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![Graph showing sales percentages](image)

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Who lists and sells the most property in Pacific Heights, Presidio Heights, Cow Hollow, The Marina, Nob Hill, Telegraph Hill, Russian Hill, and North Beach?

$500,000 + single-family home and condominium transactions in 1989

19.4%

Source: San Francisco Association of REALTORS® Multiple Sales Service

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"The Flowers of Spring"
MACY'S 44TH ANNUAL FLOWER SHOW,
BURSTS INTO BLOOM
APRIL 8 THROUGH 21
AT MACY'S UNION SQUARE

"THE FLOWERS OF SPRING."
MACY'S 44TH ANNUAL FLOWER SHOW,
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APRIL 8 THROUGH 21
AT MACY'S UNION SQUARE
Be Seated for Take-Off
People and Performances Flying Your Way in May

It is unlikely that the same audiences will flock to the musical Peter Pan, to Keith Reddin's laconic military tragocomedy, Nebraska, to Lambdin Wilson's emotionally romantic Burn This, all opening next month. Yet to one examining them together, these plays have a peculiar resonance. All in one way or another reveal male protagonists who can't, won't or simply don't grow up. The females, ranging from the sweetly common sensical Wendy in Peter Pan to the wounded wives in Nebraska, are firmly (sometimes bleakly) on the way to adulthood. Working in different ways and with no doubt quite disparate purposes, the three male playwrights see and sometimes celebrate the price of eternal boyishness.

UP, UP AND AWAY
Peter Pan, of course, is the eternal boy, who loves to crow "I won't grow up!" — and he never does. Even the merry musical concocted from J.M. Barrie's turn-of-the-century tale has a certain poignancy, as Peter eventually finds himself abandoned by all those Lost Boys and, finally, Wendy. There's a hint that Peter's endless youth is a kind of doom, shutting him away forever from a mundane human world of care, age, death — and love. (Mary Martin, the indelible star of the frequently televised 1954 Jerome Robbins production, implied all this delicate melancholy solely through a slight crack in her voice during her last conversation with the grown-up Wendy.)

The production coming to the Golden Gate Theater stars former gymnast Cathy Rigby as Peter Pan in a new adaptation that promises to stay closer to the original Barrie story. The charming musical score by Moore Charlap and Carolyn Leigh will remain untouched, but the Southern California revival of "Peter Pan," with its never tired director Fran Soeder, who has also directed "Rigby in The Wizard of Oz" and is now working on a new musical about Charlie Chaplin. As always, the aerial effects, so necessary to Peter Pan's spell, are designed by Flying by Fox, a company that has been flying Peter across the stage since the Jean Arthur/Boris Karloff production in 1950. "May 9 through June 3, Golden Gate Theatre. (415) 771-3131.

LIFE ON THE BASE

Magie Theatre's Nebraska is an altogether darker look at human affairs, seasoned only by the author's deadpan irony. The characters are few; the setting is austere: a remote Strategic Air Command missile outside Omaha, where there is little to do but remain in a state of constant readiness for a happening no one wants to imagine. Dean Swift is a young Air Force lieutenant who just arrived after a tour of duty in Germany. He, like all the others, is entitled and bored by his surroundings, his boss is a well-meaning fool married to a sharp tongued and unfaithful alcoholic. Swift's supposed ally, the irascible Lt. Fielding, betrays their friendship even as Swift is betraying himself, his wife and all that is important.

Through a series of tension and sometimes savagely funny vignettes, Keith Reddin draws us into the deadly tedium of life on those lonely missile bases and makes a shambles of Swift's best (and worst) intentions. For Swift is the son of a genuine World War II hero and that past glory has kept him from reaching an authentic manhood of his own. "Burn This" is the triumphant return of a film director who in the heyday of the cinema's Iraq, "The Best Luxury Car in the World, and That's Not Just Our Opinion."

by Kate Regan

THE BEST LUXURY CAR IN THE WORLD, AND THAT'S NOT JUST OUR OPINION.

THE BMW 750iL

Automobile Magazine writes that "Right here, right now, the BMW 750iL is the best car in the world." And now, over 68,000 new voices second that opinion.

They are the car enthusiasts who voted overwhelmingly for the BMW 750iL in the most recent reader poll sponsored by Auto Motor und Sport, Germany's leading automotive journal.

These most avid of aficionados preferred the twelve-cylinder BMW 750iL over the second place finisher by a staggering five to one margin.

But that's not the only good news for those who looked at their options, then wisely invested in the BMW 750iL. According to the Kelley Blue Book, the BMW 750iL is projected to retain its value better over the next five years than 99.2% of all cars on the road today.*

All of which goes to prove that this brilliantly engineered family sedan is also, perhaps the world's most prudent automotive investment.

But, of course, the only opinion that really matters in this issue is yours. We can only hope that these logical arguments will help inspire you to visit your BMW dealer as soon as possible and test drive the new BMW 750iL. We think you'll find its emotional appeal the most stirring argument of all.

*Based on latest Kelley Blue Book prices. ©1997 Kelley Blue Book Co., Inc. All rights reserved. All prices are subject to change.创新能力持续改进。
Be Seated for Take-Off
People and Performances Flying Your Way in May

It is unlikely that the same audiences will flock to the musical *Peter Pan*, to Keith Reddin's bawdy military tragedy, *Nabulula*, to Lamford Wilson's emotionally romantic *Burn This*, all opening next month. Yet, to one examining them together, these plays have a peculiar resonance. All in one way or another reveal male protagonists who can't, won't or simply don't grow up. The females, ranging from the swooning common sense of Wendy in *Peter Pan* to the wounded wives in *Nabulula*, are firmly (sometimes bleakly) on the way to adulthood. Working in different ways and with no doubt quite disparate purposes, the three male playwrights see and sometimes celebrate the price of eternal boyhood.

UP, UP AND AWAY

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The production coming to the Golden Gate Theater stars former gymnast Cathy Rigby as Peter Pan in a new adaptation that promises to stay closer to the original Barrie story. The charming musical score by Maurice Charlap and Carolyn Leigh will remain untouched, but the Southern California revival. Her director is Fran Soeder, who has also directed *Rigby in The Wizard of Oz* and is now working on a new musical about Charlie Chaplin. As always, the aerial effects, so necessary to Peter Pan's spell, are designed by Flying by Day, a company that has been flying Peter across the stage since the Jean Arthur/Boris Karloff production in 1950. *May 9 through June 3*, Golden Gate Theatre. (415) 474-3900.

LIFE ON THE BASE

Magic Theatre's *Nebraska* is an altogether darker look at human affairs, leavened only by the author's deadpan irony. The characters are few, the setting is austere: a remote Strategic Air Command missile outside Omaha, where there is little to do but remain in a state of constant readiness for a happening no one wants to imagine. Dean Swift is a young Air Force lieutenant who's just arrived after a tour of duty in Germany. His wife, Julie, is ambivalent and bored by her surroundings, his boss is a well-meaning fool married to a sharp-tongued and drippy alcoholic. Swift's supposed ally, the irascible Lt. Fielding, betrays their friendship even as Swift is betraying himself, his wife and all that he once held important.

Through a series of terse and sometimes savagely funny vignettes, Keith Reddin draws us into the deadly tedium of life on those lonely missile bases and makes a shambles of Swift's (and worst) intentions. For Swift is the son of a genuine World War II hero and that past glory has kept him from reaching an authentic manhood of his own. Staged in an L.A. Times review, "... World War II hero and that past glory has kept him from reaching an authentic manhood of his own."

Top: Cathy Rigby will play the ingénue Peter Pan at the Golden Gate beginning May 9. Photos: David Rockar and Andrea Mazzocci in A.C.T.'s productions of Lamford Wilson's *Burn This* at the Shapero Door Theatre, May 2.

by Kate Regan

THE BEST LUXURY CAR IN THE WORLD, AND THAT'S NOT JUST OUR OPINION.

THE BMW 750iL

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Australia’s Circus Ox returns to Berkeley’s Zellerbach Hall, May 9–12.

APRIL 1988

NOTE FROM THE EDITOR

This month’s issue of Performing Arts contains an envelope inviting you to help the Arts Earthquake Recovery Fund. This will make it easier for the California Arts Council to raise money for San Francisco area arts organizations and artists who lost so much in last October’s major earthquake. The envelope’s dramatic photo of the Geary Theater, home of the American Conservatory Theater, shows the kind of damage that affected both large and small groups.

This unique drive goes straight to artists’ purses; you may be helping those who value the arts and appreciate what they mean to communities and in people’s lives. Though many appeals for help took place right after the earthquake, none was aimed at striking artists and arts organizations.

If each of you reading this appeal will use the envelope to send at least $5.00, we will quickly reach our goal. If the envelope is missing from this issue, you can charge a donation by calling 1-800-678-2345 (Visa or MasterCard only), or contact the Arts Recovery Fund, 655 San Francisco Foundation, 655 Market Street, Suite 500, San Francisco, CA 94105; (415) 542-6132.

Performing spaces and museums across the state are joining in this effort to help out the arts in need. This is your opportunity to make a meaningful contribution that sets a pattern for mutual assistance in the California performing and visual arts community.

We urge you to use this envelope to help. Thank you for your kindness.
Alden has the gift of making banal conversations lively, of engrossing us in routines that in real time would be deadening. And he gives these wounded people a wobbly dignity that makes us want to know more about their fate. May 1 through June 10, Magic Theater Northside, Building D, Fort Mason Center (415) 494-8001.

SEE THIS!

Pete is the spooky nickname of Lamar Wilson's hero in Burn This, American Conservatory Theater's final play of the season. The scariest, most explosive protagonist of all, he's also the most beguiling; for his boyishness takes the form of a go-for-broke romantic conquest that finally brings the moth to the flame. A disturbing, angry comedy about love and intolerance, death and distrustful tenderness, Burn This requires a small cast of enormous power.

An offstage death brings about a hazardous, hopeful love between a Manhattan dancer and a working class wild man (called Pete after his predilection for VSCP brandy). Arno, the dancer, mourns not only the death of his gay roommate and artistic colleague, but also the fact that his family denied both his art and his homosexuality. Andrea Muravchik, memorable in last year's Saint Joan, seems to have the fire and intelligent, high-strung presence for the role. Pete is the dead Bobbie's oldest brother and he's furious, eloquent, hard-drinking, not entirely honest, uncontainable and sexy as hell. The young Marlon Brando would make this proponent of and oddly attractive character believable; John Malkovich actually originated the role in the play's 1987 premiere at the Mark Taper Forum (Los Angeles). In the A.C.T. production, we can look forward to Daniel Eckhardt, whose portrayal of Sidney Caron in A.C.T.'s Tale of Two Cities was a superbly subtle blend of treachery and passion. He now has a role any actor would kill for: May 2 through June 16, Stage Door Theater, 430 Mason Street. (415) 769-2228.

BIG TOP, AUSSIE STYLE

Moving from hot-blooded angst to giddy entertainment, Circus Oz returns to the Bay Area, three years after its debut per-
And while many of the acrobatics are dangerous enough to be thrilling, Oosten don't hype them. They aim to delight and stimulate their audiences, not stun them. The result is a weird and wonderfully likeable mix of skill and playfulness. May 9-12, Satherbauch Hall, UC Berkeley, (415) 642-9888.

IN BRIEF:

Theresa: Most local companies are winding down their seasons next month, but Pacific Jewish Theater opens its ambitious, large-scale production of Shem Berkenman's Beijing Legende, set during the Chinese Cultural Revolution and of particular topical interest just now. May 26 through June 27, Space Box Cultural Center, 820 Hertz Street, Berkeley...

Music: The Grace Cathedral Choir of Men and Boys, directed by choirmaster John Feinerman, ventures outside the Cathedral walls for a program of English choral works including Ralph Vaughan Williams's a capella Mass in G minor. May 6 in the Florence Gould Theater, California Palace of the Legion of Honor, Lincoln Park...

Choirs: Another exemplary male vocal ensemble, presents the world premiere of Christopher Fullerton's The Celestial Satyrs and other 20th century pieces. May 13 at St. Mary's Cathedral of the Blessed Sacrament, May 14 at the First Congregational Church, Berkeley; May 15 in Stanford University's Memorial Church; May 16 at Herbst Theater in San Francisco. Music director Herbert Blomstedt leads the San Francisco Symphony in a forceful conclusion to the...
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IN BRIEF:

Theater: Most local companies are winding down their seasons next month, but Pacific Jewish Theater opens its ambitious, large-scale production of Shem Bennerman's Beijing Legend, set during the Chinese Cultural Revolution and of particular topical interest just now. May 26 through June 24, Space Box Cultural Center, 820 Heitz Street, Berkeley ...

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Chantecler, another exemplary male vocal ensemble, presents the world premiere of Christopher Fulkerson's The Celestial Sirens and other 20th century pieces. May 13 in Sacramento's Cathedral of the Blessed Sacrament; May 14 at the First Congregational Church, Berkeley; May 18 in Stanford University's Memorial Church; May 19 at Herbst Theater in San Francisco ... Music director Herbert Blomstedt leads the San Francisco Symphony in a forceful conclusion to the
1989-90 season with Brookner's Symphony No. 5, May 23-26 in Davies Symphony Hall...Dance: While many Bay Area companies are concluding their seasons, on tour, or taking a breather, the Lar Lubovitch Dance Company comes from New York to Stanford for a one-night stand. Lubovitch sometimes slips into predictable patterns, but his dancers are terrific. May 1, Memorial Auditorium, Stanford University...Art: First seen in a video show in late 1988, Doug Hall's The Terrible Uncertainty of the Thing Described, an awesome multi-media installation, returns to the Museum of Modern Art as a recent addition to the permanent collection. May 17 through July 8, San Francisco Museum of Modern Art...14 new works by the Chalier-born artist Alfredo Jaar open in San Jose. His installations incorporate photographic transparencies, architectural elements and theatrical settings to examine human exploitation and the remnants of dignity retained by victims of social barbarism. May 6 through July, San Jose Museum of Art...Claude Lorrain, a Study in Composition, compares the Fine Arts Museums' View of Tivoli, by Claude, with another version of the painting belonging to the New Orleans Museum of Art; the intent is to verify or disprove the authenticity of San Francisco's painting and to indicate the methods used to establish a painting's assessment. May 2 through June 24 at the M.H. De Young Museum, Golden Gate Park...Related Events: The Eleventh Annual Carneval San Francisco will take place from May 25-31 in the city's Mission District. Call (415) 826-1400 for further information.
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An Ally in the Arts World

Who is Anne Murphy? And why is she so important to all of us?

Not one ever accused Anne Murphy of being a wallflower. Not this Irish, working-class lady who wears reds and oranges together without a second thought; who in no uncertain terms tells her boss she won't accept 7 a.m. phone calls at home; who wrangles her way into exclusive Parisian restaurants where she has no reservation.

"She has absolutely no fear," says former boss William P. Blair III, an Ohio lawyer. "She is not barred by convention." Now more than ever, Anne Murphy's mode is in demand.

As one of Washington's premier art lobbyists, Murphy directs the American Arts Alliance, an advocacy organization representing 950 nonprofit institutions ranging from the New York City Ballet to the Tampa Players. The Alliance — which Murphy has guided since 1979 — was relatively unknown by many in the art world until last year, that is.

1989, of course, was the year free artistic expression took a direct hit from Senator Jesse Helms, and the Christian fundamentalist, Rev. Don Wildman. Provoked by two photography exhibitions which received partial funding from the National Endowment for the Arts, Helms and Wildman led a holy crusade to ensure the public would never have to contribute another dime to fund art they considered indecent.

Because Murphy was an old congressional hand, working in and around Capitol Hill for almost a quarter century, she quickly mustered the troops. She assumed a central role in defending the NEA's over-all integrity and in thwarting Helms's attempt to censor controversial art.

"Very quietly on her own she had a great effect on congressional leaders," says Roger Mandel, deputy director of the National Gallery of Art.

Murphy's accomplishments last year amounted to plugging holes in the dike.

This year, she says, she'll be working to change attitudes.

"Why should the government support the arts in this country?" she asks. "Because without creativity, we're going to self-destruct. It's a very simple answer. I think what happens when the government gives money to the National Endowment for the Arts, it speaks in very loud ways with a very small amount of money about the importance of keeping in touch with our past, being aware of our present, and creating our future.

"That's what the law requires the arts to do. That's what society demands the arts to do. And when the government invests in its culture, it says we are investing in the creative energy of our people."

Today, those controversial photos by Robert Mapplethorpe and Andres Serrano are far more famous — and valuable — than they were a year ago, thanks to Senator Helms. And the public has been awakened to the First Amendment principles involved in creating art.

But government funding for the arts is more tenacious while government interference with free expression is more probable. And in this rocky environment, the once tranquil National Endowment is struggling, as never before in its twenty-four year history, to prevent further erosion.

While the coming year may not be as tumultuous as the last one, it surely will be as difficult. And Murphy's work is cut out for her. The National Endowment faces its every-five-year congressional reauthorization — the perfect opportunity for opponents to raise objections once again.

by Leslie Phillips

Above: Art lobbyist, Anne Murphy, director of the American Arts Alliance, prepares for a tough fight in 1990.
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“Very quietly on her own she had a great effect on congressional leaders,” says Roger Mandel, deputy director of the National Gallery of Art.

Murphy’s accomplishments last year amounted to plugging holes in the dike. This year, she says, she’ll be working to change attitudes.

“Why should the government support the arts in this country?” she asks. “Because without creativity, we’re going to self-destruct. It’s a very simple answer. I think what happens when the government gives money to the National Endowment for the Arts, it speaks in very loud ways with a very small amount of money about the importance of keeping in touch with our past, being aware of our present, and creating our future.

“That’s what the law requires the arts to do. That’s what society demands the arts to do. And when the government invests in its culture, it says we are investing in the creative energy of our people.”

Today, those controversial photos by Robert Mapplethorpe and Andres Serrano are far more famous—and valuable—than they were a year ago, thanks to Senator Helms. And the public has been awakened to the First Amendment principles involved in creating art.

But government funding for the arts is more tenuous while government interference with free expression is more probable. And in this rocky environment, the once tranquil National Endowment is struggling, as never before in its twenty-four-year history, to prevent further erosion.

While the coming year may not be as tumultuous as the last one, it surely will be as difficult. And Murphy’s work is cut out for her. The National Endowment faces its every-five-year congressional reauthorization—the perfect opportunity for opponents to raise objections once
again to public subsidies for the arts. In addition, a twelve-member commission will undertake a review of the NEA's peer panel review process to determine if it's the best way to select grants. Also, the NEA's annual budget will be debated, and it Helm's amendment barring funds for "obscene" art.

"Art is currently a lightning rod in society," Murphy says, "and arts legislation is going to become equally explosive." With her trademark, oversized patent leather satchel slung across her shoulder, Murphy will make her usual rounds on Capitol Hill to bolster support for the NEA's authority to determine which artists get what grants. But she will also collar members of Congress wherever she sees them — at the theater, at church, at the grocery store, and at a never-ending swirl of political receptions, and art openings.

Beyond the beltway, she'll carry the same message, making speeches to state arts agencies and lending encouragement to local arts advocacy groups in an effort to influence those who the politicians really listen to: the voters.

"She's passionate about the arts, she's persuasive, and she's very persistent," says Adrienne Hirsch, who was director of the Illinois Arts Council when she first met Murphy. "Here's one of the most articulate, vocal, and knowledgeable voices to be heard."

Dressed in turqoise and orange, Murphy sprawled on a sectional in the eggplant-painted study of her home in tranquil northwest Washington. She looks far younger than her fifty-one years. Books on meditation and spiritual growth are stacked haphazardly near the telephone. Back issues of Gourmet magazine line her shelves. The art on her walls is not valuable, certainly not provocative — some are her own creations, others are by artists whose names she has forgotten.

Mornings are not her best time of day. A former boss once called at 6:45 a.m. on a Saturday with a brilliant idea. Murphy told her, "Before we talk about whatever you want to talk about, we have to talk about us." She extracted this promise. Murphy would never call her boss after 11 p.m. if her boss never called her before 7 a.m. on weekdays, 9 a.m. on Saturdays.

"I like the mornings to come slowly and quietly," she says. "I like to think, meditate, look out the window, wonder, pray, ease into the day."

It seems an odd confession from a woman who acts as if she never experienced a moment's hesitation in her life. But it's clear, refreshing the nitty-gritty of last year's mastodon doesn't interest her as much as holding forth on the higher principles involved.

"I just think of this whole thing on a deeper philosophical level," she says. "I'm not just a pragmatist going from step A to step B. I'm so damned committed to my concepts.

So, here, for example, is Murphy on the concept of freedom: "This country is founded on free speech. And the courts, one after another, say you don't lose that right when you take federal dollars. Freedom is important. We have it. We accept it's always going to be there. But it's not always going to be there unless we pay more attention to it."

And here's Murphy on the concept of art: "Art isn't about showing the most beautiful part of today. It's about showing all of today. And all of today is not beautiful ... And in many cases, art that is created to stimulate action in its time may or may not be lasting art. But it's performing a function in the society for which it was created. Picasso's Guernica is not the most pleasant thing to look at. It's about war; it's about destruction; it's about cruelty. Art can't be judged in it's

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PERFORMING ARTS
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own time. It takes distance.

“We must continue to educate ourselves or we’ll become so mired in our past that we become discontent as people. And so the idea of adults — going to museums, going to the theater, going to the opera, going to the symphony to me is an extraordinarily important part of retouching the parts of humanity that make us great.”

Murphy came relatively late to the arts. In fact, she came by way of politics, which perhaps explains her lobbying skills. A native of Providence, R.I., she’s the second of five children born to a shipyard worker. Her father died when she was nine. Her mother returned to work as a court administrator.

“My mother was very capable,” she recalls. “We never questioned our ability to do anything, to take charge, to get something done. She brought us up that way.”

There wasn’t much art in her childhood — no Naumcher, no Gilbert and Sullivan. She went to the museum and the symphony a couple of times with the neighbors. She didn’t see an opera until she was 25.

After graduating from Rhode Island College with a degree in child psychology, she taught school to help put her next youngest sibling through college. But Washington was the place to be in the early 1960s, when Kennedy was electrifying an entire generation. As soon as she could, Murphy migrated south, another youth yearning to contribute to the world.

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“He won very easily and there just were not a lot of questions,” she recalls. “I learned how those who are meant to be powerful wear the responsibility of leadership.”

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“That’s where I began to learn the decision-making process — why they would fund this over that, how the process works,” she says. “I’ve been to panels in all the disciplines and they all work extraordinarily hard. They have to make very difficult decisions because there’s never enough money to do everything they want to do. Never.”

And those were the golden days when the Endowment led a charmed existence. Its integrity was assured, the panels went about their business, and Congress didn’t meddle much. Now the process has become politicized. More politicians — and more members of the arts community — will want a hand in the NEA’s business.

“We became a great country because of citizen involvement,” Murphy says. “But in the last fifteen to twenty years, people have been diversing themselves from that collective. . . . The arts world specifically has begun to not be involved. If these controversies re-energize people to realize the country depends on their involvement, then all this will have been worth it.”

One element of the arts community spurred to action were artists and advocates of alternative galleries. That group, in fact, felt Murphy — who works for more established institutions — didn’t represent their interests very well during last year’s crisis.

They disagreed with the strategy to label the Mapletonhorpe and Serrano grants mistakes — two in a handful of mistakes out of 8,000 grants in twenty-four years. They worried that Murphy wasn’t sufficiently alarmed at a proposed $400,000 cut in the NEA’s visual arts program — the source of most of their grants.

They wanted to dig their heels in, rather than compromise on the Helm’s proposal to ban public funding of “indecent” art. While the compromise succeeded in changing “indecent” to “obscene,” they are angered that the language singles out “erotic” art — and therefore homo-sexual art — as ineligible for grants.

Also unacceptable to this group: language requiring the NEA to submit for special congressional review any future grants awarded to the Southeastern Center for Contemporary Art, which gave Serrano $10,000, and the Institute of Contemporary Art, which organized the Mapletonhorpe exhibit.

“For artists who work in a way that challenges people’s viewpoints and for organizations whose mission is to support and present that work, [the compromise] has a chilling effect,” says Jay Silverman, director of the Los Angeles artist-run gallery L.A.E. “I don’t think the opera is going to be affected. What is a threat-ened here is the voice of diversity and pluralism. Look at what’s being attacked. It’s the voice of homosexuals, it’s the voice of artists of different racial backgrounds.”

“Anne Murphy has done a good job and serves her constituency. But I don’t think she represents everyone.”

Murphy insists the compromise adheres to the Supreme Court definition of obscenity and therefore doesn’t change current law. “It was the best political compromise that could have been reached,” she says. The homo-erotic language is harmful because it leads people to equate homo-erotic art with obscene art, she agrees, “but there are a lot of artists spinning around, being upset, trying to figure out what [the language] means. It doesn’t mean anything . . . . There’s no need for the language. It doesn’t have any affect . . . . A lot of people are more cautious than the law itself demands.”

“Now, do I support it? No. Do I think we should put forth every effort to get rid of it? Yes. Do I think the government has any business dealing with the content of art? No.”

It might be reasonable to assume after ten years at the Alliance that Murphy might be ready for a change. But instead, she’s been rejuvenated by the recent controversies. The cause of free speech is far too important for her to drop it now, she says. And besides, last year’s crisis was just the prologue to the opera. There are still three acts left.

“I can’t possibly be burned out,” she says. “I’ve been getting ready my whole work life for this.”

You’ll find the same taste difference in whiskies.

An interesting inquiry came in from a customer the other day. She wrote us: “There aren’t enough co’s in smooth to describe the taste of Maker’s Mark. Why is that?”

And you know, as many times as we’ve been asked that question, we’ve never answered it. At least, not directly. Instead, we find ourselves talking about bread.

You see, when my father set out to create Maker’s Mark, he wanted none of the “indulgent” taste traditionally associated with most bourbon.

So he did something that caused even those who worked with him to raise their eyebrows.

Instead of using genetically whishey-traditionally used xe as a “flavor” grain, my father substituted winter wheat.

He explained it this way: Imagine, two loaves of bread—one made from whole wheat, the other from rye.

Isn’t the bread made with wheat noticeably lighter, milder and gentler on the palate?

Bill Samuels, Jr.
President
Maker’s Mark Distillery

Maker’s
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Perfoming Arts
own time. It takes distance.

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DUCHICH
by Amiri Baraka

CLAIR
by Arthur Miller
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November 1 through November 24
Lemp bur Gardens Theater

A TALE OF TWO CITIES
by Charles Dickens
adapted by Robert Redford
December 3 through December 24
Geary Theater

A CHRISTMAS CAROL
by Charles Dickens
December 3 through December 24
Geary Theater

ALMOST LIKE BEING IN LOVE
The Magic of Alan Jay Lerner
December 3 through January 2
Herbst Theatre

JUDY
by David Haig
January 10 through February 14
PG&E Beale Street Theater

TWELFTH NIGHT
by William Shakespeare
January 17 through February 18
Palace of Fine arts Theatre

HAPOOD
by Tom Stoppard
March 7 through April 21
Rogue River Theater

THE IMAGINARY INVALID
by Molina
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NEWS FROM THE AMERICAN CONSERVATORY THEATER

New Playwriting for Young Actors

A long-awaited goal of A.C.T.'s Young Conservatory will become a reality this summer when an exciting program to develop new plays written by professional playwrights for young people is initiated.

During a five-week period in July and August, noted playwright Timothy Mason will be in residence writing an original script for eight to ten actors in their teens — all of whom will be selected from A.C.T.'s Young Conservatory. Mr. Mason is currently working with Young Conservatory Director Craig Silver on exploring a number of themes that concern young people.

"There is a real lack of quality appropriate material that deals with the human dilemmas of young people," says Silver. "A number of companies around the country encourage and support young people writing their own plays, but what we're interested in is developing a program that encourages aspiring dramatists to see the world through the eyes of the young, which in turn allows the young to see that the theater is a place where their life experiences can be mirrored and enriched."

When Mason arrives at A.C.T. he will bring a draft of his new script with him. Then for five weeks he, Silver, and the student actors will rehearse defining and modifying, shaping and reshaping the material into a play. As the young actors work with Mason and Silver, the focus will be placed upon the creative process, and will culminate in a studio presentation of the play on the last day of their time together. "Ultimately," says Silver, "we hope that our process will result in a significant work about young people that can be produced by other groups around the country and around the world."

Timothy Mason is a former resident playwright at the renowned Children's Theatre Company of Minneapolis and has had two of his plays produced at Circle Repertory Theatre in New York (Season and Only You). The Actors Theatre of Louisville produced his A Northern Landscape as part of their Humana Festival, and his version of Tom Sawyer ran for over a year in the Soviet Union. Businesses Support a Classic

Bank of San Francisco and Chevron USA, Incorporated, have provided lead corporate support for A.C.T.'s production of Mobius's classic comedy The Imaginary Invalid.

Delta Dental Plan, which is headquartered in San Francisco, and Union Pacific Foundation of Pennsylvania, are both sponsoring a week of performances of this play.

Through their support, these businesses help A.C.T. contribute to the artistic, educational, and economic health of the Bay Area.

Chevron has been a corporate sponsor of A.C.T. since 1972, and Bank of San Francisco and Union Pacific Foundation have been part of the organization since 1984. A.C.T. welcomes Delta Dental Plan as a new member of A.C.T.'s growing Corporate Council.
American Conservatory Theater

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JOHN SULLIVAN, Managing Director

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PRODUCTION STAFF

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ADMINISTRATION

Joy Carlin, Associate Artistic Director

ERIN M. LYNCH, Chief Financial Officer

PRODUCTION STAFF

John Chur...
Molière's Grand Finale
by Jonathan Marks

A comedy in prose with music, created for the celebration of the pre-Lenten Carnival, 1673.

The play had been a tremendous success at its premiere — during Carnival, the season of乐趣 and revelry, and the high season for comedy in Paris — and the house was full and rapt in its eighth performance a week later. In the final scene, in the midst of the comic hubbub of the third interlude — Angélique's apotheosis — Molière was seized with a paroxysm and began quivering with blood. With the laughter that had sustained him all his life, he fought in his own, conscious ness slipped away. The play continued to the final curtain, and Molière was carried from the stage, where he died three hours later. He had been burned at night in an unexcavated grave, because he was an actor and he was excommunicated.

Chow down, though he was, Molière had known his full share of tragedy and strife. One of the many marks of his comedy — indeed, of comedy throughout history — had been the backlash of frauds and impostures, and, since he was one of the most prominent public figures in Paris, and an accomplished courtier who had enjoyed particular favor in the eyes of Louis XIV, he was accused of heresy and was the subject of a libel trial in the days of Louis XIV. He was accused of heresy and was the subject of a libel trial in the days of Louis XIV. His trial was held in 1673, and he was acquitted of heresy.

His final performance brought a number of especially bitter blows. On February 17, 1673, — a year to the day before his own death — the actress Madeleine Bérjat died; his companion from the very beginnings of his career, and his former mistress. In September he and his wife, Armande Bérjat — Madeleine's younger sister (or, as the scandalmongers had it, her daughter) —

Continued on page ACT5

THE IMAGINARY INVALID

by Molière

A comedy in prose with music, created for the celebration of the pre-Lenten Carnival, 1673. Since no imitation was forthcoming from the King to present the play at Court, the play was presented for the first time on February 10, 1673 at the Théâtre de la Palais Royal. The playwright, who also played the title role, collapsed during the final scene of the fourth performance and expired a short time later.

Directed by
Laird Williamson
Gerard Howard

Scenery and Costume by
Brett Shurtleff

Lighting by
Larry Delinger

Music composed by
Stephen Lejeune

Wigs and Hair by
Rick Flaherty

Translated by
Laird Williamson and M. Xammarie

The Rehearsal — Place: A studio gabled
Florence Thomas-Grant
Peter Denning
Michael Scott Ryan
Beverly Bello

Angélique — Place: A room which is a garden and a house
Juliette Berson
Michael Scott Ryan
Elizabeth Berson

Armande — Place: A room which is a garden and a house
Anna Godfrey
Michael Scott Ryan

Joan — Place: A room which is a garden and a house
Elizabeth Berson
Michael Scott Ryan

Lionel — Place: A room which is a garden and a house
Anna Godfrey
Michael Scott Ryan

The Doctors and Nurses
Oxford — Place: A room which is a garden and a house
Stephen Lejeune
Michael Scott Ryan

The Nurse
Elizabeth Berson

The Patient
Anna Godfrey

There will be one additional performance.

Oxfordshire

Molières Stage Manager
Kane Van Rock

Associate Director: Christine Tao

American Conservatory Theater

Molière at his work table. By Charles Cogot after the portrait of Nicolas Mignard.

MAJOR SUPPORT: American Conservatory Theater, Performing Arts.
Molière's Grand Finale
by Jonathan Marks

The fourth performance of The Imaginary Invalid (Le Malade Imaginaire) — on February 17, 1673 — was one of the most extraordinary, astonishing, electrifying moments in the entire history of the theater, mixing the lea.

Molière — actor, director, producer, playwright — tragédien, comédien, maître de sens of the day.

On that day Molière staged his own apotheosis, and paid for it — willingly, even willfully — with his life.

He had been sick for a long time — an awful,.gpu.

His friend and admirer, the critic Nicolas Boileau, had been urging him to quit the stage, both for reasons of health.

Molière — actor, director, producer, playwright — tragédien, comédien, maître de sens of the day.

On that day Molière staged his own apotheosis, and paid for it — willingly, even willfully — with his life.

The portrayal of Molière at the time of the first performance was a success, but his health continued to decline.

During the performance, Molière collapsed, and died shortly after.

The play had been a tremendous success at a première — during Carnival, the season of boisterous merrymaking, and the high season for comedy in Paris — and the house was full and quieting at its fourth performance a week later. In the final scene, in which the comic habit of the third interlude — Argan's apoplexy — Molière was acted with a paroxysm and broad realistic.

Blood. With the laughter that had sustained him all his life still ringing in his ears, consciousness slipped away. The play continued to the final curtain, and Molière was carried home, where he died three hours later. He was buried at night in unobserved seclusion, because he was an actor he was excommunicated.

Clown though he was, Molière had knew his full share of tragedy and strike. One of the manifestations of comedy — indeed, of comedies throughout history — had been punching the balms of frauds and impostors, and, since he was one of the most significant public figures in Paris, and an accomplished courtier who had enjoyed particular favor in the eyes of Louis XIV., he aroused a storm of indignation when he dared to attack religious imposture in Tartuffe and Don Juan.

The battles surrounding these plays had ended his standing with the King and sapped his energy.

His final years brought him a number of especially bitter blows. On February 17, 1673 — a year to the day before his own death — the actress Madeleine Béjart died; his companion from the very beginnings of his career, and his former mistress. In September he and his wife Armance Béjart — Madeleine's younger sister (or, as the scandalmongers had it, her daughter).

Continued on page ACT5.
WOLFE continued from page 13A

He also had a falling-out with one of his longtime colleagues, the composer Jean-Baptiste Lully. A libretto of Molière’s play fell into the category of comédie-ballets—a form he had developed that mixed comedy with interludes of music and dance; these were typically created for the King’s amusement at one or another of his palaces, and then transferred to Molière’s theater. Lully provided the music, and occasionally acted and sang in them. Ambitious and scheming, Lully made a successful grab for artistic power in 1672 and edged Molière out; he obtained a license to create the Royal Academy of Music (now the Paris Opera), and used it to assert monoply powers over all musical productions in the capital, severely limiting the musical capabilities of all rival troupes—notably Molière’s.

In the face of tragedy, Molière always had the same response: comedy. A month after Mlle de Scudéry’s death he opened The Learned Ladies, a vein certainly that contained a number of touching evocations of first love, perhaps in her honor. As his lungs gave out, as he felt the approach of death, he called Le Maitre de Musique imaginary for the stage: a comédie-ballet in which forms of life—forms of love and laughter, music and dance, comedy and the power of imagination—vie with the forces of death: mystification, imposture, delusion, and death, and realities of thought as well as of body. He was stage-managing his own death scene—for laughs. It was intended, like all the comédies-ballets, for a premiere at court, but—no doubt to Lully’s chagrin—no royal invitation was issued. Mme-Antoinette Chaperon, his new composer and musical supervisor, had created a number of lively and sumptuous musical interludes, including an opening ode that obliterated the King’s recent victories in the Low Countries—ritornos that were already being revered. The troupe managed to circumvent Lully’s structures, and the play had to open at Molière’s home theater, the Palais-Royal, where his non-musical pieces customarily premiered. It was July of 1674—more than a year after Molière’s death—that it was presented in the setting for which it had been created: before the King at Versailles.

The extraordinary circumstances of Molière’s final performance created a wave of pamphlets and broadside poems written around a central theme: the revenge of the physician. He had satisfied the medical profession in a number of plays throughout his career, but The Imaginary Invalid was the last straw. He had mocked their procedures, their cures, their raps and their mysticism; he had even mocked death itself, playing dead in one scene, ruling all Paris what he could look like in repose. He had had to pay for his gall.

Indeed, things went from bad to worse, and Molière had willfully ridden it in creating his last play. In the first of his memoirs, Le Boulangier de Chalais, wrote a play entitled Envenem le Hypochinodrate, or The Physician Avenged, ("Eléméne is an anagram of Molière’s) Hypochondria is only one of many faults northern to Molière in this scurrilous play, but its use in the title surely contributed to the popular perception that he was unhealthy observed with medicine and its practitioners. The Imaginary Invalid can be seen, in part, as a retreat to Le Boulangier de Chalais.

In fact medicine was not Molière’s only bore; the recurrent hint of his satirical scorns for the manners of some arriving from the time of the Greeks, Alcides, or Imhoetep. The Italian comedia dell’arte troupes—which had a great influence on him—always included an actor playing the role of the doctor. It didn’t matter whether he was a doctor of medicine or philosophy or law or religion; he was always pompous, rigid, authoritarian, and weary, resorting to Greek, Latin, gibberish, or some other jargon to sound his knowledge over everybody else, and to disguise the fact that he didn’t have an idea in his head. He pretended to be the intellectual master; but in fact he was a fraud. Thick-skulled men of the learned profession are peppered throughout the works of Molière, preaching empty dogmas, pretending to know what they don’t, or ce to know what they don’t.

It must be said, though, that the medical establishment of Paris in the seventeenth century was especially susceptible to change of fortune. Controlled by the Faculty of Medicine of the University of Paris, it did not see itself as a healing art (physicians never touched their patients), nor as an empirical science; in their vision, medicine was synonymous with charlatanism. It was, rather, a branch of classical studies. No cure was acceptable unless it was authorized by the works of Galen or Hippocrates. Antiquity, not efficacy, was the yardstick. Experimentation was forbidden; and, as the Faculty had quasi-religious authority backing it up, it could pronounce anathema upon any new medical thought. Half a century after the circulation of the blood was accepted as scientific fact in England, it was still heretical in France.

Molière took full advantage of the comic possibilities of this profession throughout. His career in one of his earliest farces The Flying Doctor, a mock physician tells a mock patient that she “must not abuse herself by dying without a doctor’s prescription.” In L’Eléméne modern the physician Bully says, “It is better to die according to the rules than to recover contrary to the rules,” and the Apothecary in Mounier de Procuresque praises a physician who would be allowed to care for anyone “by any remedies but those permitted by the Faculty,” preferring that they “lie medially.” It was not the profession but its abuses that he opposed. “Medicine is a profitable art,” he said, and everyone sees it as one of the most excellent things we have; and yet there have been times when it has made itself useful, and often it has been made an art for poisoning men.

But no—nor did he hate all physicians; he numbered one of them, Jean Armand de Maubil-

The man he had defended was in fact a charlatan: that is, an unscrupulous dealer who hawked his wares in the public marketplace, attracting crowds by performing with his own troupe of comedians, and selling his wares between acts. His drugs, in fact, cured people, but neither he nor they were aproved by the Faculty, so he was a charlatan.

Throughout his career Molière championed new ideas in medicine; this was the sort of physician Molière could befriend. Still, he could be satirical even about his friend. “We have nice conversations,” he once said. “He gives me remedies when I’m sick, I don’t take them, and I get better.”

It was said that it was Molière who provided Mlle de Scudéry with details of the physician’s initiation rites that served as the basis for the baritone ceremony at the end of The Imaginary Invalid.

A month after Molière’s death Mauvil- lèn published a version of this festive final interlude, and on the title page he called his departing friend “HONORÉ BAPTISTE MOLIERE, DOCTOR COMIC,” Doctor of Comedy.

Unlike Auguin—who is so enamored of the hero-pocus of the physicians and their cures that he dreams of becoming one—Molière would have been gratified by this honor. It is the only degree that he ever wanted.
American Conservatory Theater

**Performance of The Imaginary Invalid in the gardens of Versailles a year after Molieres death. Designed by Le Puyart, engraved by F. Chauveau.**

**WILBER continued from page 457.**

...had a son, Pierre, who died a month later.

He also had a falling-out with one of his longtime collaborators, the composer Jean-Baptiste Lully. A rival of Molière's, Lully's plays fell into the category of comedie-ballets—a form he had developed that mixed comedy with interludes of music and dance; these were typically created for the King's amusement at one or another of his palaces, and then transferred to Molière's theater. Lully provided the music, and occasionally acted and sang in them. Ambitious and scheming, Lully made a successful grab for artistic power in 1672 and edged Molière out; he obtained a license to create the Royal Academy of Music (now the Paris Opera), and used it to assert monopoly powers over all musical productions in the capital, severely limiting the musical capabilities of all rival troupes—notably Molière's.

In the face of tragedy, Molière always had the same response: comedy. A month after Molière's death he opened The Learned Ladies, a very directly that contained a number of touching evocations of first love, perhaps in her honor. As his lungs gave out, he set the approach of death, he eked out his life further, for he must write to his intended, to his intended, to his intended, to his intended, to the...his intended...his intended...

Molière's death—more than a year after Molière's death—that it was presented in the setting for which it had been created: before the King at Versailles.

The extraordinary circumstance of Molière's final performance created a wave of pamphlets and broadside poems written around a central theme: the revenge of the physicians. He had satisfied the medical profession in a number of plays throughout his career, but The Imaginary Invalid was the last straw. He had mocked their procedures, their cures, their rites and their mysticism; he had even mocked death itself, playing dead in one scene, showing all Paris what he could look like in repose. He had had to pay for his gall.

Indeed, this wave had started well before his death, and Molière had willfully ridden it in creating his last play. In the last of his illnesses, Le Bourgeois de Chaussy, wrote a play entitled Le Bourgeois d' Imaginaire, or The Physicians Avenged, ("Ellement is an anagram of Moliere). Hypochondria is only one of many faults north to Molière in this scurrilous play, but its use in the title surely contributed to the popular perception that he was unhealthily obsessed with medicine and his practitioners. The Imaginary Invalid can be seen, in part, as a rebuke to Le Bourgeois de Chaussy.

In fact, medicine was not Molière's Ab- scene; the recurrent burst of his satirical energies was one of the mainstay of his career—now deriving from the time of the Greeks'794; Academie, or imposture. The Italian com- media dell'arte troupe—which had a great influence on him—always included an actor who played the doctor. It didn't matter whether he was a doctor of medicine or philosophy or law or religion; he was always pompous, greedy, authoritarian, and worldly, resorting to Greek, Latin, gibberish, or some other jargon to lend his insights over everybody else, and to disguise the fact that he didn't have an idea in his head. He pretended to be the intellectual master, but in fact he was a fraud. Thick-skinned men of the learned profession are peppered throughout the works of Molière, parading empty dogmas, pretending to know what they don't, or to know what they only think they know. They are the targets of the medicine man, but in fact he is a fraud. Thick-skinned men of the learned profession are peppered throughout the works of Molière, parading empty dogmas, pretending to know what they don't, or to know what they only think they know. They are the targets of the medicine man, but in fact he is a fraud. Thick-skinned men of the learned profession are peppered throughout the works of Molière, parading empty dogmas, pretending to know what they don't, or to know what they only think they know. They are the targets of the medicine man, but in fact he is a fraud.

The man who helped defend him was in fact a charlatan: that is, an unscrupulous healer who hawked his wares in the public marketplace, attracting crowds by performing with his own troupe of comedians, and selling his wares between acts. His drugs, in fact, cured people, but neither he nor they were anything but snakes. He was known as...he was a charlatan.

Throughout his career Molière championed new ideas in medicine; this was the sort of physician Molière could be...friend. Still, he could be satirical even about his friend. "We have nice conversations," he once said, "He gives me reminiscences when I'm sick, I don't take them, and I get better." It was said that it was Molière who provided Molière with details of the physicians' initiation rites that served as the basis for the libretto ceremony at the end of The Imaginary Invalid.

A month after Molière's death Molière published a version of this first fatal interlude, and on the title page he called it the "Dévêt de l'Estate's " Doctor of Comedy. Unlike Armin—no one is so enamored of the bocce-pace of the physicians and their cure that he dreams of becoming one—Molière would have been gratified by this honor. It is the only degree that he ever wanted.
American Conservatory Theater

New Faces of 1990

Who's Who

RICHARD BUTTERFIELD, who is new in his fourth season with the company, has appeared as Charles Darrow in A Kiss of Two Cities, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Women in Mind, Captain Cunningham in Diamond Lil, Billy in The Real Thing, Young Segovia in A Christmas Carol, Miss Vivian in A Young Man Happened on the Way to the Forum, Bluebird in Saint Joan, and in Side by Side by Sondheim,颁布, and Raisin in Hell. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley-athen Theatre. Last summer he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Women in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P. teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabbit's AS Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Since he has played in more than fifty productions, including King Lear, Hadrian VIII, Cymbeline de Breges, Equus, Max and Stafford, Uncle Vanya, The School for Wives, Faustus in Hell, Our Own, A Young Man Happened on the Way to the Forum, A Tale of Two Cities, and Twelfth Night. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Bill Street Blues," "Dallas," and "Mander She Works," and starred in the NBC series "Flamingo Road" for two years. His films include The Hindenburg, The China Syndrome, Highpoint, A Different Story, The Rise and Fall of Brian, and Love in the Afternoon. Mr. Donat recently appeared in Love Letters with Barbara Rush at the theatre on the Square.

A graduate of Brandon College, ANDREW DOLAN is in his third year with the Advanced Training Program. His studio roles include Clarence and Richmond in Richard III, Ben in The Little Foxes, Austin in True West, Nasthulj in The Country Wife, Robert Childson in The Ideal Husband, and Tiger Brown in The Three Penny Opera. He has played Hal Carter in Picnic and Carl in Getting Out at City College of San Francisco, and was last seen at the Bay Area in Marcus Millions. Last summer Mr. Dolan appeared in Camelot and Inn in the Closet. A.C.T.'s Flapp in the Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.

FACTS ABOUT THE A.C.T. TRAINING PROGRAMS...

- A.C.T. has four training programs to meet the diverse needs of students of all different ages and levels: the Advanced Training Program, the Academic Program, the Young Conservatory Program, and the Summer Training Congress.
- A.C.T. is the only independent repertory theater company in the United States accredited to award a Master of Fine Arts degree in acting.
- An average of 400 students apply for the Advanced Training Program each year, of which only 32 are accepted.
- The third year of the three-year Advanced Training Program is by invitation only.
- The student body includes students from as far away as West Germany and Zimbabwe.
- Some Conservatory alumni include Annette Bein, Jennifer Grey, Harry Hamlin, Amy Irving, Don Johnson, Winema Ryder, and Daniel Washington.
American Conservatory Theater

New Faces of 1990

Who's Who

RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared as Charley Durnam in A Doll's House, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Women in Mind, Captain Cunningham in Dreaming Loud, Billy in The Real Thing, Young Seneca in a Christmas Carol, Miss Vintner in A Plaything Happened on the Way to the Forum, Bluebird in Saint Joan, and in Side by Side by Sondheim, Panther, and Tristessa in Hell. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Women in Mind at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P. teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.

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A graduate of Bennington College, ANDREW DOLAN is in his third year with the Advanced Training Program. His studio roles include Clarence and Riddoch in Richard III, Ben in The Little Foxes, Austin in True West, Shurtleff in The Country Wife, Robert Childhorn in an Ideal Husband, and Tiger Brown in The Tempest. He has played Hal Carter in Picnic and Carl in Getting Out at City College of San Francisco, and was last season at the Geary in Marcus Millions. Last summer Mr. Dolan appeared in Camelot for Encores! Theater Company. He recently appeared in Keith Hernett in A.C.T.'s Plays in Progress production of Pick Up Air, and in A Christmas Carol as the Ghost of Christmas Yet to Come.

A.C.T. theater patrons may already recognize these ten talented actors and actresses. They are the 1990 graduating class of the Advanced Training Program of A.C.T.'s Conservatory, and their performances have been seen on our mainstage, in our touring companies, and in co-productions with other theaters this season.

On April 30th the Friends of A.C.T. will feature these three-year students at a black-tie fundraiser at the Westin St. Francis Hotel, and we salute them as they graduate from A.C.T. and begin their professional acting careers. Our Bay Area community is invited to see the showcase presentation which these students have prepared for casting directors and agents in Los Angeles and New York. This year's presentation will include scenes from well-known motion pictures, novels, and stage productions.

Chairman Harriet Baraneele notes that "Not many people know about the libary training programs A.C.T. has... But after April 30th, they will! I think this community is going to be bowled over and tremendously proud that such awesome talent is being cultivated in their own backyard."

The evening will include a cocktail reception, dinner, and the Conservatory showcase, and will conclude with dancing. We are delighted to have the sponsorship of the Bank of San Francisco and Hardfark Hotels, Inc. for this event. Also stepping forward with their generous support are our friends at Simpon Paper Company, Cine Pegaso, Morton Winery, Piper Sennora Cellars, Nice Beverage Corporation, Tiffany & Co., and Copy Copia Art.

Tickets are $125 per person. If you would like to reserve seats, please call 513-2825. All proceeds benefit the Friends of A.C.T. Scholarship Fund and other Conservatory training programs.

Facts About the A.C.T. Training Programs

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- The student body includes students from as far away as West Germany and Zimbabwe.
- Some Conservatory alumni include Annette Benigni, Jennifer Greer, Harry Hamlin, Amy Irving, Don Johnson, Winona Ryder, and Daniel Washington.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Jules in A Tale of Two Cities, the Ballet in The Secret, Bill in Women in Mind (which he also played last summer at the Westport Playhouse with Sally Kirkland and Carol in End of the World...), Miss in The Best Thing, and Dyer in Private Lives. He was a member of the company from 1973 through 1976, during which time he appeared in One Under the Elbow (which toured the Soviet Union), General Gor.
American Conservatory Theater

Ed Hobson has appeared with A.C.T. in Auden's, A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Boy, A Life for the Mind, A Christmas Carol, and The Best Thing. At the Actors Theatre, he has performed in A Narrow Road, Fire, and Mindscapes of the Body, and he has worked with Enon Theatre Company in Enemies, The Water Engine, and Coming Attractions. He is a member of Improv Theatre, toured nationally in Dogfight and studied in A.C.T.'s Advanced Training Program.

Richard Johnson, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in Another Part of the Forest, Harold in An Enemy of the People, and Bardolph in Macheath. Last season he played Shakespeare/Santa Cruz in and Marco Millonzo at the Geary. He was recently seen as Fred in A.C.T.'s A Christmas Carol, and as Valentine in Toofth Night.

Barb Krat has a charter member of the company, has been seen in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear (alternating in the title role), The War of the Worlds, Golden Boy, as the Inquisitor in Saint Joan, as Esmeralda in A Tale of Two Cities, and in the Adams-Pratt production inside Berkeley. He is a veteran of A.C.T.'s 1965 production of King Lear in Pittsburgh, as well as of the 1965 season in San Francisco. Mrs. Krat has spent 25 of the last 25 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's plays. Among the roles he has played at the Oregon Shakespeare Festival are Bernardo in Lear's Lotus, Webster in Henry IV, Part I, Mark Antony in Julius Caesar, Louther in The Winter's Tale, and Bolingbroke in A Midsummer Night's Dream. He was recently seen as Lescin in The Winter's Tale and Prospero in The Tempest at the Utah Shakespearean Festival. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, The Old Globe, and in the San Jose Repertory's productions of Cyrano de Bergerac (as Cynac). Edward Hastings' 1707, Cervantes, and Voltaire's Candide at Catlin. Mr. Krat is a trainer at the Conservatory, and has taught Shakespeare at the University of California and for the National Theatre Conservatory in Denver.

Lauren LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Arsenic in the Anguish, and in Another Part of the Forest. This season she appeared in Savage Moon and played Lula in Dukedom and the title role in Clang in the A.C.T./Lorraine Hansberry production of 2 Acts of Passion. Last season she appeared in Around the World in Eighty Days. The Geary. Her regional theatre credits include the Dallas Theater Center and Stage West in Fort Worth, Texas. She has spent two seasons with Enon Theatre Company, appearing in Coming Attractions and Mr. Blaine. Ms. Lane is a graduate of the University of Texas at Arlington.

Michael McFall has played the role of Christmas Future in A Christmas Carol, Clark in A Christmas Carol and Therry in Clane in the A.C.T./Lorraine Hansberry Theatre re-creation of 2 Acts of Passion, and Corbo in Toofth Night.

David Maier, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Enon Theatre Company — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program, where he recently directed Anthony Cavaro's Pick-Up, 69. Mr. Maier is in his fourth season with A.C.T.

Naina Moon sang with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Taming of the Shrew, Romeo and Juliet, and Much Ado About Nothing (Hero). She is a third-year student in the Advanced Training Program, where she also played Lysander in A Midsummer Night's Dream at the Geary, and has appeared in this season's Twelfth Night and A Christmas Carol, in both seasons with ThespisWorks at TheatreWorks, the River Nager and Boogie-Woogie Landscape at the Lorraine Hansberry Theatre, and in the solo piece When the Man on the Calendar Was Killed, which he wrote for the Enon Women's Series in San Francisco.
American Conservatory Theater

R.B.A. in music performance (clarinet) from the University of Washington. She is a third-year student in the Advanced Training Program and the 1990-91 recipient of the Friends of A.C.T. Fellowship. Her studio roles include Silvia Andriyevskaya in Uncle Vanya, Maria in Pina Bausch’s The Rite, Frida in The Queen, Wife, Ismene in Antigone, and Mrs. Goeben in Menotti’s The Medium. This season she has appeared at A.C.T. in Threepenny Night and as Bela Coutts in A Christmas Carol. She has also performed in Seattle with the Northwest Asian American Theatre and the Pioneer Square Theatre, and in Santa Maria with P.S.F.A. Ms. Ishi trained in dance with the Martha Nebishiki Modern Dance Studio and Marlo Anderson at the University of Washington.

RICHARD JOHNSTON, who earned a B.F.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in Another Part of the Forest, Harriet in Antigone, Aziza in Uncle Vanya, and Bardolph in Mache theater. Last season he acted with Shakespeare/Santa Cruz and in Maro Mozambique at the Geary. He was recently seen as Fred in A.C.T.’s A Christmas Carol, and as Valentine in Threepenny Night.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World, … Golden Boy, as the Inquisitor in Saint Joan, as Escamond in A Tale of Two Cities, and in the Shakes-Per-Program production inside Berkeley. He is a veteran of A.C.T.’s 1965 production of King Lear in Pittsburgh, as well as of the 1965 season in San Francisco. Mr. Kraft has spent 25 of the last 25 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare’s 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Bonanz in Love’s Labour’s Lost, Hippolytus in Henry IV, Part I, Mark Antony in Julius Caesar, Lodovico in The Winter’s Tale, and Titus in A Midsummer Night’s Dream. He was recently seen as Lear in A Christmas Carol and Prospero in The Tempest at the Utah Shakespearean Festival. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the 1990-91 productions of Oedipus at Colonus (as Oedipus), Edward Hastings’ Gryphon, and Francis Ford Coppola’s version of The Merchant of Venice. Mr. Kraft is a teacher at the Conservatory and has taught Shakespeare at the University of the Arts.

Act 10

PERFORMING ARTS

LAUREN LANE is a third-year student in the Conservatory’s Advanced Training Program, where she has played Amanda in The Seagull, Audrey and Charles the younger (as You Like It, B and Lavinia in Another Part of the Forest. This season she appeared in Threepenny and played Lula in Dandelion and the title role in Claire in the A.C.T. Lorraine Hansberry production of 2 Acts of Passion. Last season she appeared in Marion Miller’s at the Geary. Her regional theater credits include the Dallas Theater Center and Stage West in Fort Worth, Texas. She has spent two seasons with En-core Theater Company, appearing in Coming Attractions and No End of Blame. Ms. Lane is a graduate of the University of Texas at Arlington.

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Act 10

PERFORMING ARTS

LAUREN LANE is a third-year student in the Conservatory’s Advanced Training Program, where she has played Amanda in The Seagull, Audrey and Charles the younger (as You Like It, B and Lavinia in Another Part of the Forest. This season she appeared in Threepenny and played Lula in Dandelion and the title role in Claire in the A.C.T. Lorraine Hansberry production of 2 Acts of Passion. Last season she appeared in Marion Miller’s at the Geary. Her regional theater credits include the Dallas Theater Center and Stage West in Fort Worth, Texas. She has spent two seasons with En-core Theater Company, appearing in Coming Attractions and No End of Blame. Ms. Lane is a graduate of the University of Texas at Arlington.

MICHAEL McFALL has played the Ghost of Christmas Future in A Christmas Carol, Clay in Shakespeare and Twain in Cliffs in the A.C.T./Lorraine Hansberry Theatre co-production of A Christmas Carol in 1989. He is a graduate of the University of California and the National Theatre Conservatory in Denver.

MICHAEL McFALL has played the Ghost of Christmas Future in A Christmas Carol, Clay in Shakespeare and Twain in Cliffs in the A.C.T./Lorraine Hansberry Theatre co-production of A Christmas Carol in 1989. He is a graduate of the University of California and the National Theatre Conservatory in Denver.

NANINE MOODY acted with the Berkeley Shakespeare Festival last summer, playing in Measure for Measure, The Taming of the Shrew, Romeo and Juliet, and Much Ado About Nothing (Her). She is a third-year student in the Advanced Training Program, where she also played Polonius in Hamlet, Patsy in Long Day’s Journey in Heaven, and Rosalind in As You Like It. She has appeared in numerous roles throughout the Bay Area.

DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area.

Act 11

PERFORMING ARTS
American Conservatory Theater

Francisco, Ms. Monroe, who is the 1880-90 Recipient of the Peninsula Children’s Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

FRED OLSTER was a member of the A.C.T. company from 1975 to 1977, appearing in The Ruling Class, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, and A Cheater in the Race. This season, which was broadcast on “Theatre in America” (TIA). Since her return to A.C.T. in 1986, she has performed in The Real Thing, Private Lives, The Lady’s Not for Burning, King Lear, A Christmas Carol, Winter’s Tale, We Are Married, and Twelve Night. As an Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Berenice in Born Yesterday, and the title roles in Miss Julie and A Midsummer Night’s Dream. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford Dramatic, and Alley Theatre. Her television credits include guest appearances on “Oprah” and “Lou Grant,” and “A Year in the Life.”

LUIS OLOPUEZA made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Tolio in Golden Boy, the Shrewd and Commedia in Sauce, and roles in The Taming of the Shrew, and tours in Hamlet, Where We Are Married, Macbeth, and Twelve Night. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him three Critics Circle Awards and a Drama-Logue Award — include a five-year-old girl in Yuniesque and 21 different characters in How I Got That Story (both for the Kabuki Theatre) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in Oedipus and The Good Person of Szechwan. Ms. Monroe has also appeared in Phoenix at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker’s No End of Blame for Encores Theatre Company, and has also been featured on “Falcon Crest” and “Midnight Caller.” He is the Christmas Elf in the Berkeley’s Kia commercial.

FRANK OTTOWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Philadelphia, where he started the University of Pennsylvania Institute for Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in television versions of A.C.T. productions of Gingy Helftsgal, A Christmas Carol, and Sopranos. In It’s a Wonderful Life, he is the post-ranch in A.C.T.’s Board of Trustees.

WILLIAM PATTERSON is now in his 22nd season with A.C.T. He played the company in 1987 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time off for television, film, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes You Can’t Take It With You, Jeeves, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Out “M” for Murder, Painting Churches, The Doctor’s Dilemma, End of the World, King Lear, Saint Joan, and this season’s A Tale of Two Cities. Mr. Patterson played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its fourteenth production. He served for nine years as the San Francisco Arts Commission.

DANIEL REICHERT was last seen as Sebastian in Twelfth Night. Previously at A.C.T. he played Sydney Carton in A Tale of Two Cities, Marco Polo in Marco Miller, Duenna in Saint Joan, and Edmund in King Lear. He was the Christ Child in Christmas Carol, Diamond Lil, and Feathers. In studio productions in the Conservatory, he has played Lephalimi in The Cherry Orchard, York in Henry V, Part II, Verona in The Country Wife, Sir Mulberry Hawk in Nicholas Nickleby, Laertes in Hamlet, and Frans in Gemini. He has also been seen in television versions of A.C.T. productions of Gingy Helftsgal, A Christmas Carol, and Sopranos. He played a second character in the film Great Expectations, and as Benedict in the San Francisco Shakespeare Festival production of Much Ado About Nothing. Last summer at the American Players Theatre in Spring Green, Wisconsin Mr. Reichert played Edmund in King Lear (directed by Morris Carnovsky). In this Midsummer Night’s Dream he was the Seagull in Our House.

KEN ROTA joined A.C.T. when it first arrived in San Francisco in 1987, and remained with the company as actor/instructor for the next six seasons. He returned in 1992 to direct Both, and was more recently seen with the company in The Flooding Eyes Built: The Inaugural for both of which he received Bay Area Critics Circle Awards, and this season’s Right Mind and A Christmas Carol. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre in Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directing A Streetcar Named Desire, Doctor Faustus, and La Boheme (which also he adapted and translated). Recently he appeared in the American premiere of Breaking the Silence at the Pasadena Playhouse, at San Diego’s Old Globe in Gershwin’s Lady in the Dark, Cymbeline, and Romeo and Juliet, and with the Seattle Repertory Theatre in The Project and Nothing Sacred. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arena Stage Theatre Company, where he was Associate Artistic Director from 1984 to 1996. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions: The Elephant Man, The Three Sisters, Rose, Separate Tables, and Absence of the Wind. Mr. Rota has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.


SHARI SIMPSON, a native of Chicago, appeared in Twelfth Night as a. Chicago Shakespeare Company and Stella in The Collection at the Lifeline Theater. A third-year student in the Advanced Training Program, she played Edward and Betty in Cloud Nine and Nina in The Seagull. Last summer she appeared at Western Stage in Salinas as Athena in The Cradle; and as Althea in The Country Wife. Most recently she was seen in A.C.T.’s A Tale of Two Cities, and in the Play-in-Progress production Inside Tech- nocrat. Ms. Simpson received a B.F.A. in acting from the University of Illinois at Champagne-Urbana.

PATRICK STRETCH is a third-year student in the A.T.P. He has appeared at the Oarly in Saint Joan, A Christmas Carol, and Julius Caesar, and has acted in studio productions of The Seagull (Cortis стоимые). As You Like It (Puck/Ursula), Loose End (Betty/Edward), and The Little Rascal (Oscar). Prior to attending A.C.T., Mr. Strench received a B.A. from U.C.L.A., where he was recipient of both the Hugh O’Brien and the Natalie Wood acting awards. Last summer he played Ben in Lott’s Lost at Shakespeare/Santa Cruz.

HAROLD SURBATT, who was seen as Bob Cratchit in this season’s A Christmas Carol and as Caesar in Twelfth Night, first appeared with the company from 1983 to 1984, playing in Lost in Lott, A Christmas Carol, and Midsummer Night’s Dream. He is the Sleeping Prince. Since that time he has
FRANK OTTOWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in 1985. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Solomon Studies of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1989), The Matchmaker and Desire Under the Elms (which toured the Soviet Union), and Marat/Sade. He has also been seen in television versions of A.C.T. productions of Glory, Hallelujah, A Christmas Carol, and the Orpheus Series. Mr. Ottowell is a past president of A.C.T.’s Board of Trustees.

FRED OLOSTER was a member of the A.C.T. company from 1975 to 1977, appearing in The Ruling Class, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, a reading of The Begging of the Shen, which was also broadcast on “Theatre in America” (TBS). Since his return to A.C.T. he has performed in The Real Thing, Private Lives, The Lady’s Not for Burning, King Lear, A Christmas Carol, Woman in Mind, We Are Married, and Twelfth Night. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Bessie Dunn in Born Yesterday, and the title role in Miss Julie and Anouilh’s Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartford, and Alley Theatre. Her television credits include a guest appearance on “Cagney and Lacey,” “Lou Grant,” and “A Year in the Life.”

FRANK O’TOOLE was born in San Francisco in 1912. He studied at the San Francisco Art Institute, but was drafted into the army during World War II. He returned to acting after the war and has since appeared in numerous films and on television. He is best known for his role as the Irish police officer in the film “Apt Pupil.”

LUI OROPIZZA made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played十多 in Golden Boy, the Shepherd and Delirious in Swan Lake, and roles in Flowers, Where We Are Married, Marco Millions, A Christmas Carol, Right Mind, and Twelfth Night. He began his career performing Chicago street theatre in the bars of East London, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits — which have earned him four Critics Circle Awards and a Drama-Logue Award — include a five-year-old girl in Cloud Nine.

MICHAEL SCOTT RYAN. now in his third season at A.C.T., has appeared as Sir Andrew Aguecheek in Twelfth Night, Malvolio’s Ghost in A Christmas Carol, and Fandango in Hamlet. He has appeared in productions of The Taming of the Shrew, Much Ado About Nothing, and The Tempest at A.C.T., and in the film “The Lost Boys.”

PATRICK STREICH is a third-year student in the Advanced Training Program. He has been seen at the Oregon Shakespeare Festival and the Oregon Shakespeare Festival in the role of Malvolio. He is currently working on the film “Twelfth Night.”

SHARI SIMPSON, a native of Chicago, has appeared in Chicago Shakespeare Company and Steppenwolf Company productions of Twelfth Night and other resident theaters in Chicago.
American Conservatory Theater

played on Broadway in Serious Money and Off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Glenmary Rose), Mark Taper Forum’s The Per for The Game of Love and Chance), Denver Center Theatre Company (Hamlet, The Time of Your Life, Pericles, and The Accidental Death of an Anarchist), Old Globe Theatre (The Merry Wives of Windsor and PDC.A. (Death of a Salesman and The School for Scandal), and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Julius and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as “Simon and Simon,” “Nurse,” “The Bold and the Beautiful,” and “Baywatch,” and is the featured film star in Dream Team. Mr. Swinney is a graduate of A.C.T.’s Advanced Training Program.

CATHY THOMAS-GRANT, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she has appeared in A Fanning Thing Happened on the Way to the Forum, Saint Joan, Merco Millennials, A Christmas Carol, Golden Boy, A Tale of Two Cities, and Judevine. She has also acted with Encore Theater Company in Edward Bond’s Saved, and in Currents and D.A.N.E. in A.C.T.’s Plays-in-Progress series. This past summer Mr. Thomas-grant directed the Bay Area premiere of David Bruckner’s Somerset for Howler Productions at the Intersection for the Arts.

SYDNEY WALKER, a forty-five-year veteran of stage, film, and television, has appeared in 232 productions. A native of Philadelphia, she trained with dancer Doris Toe at the Redgeway Theatre in May-

...
American Conservatory Theater

played on Broadway in Serious Money and Off-Broadway in The New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed byestival Per- sson. His regional theater credits include Macbeth at South Coast Rep (Glamorous Gay), Mark Taper Forum's The Lazarus (The Game of Love and Death), Denver Center The- atre Company (Hendrik, The Time of Your Life, Pericles, and Accidental Death of an Anarchist), Old Globe Theatre (The Merry Wives of Windsor), FELA! (David Selwyn and The School for Scandal), and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Lulu and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Newhart," "The Nanny," and "Dinners" on the feature film The Dream Team. Mr. Sorrin is a graduate of A.C.T.?s Advanced Training Program.

CATHY THOMAS-GRANT, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she has appeared in A Funny Thing Happened on the Way to the Forum, Saint Joan, Merro Millians, A Christmas Carol, Golden Boy, A Tale of Two Cities, and Judevine. She has also acted with Encore Theater Company in Edward Bond's Sueted, and in Currents and DANCE in A.C.T.'s Plays-in-Progress series. This past summer Ms. Thomas-Grant directed the Bay Area premiere of David Robert's Second Acts for Howlounder Productions at the Intersection for the Arts.

SYDNEY WALKER, a twenty-five year veteran of stage, film, and television, has performed in some 232 productions. A native of Philadelphia, she trained with dancer Esther Rochlin at the Berkeley Rep. In 1989 she was a leading actress with the APA Repertory Company in New York under the direction of Ellis Rhab. She also appeared in 32 seasons with the Lincoln Center Repertory Company under John Irving. In 1984 Mr. Walker joined A.C.T., and has since performed in 54 productions including The Malevichs (U.S.S.R. tour), Peer Goteld, The Circle, Diamond Lil, A Christmas Carol, Jock, Angels Fall, The School for Wives, Plautus, When We Are Married, Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Stratfield, Connecticut, the Lorraine Hansberry A.C.T. co-production of A Raisin in the Sun, and Judevine. She has appeared on television in such serials as "The Guiding Light" and "The Secret Storm," and in Love Story and the NBC TV film Ely on the Susquehanna. Mr. Walker was narrator for the KQED series "New York Master Chords" and teaches auditions in A.C.T.'s Conserva- tory. Last year he made his debut with Berkeley Rep in Craig Lucas's Prelude to a Kiss.

For the past two summers PIPPA WINS- LOW acted with P.T.A. in Santa Maria and Southern California, winning Lasitats and Johannas in Susanne Told. A graduate of the University of California at Berkeley, she performed in 1989 at the University of California at Berkeley, and a junior student in the Advanced Training Program at A.C.T., she has played Younger in The Kaiser & A Christmas Carol, and in the Plays-in-Progress production Inside Technovac.

She has also played at La MaMa, Civic Theatre, San Gabriel Civic Light Opera, and the Terrace Theatre in Long Beach. She won a Drama-Louise Award for her work in Quakers at the Geva Theatre Company in Genet, Miss, Miss is the first recipient of the National Theater Award, A.C.T.'s Board of Trustees established this year in honor of Mrs. Paul L. Wykes.

MICHAEL WINTERS was a member of the A.C.T. company from 1976 to 1982. He directed The Admirable Crichton and acted in numerous productions, including Pericles, The Three Sisters, Romeo and Julit, The Winter's Tale, Hotel Parad- oxe, and The National Recordals, and he toured from the Green to Hawaii with The Little Flares and to Japan with A.C.T. Wintertime, Snow in Japan last season, he has appeared in Noel's Night, When We Are Married, and Nothing Sacred. He has spent four seasons with the Denver Center Theatre Company, appearing in such productions as Long Day's Journey into Night, Ogden and Dolles, A Life of the Mind, The Cherry Orchard, and Don Juan. In Seattle he recently acted in Rosemarie and Gauden- dorum Are Dead for the Intiman and in Women in Mind, Red Noon, and the world premiere of Hapmodness for A Contemporary Theatre. Mr. Winters has also been a company member of the PC.TA. Theaters at the Oregon Shakespeare Festival, and has directed at P.C.T.A. Western Stage Company in Sal- lumas, and the Vila Shakespeare Festival in Saragosa.

KEVIN HAN YEE played Medvedkin in A.C.T.'s The Seagull, several roles in Maroo Millians and A Tale of Two Cities, Brother Martin Lavelin in Saint Joan (as well as Paulus in this summer's American Festival Theatre production), and in Three. Thrielit. He originated the title role with Bradley York in the Bay Area premiere of David Saram's Moscow Does You.

DIRECCTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1984. A member of the company, he directed Cheyney's Quest and Our Town during his first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Real Thing, King Lear, and When We Are Married. In 1972 he founded the company's Plays- in-Progress program, which is dedicated to the development and presentation of new theatre writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three sum- mers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. Last year the program served as a partner with the residence of A.C.T. of three theater artists from Shanghai for the opening production, Merro Millians. He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare's Much Ado About Nothing (starring Michael Redgrave), directed the Australian premiere of The Roj P 1 Baltimore, and restaged his A.C.T. production of San Stephon's Buried Child in Serbia-Croatia at the Zagreb Drama- Theatre in Belgrad. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed Judevine at the PG&E Federal Street Theatre and the West Coast pro- motion of Arthur Miller's Atrice at the Lor- raine Hansberry Theatre.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Arts Administration at Golden Gate University. A native San Fran- cisco, Mr. Sullivan has been active in the theater since the mid-1970s, when he di- rected Evans in Our Town's Afternoon for the Circle Repertory Company in New York. Later he was associated with the Mark Taper Forum in Los Angeles as a resident director and producer and head of the Forum Labo- ratory. More recently he produced The Delinquent, a collaboration between Joseph Chaikin and Vanuvalou velocity at San Francisco's Magic Theatre, and served as the associate producer for the San Francisco New Vaudeville. Mr. Sul- livan has directed and produced numerous short plays for the National Endowment for the Arts, including "When We Are Married" and "Nothing Sacred." His productions have been seen on the national Emmy Awards broad- cast. His writings include The National Outdoor Leadership School's Wilderness
The Stages of the American Conservatory Theater have been designed by Sabin Epstein, who has been a member of the acting company for many years, directed by Roy Dotrice, and is currently performing at the New Stage Door Theatre. Among the roles she has played are Miss Oakes in a 1964 production of "The Importance of Being Earnest," Kitty Kalla in the 1969 production of "The Piano Lesson," and Ophelia in the 1970 production of "Hamlet." Her performances have been praised for their depth and emotional range. She has also directed several productions of Shakespeare's plays, including "Hamlet," "Macbeth," and "Othello," at the American Conservatory Theatre. Her dedication to the craft has earned her numerous awards and accolades, and she continues to inspire and mentor young actors and directors alike. 

DEAN RIKES (Director) joined A.C.T. in 1987 as a staff member. He has directed numerous productions in the past, including "A Midsummer Night's Dream," "Romeo and Juliet," and "Hamlet." His productions have been praised for their innovative staging and thoughtful direction, and he has worked with many of the most talented actors of his generation. His commitment to the role of the director has earned him the respect and admiration of his peers and audiences alike. 

LAURA MILLER (Artistic Director) has been associated with A.C.T. since 1990 and has served in many capacities, including producer, associate director, and artistic director. Under her leadership, A.C.T. has become a leading force in the world of contemporary theatre, producing dozens of acclaimed productions that have earned critical acclaim and widespread praise. Her dedication to the art form has earned her numerous awards and honors, including the 2004 Regional Theatre Company of the Year Award from the American Theatre Wing. She continues to be a driving force in the world of theatre, inspiring and mentoring young artists and pushing the boundaries of what is possible in the world of contemporary theatre.
American Conservatory Theater

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

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

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

Photographic and Recordings of A.C.T. performances are strictly forbidden. Flash cameras or digital cameras can disrupt the action. Beeps. If you carry a beeper, watch, or cellular phone with alarm, please make sure that it is set to the 'beep' position while you are in the theater to avoid disturbing the concentration of performers and audience.

Educators: Call 749-2228 for information about our Student Matinee Program tickets, teachers' handbooks, backstage tours. Call 749-2228 for information about A.C.T.'s Speaker Bureau.

Consortium: A.C.T. offers community classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 15. Call 749-2228 for a free brochure.

The Palace of Fine Arts

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The Palace of Fine Arts

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In an emergency, WALK, do not run, to the nearest exit.
For Japanese children, dressing up can be a religious experience.

Understanding Asia means understanding its culture. For instance, if you’re in Japan, and a lot of the little kids seem somber dressed, chances are it’s the Shichi-Go-San (Seven-Five-Three) Festival. On November 15, girls ages seven and three and boys ages five and three don their finest outfits and assemble at local Shinto shrines for procession, photography, and an opulent parental bento. It’s one of the many social events of Shintoism, the way of the gods, once the official state religion of Japan. Instead of dealing with metaphysical questions or issues of life and death, Shinto is what Japanese turn to for guidance in everyday matters. Visiting businessmen sometimes experience Shinto firsthand, for business ventures are often blessed by a visit to a Shinto shrine or priest.

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Uneasy Paradise

Not a stranger to change, Hong Kong braces for 1997

Each day the sun comes up over China and shines on a tiny island and narrow strip of land, Hong Kong, a veritable Chinese stew of people, power, intrigue, romance and money.

Jay Weston is a veteran picture producer and publisher of Jay Weston’s Restaurant Newsletter.

From its unique Aberdeen harbor, where many thousands of people live aboard junks and sampans tied together into a floating city, and colorful hong restaur- ants seating thousands feed hoards of diners nightly amid brightly strung lights, to the teeming Wanchai area, still called ‘the world of Susie Wong’ after that

by Jay Weston
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Each day the sun comes up over China and shines on a tiny island and narrow strip of land, Hong Kong, a veritable Chinese stew of people, power, intrigue, romance and money.

Jay Weston is a former picture producer and publisher of Jay Weston's Restaurant Newsletter.

From its unique Aberdeen harbor, where many thousands of people live aboard junks and sampans tied together into a floating city, and colorful Hong Kong restaurants seating thousands feed hordes of diners nightly amidst brightly lit, to the teeming Wanchai area, still called 'the world of Susie Wong' after that...
Parking is such sweet sorrow.

When you're behind the wheel of a Ford Thunderbird SC, even the long way home never seems quite long enough.

The supercharged Thunderbird SC boasts one of the most powerful production engines made in America: a 3.8 liter EFI V-6 that rates a formidable 210 horsepower and 315 foot-pounds of torque.

To complement all that power there's a 5-speed manual overdrive transmission, "speed-sensitive" power steering, automatic ride control suspension and four-wheel disc anti-lock brakes.

And this Thunderbird's interior is as impressive as its sleek exterior. Articulated bucket seats with power lumbar and side bolster supports are standard. So is a performance analog instrument cluster, air conditioning and power windows. There's even an available compact disc player and a nine speaker JBL sound system.

Ford Thunderbird SC. Parking is such sweet sorrow.

Best-built American cars.
The best-built American cars are built by Ford. This is based on an average of consumer-reported problems in a series of surveys of all Ford and competitive '87-'89 models designed and built in North America. At Ford, "Quality is Job 1."

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Ford Thunderbird SC
Have you driven a Ford...late?
celebrated book and movie, the people of Hong Kong live and die in an incredibly tight proximity. At midnight on June 30th, 1997, the British Crown Colony of Hong Kong will be formally turned over to the People's Republic of China. It's rumored that Donald Trump and many other millionaire yacht owners have reserved berths in the harbor to celebrate the occasion, and hotel rooms are already at a premium. However, the 5.7 million inhabitants of this sultry jet-powered metropolis just above the Tropic of Cancer are disturbed and confused about the transfer. Although the mainland Chinese government has promised to maintain the special status of Hong Kong's free-wheeling economy and lifestyle, there's great trepidation that life will not be the same. With its Communist landlord waiting for the lease to run out, most residents feel the city will be dammed, doomed and unworkable as of '97. The Thatcher government has added to the muddle by refusing to allow the 3.2 million British passport holders in Hong Kong routine entry into England. They've set aside only 150,000 slots for potential immigrants, mostly senior civil servants and police officers. So the majority of affluent Chinese residents are making plans to move on, with a preponderance of them going to Australia, Canada and the United States. Already some 59,000 residents a year have been fleeing the potentially barren climate inspired by the Tiananmen Square massacre in Beijing.

The British acquired this small city on the South China coast in 1841, when Sir J.J. Gordon Bombay planted the flag on Hong Kong Island's twenty-nine square miles of rocky soil. It served as a reward for the gunboat diplomacy of the British who won the first Opium War to extract their Indian-grown drug upon the Chinese and their unwilling Manchu emperor in return for tea, silk and porcelains. Kowloon, on the adjacent mainland, was booty from the second Opium War in 1859, and the neighboring strip of land known as the New Territories was leased for ninety-nine years in 1898. After much negotiation, the British agreed to return the territory to the Chinese government at the end of the lease period.

The one constant about Hong Kong is that it's always been ruled by change. The sanitized version we get from many travel writers doesn't really exist. Like any world-class conclave, it's a mad Mannish-derivative mixture of the sweet and the sour.

Hong Kong's name translates into Cantonese as "Fragrant Harbor," probably because of the incense factories that were clustered on the shore of the island in the mid-nineteenth century, although some think it was because of the opium odor from the laden ships at dock.

The city consists of three interrelated entities: Hong Kong Island itself, a mainstay of today's big business-and-banking center, gleaming new skyscrapers like those of Wall Street intermingled with steep "ladder streets" of intense Chinese derivation, Kowloon, a seven-minute ride across Victoria Harbor on the Star Ferry; the mainland counterpart, with its breathtaking luxurious hotels and myriad shopping malls amidst the savage splendor of teeming streets. Two and a half million inhabitants of Kowloon are crowded into 4.5 square miles, probably an intensity unrivaled anywhere on earth. Kowloon means "nine dragons," although there are only eight dragon-like hills surrounding it; legend has it that an emperor took it upon himself to be the ninth dragon. The third component, the New Territories is a mainly rural farming area adjacent to the border of China proper; it offers several interesting tourist attractions, including a temple with over 10,000 images of Buddha. One notable side trip there is to the village of Sham Tseng, roast goose capital of the world, where one dusty street is two dozen tiny restaurants devoted to serving up a succulent, roasted goose for less than $10. Drizzled with its own juices, hucked up and served on a large platter with sautéed greens, this culinary experience has its own peculiar charm.

Hong Kong has been described as a great buzz for the rich, and it certainly fits that description, although the legendary bargains of the 50's and 60's are no longer available. (And no longer do tailors boast of making fine men's suits overnight; now it takes two or three fittings and a week to get a custom-made suit, although the tailoring is among the best in the world.) The city is virtually one huge shopping mall, and everywhere you turn — even the lobby of new office buildings — reveals another center packed with stores offering goods ranging from fine clothing to electronics, antique furniture, and expensive jewelry, furs, luggage, carpets, ivory, jade, optical goods, and enough watches to encircle the wrists of every man, woman and child on earth. Greatest conundrum — stick to the shops recommended by the Hong Kong Tourist Bureau or those in the finer hotels.
celebrated book and movie, the people of Hong Kong live and love in an incredibly tight proximity. At midnight on June 30th, 1997, the British Crown Colony of Hong Kong will be formally turned over to the People's Republic of China. It's rumored that Donald Trump and many other millionaire yacht owners have reserved berths in the harbor to celebrate the occasion, and hotel rooms are already at a premium. However, the 5.7 million inhabitants of this sultry jet-powered metropolis, just above the Tropic of Cancer are disturbed and confused about the transfer. Although the mainland Chinese government has promised to maintain the special status of Hong Kong's free-wheeling economy and lifestyle, there's great speculation that life will not be the same. With its Communist landlord waiting for the lease to run out, most residents fear the city will be dammed, doomed and unworkable as of '97. The Thatcher government has added to the muddle by refusing to allow the 3.2 million British passport holders in Hong Kong routine entry into England. They've set aside only 150,000 slots for potential immigrants, mostly senior civil servants and police officers. So the majority of affluent Chinese residents are making plans to move on, with a predominance of them going to Australia, Canada and the United States. Already some 50,000 residents a year have been fleeing the potentially barren climate inspired by the Tiananmen Square massacre in Beijing.

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Hong Kong's name translates into Cantonese as "fragrant harbor" probably because of the incense factories that were clustered on the shore of the island in the mid-nineteenth century, although some think it was because of the opium odor from the laden ships at dock.
As for hotels, the city offers a plethora of rooms to fit every budget. Top of the list is the famed trio of five-star palaces: The Regent, The Peninsula, and the Mandarin Oriental. The first two are on Kowloon and the latter on Hong Kong Island. The seventeen-story Regent, opened in 1884, boasts 602 rooms, many with stunning views of the harbor.

It offers such unique amenities as two buffets on each floor attended to guest needs (starting with tea and chocolates at check-in time). The Regent’s marble lobby lounge, a popular rendezvous for social and business meetings, features a three-story-high picture window affording a breathtaking view of Victoria Harbor, with its tiny junk and huge ocean liners slipping past you in the distance. The last remaining three-sail junk of romance is a tourist vessel. At night, riding the top deck of the Star Ferry from Kowloon, a seventy-cent ride worth every penny, the lights of Hong Kong Island shine in the distance like a gleaming necklace of diamonds atop a dowager princess. The world’s largest neon sign — a 328-foot-long advertisement for Clinique — is atop Elizabeth House in Causeway Bay, not far from the world’s longest escalator ride, a 700-foot-long moving staircase in the Ocean Park amusement center. McDonald’s reportedly has the most successful fast-food store on earth in a three-story building in Wan-chai, and I.M. Pei’s imposing Bank of China building (the tallest outside of New York and Chicago) has just joined the high-tech steel-banded Bank of Hong Kong as one of this city’s most impressive monoliths dedicated to capitalism.

Chinese don’t greet you by asking how you are, rather they inquire: “Chi fan le most gou?” Which roughly translates to, “Have you eaten yet?” Food, as you can imagine, plays a major role in the social and business life of the Chinese, and the 200,000 “green” (or “foreign” dishes, as Caucasians are known). There are some twenty thousand restaurants here, from the tiny street stalls of the Temple Street open-air market to the elegant Lai Ching Heen Restaurant in The Regent, certainly one of the world’s best Cantonese eateries. Not to be missed is a visit to Lei Yue Mun, a cliffside town of fishing village once a pirate stronghold, at the eastern Kowloon entrance to Hong Kong near Kai Tai Airport. Once accessible only by sampan, it can now be reached by taxi or bus. This could well be the ultimate fresh seafood eating experience. One of the best fish market is ringed by numerous neon-lighted restaurants. You walk among the glass fish tanks checking our what’s available here, then — once having purchased a “grouper” (groupers), or spiny lobster, clams, rare double-shell crabs, oysters, abalone in the shell, sea scallops with roe, mussels, whatever you carry — or can have sent — your purchases, alive and flapping in plastic bags filled with sea water, to the restaurant of your choice. There, the smiling manager prepares it to your order for a small fee, usually 15% of the purchase price. Fresh fish no man has ever eaten! If snake is in season, in the winter months, you may try a steaming bowl of snake soup, for the Cantonese believe regular infusions of the reptile provide a special “inner warmth” that protects one from winter illnesses. Over 200,000 live snakes are imported annually from China to the snake street, Kowloon.

Long a cultural desert, Hong Kong now boasts one of the most modern artistic centers in the world, the recently-opened (by Prince Charles and Princess D.D.) Hong Kong Cultural Center, situated on a picturesque harbor site just across from The Peninsula Hotel. The $177 million arts center was designed by a committee of government architects, with no windows to see the incredible view and seats too narrow for comfort. The executive director of the pink-tiled, angular low structure admits that 90% of the local population is unhappy with it, but hopes that eventually it will be accepted by them. Hong Kong is a city abuzz with temptations appealing to every taste and desire, a hustler’s haven and heaven where everyone talks incessantly of money, deals, trading; its official religion is not Buddhism but the big buck, whether it be dollar, yen or deutschmark. It seems every Chinese businessman is walking around with a portable cellular phone, and it’s not uncommon to see dozens of men strolling down the street or in a busy restaurant conversing on his Motorola or Panasonic. (Indigenous citizens even have models with no works and pretend to use them.) A city of unimaginable wealth and incredible poverty, Hong Kong consists not only of its three main areas but also of 235 outer islands, including one — Lantau — twice the size of Hong Kong Island itself.

You can take a bus past the frenetic Happy Valley Racecourse, where the nineteenth-century Chinese gamblers bet huge fortunes on the ponies, to Stanley Village, on the beach-dotted southern side of the
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After dark, thousands of neon lights turn Hong Kong into an illuminated wonderland.

island, where hordes of eager tourists each day invade this seaside shopping paradise in search of inexpensive jogging suits, imitation famous-brand handbags, and gaudy trinkets and gewgaws to remind them of their stay here. The famed 'Golden Mile' of Nathan Street in Kowloon, running perpendicular to the harbor in the Tsimshatsui district, neon-nightmare of a thousand stores all carrying more or less the same merchandise at prices comparable to those at home, leads one to see the delights of the glittering lobby of the staid Peninsula Hotel, where once high-class prostitutes occupied one spot if available and another if engaged; now, the inevitable Japanese tourists are taking their tea after a hard day of shopping at the lobby-side Viuotin and Prada shops. Late in the afternoon, one still sees here the beautiful tai tai women, wives or girlfriends of the rich Chinese merchants who control this economy.

Here the television channels are called Pearl and Jade, two Chinese and two English channels living side by side amidst ancient remains and current news. There are more Rolls Royces per square mile here than any place on earth, and you have to be careful in a restaurant when the menu says "fresh fish priced according to the market," for the price goes up the more affluent ones look. Yet tourists remark that they feel safer than on the streets of New York, and aside from an occasional pickpocket there seems to be little street crime, a tribute to the tough Hong Kong Constabulary.

Getting about Hong Kong is easy, due in large part to the convenience of being able to walk to many locations. In this city, smaller than the incorporated city of Los Angeles, taxis are plentiful and inexpensive, and there are buses and jinneys roaming all over the city, but the real revelation is the MTR, the mass-transit railroad or subway, a blessing for locals and tourists alike. A marvel of efficiency is that in every station with every car, you can find English and Chinese signs, easy to follow. It enables the visitor to travel to the far corners of the island and Kowloon in a matter of minutes. Macau, a Portuguese enclave just forty minutes away by hydrofoil, offers a completely different culture, and the African pepper chicken eaten on the terrace at the Belvedere is worth the trip. With the Hong Kong dollar valued at 7.8 to the U.S. dollar, you'll find your money goes a long way if you're prudent with purchases, and make sure you hold back $100 for the airport exit tax. Americans only need a passport for a month-long visit, tap water is drinkable at hotels and restaurants, the Beverly Hills Deli in the hippie street of Lan Kwai Fong offers passable corned beef and pastrami, but don't look for a lot of Italian restaurants 'cause the Chinese don't like cheese!

If you've never been to Hong Kong, or haven't been there lately, you now have seven years to plan for and take one of the most exciting, exotic and memorable trips of your life. \(\square\)

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THE ART OF DINING

New Gastronomic Pleasures in Hong Kong

High atop a misty mountain peak here in this troubled British Crown Colony, a celebrated American chef has just opened a newly-renovated restaurant which appears to be on the very cutting edge of the forthcoming decade's food sensibilities. Jeremiah Tower, the movie-star handsome, autocratic forty-five year old chef/owner of two of San Francisco's most successful eateries, STARS and 690, has unveiled his revised version of one of Hong Kong's legendary eating places, The Peak Cafe. Set at the very top of Victoria Peak, the mountain overlooking Hong Kong Island and the mainland city of Kowloon across the harbor, it offers one of Asia's most breathtaking views for both local residents and the thousands of tourists who each week visit the promontory.

Reached by a winding road from Hong Kong's Central business district or a stomach-churning hundred year old forty-five degree funicular tram ride which is one of the city's premiere tourist attractions, The Peak Cafe had been a fixture of the area promenade for forty-one years

by Jay Weston

Above: Jeremiah Tower's The Peak Cafe which sits at the very top of Victoria Peak offers one of Asia's most breathtaking views.
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John Wingo, Ph.D.
President
when The City Council decided to cancel the lease of its former opera house and put it open to new bids.

"I had first seen the restaurant in 1985, when I visited Hong Kong and decided to join with some local friends in finding a business venture here. They told me two years ago that it had become available; I immediately knew it was the place of my dreams. We organized a company called Freonstar, Ltd. and made an offer. I didn't realize at the time that I would be competing with some of Hong Kong's most powerful developers, from the Hong Kong and Shanghai Hotel group to the all-pervasive Maxim's Hong to, even McDonald's, which wanted to open a huge hamburger stand there."

Tower went on to explain why he thinks his little-known group won out over the more prominent bidders. "We were the only ones who agreed to keep the postigale, wonderful old original structure which was here, extensively renovating it but keeping basically the same lines. Remember that I have a M.A. degree in architecture from Harvard and building is one of my passions. I was cognizant of the fact that more than 10,000 people had petitioned the Governor, Sir David Wilson, to preserve the cafe when its prior lease expired. It had become a rather tacky fast-food stop. I wanted to bring back its original beauty, the granite stone walls, the timber ceiling, the original ceiling fans and massive stone fireplace. I found an antique Chinese chandelier in Manila and a fantastic marble-top table. We renovated the garden so there would be outdoor dining, and put in an entirely new kitchen.

Speaking of the new kitchen, with its combination of Western wood-burning barbeque and gas ovens, huge woks and even an Indian tandoor clay oven for naan breads (served with all meals) and tandoori chicken and lamb, I heard Tower enthuse over the food he's offering here. "It really is the most complete example I've ever seen of a melding of Oriental and Western cuisines, of course all filtered through my California sensibility."

To supervise the restaurant's ten chefs, he brought from San Francisco his head chef of Stars and 690, 47-year-old Ted Hixon, and teamed him with Sunny Ah Chu, a top local chef. "Remember that The Peak Cafe is not going to be a high-priced haute cuisine establishment. We're here to serve the many thousands of visitors from all over the world who journey up the steep mountain railway to see the view, as well as the local Hong Kong residents who have a long tradition of eating here. We'll serve a light breakfast for the earlybirds, and lunch and dinner is when we'll really be busy."

For this 250-seat eatery, Tower has devised a menu which is truly a cross of Chinese, Italian and even Japanese tastes with some of the best of those dishes which have made his American restaurant such longstanding successes. Thus you see his signature Mexican black bean cake served here with salted duck and salad. "It's Astiastic, in a sense," he notes, "but it's not fiddly or strange. Take our appetizers," he went on. "We go from home-cured salmon gravlax to sashimi to a house-smoked ceviche served with sweet-and-sour vinaigrette, fermented black beans and bok choy. There's a Belgian endive and watercress salad and a Chinese chicken salad along with a Chinese noodle salad. Everyone is crazy about our hot noodle and rice dishes, from coconut-chili fried rice with garlic shrimp to wide noodles with braised oxtail ragout. There's a crispy noodle pancake and hot-and-sour soups. An extensive sandwich menu meets the needs of visitors from countries not used to such Asian cuisine. You can get a grilled fish club sandwich with smoked bacon, avocado and curry mayonnaise to a Tandoor chicken club with EET. Even a wide choice of hamburgers are available."

But it's in its intriguing main-course entrees that The Peak Cafe reflects what's most exciting about this 90's-style restaurant. "There's sweet-and-spicy tea-smoked squash and Tandoor lamb brochette with curousous and harissa; you can go from baked pork spareribs to my famous black bean cake if I hope to add even more traditional Chinese dishes as we get into high gear," Jeremiah noted. "Our prices are relatively low, and we charge the same for lunch and dinner, with daily specials."

"Hong Kong offers some of the most sophisticated food in the world," he went on. "We're competing with hundreds of great Chinese places and a few dozen really good European rooms, so for us to succeed we must offer truly unique combinations of foods in this breathtaking setting." Tower further sealed his success by bringing in the services of a venerated jung shui priest to confirm it was the proper time and place to open the venture. "Time will tell, but chances are that Jeremiah Tower's The Peak Cafe will still be serving up its extraordinary food when the Mainland Chinese take over the British colony in the year 1997. After all, everyone knows the Chinese appreciate a good thing when they taste it. (The Peak Cafe, 121 Peak Road, The Peak, Hong Kong, tel. 549-7917.)"

THE SPAO OF THE ORIENT

With 5.5 million inhabitants, all but 200,000 of them Astiastic, there isn't a huge customer base in Hong Kong for Western-style restaurants to draw upon. The luxury hotels all maintain upscale European eateries, with Gaudi's at The Peninsula and The Plume at The Regency prime examples of the cost-to-import cuisine. (The Plume's wine collection is the finest in Asia, with thousands of vintage bottles in its cellar.) A handful of other restaurants make up the remaining base from which the more affluent locals and sophisticated visitors choose. After a Westernizing tour here and Westernized locals, there are scores of fast-food outlets; the local McDonald's is considered the most profitable in the world. Even a Jewish-style delicatessen, The Beverly Hills Deli, offers a passable curried beef and pastrami sandwich, though no rival to the Carnegie Deli in Beverly Hills itself.

Thus, when a new Western-style restaurant opens and immediately takes the town by storm, it warrants a closer look by an inquisitive visitor, and I spent a long lunch and dinner enjoying the offerings of Michelle's At The Fringe, a charming naffish brasserie open since late
when The City Council decided to cancel the lease of its former operation and put it open to new bids.

"I had first seen the restaurant in 1985, when I visited Hong Kong and decided to join with some local friends in finding a business venture here. They told me two years ago that it had become available; I immediately knew it was the place of my dreams. We organized a company called Freedragon, Ltd. and made an offer. I didn't realize at the time that I would be competing with nine of Hong Kong's most powerful developers, from the Hong Kong and Shanghai Hotel group to the all-pervasive Maxim's group, to even McDonald's, which wanted to open a huge hamburger stand there."

Tower went on to explain why he thinks his little-known group won out over the more prominent bidders. "We were the only ones who agreed to keep the pastoral, wonderful old original structure which was here, extensively renovating it but keeping basically the same lines. Remember that I have an M.A. degree in architecture from Harvard and building is one of my passions. I was cognizant of the fact that more than 10,000 people had petitioned the Gover-
nor, Sir David Wilson, to preserve the cafe when its prior lease expired. It had become a rather tacky fast-food stop. I wanted to bring back its original beauty, the granite stone walls, the timber ceiling, the original ceiling fans and massive stone fireplace. I found an antique Chinese chandelier in Manila and some fabulous marble-topped tables. We renovated the garden so there would be outdoor dining, and put in an entirely new kitchen."

Speaking of the new kitchen, it's a combination of Western wood-burning barbecue and gas ovens, huge woks and even an Indian tandoor clay oven for naan breads (served with all meals) and tandoori chicken and lamb. Tower enthused over the food he's offering here. "It is the most complete example I've ever seen of a melding of Oriental and Western cuisines, of course all filtered through my California sensibility."

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November in the heart of Central, the incredibly crowded business district of Hong Kong Island.

Michelle Garvant has been a prominent figure in the food-and-catering world here for several years. For two years she ran the famous '97 Club here on Lan Kwai Fong Street, the hippest restaurant in town.

The attractive, airy Melbourne-born brunette chef then spent five months in Italy refining her cooking skills at the Three B's and returned here to open a catering company while planning her dream restaurant. When The Fringe Club, a popular counter-culture center open since '83 featuring avant-garde art and music events, offered her a set of empty offices at the end of the building, she grabbed at the opportunity.

The building housing The Fringe, now owned by the city government, had been a big old stone dairy built in 1913. Michelle called on the talents of an old friend, designer Hugh Zimmerman, to create the comfortable, light-filled fifty-seat room. Twisted bronze light fixtures illuminate mottled pink walls. A recent visitor from Los Angeles very aptly called it "a Spago of Hong Kong."

"We really got lucky here when I heard about the availability of twenty-four-year-old Sandra de Purly, a fellow native of Melbourne who, after cooking at Fanny's there, trained in Switzerland at hotel management school and went on to Washington, D.C.'s New Heights Restaurant. Her parents had a vineyard in Australia close to where I grew up, but I never knew her, till a friend introduced us. The moment I tasted her cooking, I knew I had found my chef," Michelle confided. Sandra supervises one chef and two cooks in the tiny kitchen, which is turning out some of the most exciting, innovative Western style food in all of Hong Kong. Reservations are booked several days in advance, and it seems all of the fashionable ladies of both Western and Chinese heritage are hiking here, while evenings see the entire local fashion and show business crowd competing with powerful politicians and business magnates for the few tables. The tiny bar at the entrance is pressed over by Gaylum, a vivacious California girl, and the attractive Western waitresses come from both Australia and the U.S. Open six days, except Sunday, they've had to keep open 'til 1:00 a.m. on Friday and Saturday evenings to meet the demand of other restaurant people who want to try Sandra's innovative cooking.

The barbeque quasi appetizer, served with lemon and oregano and set atop mozzarella feta cheese with crisp pita bread, is but indicative of the originality of the offerings. The most popular dish is the Mezze, a platter of Middle Eastern dishes including tabbouleh, bakhlava, hummus and hummus, but I first tried the fennel and onion soup with olive cretons, tasted my companion's rich duck breast with winter mushrooms, duck wontons and Shanghai noodles, then ordered a heavenly pasta dish of spinach tagliatelle with Parma ham and snow pea leaves while my friend scarfed up the risottto of porcini mushrooms and chicken liver.

A parmesan fried chicken set on a sage cream sauce with herbed potato cake would have done justice to a Wolfgang Puck kitchen; moist salmon fillets steamed with Moroccan onions on a spinach bed with balsamic butter sauce demonstrated the kitchen's way with fish, and my barbequed slices of calves' liver with onion confit and crisp polenta was as good as this dish gets. Charbroiled sirloin steak, balsamico glazed pigeon on smooth parsnip purée with a whiskey sauce were some of the other exemplary choices.

I was certain the desserts couldn't measure up to this feast, but was again proved wrong. Passion fruit bananas with a caramel sauce was followed by a raspberry soufflé with homemade almond ice cream, while my companion tasted a succulent tarte tatin and raved about his bananas baked with cream cheese, walnuts and dark rum served with the best vanilla bean ice cream I've ever eaten. The wine list was limited and very reasonable; in fact, the entire dinner with appetizer, entree, dessert and wine averaged about $40 per person.

So, if Hong Kong is on your itinerary in the coming year, make note of this Asian outpost of cutting edge cuisine.

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This has not always been the case. We think of the English as a particularly reserved people, and yet the history of their theater is filled with rowdiness. A favorite pastime was throwing the mark of choice, Dr. Moritz, a German minister visiting London in 1783, complained:

“Besides this perpetual pelting from the gallery, which renders an English playhouse so uncomfortable, there is no end to their calling out and knocking with their sticks till the curtain is drawn up . . . Behind me in the pit sat a young top, who, in order to display his costly stone buckles with the utmost brilliancy, continually put his foot on my bench, and even sometimes upon my coat; which I could avoid only by sparing him as much space from my portion of the seat as would make him a footstool.”

Drinks instigated a number of theater riots both in Dublin and London, so that starting in 1721, armed soldiers were posted at the proscenium. In 1755 this failed to prevent a patriotic riot against David Garrick, the greatest actor-manager of his age, when he invited a troupe of French dancers to perform at Drury Lane. After causing damage to the theater, the audience marched to sack Garrick’s home, which narrowly escaped destruction.

There were sixty-six nights of continuous rioting at Covent Garden when the management tried to raise ticket prices after the theater had burned down in 1808. Finally, John Kemble was forced to apologize from the stage and the old prices prevailed.

An even uglier incident was the Astor Place Riot on May 10, 1849, in New York, which arose from a personal feud between Edwin Forrest, the greatest American actor of the time, and Edwin Forrest, the greatest American actor of the time.
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Above: Sixty-six nights of continuous rioting disrupted performances at Covent Garden when management tried to raise ticket prices.

by Peter Hay
actor of the day, and William Macready, the most eminent tragedian of the British stage. Disrupting Macready’s farewell performance of Macbeth, Forrest’s supporter smashed in all the windows. Macready stopped playing and was smuggled out the lobby in disguise. The angry crowd jeered at the militia that had been called to dispense it. In the ensuing noise, dozens of people were killed and wounded.

Performers are accustomed to isolated interruptions, and often handle them with panache. John Kemble, again, was distracted once by the squalling of a child from the gallery. He stepped to the front of the stage, and said in his most solemn manner: “Ladies and gentlemen, unless the play is stopped the child cannot possibly go on.”

A generation later F. W. Lizau was less playful when invited to perform at the Hofburg, the court in Vienna. In the middle of his concert he noticed Emperor Ferdinand whispering something to his wife, Anna Caroline. The virtuoso stopped playing, and sat immobile at the keyboard, his head lowered. “What is the matter, Herr Lizau?” finally the monarch asked. “When the master speaks,” the artist replied with mock humility, “the servants must be silent.”

Barry Sullivan, the Irish tragedian who was the favorite of the young George Bernard Shaw, called out Richard III’s famous line, “A horse! a horse! my kingdom for a horse!” when someone in the pit shouted, “Wouldn’t a jackass do as well for you?” “Sure,” the actor turned to the sound of the voice, “come around to the stage door at once!”

John Barrymore, once playing the same line, was greeted by a gavil猇 from the gallery. The actor hobbled painfully forward and pointed his sword in the general direction of the heckler, while impugning a new Shakespearean line: “Make haste and saddle yonder braying ass!”

The Great Profile was not to suffer unworthy audiences, particularly. During the run of Leo Tolstoy’s Redemption, he was irritated by boisterous attacks from several quarters of the auditorium. In the intermission, Barrymore dispatched a messenger to buy a fairly large sea bass, which the actor concealed under his coat as he went on for the second act. As soon as he heard a burst of coughing, Barrymore whipped out the fish and flung it at the audience in front. “There,” he boomed. “Boys yourselves with that, you damned walsages, we shall proceed with the play!”

Occasionally an actor will rebel against his lines and seek understanding beyond the footlights. Opening night of some West End comedy, Sir Ralph Richardson stopped in the middle of a scene, and peered out into the auditorium. “Is there a doctor in the house?” he asked. A man stood up. “Doctor” said the eccentric actor, “Isn’t this play simply awful?”

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[Image of a snow vehicle and Isuzu logo]
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This Oedipus Complex (1959) depicts an actor struggling against the dianon common in nineteenth-century theater — the favorite of disslaught and depressed persons.
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