, and now she’s ready to leave him when he’s weak. So it depends on where you come into it. Where does it start? Adolf increased her art, her ability to work. Then she refuses to acknowledge the debt. That’s an interesting dynamic as well. You begin to hate the person who’s given you so much, because it reminds you of how much you’ve got from him. The same thing has been said about why De Gaulle was so hostile toward Great Britain and the United States after the war. It was because he owed them too much.

MARILYN: I think you have to look at it from another point of view. Here’s a woman in a society that says to her, “You must be a submissive wife, you must be a self-sacrificing mother”—that’s the danger for a woman in that situation. It is to be completely crushed. To be run over by the steamroller of patriarchal society. How do you fight back when you’re in that situation? You fight back with whatever weapons you have. You don’t assume the man’s anxieties, because they’re endemic. You don’t give in to his jealousy, because that’s endemic, too. The only way to hold your own in that kind of relationship is to give evasive answers, to show yourself to be the other person’s equal, and not to allow yourself to be run over by the male steamroller. I think Strindberg does it perfectly. He has learned that the way to deal with this kind of man—who is jealous, who is possessive, who will begin to hate the person he’s kind of distant from, never to tell him more than he needs to know.

IRVIN: Let’s forget for a moment what he’s doing to her. She’s keeping him uncertain and anxious. She’s maintaining her power over him. This is exactly why Nietzsche and Strindberg hated women— because women gain power through their own weakness. They tease, they belligerently make the man less. I’m not saying that’s the way it is in nature, but that’s how Strindberg and Nietzsche present it. I think if I were a therapist coming in to treat Adolf and Tekla, I wouldn’t come in at that level. A therapist will say, “I’m not going to become a referee, and say who’s right and who’s wrong. You’ve got to go from this point forward.” Each of them fuels the other’s insecurities. Each one attempts to make the other one weaker.

MARILYN: But you’ve got to at least give...
American Conservatory Theater

Tekla’s credit for relating towards Adolf and Gustav was next, whereas the two men are relating to each other through her. Gustav loves and hates Adolf because Tekla loves and hates Adolf, and Adolf’s involvement with Gustav, on an unconscious level, is mediated through Tekla. So is their relationship, the men are moving through Tekla. She’s the third party.

IRVING: There’s the additional part. Adolf relates to Gustav through his relationship with Tekla, because there’s a piece of Gustav in her. A Freudian analyst would say there’s a kind of homosexual relationship involved here. The issues of male bonding, which are in a sense not related to her, are very important. [Strindberg himself wrote in his diary in 1885:] I confess live in a spiritual marriage with a woman who is not my faithful wife, for if she is free and enters into a relationship with another man, she surrenders up my soul, and transmits my love to a man—and thus makes me live in a for- bidden relationship with a man’s soul or body or both. [There are certain things Gustav slips into doing that don’t neces- sarily serve his own motives of revenge against Adolf. For example, there is one section where he is trying to help Adolf get free from his view of Tekla. He says, get a pair of trousers and a mustache on her, and you’ll see that there’s nothing really magi-

Marilyn: That gets into the whole con- cept of the artist that was prevalent in the nineteenth century, the affection of the mad artist that was particularly popu- lar after 1870. There’s a glorification of pathology in Strindberg’s writing, and in his person. I definitely see the play as influenced by the zeitgeist, the literary expres- sion of the dynamics of the uncons- cious that could only have found the particular form that it found in a pre- Freudian era. One way to look at Freud’s contribution is that, through reading writ- ers such as Strindberg, Dostoevsky, and George Sand, he was able to formulate, to make conscious, the unconscious motiva- tions in their works.

IRVING: That’s exactly why Freud said he couldn’t read Nietzsche—he got dizzy from the insights that he thought were his own. You can see that, much as Adolf accuses Tekla of having become nouri- shed by him, Freud becomes nourished by these artistic productions. My book When Nietzsche Wept is an attempt to see how therapy might have developed with- out Freud. I describe an existential approach to therapy that’s been obscured by the Freudian approach for half a cen- tury. In my work, often, I try to work much more with the bare and now, with- out doing a great deal of in-depth analysis of the distant past. I see this play as highly contemporary from a psychothera- peutic standpoint. The dialogues are quite process-oriented. The characters are constantly getting behind the words and asking, “What does this mean about relationships?”—like a psychotherapist inspecting a patient’s statement to see what he really meant. If we do a thought experiment, removing the major Freudian in- fluences from our consciousness and thinking of them as having never been born, we can see how astoundingly cre- ative Strindberg was.

Strindberg followed con- temporary scientific developments avidly, espe- cially in the nascent but burgeoning sciences of psychi- atry and neurology. In 1889, Strindberg wrote: “Psychological processes are what interest the people of our own day more than anything else. Our souls, so eager for knowledge, can not rest satisfied with see- ing what happens, but must also learn how it comes to happen. We want to see the wires themselves, to watch the machinery.”

Strindberg was particu- larly fascinated by the growing literature on hyp- nosis and suggestibility. Beginning in 1882, every medical journal, philo- sophical and literary review, and daily newspaper carried articles on hypnosis. By the end of the decade, nearly eight hundred books and articles had been pub- lished.

In Paris, Dr. Jean Martin Charcot, a teacher of the young Sigmund Freud, was proclaiming that hypnosis, hysteria, and epilepsy were closely related phenomena. In a series of controversial public lectures—well- attended not only by physicians but by soci- ety people, actors, artists, and jour- nalists—Charcot put on display hypno- tized patients undergoing violent epileptic fits.

In Nancy, Dr. Hippolyte Bernheim reported that he could induce a state of extreme suggestibility in people even without putting them into a hypnotic trance. Bernheim taught that “the impos- sible human imagination is open to all sorts of impressions, good and bad, salu- tary and pernicious.”

In Strindberg’s native Sweden, Dr. Fredric Björnström published a book illustrating, as he put it, “the dark sides of hypnosis, and the many injurious effects upon the physical and psychic life of man, which may result from the abuse of suggestion.” In this book, Björnström warns that “even in those not hypnotized imagina- tion can be so strong that they may be frightened to disease or death.”

Björnström offers the example of a girl who was told that “she had taken a strong poison” when in fact she had been given “a harmless drug. All the symptoms of poisoning were fully developed, when at the last minute she was informed of the joke and was saved.” He also writes that

Illustration by Arthur Sigsworth of Strindberg as a chemist (1905)
The Battle of Brains

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improper use of suggestion should be curbed,
for it can go quite far when it is used as a
harmless drug. All the symptoms of
poisoning were fully developed, when at
the last minute she was informed of
the joke and was saved." He also writes that
with the consent of Napoleon III, a scientist
had a criminal tied to a table,
with his eyes blindfolded,
for the purpose of
knowing what the
criminal suspected was
that he was going to open the man’s
carotid artery and let him
bleed to death. With a need-
de, he made a slight scratch
on the criminal’s neck and
had water dripping into a
vessel that stood under-
neath, while all around
an awful silence prevailed.
The victim, believing that
he heard his bloodflow
slow, really died after six
minutes."

In his celebrated preface to
Miss Julie, Strindberg explicitly acknowledges
the impact of such ideas on his
writing, and his observations
about Miss Julie apply with
even greater force to the
plague that he wrote about
next, Oedipus. He describes
how characters "get ideas
from others" (as they are
called) from one another,
and in particular how
"so-called characters steal
and repeat words of the
stronger...I have even made
use of making sugges-
tions" (a variation of hy-
ponotic suggestion),
which have by now been so
popu-
larized that they cannot
arouse ridicule or skepticism as they
would have done in Mesmer’s time.

The same year, in The Battle
of Brains, Strindberg put his fascination with
hypnosis and its inexplicable
phenomena into a broader perspective. He asserts
that "all political, religious,
and literary conflicts appear to me as deriving
from the struggles of individuals and parties to
transmit suggestions, that is, to form
opinions, which is nothing more than the
struggle for power, at present a battle
of brains, since the battle of brains has
gone out of style."

—David Zucker Saltz

Illustrating, as he put it, "the dark sides of
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Arthur Schopenhauer's drawing of Strindberg as a matchstick (1905)
August Strindberg
(1849-1912)

Today, August Strindberg is known primarily as a dramatist whose plays, many of them decades ahead of their time, were a powerful force in the creation of the modern theater. Strindberg wrote some sixty plays, but his collected works fill fifty-five hefty volumes, and a new, more comprehensive edition now in progress is expected to run to seventy-five volumes. Plays, novels, short stories, poems, essays, autobiography, letters, diaries—Strindberg's prodigious output encompasses all of them, as well as scientific, medical, philosophical, and political writing. He nearly read what he had written, believing that the sanctity of the creative act shouldn't be marred by self-criticism or rewriting. Instead, he wrote quickly, sometimes feverishly, letting the page fall to the floor beside him as he finished them. Creditors and his best-known play, Miss Julie, were both written in the summer of 1888, and each was completed in about two weeks.

Johan August Strindberg was born in Stockholm in 1849 to urica Elinna and Carl Oscar Strindberg. His father was a shipping agent who had married his mother, a waitress, in 1847, after he had already borne him two children. Strindberg was the fourth of twelve children, five of whom died in infancy. Running his astrological chart on the date of his conception rather than his birth, he always identified strongly with Arius and the characteristics of the sign as he conceived them. At the age of forty-seven, he wrote to a friend, "I was born under the sign of the Ram. That sign represents Sacrifice. My reward, after a life's work like mine, is to be butchered. Every success is a consequence of suffering every trace of happiness tainted by dirt, every encouragement a mummy, every good deed punished by crucifixion. But the Ram can also signify Spring, a renewal. Who knows what conclusions to draw?"

Never one to minimize his problems, Strindberg was nevertheless justified in seeing his life as a perpetual struggle, starting with a troubled childhood and adolescence, followed by early failures as a schoolteacher, a medical student, and an actor, and continuing through the emotional turmoil and mistreatment that marked his adult life. Vowing unprece- dently, from a wild elation to deep depression, he fascinated some as he alienated others, professionally as well as personally. He wrote plays that stride bravely into uncharted dramatic territory, only to have them misunderstood or

Critics have pointed out that although his dramas range far and wide in subject matter and style—from the historical to the psychological and from naturalism to expressionism—they are probably more consistently autobiographical than the works of any other major dramatist before Eugene O'Neill.

In Creditors, as in Miss Julie, Strindberg drew on his first marriage, compressing what other playwrights would have composed as a full-length, three-act drama into a single, taut act running about ninety minutes. Always restless in search of the perfect form for his art, Strindberg forged a new kind of realism in writing the two plays, concentrating the drama on one crucial event, eliminating extraneous scenes and characters, using fragmented, ambiguous, highly suggestive dialogue and underscor- ing the work with a strong sexual realism. The play's three characters—Tekla, Adolf, and Gustav—offer a trio of shifting psychological portraits, revealing them- selves not only by what they say, but by what remains unsaid.

Tekla embodies aspects of Sira von Essen, Strindberg's first wife and the woman who most profoundly affected his life, just as Gustav is related to Baron Karl Gustav von Wrangel, Sira's former husband, and Adolf shares many charac- teristics with the playwright himself. Like other major works by Strindberg, Creditors is autobiographical on both a conscious and an unconscious level. At the time he wrote it, Strindberg saw himself as a painter and scientist as much as a dramatist, and both of these preoccupa- tions find their way into the play. In the premiere production, Sira played the role of Tekla.

Strindberg's best-known plays also include The Father (1887), The Stranger (1889), The Dance of Death (1901), Easter (1904), A Dream Play (1902), To Damascus (1904), and The Ghost Sonata (1907).

—Dennis Powers
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His three marriages—to Sirt von Essen, Priska Uhl, and Harriet Bosse—had periods of happiness that were inevitably overshadowed by Strindberg’s paranoia, jealousy, wild suspicions, and sexual ambivalence. The turbulence of his emotions often plunged the playwright—not to mention his wives and children—to the depths of despair; but at the same time it provided Strindberg with an inexhaustible source of material for his plays, novels, and short stories.

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The play’s three characters—Teila, Addol, and Gustav—offer a trio of shifting psychological portraits, revealing themselves not only by what they say, but by what remains unsaid.

Teila embodies aspects of Sirt von Essen, Strindberg’s first wife and the woman who most profoundly affected his life, just as Gustav is related to Baron Karl Gustav von Wrangel, Sirt’s former husband, and Addol shares many characteristics with the playwright himself. Like other major works by Strindberg, Creditor is autobiographical on both a conscious and an unconscious level. At the time he wrote it, Strindberg saw himself as a painter and scientist as much as a dramatist, and both of these preoccupations find their way into the play. In the premiere production, Sirt played the role of Teila.

Strindberg’s best-known plays also include The Father (1887), The Stranger (1889), The Dance of Death (1901), Baxter (1904), A Dream Play (1902), To Dominguez (1904), and The Ghost Sonata (1907).

—DENNIS POWERS

August Strindberg in 1889

As long as the enjoyment of Oysters is not restricted to the Dining Room Table...

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— Sport Track
May 1992

“The Explorer, in one fell swoop, has become yesterday’s news.”
— Automobile Magazine
May 1992

“...another important first in the 4x4 world: a driver’s side air bag is standard on every Grand Cherokee.”
— Petersen’s 4-Wheel & Off-Road
June 1992

“The brake system is superb, offering one of the shortest 55-0 stopping distances we’ve ever recorded.”
— Petersen’s 4-Wheel & Off-Road
June 1992

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“Jeep smacks one over the fence with the new Grand Cherokee.”
— AutoWeek
February 17, 1992

“In this case, ‘Made In Detroit’ is synonymous with ‘World Class.’”
— Detroit Free Press
May 14, 1992

“All-new, the Grand Cherokee advances the state-of-the-art in SUV suspension magic.”
— Car and Driver
May 1992

“To our eye, this is the best suspension ever developed by an American manufacturer.”
— Petersen’s 4-Wheel & Off-Road
June 1992

“No one will be disappointed. No one except maybe the Japanese.”
— Automobile Magazine
May 1992

“The Grand Cherokee rides like no other compact sport/utility ever driven.”
— Sport Truck
May 1992

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Buckle up for safety.
Strindberg's Legacy

During his lifetime, Strindberg was often a controversial figure whose works provoked shock, outrage, and anger in his pre-achoo, publishers, critics, and audiences. He found powerful allies among progressive critics and fellow artists, but for most of his life genuine popular success eluded him, as did acceptance by the Literary establishment. The Swedish Academy never invited him to join its ranks, nor was he ever a serious contender for the Nobel Prize, first given in 1901, eleven years before his death.

Today, Strindberg is acknowledged as a master dramatist and a profound influence on the modern theater. In 1936, in his Nobel Prize acceptance speech, Eugene O'Neill called Strindberg the "greatest genius of all modern dramatists. . . . It was reading his plays...that, above all else, first gave me the vision of what modern drama could be, and first inspired me with the urge to write for the theater myself. If there is anything of lasting worth in my work, it is due to that original impulse from him, which has continued as my inspiration down the years since then."

In one way or another, Strindberg has been an influential figure for a number of outstanding postwar playwrights, among them Jean-Paul Sartre, John Osborne, Tennessee Williams, Albert Camus, Arthur Adamov, Harold Pinter, and Edward Albee. Reproduced here are two sets of excerpts that offer interesting points of comparison. The first are from Creditors and Odeletta's Look Back in Anger; the second from Creditors and Albee's Who's Afraid of Virginia Woolf?"
Strindberg's Legacy

During his lifetime, Strindberg was often a controversial figure whose works provoked shock, outrage, and anger in his pre-
1900's audiences. However, his works have since been widely performed and studied, and his influence on modern theater is evident in the works of many contemporary playwrights.

In our own time, Strindberg's plays have been adapted into film and television, and his work continues to inspire new generations of writers and performers.

Look Back in Anger

JIMMY: My brother's wife is very beautiful. A beauti-
ful, grown-up woman. (She nods her head.) I'm a little en-
terprising. (She strolls around her room.)

ALISON: No, I don't want to play any-
more. I want to talk seriously.

Look Back in Anger

GUSTAVE: Yes, but tell me, are you confident in the
people you've known? A few years ago, you had a
child that you had to put away. Why isn't the
child with you?

JIMMY: My wife wanted it like this.

GUSTAVE: The age? Tell me!

JIMMY: My wife wanted it like this.

GUSTAVE: Because when it got to be
three years old it had to look like
him, [Dietiker's] child.

GUSTAVE: Ah! Have you seen the for-
mer husband?

GUSTAVE: No, never. I caught a brief
glimpse once of a bad photograph,
but I couldn't see any similar-
ities.

GUSTAVE: Well, a photograph never
shows much of a likeness, and he
could have changed since then. Any-
way, I'm sure I didn't arrive any
suspicions in you.

GUSTAVE: Not at all. The child was
born a year after our wedding and
the husband was traveling when I
first met Tilly—he was right here
at the beach—to this very inn, in
fact. That's why we came here
every summer.

GUSTAVE: Then you couldn't possibly
have any suspicions. Nor need you
have, either, for the children of a
married woman will often resemble
the dead husband. It's troublesome,
of course, but that's why they used
to born widows in India, as you know.
A Man Ahead of His Time

WILLIAM CONVERSE-BEBOCHIS has had the pleasure of performing in many regional theaters across the country, including Baltimore’s Center Stage, The Guthrie Theater, the Dallas Shakespeare Festival, the Cincinnati Playhouse, the Yale Repertory Theatre, the Long Wharf Theatre, and the American Repertory Theatre in Cambridge, Massachusetts. At the New York Shakespeare Festival, he enjoyed success as Berowne in Love’s Labour’s Lost, winning an Ohio Award for outstanding performance, and Macbeth in Macbeth. He has also performed at Playwrights Horizons, the Manhattan Theatre Club, the Art, and several other theaters in New York City. During the period from 1984 to 1986 he was featured in three film writers and produced by Horton Foote — 1919, On Valentine’s Day, and Courtship — which later appeared as a miniatures on PBS entitled "The Story of a Marriage." He has also been seen on television in “Spenser: For Hire,” “The Equalizer,” “L.A. Law,” “Crimetime,” and "Day by Day" and starring as Alda in "Nights of Molly Dodd." Currently he is featured in NBC’s "Reasonable Doubts." 

LAWRENCE HECHT has performed in over thirty-five productions in his twenty years with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he studied with John Collins, Bill Ball, Allen Fletcher, and Ed Hastings. Hecht has also acted, directed, and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Company, Encore Theatre Company, and the San Francisco Theatre Project, where he teaches and recently directed Steven Berkoff's adaptation of Kafka's Metamorphosis.

CHARLES LANTER was most recently seen at A.C.T. in the title role of Cyrano de Bergerac, a role he has also filled at the Garden Grove Shakespeare Festival. He has previously appeared at A.C.T. as Mark in Taming of the Shrew, Steve Crandall in Broadway, Johnson in Painters of the Century, and Bill in The Red Balloon. At Berkeley Repertory Theatre he has portrayed Undershaft in Major Barbara, George in Who's Afraid of Virginia Woolf?, the Devil/Mendosa in Man and Superman, and Judge Brack in Hedda Gabler. At the Mark Taper Forum in Los Angeles, he appeared as Dr. Douglas in Miss Elvira's Boys and Tires in Oh Sylphile Frouwen's Unladen Pigeon. During five sea- sons at South Coast Repertory, his roles included Dsyr in Equus, Jack in The Railway Clear, Simon Hirsch in Otherwise Engaged, and Frederick the Great in The Sorrows of Frederick, among others. Off Broadway he appeared with Merryl Streep in Alice in Concert at the New York Shakespeare Festival. He has performed other leading roles for such national companies as the San Diego Shake- speare Festival, Seattle Repertory The- atre, Pacific Center of the Performing Arts, Festival, Los Angeles Theatre Center, and the Denver Center Theatre. Among his television and film credits are "The Robert Kennedy Story," "9 To Else- where," "Hill Street Blues," "Madlock," "Moonlighting," and "The Stepfather.

WHO’S WHO

JOAN MCMURTRY is pleased to be mak- ing her A.C.T. debut and returning to the Bay Area. Her previous Bay Area appear- ances include her portrayal of Amy White- field in Miss Saigon and Superman at Berkeley Repertory Theatre, for which she won the Bay Area Theater Critics’ Circle Award for best actress. Other theater credits include: Josie in Moon for the Misbegotten at the Philadelphia Drama Guild, Elaine in Tarragon at Boston’s Huntington Thea- ter Company, and Rachel in Beaches, Map in Painting Churches, and Helen in Bond in the premiere of Pirates at South Coast Repertory. After a season with the Actors Theatre of Luminville, she spent four seasons with the Williamstown Theatre Festival, where she performed in Ingrid in Peer Gynt and Malak in the premiere of Tom Stoppard’s Moltilogy of a Glittering Parrot. She has appeared in the

CONTINUED ON PAGE P.17
A Man Ahead of His Time

Scratch by A.C.T.

Sculptor: Artist

D.L. Campbell

Oedipus challenges us to re-evaluate what is frequently dismissed as Strindberg's misogyny. Strindberg was in fact fascinated by the nature of both male-female and male-male relationships, topics still of intense interest today. Exploring the dynamics of male companionship and "bonding" and the processes by which women are defined as the object of male desire, Oedipus reverberates with contemporary concerns.

At a time when gender roles and expectations are being re-evaluated and the parameters of interpersonal relationships redefined, as is evident in the collision of the so-called men's movement with ongoing feminist concerns, Strindberg's moving portrayal of passion and excess, written a century ago, remains surprisingly contemporary. Below are excerpts from the writings of modern "experts" on masculinity and male-female communication that highlight the continuing relevance of Strindberg's quest to understand the mysteries of human interaction.

WOMAN VS. WOMAN

The secret men seldom tell, and often do not know (consciously) is that he is doing the brave and accepted thing; he will surely be able to recover somewhere in isolation. A woman, so mysterious and superior, has given him some attention. To be attacked by someone you love—what could be more wonderful?

The naive man will love what is most precious to him because of a lack of boundaries. Unaware of boundaries, he does not develop a good container for his emotions.

Continued on page P17.
American Conservatory Theater

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Creditors Owes a Debt of Gratitude

A.C.T.'s production of Orphans is sponsored by Allan and Ruth Stein of San Francisco. As Chairman of the A.C.T. Board of Trustees, Stein says that he and his wife chose August Strindberg's drama as the recipient of their support because it is Carey Perloff's San Francisco directing debut as well as the inaugural production of her first season as A.C.T.'s artistic director.

"Last year," says Mr. Stein, "the company celebrated its twenty-fifth anniversary. This season is the start of our second quarter-century, the beginning of a new period in A.C.T. history. Ruth and I wanted very much to honor the milestone that this production represents."

The Steins' involvement with A.C.T. goes back more than two decades to the very early days in San Francisco, when Mr. Stein accepted the invitation of Cyril Magin and Alan Becker to join them on the old California Association for A.C.T. board. In addition to his duties as Chairman of the current Board of Trustees, Mr. Stein also serves on the Board of Trustees of the Museum of Modern Art, of which he is a past president. He is a General Partner and the Director of Investment Banking of Montgomery Securities, where he has also been a member of the Executive Committee since 1982. He has served as the Secretary of the Business and Transportation Agency for the State of California, and was Associate Dean of Executive Education at U.C. Berkeley's Business School. He is also the founding chairman of Bridge Housing, a nonprofit company formed to provide affordable housing.

As bond of the capital campaign to raise $10 million for the restoration and reopening of the Geary Theater, Stein has been working closely with Perloff to gain major fundraising underway. "Carey has the vision and the ability to articulate it," Mr. Stein says, "and she's developed a lot of support in the community already. I believe that the percentage of subscription renewals that we've had this year, which is the highest in the company's history, is a strong indication of that support and people's faith in what Carey can do for A.C.T."

A.C.T. Harvests a New Crop of Talent

A.C.T. announces the selection of seven stellar performers from the Conservatory Advanced Training Program's thirty-one-member 1982 graduating class for this season's Professional Theater Internship Program. Admission to this one-year program is by invitation only and is dependent on the casting needs of the A.C.T. acting company and the repertory season. The program provides Advanced Training Program graduates with an additional level of professional education that emphasizes rehearsal and performance in a wide variety of classical and contemporary styles, including advanced training in classical theater and ensemble acting skills. The program offers opportunities to obtain hands-on experience by performing in the mainstage as part of the A.C.T. professional company, and in most cases the students receive Actors' Equity Association Professional Theater Internship contracts. Qualified participants may also elect to work toward a Master of Fine Arts in Acting degree as part of the program, since A.C.T. is the only independent theater company in the country accredited to award the degree.

We are proud to introduce A.C.T.'s 1982-83 Professional Theater Interns:

J. Todd Adams, originally from Highland, Utah, received his B.A. in English from Brigham Young University. He is this year's recipient of the 1982 Peninsula Children's Theater Association Fellowship Award. Last season he appeared in A.C.T.'s mainstage production of Oedipus the King, and his roles in A.C.T. studio productions included Mr. More in The Hot l Baltimore, Frederick in Pirandello's Six Characters in Search of an Author, and Mazeppa in Shakespeare's Henry IV, Pt. 1. Adams returns to A.C.T. this season from a summer with the Utah Shakespeare Festival.

Charlie Cabot first came to A.C.T. to participate in the Conservatory's Summer Training Congress after graduating from the University of the Pacific and studying music at the Guildhall School of Music in London. Last spring she appeared in a scene from Captain Jinks of the Horse Marines at a benefit for the San Francisco Performing Arts Library and Museum, and she spent this past summer at the Colorado Shakespeare Festival. At A.C.T. she has appeared in Oedipus, sung in the A.C.T. Christmas Treat for two sea- sons, and rendered several unique performances in studio productions, including portraits of King Henry in Henry IV, Pt. 1, Marion Clay in Angels Fall, and the deliciously de- viant Jenny Dover in Beech's

Cynthia Lynch journeyed west from Connecticut before obtaining her B.A. in English from Colorado College and joining the Advanced Training Program. She appeared in A.C.T. studio productions of The Mousetrap (as Della Erlikson), Pirandello's Six Characters in Search of an Author (as Paulina), and John Guare's The Baguier's Opera (as Jenny Dover), part of the Berkeley Ensemble project.

John Reynolds earned his B.A. from Colby College. A.C.T. has he appeared as Mr. Katz in studio productions of The Hot l Baltimore, Groucho in Ponderies, Lentner's in The Winter's Tale, and Brown in The Revelation Opera.

A.C.T. celebrates these outstanding young actors on their admission to the program and welcomes them back for an exhilarating season.
American Conservatory Theater

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Credits Owes a Debt of Gratitude

A.C.T.’s production of Ondine is sponsored by Alan and Ruth Stein of San Francisco. As Chairman of the A.C.T. Board of Trustees, Stein says that he and his wife chose August Strindberg’s drama as the recipient of their support because it is Carey Perloff’s San Francisco directing debut as well as the inaugural production of her first season as A.C.T.’s Artistic Director.

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A.C.T. Harvester a New Crop of Talent

A.C.T. announces the selection of seventeen stellar performers from the Conservatory Advanced Training Program’s thirty-one-member 1982 graduating class for this season’s Professional Theater Internship Program. Admission to this one-year program is by invitation only and is dependent on the casting needs of the A.C.T. acting company and the repertory season. The program provides Advanced Training Program graduates an additional level of professional education that emphasizes rehearsal and performance in a wide variety of classical and contemporary styles, including advanced training in classical theater and ensemble acting skills. The program offers participants the opportunity to earn hands-on experience by performing on the mainstage as part of the A.C.T. professional company, and in most cases the students receive Actors’ Equity Association Professional Theater Intern contracts. Qualified participants may also elect to work toward a Master of Fine Arts in Acting degree as part of the program, since A.C.T. is the only independent theater company in the country accredited to award the degree.

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Charla Cabot first came to A.C.T. to participate in the Conservatory’s Summer Training Congress after graduating from the University of the Pacific and studying music at the Guildhall School of Music in London. Last spring she appeared in a scene from Captains Jinks of the Horse Marines at a benefit for the San Francisco Performing Arts Library and Museum, and she spent this past summer at the Colorado Shakespeare Festival. At A.C.T. she has appeared in Othello, sung in the A.C.T. Christmas Tree for two seasons, and rendered several unique performances in studio productions, including portrayals of King Henry in Henry IV, Pt. I, Marlowe Clay in Angelo Fall, and the deliciously deacon Jenny Diver in Beech’s

During rehearsals of his new play, Brendan Soup, at A.C.T.’s Young Conservatory, playwright Ave Pettam (left) discusses script revisions with student actors Adam Castello and Adria Lazaro and Young Conservatory Director Craig Shakes. Pettam spent several days working with the cast of Brendan Soup, which was commissioned by the Young Conservatory, for its 1982 Summer Performance Workshops.

Chairman of the A.C.T. Board of Trustees Alan Stein and his wife Ruth

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Chairman of the A.C.T. Board of Trustees Alan Stein and his wife Ruth
American Conservatory Theater

In Memory of Joseph M. Patterson (1944-1992)

On April 11, 1992, services were held at Grace Cathedral in San Francisco to celebrate the life of Joseph M. Patterson, A.C.T.'s Director of Finance from 187 until his death on March 30 this year. A.C.T. mourns the loss of this dear friend and colleague who, in leaving us, took with him one of the national arts community's brightest minds and warmest hearts.

Over the course of his life, Joe dedicated much of his time and effort to his work in the performing arts. He began his career in 1966 as Business Manager of the Center Stage Theater in Baltimore. Later, he was the Subscription Director at Baltimore's Morris Mechanic Theater, and he was the General Manager of the Maryland Ballet from 1973 to 1975. After moving to San Francisco in 1978, he was named an NEA fellow in arts management at the San Francisco Ballet, and from 1978 until his arrival at A.C.T., he was Budget Administrator of the San Francisco Opera. As he moved through the worlds of opera, theater, and ballet, Joe developed a well-deserved reputation as one of the nation's most efficient, astute, and talented financial managers—as well as a compassionate man with a wonderful sense of humor.

To honor Joe's memory, his friends and colleagues—among them Dianne Pritchard, A.C.T.'s General Manager; Christie Friedler, currently Development Director at the Mark Taper Forum and formerly A.C.T.'s Development Director; Samuel Leftwich, owner of Leftwich & Associates Catering; and Marisa A. O'Dea, Managing Director of the California Shakespeare Festival—have arranged with The San Francisco Foundation to establish the Joseph M. Patterson Fund, which will be the source of an award to an administrator in the performing arts each year. The Fund will seek nominations of arts administrators throughout the country who reflect the skills and sensibilities Joe exemplified and who, like Joe, have dedicated their careers to enabling performers to pursue artistic excellence by providing the top quality administrative and financial management necessary to support their work. The award is unique in that it will be distributed nationally; while there are a number of nationwide artistic honors, there is no other national award that recognizes the merits and contributions of arts administrators.

Joe's contributions to the arts, his colleagues, and the lives of the artists he assisted were many and varied. Joe often emerged as The Patron Saint of Hopeful Cashiers and The Unseen Hero of The Bottom Line; remember Friedler. Adds Pritchard, 'We will be profoundly missed by those of us who were lucky enough to work with him or count ourselves among his friends. We want this Fund to ensure that his name and memory live on. We hope that it will serve as a symbol of our respect and affection for Joe and will enrich the lives of others who share his personal and professional values.'

The founders of the Fund hope to raise more than $10,000 as an initial endowment that will generate sufficient interest income to yield the annual award. Gifts to the Joseph M. Patterson Fund should be directed to The San Francisco Foundation, 685 Market Street, San Francisco, 94105-6750. Contributions are tax deductible; donors should make checks payable to The San Francisco Foundation and attach a note indicating that the gift is to be restricted to the Patterson Fund.

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Simply imagine, an original watercolor was commissioned by A.C.T. for its 1992-1993 Season of Discovery subscription campaign from internationally acclaimed French artist Jean-Michel Palmer. 18 x 26" color prints are available for purchase in the lobby for $35.

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large part to split folding rear seats.
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still like to bring toys with them,
the new Trooper can tow up to five
thousand pounds. For more information
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ISUZU
Practically/Awesome
The 8th unwritten law of driving

The smaller the person the more space they will occupy.

The new Isuzu Trooper has been thoughtfully redesigned to include a cavernous cargo area, thanks in large part to split folding rear seats.* Made easily accessible by way of split, swing-open rear doors. And for those without children, but who still like to bring toys with them, the new Trooper can tow up to five thousand pounds! For more information call (800) 792-3800.

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PERFORMING ARTS

THE AMERICAN CATHEDRAL THEATER is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between August 1, 1991 and August 1, 1992.

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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 450 Geary Street at Mason, next to the Geary Theater; one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Charge By Phone: (415) 749-2375. Use your Visa, MasterCard, or American Express card.

Box Offices at the Stage Door Theater, Marines Memorial Theatre, and Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.

BASS: A.C.T. tickets are available at all Bass/TMT centers, including The Whimbrel and Tower Records/Videotape.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES
Ticket Prices
Premium
Orchestra/Loge $32
Balcony $18
Gallery $10
Sunday/Thursday/Monday/Thursday
Orchestra/Loge $29
Balcony $12
Gallery $10
Friday/Saturday
Orchestra/Loge $14
Balcony $22
Gallery $12

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-5866 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2375 to request advance notice of shows, events, and subscription information.

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

Discounts: Half-price tickets are frequently available on the day of performance at 57THRS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability, one ticket per valid ID.

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

Wheelchair Access: The Stage Door, Marines Memorial Theatre, and the Orpheum Theatre are accessible to persons in wheelchairs.

The Seiberling Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performance.

Photographs and Recordings: Special Programs: A.C.T. performances are presented before the Tuesday evening performances for all productions, except A Christmas Carol, in the same theater as the evening's play, from 5:30 p.m. to 6:30 p.m. Doors open at 6:00 p.m. Post-performance Conversations: Informative after-show discussions concerning issues and ideas surrounding the evening's play will occasionally be scheduled throughout the season. Evening programs will have special inserts describing the speaker and topic for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-3328.

Stage Door Theatre
When a softer ride is desirable, the suspension relaxes, as Continental's electronic transmission

When a softer ride is desirable, the suspension relaxes, as Continental's electronic transmission

...
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 450 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Change By Phone: (415) 749-2300. Use your Visa, MasterCard, or American Express card.
Box Office at the Stage Door Theater; Marines Memorial Theatre, and Operaum Theatre. Full-service box offices will be open 90 minutes before each performance in these venues.
BAR: A.C.T. tickets are available at all San Francisco centers, including The Wharehouse and Tower Records/Vinyl.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRE

Ticket Prices
Previews
Orchestra/Loge $31
Balcony $10
Gallery $10

Sundays/Thursdays/Mondays/Thursdays
Orchestra/Loge $39
Balcony $22
Gallery $11

Fridays/Saturdays
Orchestra/Loge $46
Balcony $37
Gallery $12

Group Discounts
For groups of 15 or more, call Linda Graham at (415) 346-8762 for special prices.

Latecomers
Latecomers will be seated at an appropriate interval.

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

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

Discounts
Half-price tickets are frequently available on the day of performance at 57THS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability, one ticket per valid ID.

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

Wheelchair Access
The Stage Door, Marines Memorial Theatre, and the Operaum Theatre are accessible to persons in wheelchairs.

The Sennheiser Listening System
is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances. Headsets are available free of charge in the lobby before performances. Photographs and Recordings of A.C.T. performances must be strictly forbidden.

Smoking
Smoking is permitted in the auditorium.

Rehearsal
If you carry a pager, beeper, watch, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS
A.C.T. Specials are presented before the Tuesday evening performances for all productions, except the Charles Island, in the same theater as the evening's play, from 5:30 p.m. to 6:00 p.m. Doors open at 5:00 p.m.

Post-performance Conversations: Informative after-show discussions concerning issues and ideas surrounding the evening's play will occasionally be scheduled throughout the season. Evening programs will have special inserts describing the speaker and topic for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2228.

School Matinees
Matinees are offered at 100 p.m. to elementary, secondary, and college groups. Thirteen of students attend these performances each season. Tickets are specially priced at just $8. For more information, please call Jane Three, Student Matinee Coordinator, at 749-3228.

Conservatory
The A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservatory program offers training for students between the ages of 8 and 16. Call 749-4510 for a free brochure.

Costume Rental
A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2228 for more information.

A.C.T. Venues
ORPHEUM THEATRE:
The Orpheum Theatre is located on Market Street at Eighth, near the Civic Center BART/U.N.I.S. Station.

THE STAGE DOOR THEATER:
The Stage Door Theater is located at 430 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATRE:
The Marines Memorial Theatre is located at 600 Sutter Street at Mason. Conveniently located within sight and walking distance of the Stage Door Theater, the Marines' Memorial Theatre is close to many fine restaurants, near Union Square. Ask our Box Office for suggestions.

Stage Door
Theater

Please note the nearest exit in an emergency. WALK, do not run, to the nearest exit.

P-24

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LINCOLN/HAMILTON DIVISION

- Stick up — together we can serve more.

P-25

LINCOLN CONTINENTAL
WHAT A LUXURY CAR SHOULD BE
From Peak to Playa
The Natural Splendors of Mexico

Progress of a sort is coming to Morelia, arguably the grandest Spanish colonial town in Mexico, designated by UNESCO as a World Heritage Site, and situated at a lofty six thousand feet above sea level.

The vastly improved Highway 120 from Morelia to the nearby ancient mountain lake village of Patzcuaro has been widened to a four-lane highway. This advance eliminates your basic Mexican concept of a "civilian" grand prix safely reducing the driving time in half every route through grazing lands and pine forests to The Place of Temples, sacred to the Tarascan Indians its original inhabitants.

Morelia, capital of Michoacán State (its name, like Michigan, derives from the Indian phrase Great Waters), has managed to preserve an earlier lifestyle materialized by city ordnances that mandate colonial-style pink stone construction.

In another cosmic change, the Spanish/French chateau, Villa Montaña standing majestically on the hill above Morelia, has added television and direct-dial telephones to its rooms. These amenities might not be noteworthy other than the fact that one of the most beautiful inns in Mexico has been changed times and the perceived needs of American tourists to whom the rancherías, susa buenas, buenos ranchitos and haciendas are simply not an issue sufficient.

To the man born, the owners Count Philippe and Countess Eva de Reiset have created a baronial forty-room hideaway with buttressed brick archways and tiled steps of a sculpture garden, enlivened with bougainvillaea, jacaranda, orchids and floripondio. A breezy café terrasse is framed by “dancing” cypress trees. Rooms are furnished with priceless Mexican antiques—ornate mirrors, huge credenzas, iron candleholders, an ochre Madonna, and now on a contemporary note, a jacuzzi in the Presidential suite. Needless to say, the mountain-top location makes air conditioning unnecessary.

What makes this place so remarkable is that Villa Montaña is only thirty years old and is the creation of a Connecticut Yankee, Raymond J. Cote. This émigré to central Mexico asked master builder Arnoldo Caesar to create a hotel that would seem to be at least five hundred years old, using aged timbers, lacy ironwork and hand-cut local pink stone.

The craft work and atmosphere of Villa Montaña may in spirit the ambiance of nearby Morelia created by the will of an indomitable and remarkable priest, Bishop Vasco de Quiroga.

A good harper arrived in 1540, at the behest of the Spanish monarchy to assume the role of protector of the Tarascan Indians who were devastated by the conquerors and almost destroyed as a race, but were never conquered.

Among his lasting achievements was the creation of “cottage” industries. In order to assure each village a unique independence, Indians were taught non-competing craft specialties such as wood carving, wool weaving and pottery making—master skills which continue to this day and which make a travesty of the so-called “folk art” on sale to tourists in Mexico City.

The Casa de las Artesanías, located in what once was the Convent of San Francisco, has elaborate displays of this handiwork where each village has its own exhibit room. On the upper floors there are endless supplies of beaverware from Urupampa; copperware from Santa Clara del Cobre; guitars from Paracho; green pottery from Patzcuaro, brown pottery from Tzintzuntzan; certain “cariocas” figures from Oaxaca, chair making from Opperu, and woven reeds and textiles from Tepalcatepec. There’s shell jewelry, straw-work and woodwork—boys and curiosities souvenirs by the dozen.

The resident cathedral has two hundred-foot towers and an odd mix of architectural styles summed up as “Mexican Baroque.” The entrance is composed of three leather and wood doors, leading to a majestic interior with a great four thousand-six hundred pipe organ. A smaller instrument is pressed into service for daily devotions.

The main altar, dominated by a tiled dome, is a copy of St. Peter’s in Rome albeit without columns, and has a reliquary dedicated to the sacred heart of Jesus—the silver and gold masterwork weighing eight hundred kilos and fifty

Jesus educator.

The prelate was highly recognized for his scientific achievements and his literacy in Latin, Greek and Hebrew as well as the Indian languages, Nahautl and Otomi. Today appropriately, the Palacio serves as tourist headquarters for the city.

Morelia is also the site of an old concert, Santa Rosa, the first music school in the Americas with the courtyard still resonating with the sounds of students practicing on their guitars. This is also the home of a children’s choir which has been compared favorably to the Vienna Boys Choir.

Restoration in Morelia doesn’t stop at homes and seminaries. The Bancor...
From Peak to Playa

The Natural Splendors of Mexico

Progress of a sort is coming to Morelia, arguably the grandest Spanish colonial town in Mexico, designated by UNESCO as a World Heritage Site, and situated at a lofty six thousand feet above sea level.

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In another cosmic change, the Spanish/French chateau, Villa Montaña standing majestically on the hill above Morelia, has added television and direct-dial telephones to its rooms. These amenities might be not noteworthy other than the fact that one of the most beautiful inns in Mexico has been to changing times and the perceived needs of American tourists to whom the manzanas, sopas bravas, flan cremoso and lasagna are simply not as appetizing.

To the manor born, the owners Count Philippe and Countess Eva de Reiset have created a baronial forty-room hideaway with buttressed brick archways and tiled patios complete with swimming pool, on four acres of Sierra Madre mountainside overlooking the Morelian plateau.

A statue of San Jorge (St. George) with sword protects the menagerie of stone animal carvings scattered on the brick steps of a sculpture garden, enlivened with bougainvillea, jasminum, orchids and floripondio. A breezy café terrace is framed by "dancing" cypress trees. Rooms are furnished with priceless Mexican antiques — ornate mirrors, huge credenzas, iron candlelabra, an occasional Madonna, and now on a contemporary note, a jacuzzi in the Presidential suite. Needless to say, the mountain-top location makes air conditioning unnecessary.

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The craft work and atmosphere of Villa Montana make one in spirit the ambiance of nearby Morelia created by the will of an indomitable and remarkable priest, Bishop Vasco de Quiroga.

The good Hotel arrived in 1540, at the height of the Spanish monarchy to assume the role of protector of the Tarascan Indians who had been devastated by the conquistadors and almost destroyed as a race but were never conquered. Among his lasting achievements was the creation of "cottages" industries. In order to assure each village a unique independence, Indians were taught non-competing craft specialties such as wood carving, wool weaving and pottery making — master skills which continue to this day and which make a treasure of the so-called "folk art" on sale to tourists in Mexico City.

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The resident cathedral has two hundred-dollars towers and an odd mix of architectural styles summed up by "Mexican Baroque." The entrance is composed of three leather and wood doors, leading to a majestic interior with a great four thousand-six hundred pipe organ. A smaller instrument is pressed into service for daily devotions.

The main altar, dominated by a tilted dome, is a copy of St. Peter's in Rome albeit without columns, and has a reliquary dedicated to the sacred heart of Jesus — a silver and gold masterpiece weighing eight hundred kilos and fifty-five pounds.

The prelate was highly recognized for his scientific achievements and his literacy in Latin, Greek and Hebrew as well as the Indian languages, Nahualt and Otomi. Today appropriately, the Palacio serves as tourist headquarters for the city. Morelia is also the site of an old convent, Santa Rosa, the first music school in the Americas with the courtyard still resonating with the sounds of students practicing on their guitars. This is also the home of a children's choir which has been compared favorably to the Vienna Boys Choir.

Restoration in Morelia doesn't stop at homes and seminaries. The Bancroft Library in Berkeley has undertaken a monumental project to digitize the old Morelia archives, a task that will take a hundred years to complete. The Mexican government is also about to embark on a major reconstruction of the cathedral....
clothes, palm and papyrus plants shading a blue pool and a cuisine which highlights a local delicacy, pecesano blanco de Plátzaro (white fish) along with trucha a la perilla (trout seasoned with dried mustard), a selection of rastónes gigantes (pasta), and cecavinos with a sauce béchamel. The wine list is notable.

The Fonda de las Mercedes (León Guzmán No. 47) is Mexican country cooking at its best, with a specially whitefish as well as planched chicken, grilled shrimp, and a wonderful crepas de caramelo.

It's all served in the hacienda atmosphere of a palm tree-framed courtyard decorated with has relief Indian art, olive oil tubs and antique Mexican furniture. No modern technology here; a seventy-five-year-old National Cash Register from Dayton, Ohio, totals your bill and if you need a receipt, it's handwritten.

The picturesque drive from Morelia to the aforementioned thirteenth-mile-long Lake Plátzaros more than seven thousand feet above sea level, is at its most serene best when the route curves across a massive hydroelectric dam.

The village of Plátzaros, near the lake, was the birthplace of a revolutionary hero, Gertrudis Bocanegra, executed by a firing squad for her support of Mexican independence. She is remembered by a plaza which serves as the marketplace.

A village church here has been converted into a library and contains a painting of Errronda, the weather god of a region of Taracan Indian noble family. She was believed to be the first Indian woman ever to mount a horse, when she rode off to find allies to fight the Spanish conqueror, Nicolás de Guzmán, whose ravages were later repaired by Bishop de Guipúzcoa.

Palacarzao was the capital of the mysterious Puebpana Indians who briefly appeared in the fourteenth century, but were never linked to any other of the peoples of the Americas, and then wiped out by conquistadors.

Interestingly enough, their tongue contained no swear words. Those were later added by the Spanish.

Among the historical monuments here is a giant statue of Father José Morelos, a major revolutionary leader, standing proudly on Junicito Island in the middle of the lake, who gave his name to the state capital formerly called Valadolid, its namesake city in Spain.

Normally Plátzaros is a sleepy "touristic" village of about three thousand souls but every November 2nd, The Day of the Dead Festival, it draws hundreds of artists and craftsmen from all over Mexico to its plaza, streets and alleys. The artful visiters add an infinite number of craft choices to the existing shops. The festival itself, ends a night-long vigil remembering the souls of the deceased but is actually a cheerful and slightly rowdy revelry.

Some of the best handicrafts are located in the two hundred-year-old Casa gardens surrounding a flower-filled patio.

This showplace contains such exhibits as a huge kitchen with a central cook stone, a bar with a long wooden bar and a pirate's hairp, a ballroom, and the swimming uthens are conveniently mounted on the wall. The kitchen was the centerpiece of early Mexican homes, and this example is as large as a small one-family house.

Plátzaros has a colonial-style hotel, Los Escudos, owned by a lyrically named proprietor, J. Encarnacion Rivas Ponce de León. Quintos, which are air conditioned rooms some with wood-burning fire places. Ambiance is pure Mexican villa geo involving balconies windows overlooking the square.

At Tzintzuntzan, the main street is lined with well-managed shops selling exquisite brown pottery. This eclectic group, there are two graceful streets from Querétaro and Tezcatlipoca featuring humorous wisteria fish and birds as well as "fearful" elaborately carved masks and animals figure made from copalwood wood.

The sixteenth century monastery and church has a courtyard large enough to contain the Super Bowl stadium. In this case however, itcrowded with alive trees brought here under special dispensation in the early 1700s when Spain forbade the export of this fruit tree.

A two-hour drive from Morelia north esterly to Ezequiel Montes, in the state of Queretaro, reminds a visitor that Mexico, (land of the savarez, that cheerful blend of tequila, strange liquor and lime juice) is a nation with a wonder of a joke. In fact, it was the first country in North America to plant vines.

Dona Dolores is a state-of-the-art win ery. Owner's dream: a Cantabrian Freixenet group, it offers a sparkling blend of chenin blanc, ugni blanc and pinot chardonnay made by the noblest champagne techniques. The following are in the centuries-old tradition of the company which bottles Castelblanc and Segura Viudas in Spain, Henri Abele in Reims and Gloria Perrin in California.

Tzaxapa/Zihuatanejo

In sharp contrast to the mountain world of Morelia, Zihuatenejo is a comfortable and amiable partnership of a successfully planned contemporary resort (Tzaxapa), and a sleepy Mexican coastal village (Zihuatanejo) side by side on the southern Pacific coast.

The comparison is best summed up by the fact that on the road between the two resorts, you will pass peasants on burros and golfers in Mercedes limousines headed for the latest version of a precious Mexican luxury resort.

Zihuatenejo means "Land of Women" in the multi-syllabled Tarascan Purépecha language. According to local folklore, a Tarascan king, Chulurrus, named this hillside above the sweeping bay for his royal court. He built a huge rock waterway as a protection for his household of "many wives." Today, this private playas for have come from an El Greco painting.

During the colonial period the bay of Zihuatanejo was virtually uninhabited, until the late 19th century, at which it was heard on the Costa Grande by Sir Francis Drake.

The Villa del Sol is an adobe casita of panoramic views of the ocean and the exclusive Playa de Dora Beach whose assets include gentle surf, protecting palapas as a shelter against the tropical sun — and nowhere else for you to ever buy a pacific vacation. You are not a tourist, you are the only other visitors on the beach, which by law is open to the public. They have been transferred to government water to waterfront "fish marinas" in town selling native crafts from the nearby Sierra Madre mountain villages at bargain prices.

Vegetation at the Villa del Sol rests on the ground beneath two palm trees and aruba palms to the striking palmas de la India palms as well as long stretches of bougainvillea. The entire area is cooled by breezes all day long from the Sierra Madre del Sur, and while temperatures do rise to tropical extremes during summer (low season), shaded areas on the beach are casually comfortable.

Rooms along meandering "tunas" have large canopyed beds, some of the largest bathrooms in Mexico resortland, and satellite television where one can watch reruns of Andy Hardy, Oldys or current wobudinas. Some min suites have a whirlpool or mini-outdoor pool and/or tennis or balcony. Room service is "self-service" and if you want the early orange juice, take back to your room, just wander over to the kitchen where a cheerful staff will quickly grant your request.

Under the ownership of Belmont W. Leins, a Munich-born engineer turned hotelier who arrived here in 1969 on a six-seater "beach" airplane and learned his Spanish from toymaking buildings the foundations, the hotel publishes one of the more candid in-house guides to a resort. In its pages one can find instructions on dining, "meal is a diplomatic compromise between the North American desire to dine fairly early and the Mexican preference for waiting until just before dawn for breakfast occurs."

And on a welcome public note, "We play music over the system in the bar and restaurant and to be honest, we like clas..."
clothes, palm and papyrus plants shading a blue pool and a cuisine which highlights a local delicacy, peces blanco de Palatino (white fish) along with trucha a la Parrilla (trout seasoned with djon mustard), a selection of restitos gigantes (pasta), and cemoletes with a sauce bechamel. The wine list is notable.

The Fonda de las Mercedes (León Guzmán No. 47) is Mexican country cooking at its best, with a specially whitefish as well as plancha chicken, grilled shrimp, and a wonderful crepeza de curazamor. It’s all served in the hacienda atmosphere of a palm tree-framed courtyard decked with its relief Indian art, olive oil tubs and antique Mexican furniture. No modern technology here, a seventy-five-year-old National Cash Register from Dayton, Ohio, totals your bill and if you need a receipt, it’s handwritten.

The picturesque drive from Morelia to the aforementioned nineteenth-mile-long Lake Patzcuaro more than seven thousand feet above sea level, is at its best when the route curves across a massive hydroelectric dam.

The village of Patzcuaro, near the lake, was the birthplace of a revolutionary hero, Gertrudis Bocanegra, executed by a firing squad for her support of Mexican independence. She is remembered by a plaza which serves as the marketplace.  

A village church here has been converted into a library and contains a painting of Erendira, the mother of a rebel named Tarascan Indian noble family. She was believed to be the first Indian woman ever to mount a horse, when she rode off to find allies to fight the Spanish conqueror, Nicolás de Guzmán, whose ravages were later repaired by Bishop de Quiroga.

Patzcuaro was the capital of the mysterious Purépecha Indians who briefly appeared in the Fourteenth Century and were never linked to any other people of the Americas, and then wiped out by conquistadors.

Interestingly enough, their tongue contained no swear words. These were later added by the Spanish.

Among the historical monuments here is a giant statue of Father José Maria Morelos, a major revolution leader, standing proudly on Janitzio Island in the middle of the lake, who gave his name to the state capital formerly called Valadolid, its namesake city in Spain.

Normally Patzcuaro is a sleepy “tooritic” village of about three thousand souls but every November 2nd, The Day of the Dead Festival, it draws hundreds of artists and craftsmen from all over Mexico to its plazas, streets and alleys. The artful visitors add an infinite number of craft choices to the existing shops. The festival itself, ends a night-long vigil remembering the souls of the deceased but is actually a cheerful and slightly rowdy revelry.

Some of the best handicrafts are located in the two hundred-year-old Casa de los Artesanos side by side on the southern Pacific coast.

This showplace contains such exhibits as a huge kitchen with a central cook stove and table, a room where visitors can make their own Local wine, and a pirate’s hideout.

There, too, is a large, two-story, red-brick house with wood-burning fireplaces. A huge rock waterfall serves as a protection for its household of many wives.

At Tzintzuntzan, the main street is lined with well-managed shops selling delicate brown pottery. In this eclectic group, there are two glassy red-tile towns like Querico and Tocuaro featuring humorous wicker fish and birds as well as “heartful” elaborately carved masks and animal figures made from copalwood.

The sixteenth century monastery and church has a courtyard large enough to contain the Super Bowl stadium. In this case however, it is crowded with olive trees brought here under special dispensation in the early 1700s when Spain forbade the export of this fruit tree.

A two-hour drive from Morelia north-easterly to Tacámbaro, in the state of Queretaro, reminds a visitor that Mexico, land of the saucers, that cheerful blend of tequila, strung lard, and lime juice is a mixture with a heritage of none at all. In fact, it was the first country in North America to plant vines.

Dona Dolores is a state-of-the-art winery. Her company, the Catalanian Fine Wine group, offers a sparkling blend of chile blanco, ugni blanc and pinot noir, made by the methodo champenois tradition. The following are the early tourists included the notorious Hernán Cortés.

All that has changed, and this bay village of fishermen and farmers, northwest of Acapulco yielding to the blandishments of tourism, has paved some of the dirt roads (not all thankfully), created a tiny but fascinating pre-Columbian museum, and a resort hotel, Villa del Sol, that could have come from an El Greco painting.

During the colonial period the bay of Zihuatanejo was virtually uninhabited, until the Spanish captured it and built a pirate’s lair that was eventually bought by the British after the arrival on the Costa Grande of Sir Francis Drake.

The Villa del Sol is an adobe casita enclosed of palms and tropical gardens on Playa de Pisa Beach whose assets include gentle surf, protecting palm palapas as a shelter against the tropical sun—and moon. The Matamoros king, Cipriano cano, will not be on the beach, but he did leave a fort-like building of Spanish colonial era to this special place.

Tourists, on the other hand, will be limited to the town of Nayarit and the nearby town of Angostura. They will be able to walk along the beach and enjoy the surf and the views of the moon.

A painted sailboat on the beach is a constant reminder of the early days of the town.

The beach is dotted with palm trees and the wind is always blowing.

The town of Nayarit is a pleasant place to spend a day if you enjoy the outdoors and want to escape the hustle and bustle of the city.

The beach is well maintained and there are plenty of activities to do such as snorkeling, fishing, and simply relaxing in the sun.

In the town center, there is a small park with a fountain and benches where you can sit and enjoy the view.

You can also visit the local market where you can find fresh fruits and vegetables, as well as local handicrafts.

The town of Nayarit is a great place to explore for those looking for a break from the city and to enjoy the natural beauty of the area.

The beach is a perfect place to relax and enjoy the ocean views.

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The town of Nayarit is a great place to explore for those looking for a break from the city and to enjoy the natural beauty of the area.

The beach is a perfect place to relax and enjoy the ocean views.

In the town center, there is a small park with a fountain and benches where you can sit and enjoy the view.

You can also visit the local market where you can find fresh fruits and vegetables, as well as local handicrafts.

The town of Nayarit is a great place to explore for those looking for a break from the city and to enjoy the natural beauty of the area.

The beach is a perfect place to relax and enjoy the ocean views.
While the Lexus ES300 anti-lock braking system (ABS) sports sedan won't eliminate traffic, it will help you negotiate reasons why the ES300 garnered one of automotive magazine's 1992 All-\
acceleration: a 3.0-liter, 185-horsepower, 24-valve V6 engine. For nimble handling: progressive power production. Which, needless to say, is way ahead of schedule.

Lexus
The Relentless Pursuit Of Perfection.

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The accommodations were simple. Guests had cots separated by mosquito muslin curtains and partitions of mosquito netting. Odd chickens or pigs strolling among the cots were not uncommon. The place opened up with the help of two films, Aces to the Sky and Island of Passion, a Spanish production made by a Mexican director. The first church, Nuestra Señora de Guadalupe was built, and at the time, it took twenty-six hours to drive to Acapulco. Hunters found the area a paradise for ten dollars a day and would bring their own ammunition, a practice that is frowned upon today. By contrast, the "invented" city of Ixtapa only a short cab ride away from Zihuatanejo, is the result of a planned development by the Mexican Central Bank to take advantage of the economic value of tourism. A computer model was used to select new sites for development. Can-cun was chosen on the east coast, Ixtapa and Zihuatanejo on the Pacific. The choice was felicitous, and Ixtapa has become a happy success - elegant, clean, safe, and lined with world-class hotels along Palmar Beach. Possibly the most striking of the slick hotels such as the Krystal, Omni and Sheraton Resort on Palmar Beach is the monumental Westin. The pyramidal hôtel, reached with a winding stone approach, is the only hotel on a secluded hillside above the sun-soaked beach with dining and smoking at hand. The architecture verges on the stark, but the views of the sea framed by open walls are a triumph of resort design. The Westin lobby is on the eighteenth floor and one takes an elevator down to a private beach. Or walk through a tropical forest through aqueducts to a series of pools located at the base of the hotel along the seashore. The resort hotel is at the beginning of the carefully landscaped Ixtapa Boulevard lined with handicraft shops, art galleries, restaurants and glitzy all-night discos. The Seabird Presidente has the largest swimming pool in Ixtapa conveniently located on Playa Palmar with a lobby cooled by the prevailing winds and directly across from the main shopping area. The Mercado de Artesanías Turísticos is located across the boulevard and has one hundred-fifty vendors selling an omnipresent array of silver crafts, leather goods, woven textiles and hand-embroidered apparel. Saving grace in the future of Ixtapa is that the planning for the community has placed a "cap" on overdevelopment. All current hotels are limited in size proportionate to the total land area. Under the controlled plan, an existing four hundred-thirty-acre marina will be expanded with the completion of three hundred-fifty more slips and a new Plaza Las Glorias Hotel is slated to open next year.
While the Lexus ES300 anti-lock braking system (ABS) is one of the improvements made to the new model, many drivers feel that it still lacks the nimbleness and handling of the previous generation.

The ES300 has a powerful 24-valve V6 engine that delivers 200 horsepower, but some drivers feel that it lacks the sporty feel of the older models. The suspension is tuned for comfort rather than performance, which can be a disappointment for drivers who are used to a more lively and responsive ride.

In addition to the changes in the ES300, there are several new features that have been added, including a new infotainment system with a larger screen and better connectivity options. However, some drivers feel that these changes are not enough to justify the price increase.

Overall, the Lexus ES300 is a solid car that offers a good balance of comfort and performance. However, it is important to keep in mind that it is not a car for everyone, and drivers should carefully consider their needs and preferences before making a purchase.
En Route

The road between the vineyards must exist; the hilltop castles are closer than they look; the riverbank is the perfect picnic; the undiscovered inn has reopened after extensive renovation, and the scaffolding has just been removed from all major monuments. The challenge is merely a matter of retrieving those delights from the collective unconscious and turning them into reality.

In the driving segments of the dream, no one sees himself actually arriving at a foreign airport to claim the car ordered weeks earlier, a model bound to differ in several essential respects from the vague mental picture. Changes are that several luxuries Americans take for granted will be absent, though the lack of them may not be noticeable until the weather turns colder, colder and rainier, or until the driver encounters his first toll station. Hardly anyone tries to turn on the radio until he’s halfway out of the airport. Then too, the unconscious mind has a tendency to disregard mundane details, especially those that interfere with its pleasures. The word for this phenomenon is denial.

One of the things the unconscious ignores is the fact that automatic transmission has never truly captured the European imagination. A paltry twenty percent of European cars are provided with this luxury, considered both effete and unsual by the rest of the world. We Americans seldom realize that driving in Europe is still more of a sport than a chore. When commuting to work we are accomplished by public transportation or walking, the automobile becomes a machine for fun. The driver expects his car to supply excitement, exercise, and even a soupcon of danger. That’s only reasonable when the cost of filling even a subcompact with gasoline is equal to a week’s rental fee in the United States. When a person has just watched one hundred-thousand-dollar car in the equivalent in France gurgle into the gas tank, he feels entitled to a run for his money. He wants a car that’s resonant, to his every command—a car slave, as it were. This attitude contributes to the general dilapidation of rental cars abroad. You should not expect the example you’ve reserved to be in pristine condition. Changes are that it will show signs of malfunction if not downright abuse. The clutch is especially vulnerable. When an American points out defects to the rental agent, he will be told that evidence of wear and tear is normal; implying that anything else is the opposite of normal—impossible or worse. In cultures where driving is a sport, cars are the equipment. They take a beating, like soccer balls. Highway police are regarded as referees and their decisions as negotiable. For a few months after seat belts became mandatory in Italy, motorists snapped up T-shirts with a diagonal black stripe from shoulder to waist. Though these have become collector’s items, a certain cavalier attitude persists.

One factor is the all-purpose phrase in French as well as the other Romance languages. Originally applied to war, politics, or weather, it has been eagerly adopted by everyone involved with the service industry. Knowing this can be comforting when you see your vehicle for the first time. No other rental car on the lot will be in better condition. Complaints may arise over what you see in the ad rather than in reality. Take, for example, in that triangle in that triangle. They’re a hint, not a promise. As a general rule of thumb, add fifteen minutes to your estimated time of arrival for each bend in the country road. (In France, you can buy a brand-new car and then sell it back to the company for a sum approximating the rental fee, but this alternative is not widely available, and usually involves returning the car to its place of purchase.)

If you ask for a clone of the imported car you drive in America, you will be told that models with those sybaritic amenities are made for export only, designed for countries with poor air-quality and incompetent drivers. Unless you habitually drive a classic, you’ll find that after a few decades of non-use, the gear-shifting mechanisms have simplified. They can be handled roadside by squeezing a tennis ball between the hands while watching the lake news. This simple exercise, performed occasionally for a few weeks before departure, can make all the difference between delight and endurance.

Once having gotten away from the airport in the direction of the leisurely dream roads, you will probably find yourself on the European version (not equivalent) of the freeway. For one thing, the freeway is not free, but surprisingly only a few kilometers away. Venturing on it, changing bills into small denominations and coins is mandatory. There’s a long time line of envious foreigners waiting at the single-lane gas stand manned by an exasperated human, all watching wistfully as the locals zip through flipping the fee into handy receptacles. As soon as you pass the simultaneous roll-down of the window and the hook shot into the basket on the left, you will have joined the vast club of people who are acquisitive thirty thousand lire without a backward glance.

Once out of the starting gate, you’ll see a variety of International Road Signs, which resemble something left over from World War II, much in the way the French language resembles Italian or Spanish. Many of these symbols tend to be both succinct and understated, the better to absorb them at high speeds. The triangle containing the black glop, for example, indicates a sight of switchbacks of unpredictable length and severity. Naturally, there’s only room for a few squiggles in that tiny triangle. They’re a hint, not a promise. As a general rule of thumb, add fifteen minutes to your estimated time of arrival for each bend in the country road; twenty if you’re within one hundred kilometers of an Alp. Squiggly country is also tunnel country. Faced with the enormous difficulty and expense of building roads around mountains, brilliant European engineers prefer to tunnel.
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One more comment: all purpose phrases in French as well as the other Romance languages. Originally applied to war, politics or weather, it has been eagerly adopted by everyone involved with the service industry. Knowing this can be comforting when you see your vehicle for the first time. No other rental car on the lot will be in better condition. Complaints made you end up in the wrong, that instead of Gawaii; with a trunk that looks and doors that don’t; with two windshield wipers but no radio, but the viral rental car cost slightly more. Then, which is better, the better to absorb them at high speeds. The triangle containing the Piazza d’Eloise, for example, indicates a scope of switchbacks of unpredictable length and severity. Naturally, there’s only one room for a few splashes of color in that tiny triangle. They’re a hint, not a promise. As a general rule of thumb, add fifteen minutes to your estimated time of arrival for each bend in the square; twenty if you’re within one hundred kilometers of an Alpine. Squiggly country is also tunnel country. Faced with the enormous difficulty and expense of building roads around mountains, brilliant European engineers prefer to tunnel

If you ask for a clone of the imported car you drive in America, you will be told that models with those hybrid amenities are made for export only, designed for countries with poor air quality and incompetent drivers. Unless you happen to drive an antique, you’ll find that after a few decades of non-use, the gear-shifting mechanisms have ameliorated. They can be made to function by strengthening a tennis ball between the hands while watching the late news. This simple exercise, performed occasionally only a few weeks before departure, can make all the difference between delight and endurance. Once having gotten away from the airport in the direction of the bizarre dream roads, you will probably find yourself on the European version (not equivalent) of the freeway. For one thing, the freeway is not free, but surprisingly cheap. By venturing on it, changing lanes into small denominations and coins is mandatory. There’s always a long line of curious foreigners waiting at the single booth manned by an exhausted human, all watching wistfully as the locals zip through by flipping the fee into handy receptacles. As soon as you pull into the simultaneous roll-down of the window and the hook shot into the basket on the left, you will have joined the vast club of people already clawing together thirty thousand lire without a backward glance.

Once out of the starting gate, you’ll see a variety of International Road Signs, which resemble a melange of bird food and cereal, much in the way the French language resembles Italian or Spanish. Many of these symbols tend to be both succinct and understated, the better to absorb them at high speeds. The triangle containing the Piazza d’Eliosi, for example, indicates a scope of switchbacks of unpredictable length and severity. Naturally, there’s only one room for a few splashes of color in that tiny triangle. They’re a hint, not a promise. As a general rule of thumb, add fifteen minutes to your estimated time of arrival for each bend in the square; twenty if you’re within one hundred kilometers of an Alpine. Squiggly country is also tunnel country. Faced with the enormous difficulty and expense of building roads around mountains, brilliant European engineers prefer to tunnel

The soft notes of the piano mix with the ebb and flow of a distant forest and sometime, drift up through the moonlight 21-story atrium. Past the fireplace a cozy table for two awaits. After dinner a Rolls Royce whisks you to the theater, and back, to the most elegant hotel in the most romantic city on earth. The Pan Pacific Hotel. Where all along with the service of a personal valet is yours for just $159 a night. It’s the perfect place to enjoy the greatest legacy of all — time for the two of you.
Fall Forward
A look ahead at what autumn has to offer

It's been ten shopping years since the outdoor elevators, the multiple theaters, the hundreds of shops started pleasing thousands of people. The Beverly Center virtually changed the face of West Hollywood when it replaced the pony rides on Beverly Boulevard and La Cienega. Some were grumbling then, but its design and innovations have set a pace and standard for shopping centers all over the world.

On September 12, they're celebrating with a festival of fashion, a parade of shopping, a gala of good times. There will be fashion seminars, trunk shows, gourmet food tastings and special appearances.

Barbara Foley, former west coast fashion editor of Women's Wear Daily and its fashion editor of Performing Arts magazine and writer frequently for the Los Angeles Times magazine.

Above (left to right): The Beverly Center celebrates its tenth anniversary on September 12 with a festival of fashion with suchnotables as Artist-in-Residence Todd Oldham, designer William B., and swimsuit designer Ann Cole.

by Barbara Foley

Leading the fashion pack will be New York designer Todd Oldham who recently won the Council of Fashion Designers of America award for Best Young Designer. He is designated as Artist in Residence and as such will interact with Otis School of Art and Design to guide and teach. His creativity and style will also be previewed in a fashion show.

Swimmwear continues. Ann Cole will also be on hand at Canyon Beachwear to review her fall cruise collection. Cheryl Schuman, responsible for the eyeswear of practically everyone in the movies, will appear at Optrometric Options for consultations. Jose Eber will offer his expertise at a hair seminar all about fall trends. Men’swear designer William B. will show his fall collection at Tricke. Alice Morisse will create her handpainted lamps for

under them. The tunnels vary in length and grade, but all are dark and narrow, guaranteed to produce the sensation of being dropped down a well and hauled up again. You can see your own illumination. On a drive from Florence to Nice for example, the hundreds of tunnels and the concomitant switching on and off of lights conditions the left ankle isometrically. In cars with a hand contoured, the wrist benefits, as do the tiny accommodation muscles of the eye. Passng in tunnels seems to be actively encouraged. Remember that the European driver is generally en route to pleasure of one sort or another. He’s in a hurry. Otherwise, he’d be using a secondary road. The authorities appreciate this fact, and speed limits are exceedingly generous, when they exist at all. You get what you pay for and what the European driver is buying on toll roads is velocity.

A winsome sign seldom encountered in the U.S. but immensely popular abroad consists of two rounded shapes within the red triangle. To the innocent, this symbol suggests turtles crossing, but it actually means dangerous, bouldering, axle-shattering bumps. Red triangles always signify trouble. The wine bottle logo, cork already drawn, has nothing to do with refreshment, but translates as an abruptly narrowing roadway. The red triangle containing an austerer, perpendicularly black line warns of indefensible danger — peril far too complex to be conveyed by anything more specific.

Signs with white symbols on a blue ground are less threatening. Sneaze, have a square of chocolate, talk, try something on the radio. The striped design in this color scheme looks like petals in a cone, but means fierce and unpredictable cross winds. The illustration of a dolly holding a child by the hand indicates pedestrians exclusively, not pedestrians sometimes. A white bicycle is a command to stay away if you have an internal combustion engine. Bikes and cars never coexist abroad. Each has its own particle in a cone, into which the other never penetrates.

Another aspect of the Continental tedium that tends to discomfort Americans is the paucity of perfectly understandable signs when you consider the antiquity of the major cities and the smallness of the me most enchanting towns. Building an exit for a village of five hundred people is like cutting up a whole elephant for one sandwich. Shooting people off into downtown L.A. is one thing; hurrying them out into the Sienna Camp is another matter entirely. Exits are not only rare, but don’t necessarily come in matched pairs. While there seem to be several hundred “portes” in the Periferique around Paris, other popular destinations often have none at all; feel or famine.

We’re also inclined to forget that Europe has different rush hours; noon, three, and eight, to allow for the leisurely lunch and the late dinner. Stops for rest and food along the way are scarce because of the exalted place that food holds in Europe. The marvelous roads are designed to take you from one restaurant to another in the shortest possible time. One eats along the road only in dire emergencies; never by choice. In general, Europeans do not allow themselves to be caught en route at mealtimes, a precaution we should adopt once we’re back home.

Once off the toll road, the gap between the driving dream and the driving reality begins to narrow. The vineyards and castles actually appear, and there are tasteful announcements of historic sites and alluring side trips. These are seldom in the immediate, or even the remote vicinity. There’s no point in putting up a sign if the subject is visible, so signs often come long before and after the place they advertise, which is either far away or already passed. This sensible system preserves the beauty of the landscape, controls crowding, and ensures the tourist’s return to visit what he missed. By far the favorite and most versatile continental seconmic device is the arrow pointing in tortuous directions, which is to say everywhere. Of course, no single road can literally go everywhere, so this sign should be interpreted to mean that more signs will follow, and with any luck at all, one of them might be more specific and could actually point towards your particular destination, if that isn’t beyond the sign’s personal range. In Europe, cities, towns and villages are so close together that putting the next fifty kilometer’s worth of civilization on a board would mean print too small to read. If you’ve picked the right general direction from the menus of towns in between where you are and where you’re going, your choice will appear in due time. A list of points along the way, the night before with map in hand, practically guarantees success. A magnifying glass is essential, because European city streets tend to change names without notice. In a twinkling, the Rue de la Republique can become the Boulevard of the 14th of July, or magically transform itself into the Place of the Fallen Martyrs only to change back into Republique once the history lesson is over. Asking people encountered along the road is risky, particularly in France, where "right" is droit, and straight ahead is your direct, or many rights. Without a fine ear for the language and a superb memory, verbal directions can be worse than none. In many American families, one member speaks and the other drives, meaning that the information is already gurled by the time it reaches the person behind the wheel. A subtler reason why asking for directions is dangerous is the vast brotherhood of the lost. The pedestrains wandering around are likely to be visitors like you, though their native language is probably not English. If they do happen to live there, they may not know the next town any better than Angelinos know Oxartes. The closer you get to lunchtime, the worse your chances of finding a native on the street in any European city, and lunchtime is when the worldly traveler needs it most. Fast, since the streets are empty by 12:30 p.m., and the chefs remove their white hats promptly at 1:50 p.m. Starting early in the day helps, but if you really want your drive through Europe to match the dream, start early in the year.
under them. The tunnels vary in length and grade, but all are dark and narrow, guaranteed to produce the sensation of being dropped down a well and hauled up again. You sustain your own illumination. On a drive from Florence to Nice for example, the hundreds of tunnels and the concomitant switching on and off of lights conditions the left ankle isometrically. In cars with a hand contoured, the wrist benefits, as do the tiny accommodation muscles of the eye. Pasing in tunnels seems to be actively encouraged. Remember that the European driver is generally en route to pleasure of one sort or another. He’s in a hurry. Otherwise, he’d be using a secondary road. The authorities appreciate this fact, and speed limits are exceedingly generous, when they exist at all. You get what you pay for and what the European driver is buying on toll roads is velocity.

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Signs with white symbols on a blue ground are less threatening. Sneaze, have a square of chocolate, talk, try something on the radio. The striped design in this color scheme looks like petals in a cone, but means fierce and unpredictable cross winds. The illustration of a daddy holding a child by the hand indicates pedestrians exclusively, not motorcyclists sometimes. A white bicycle is a command to stay away if you have an internal combustion engine. Bikes and cars never coexist abroad. Each has its own particular place in life, into which the other never penetrates.

Another aspect of the Continental tumbler that tends to disconnect Americans is the propensity of the major cities and the smallness of the most enchanting towns. Building an exit for a village of five hundred people is like cutting up a whole elephant for one sandwich. Shooting people off into downtown L.A. is one thing; hurling them out into the Siema Camp is another matter entirely. Exits are not only rare, but don’t necessarily come in matched pairs. While there seem to be several hundred "portes" in the Periferique around Paris, other popular destinations often have none at all; feet or famine. We’re also inclined to forget that Europe has different rush hours; noon, three, and eight, to allow for the leisurely lunch and the late dinner. Stops for rest and food along the way are scarce because of the exalted place that food holds in Europe. The marvelous roads are designed to take you from one restaurant to another in the shortest possible time. One eats along the road only in dire emergencies; never by choice. In general, Europeans do not allow themselves to be caught en route at mealtimes, a precaution we should adopt once we’re back home.

Once off the toll road, the gap between the driving dream and the driving reality begins to narrow. The vineyards and castles actually appear, and there are tasteful announcements of historic sites and alluring side trips. These are seldom in the immediate, or even the remote vicinity. There’s no point in putting up a sign if the subject is visible, so signs often come long before and after the place they advertise, which is either far away or already passed. This sensible system preserves the beauty of the landscape, controls crowding, and ensures the tourist’s return to visit what he missed.

By far the favorite and most versatile continental scenic device is the arrow pointing in tunes directions, which is to say everywhere. Of course, no single road can literally go everywhere, so this sign should be interpreted to mean that more signs will follow, and with any luck at all, one of them might be more specific and could actually point towards your particular destination, if that isn’t beyond the sign’s personal range. In Europe, cities, towns and villages are so close together that putting the next fifty kilometer’s worth of civilization on a board would mean print too small to read. If you’ve picked the right general direction from the maps of towns in between where you are and where you’re going, your choice will appear in due time.

A list of points along the way, made the night before with maps in hand, practically guarantees success. A magnifying glass is essential, because European city streets tend to change names without notice. In a twinkling, the Rue de la République can become the Boulevard of the 14th of July, or magically transform itself into the Place of the Fallen Martyrs, only to change back into République once the history lesson is over. Asking people encountered along the road is risky, particularly in France, where “right” is droit, and straight ahead is tout droit, or “many rights.” Without a fine ear for the language and a super memory, verbal directions can be worse than none. In many American families, one member speaks and the other drives, meaning that the information is already gurled by the time it reaches the person behind the wheel. A subtler reason why asking for directions is dangerous is the vast brotherhood of the lost. The pedestrians wandering around are likely to be visitors like you, though their native language is probably not English. If they do happen to live there, they may not know the next town any better than Angelos know Oaxaca.

The closest you get to lunchtime, the worse your chances of finding a native on the street in any European city, and lunchtime is when the worldly traveler needs part of a break, most of the time the streets are empty by 12:30 p.m., and the chefs remove their white hats promptly at 1:50 p.m. Starting early in the day helps, but if you are really hungry, your drive through Europe to match the dream, start early in the year.

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In Fashion

A look ahead at what autumn has to offer

It’s been ten shopping years since the outdoor elevators, the multiple theaters, the hundreds of shops started pleasing thousands of people. The Beverly Center virtually changed the face of West Hollywood when it replaced the pony rides on Beverly Boulevard and La Ceniega. Some were grumbling then, but its design and innovations have set a pace.

Swimwear continues. Ann Cole will also be on hand at Canyon Beachwear to review her fall cruise collection. Cheryl Schuman, responsible for the eye wear of practically everyone in the movies, will appear at Optometric Options for consultations. Jose Eber will offer his expertise at a hair seminar all about fall trends. Menswear designer William B. will show his fall collection at Traffic. Alice Morisse will create her handpainted lamps for

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Barbara Foley, former west coast fashion editor of Woman’s Wear Daily and St. A., is fashion editor of Performing Arts magazine and writes frequently for the Los Angeles Times magazine.

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by Barbara Foley
public viewing at By Design. Even animals will be in the act at a pet fashion show at Beverly Pet Center. Nearly every store is involved so September 12 will be a day to be at The Beverly Center.

AN EYE FULL
Summer is not the only time to wear sunglasses. Baush and Lomb report that ultraviolet protection is necessary year round because of the damage UV rays can do to corneas. Their new Ray-Ban collection of “Bewitching” sunglasses give a nod to Hollywood glamour in cat-eye and oval shapes with tortoise, black, and blond frames. According to a recent issue of Fortune magazine, Ray-Ban commands 40% of the world market in better sunglasses, so you’ll be able to buy them at better stores everywhere.

A SECOND CHANCE
Charles of the Ritz believes everyone’s skin deserves to act, feel, and look younger. Their new product, Timeless Essence, promises to renew skin without harsh acids or exfoliants. A compound called Methylycyclohexane penetrates the upper epidermal layers to help free lifeless cells from the outer surface of the skin. Over a two-week period, European women saw fine lines reduce and an increase in their skin’s translucency. Apply as a night cream. Awaken to more beautiful skin.

SPRINGING SKIN
Dr. Howard Murad, a dermatologist, researcher, lecturer, and assistant clinical professor at UCLA, is the founder of Murad Skin Research Laboratories. He sought a product that would combine the best of modern science with nature to achieve results not normally found by using at-home skin care products. His magic ingredient is glycolic acid—a substance found naturally in sugar cane—which exfoliates through loosening the bond that holds dead cells together at the skin’s surface. It is not a drug. It does not require a prescription. It does not have any of the harsh side-effects often associated with retin-A, yet it helps to lessen fine lines, smooth the texture of skin, help in managing acne, and lighten hyperpigmentation (age spots). For more information and where to buy, call 1-800-242-1100.

TO THE MAX
Brown tones are big in makeup for fall and Max Factor makes a strong statement about these colors for eyes. They say that warm shades of sienna, mahogany and brown will enhance the features of every woman regardless of coloring or age. Makeup artists at fashion shoots have known this for a while. Now Max Factor has created a product that is available in fall in eyeshadows, their 100 Calorie Mascara in dark chocolate, and ultra-thin eyeliner in their new shades of sienna and mahogany.

THE MAZDA MIATA
Named as the “02 All Star by Automobile Magazine and one of the “Ten Best Cars” by Car and Driver. The black Miata comes with a tan interior and leather seats, and available BBS® alloy wheels. Plus a 36-month/30,000-mile, no-deposit warranty. See dealer for limited-warranty details. To arrange a formal introduction, simply call 1-800-630-1000.

You’ve Always Looked Good in Black. It’s a color that’s the very soul of sophistication and style. One that’s quite appropriate for the latest Mazda Miata. A car whose technical sophistication has drawn rave reviews. And whose style has been hailed as classic in its own right. As with every Miata, the thrills are built in. You’ll cut and thrust in city traffic or carve up a mountain highway with equal skill, all accompanied by the throaty growl of a tuned exhaust. The scent of leather and the exhilaration of top-down driving make the sports car experience complete. So whether you’re out for a day in the country or a night at the opera, you’ll find this Miata well-suited to the occasion.
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Summer is not the only time to wear sun-glasses. Bausch and Lomb report that ultraviolet protection is necessary year round because of the damage UV rays can do to corneas. Their new Ray-Ban collection of “Bewitching” sunglasses give a nod to Hollywood glamour in cat-eye and oval shapes with tortoise, black, and blood frames. According to a recent issue of Fortune magazine, Ray-Ban commands 40% of the world market in better sunglasses, so you’ll be able to buy them at better stores everywhere.

A SECOND CHANCE
Charles of the Ritz believes everyone’s skin deserves to act, feel, and look younger. Their new product, Timeless Essence, promises to renew skin without harsh acids or exfoliators. A compound called Methyloxynyl 1,1-Diazaadamantane penetrates the upper epidermal layers to help free lifelss cells from the outer surface of the skin. Over a two-week period, European women saw fine lines reduce and an increase in their skin’s translucency. Apply as a night cream. Awaken to more beautiful skin.

SPRINGING SKIN
Dr. Howard Murad, a dermatologist, researcher, lecturer, and assistant clinical professor at UCLA, is the founder of Murad Skin Research Laboratories. He sought a product that would combine the best of modern science with nature to achieve results not normally found by using at-home skin care products. His magic ingredient is glycolic acid — a substance found naturally in sugar cane — which exfoliates through loosening the bond that holds dead cells together at the skin’s surface. It is not a drug. It does not require a prescription. It does not have any of the harsh side-effects often associated with retin-A, but it helps to lessen fine lines, smooth the texture of skin, help in managing acne, and lighten hyperpigmentation (age spots). For more information and where to buy, call 1-800-242-1106.

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Named as “102 All Star” by Automobile Magazine and one of the “Ten Best Cars” by Car and Driver. The black Miata comes with a tan interior and leather seats, and available BBS® alloy wheels. Plus a 16-month/30,000-mile, no-deductible warranty. See dealer for limited-warranty details. To arrange a formal introduction, simply call 1-800-690-1000.

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SAN FRANCISCO
Restaurant Guide

Restaurant

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flavor, fine wines, and superb service in an elegant Edwardian setting...
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GREAT EXPECTATIONS
Continued from page 12

The historical interest of Pavlova's divestitures aside, they will move us today if they recapture a sense of her personal charm, which unquestionably resonates in the photographs and films she left behind. Pavlova traveled so widely and danced so long — she died, still on tour, at the age of fifty — that she became a legend even to those few who never saw her.

She certainly elicited some peculiarly rapturous reviews. In 1910, the London Times drama critic, A.R. Waldkopp praised her technical accomplishments and elegance, then went on to assure his readers soberly, "In the presence of art of this stamp, one's pleasure is purely aesthetic. Indeed the sex-element (though of course necessarily somewhat in the unconscious) counts for very little; for a man, the dancing of Mr. Moritz (her partner) is almost as pleasing-as-giving-as that of Miss Pavlova.

Working from the extremely detailed dance diary of Mlle. Lena Menzel, who danced with Pavlova's traveling company before World War I, Rain has reconstructed the Gavotte Pavlova, a Napoleonic period piece set to Lincke's all too memorable Glow Worms Melody, a Grand Pas de Deux very loosely based on choreography by Petipa, and excerpts from The Fairy Doll, a popular full-length ballet from which Massine later drew his Bouquet Fantasque.

Speaking from his home in Santa Barbara, Reis commented that Menzel's notes and diagrams for Pavlova's repertoire were so complete that "probably Lola was cribbing dances for her own later use.

Reis, a professor of dance at University of California Santa Barbara who has made something of a specialty in reconstructing early twentieth century dance, is intent upon drawing "that fine line between manners and style. Pavlova was a fine actress, and each of these adagio has an emotional core. I believe the Oakland dancers, who are always so willing to try out things, can bring this to life.

Program III indicates the eclecticism of Oakland's repertoire; in addition to the Pavlova dances, it includes Margaret Jenkins' radically beautiful Sightings, excerpts from Eugene Loring's 1930 Capitol of the World, Ron Thede's playful "How'd They Catch Me?" and company director Ronn Guidi's Carneval d'Azur.

FALL 1999-2000

IN BRIEF

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“An exciting seafood restaurant with an unabashed view of the bay.”

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GREAT EXPECTATIONS
Continued from page 12

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Program III indicates the eclecticism of Oakland’s repertory: in addition to the Pavlova dances, it includes Margaret Jenkins’ radically beautiful Sightings, excerpts from Eugene Loring’s Capital of the World, Rod Fink’s playfull How ‘Ya ‘Tay Chak Me?, and company director Ronn Guidi’s Carnaval d’Aix.

Ballet 1910–19

A FUNNY THING HAPPENS

David Gordon, who doesn’t like to describe his work as “choreography” but has given us some of the loveliest dance of modern times, will bring his Off–Broadway winning new theater piece, The Mysteri

O Acu and What’s So Funny to the Cowell Theater for a San Francisco premiere.

In collaboration with composer Phillip Glass and Rod Grooms, Gordon has created something that resembles a play but lacks the conventional dramatic structure and relies as much on fluid movement as it does on the text, also written by Gordon.

The Mysteries and What’s So Funny juxtaposes the life of Marcel Duchamp (played by the eponymous sculptor and super–turbulent Vada Settler Ford), Gordon’s wife, an artist who instructed that art be composed of fun and serious, as well as the robbery of the San Francisco de Young Museum.

GORDON: ""I thought it was going to be a scathing attack on the art world and the way that art is perceived, but when I started writing, I found myself being more interested in the ways that art is perceived and how that perception affects the way that people see the world. I wanted to create a piece that was both funny and serious, one that would challenge the audience to think about the ways that art is perceived and how that perception affects the way that people see the world."

BRASSERIE 590, 590 Grant at Bush, (415) 421-2940. Continental Breakfast 7:00-9:00 AM Daily, Brunch and 1-3:00 PM-5:00 PM Daily. Fine & Delicate 10:00-1:00 PM. Fine & Delicious at the same location is the new Brasserie. Chef Tony Negroni claims some of the best French and Continental cuisine in San Francisco. With service to match its quality of food and excellent wine list. Housed in a French inspired interior with black and white tile floors, brass fixtures and chandeliers. Valet parking.

MAYA’S OPERA CAFE, 161 5th Street (Golden Gate Ave), at Ocean (415) 296-6220. Lunch 11-2:00 AM, Dinner 5-10:00 PM. Fine & Delicate 10:30-12:30, 2:00-4:00 PM

MONTONERI’S & KATAYAMA’S SEAFOOD RESTAURANT AND CRAB CAKE LOUNGE & BAR, Ghirardelli Square, 345 North Beach Street, Center of Beach at Lombard, Restaurant 421-9592, Banquet 992-8747. Fine & Delicate 10-11:00 A.M. served every day, daily. With an unobstructed view of the bay, serving lunch, dinner and Sunday brunch. Modest. Valet Parking. ALL MAJOR CREDIT CARDS ACCEPTED.

JACQUES’ D’LA NACRE, 2224 California Street, (415) 441-3180. Lunch 11:30-2:00 PM Mon-Fri. Fine & Delicate 5:30-9:00 PM Mon-Sat. Fine & Delicious 10:00 AM-2:00 PM Sun. Valet parking.

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The Golden Age

The last word in the good old days you could see me five cents," Ed Wynn said in the late 1940s when he tried and failed to adapt his kind of comedy to the new medium of television: "And look how I progressed — now you can see me for nothing." The great clown, who began at the turn of the century to develop his trademark persona of "the Perfect Fool," ended up playing a few dramatic roles, including an Emmy-winning performance in Rod Serling's 1956 landmark drama, Requiem for a Heavyweight. But shortly before his death ten years later, Wynn delivered his verdict on television: "What kind of medium is this," he mused aloud to Hollywood columnist James Bacon, "that has the idea of making people cry?"

Another famous comic, Bert Lahr, had an even harder time. "No one knows who Bert Lahr is," complained a bright young producer about the Cowardly Lion in The Wizard of Oz, which became — thanks to television — the most watched film in history. While doing a Fritz Lang commercial, Lahr remarked to his producer at the J. Walter Thompson advertising agency, Carroll Carroll: "Isn't it a shame? All the things I've done in show business, I guess I could have been kept alive by a potato chip?"

What came to be known as the golden age of radio — and later, television — was anything but safe for some of the people who had to scramble to learn new tricks in mid-life. Just as the advent of sound destroyed the careers of many film stars of the silent era, so radio and television posed enormous challenges — as well as opportunities — to actors who had already put a career already on the stage or screen. When Bob Hope first tried to make the switch from vaudeville to radio on The Rudy Vallee Show, engineers were mystified by a regular thumping sound produced only during Hope's routine. They went to observe his act in the studio and found that the nervous comic unconsciously kept kicking the mike to punch up the last line of each joke.

Beyond such technical glitches, performers were daunted by the insatiable appetite of radio and television for new material. On the vaudeville circuit, headliners and lesser comics endlessly criss-crossed the country doing the same act for decades, sometimes a lifetime. "In vaudeville, in the last fifteen minutes of good material could last for years," George Burns has observed from experience, "while on radio, seventeen minutes of good material would last seventeen minutes."

There was every great problem. "In the old days," another of the veteran vaudevillians, Bert Wheeler, remarked in the early Fifties, "I could buy a complete vaudeville routine for five hundred bucks and use it for five years without changing a line. Today, you pay a thousand bucks for a sketch that lasts one television program — that is if a friend hasn't dropped by for rehearsal and barks you to the airwaves with it."

The undisputed prince of piracy in the Fifties and Sixties was Mr. Television himself, Milton Berle, whom Walter Winchell had dubbed the "Thief of Bad Gags." Berle has rarely denied this criminal record and seems to enjoy his reputation, even. "No gag is new," he once defended himself, "until it is forgotten."

Performing for millions of people, sometimes several times a week, quickly exhausted any comedian's repertoire. One way to deal with the chronic shortage of material was to invite fellow comics on the show. This caused another kind of problem, which is as old as theatre itself: how to prevent the invited performer from upstaging the host.

Milton Berle, not one to hide beneath a bushel, if he ever knew one, would fidget, yawn and grimace through any of the acts by his visitor. In extreme circumstances, he grabbed an over-active guest by the lapel and jostled him until only his back was seen by the camera. Jackie Gleason had prepared himself for such a confrontation by arranging rows of straight pins along his lapels. "If didn't bother Milton at all," George Burns recalls in his book All My Best Friends. "He just screamed and turned Gleason around." Jackie Gleason, an original comic if ever there was one, received his moniker as "the Great One" because of his love for the classics. He happened to be drinking, one time at New York's Stork Club, with Orson Welles who was testing Gleason on his knowledge of Shakespeare. Welles would throw out the name of a character and his been companion had to come up with one of the speeches. After a while, Orson Welles posed a trick question, to which Gleason replied: "Wait a minute, fellah, that isn't Shakespeare, that's Aeschylus." Welles was so dumbfounded that he said unto Gleason: "You're the Great One!"

Occasionally, when the comic well threatened to run dry, Shakespeare came to the rescue. Once, after Gleason performed Hamlet's soliloquy, "To be or not to be," in his television persona of Reggie Van Gleason III, the actor received a telegram from Richard Burton:

Dear Jackie," it read, "this is the first time I ever understood that speech.

by Peter Hay

The Last Word

The Golden Age

In the old days you could see me for fifty cents," Ed Wynn said in the late 1940s when he tried and failed to adapt his kind of comedy to the new medium of television. "And look how I progressed — now you can see me for nothing." The great clown, who began at the dawn of the century to develop his trademark persona of "the Perfect Fool," ended up playing a few dramatic roles, including an Emmy-winning performance in Rod Serling's 1956 landmark drama, "Requiem for a Heavyweight." But shortly before his death ten years later, Wynn delivered his verdict on television: "What kind of medium is it," he mused aloud to Hollywood columnist James Bacon, "that has Diahann Carroll getting laughs and Ed Wynn making people cry?"

Another famous comic, Bert Lahr, had an even harder time. "I don't know who Bert Lahr is," complained a bright young producer about the Cowardly Lion in The Wizard of Oz, which became — thanks to television — the most watched film in history. While doing a Priceliner commercial, Lahr remarked to his producer at the J. Walter Thompson advertising agency, Caroll Carroll: "Ain't it ironic? After all the things I've done in show business, I gotta keep alive by a potato chip?"

What came to be known as the golden age of radio — and later, of television — was anything but that for some of the people who had to struggle to learn new tricks in mid-life. Just as the advent of sound destroyed the careers of many film stars of the silent era, so radio and television posed enormous challenges — as well as opportunities — to actors who had a career already on the stage or screen. When Bob Hope first tried to make the


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