PERFORMING ARTS

JANUARY 1992

CYRANO DE BERGERAC
by Edmond Rostand
January 21 through March 14
At Theatre on the Square

TAKING STEPS
by Alan Ayckbourn
Through January 25
At the Stage Door Theater

The Silver Season
Everyone knows that asphalt is used to make roads.

But you might be surprised to find out that asphalt is just one of the noise suppression materials used to help keep the outside world outside of the all-new 1992 Toyota Camry. More specifically, multi-layered asphalt and resin sheets are placed between the steel body and chassis to minimize vibrations and road noise.

Actually, we developed many improvements and modifications to reduce noise and vibration in the new Camry.

For instance, new front and rear subframes, as well as new engine mounts, were engineered to significantly reduce vibration from the engine and the road. Body surfaces were sculpted in the wind tunnel to decrease wind noise. Even insulating foam blocks were strategically placed inside body panels to further achieve a tranquil interior environment.

So in addition to the peace of mind Camry's legendary reliability gives you, you'll also enjoy an entirely new level of peace and quiet.

You know exactly where you're going. We can help you get there.

The all-new 1992 Camry. We just couldn't leave well enough alone.

"I love what you do for me."
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At American Savings Bank, Outreach Coordinators Reach Out To Everyone.

JoEtta Brown is only one of the many people in our Community Outreach & Urban Development department who take their jobs, and their communities, to heart. By counseling children, offering support to the homeless, providing opportunities to the unemployed, and helping our neighbors become homeowners with American Savings Bank's low income loan programs, the commitment of all our Outreach Coordinators has inspired their communities with one strong message: that no dream is ever impossible.

AMERICAN SAVINGS BANK

"Why a Swan?" was the question posed by a 1989 symposium on the ballet Swan Lake. The occasion was the premiere of San Francisco Ballet director Helgi Tomasson's production of the Tchaikovsky ballet, the company's first full-length presentation of Swan Lake since William Christensen's 1940 version. The question, of course, cannot be answered definitively, but intriguing issues and historic information were shared at the symposium, which fortunately did not exhaust either its audience or the subject. The fascination of Swan Lake remains, for those who love this most grandly romantic of all ballet dramas, in its dualities.

On the whole, San Francisco Ballet's Swan Lake, which opens the 1992 season, is an intelligent and frequently moving production. One can criticize some of Tomasson's decisions, particularly the telescoping of Acts III and IV and the changed emphasis he has given to the final, tragic pas de deux. By removing Odette and Siegfried to an apparently private reverie, rather than an earthly encounter at the lakeside surrounded by the other doomed maidens, Tomasson weakens the terrible poignancy of their last meeting, or so it seems to this observer. This and some other lapses aside, it is a Swan Lake of considerable depth, largely due to the metaphysical impact of the corps' dancing in Act II and to the understanding brought to Odette/.


by Kate Regan Eaton
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Odette by each of the three 1989 lead ballerinas, Evelyn Cisneros, Ludmilla Lavkulova, and Sabrina Allemann. For a female dancer, no other ballet has the terrifying allure of Swan Lake, with its dual roles, its double demands of technical and dramatic artistry and its history as a proving ground for ballerinas. “The difficulty of Swan Lake, for the performer, is that it takes the elements of classicalism and goes into its own style,” observes Evelyn Cisneros, who will repeat the role of Odette/Odile this year. “You have to transform the audience as well as yourself. The upper body; the use of port de bras, is not truly classical, it’s unique to its own style. You have to find your way to a performance that isn’t a caricature, isn’t too hard, where the audience can feel Odette’s passion and believe it.”
Cisneros found that “what works is to envelop yourself in the character. The only way to convey your belief is to have it. The technique becomes part of the character. Together, Odette and Odile explore all the facets of a woman. We can feel pure love and civility and can be easily hurt by those we trust enough to love. We also have a devilish, seductive side, that convincing and teasing aspect. To have these extremes, those apparent opposites, in one ballet is fascinating.”

There is another aspect of the Odette/Odile role that adds to her dramatic interest: the struggle between an earthy freedom and an airy enchantment. Odette longs for her full humanity and whole-hearted love for a human mate. Odile luxuriates in her role as a presumably immortal seductress; her malice is that of a woman who uses beauty as a weapon against the snare of men. The all-too-believable conclusion of this fairy tale is that only death opens everybody’s eyes.

McQuade is the larger-than-life eponymous hero of Frank Norris’s sprawling novel, The Story of San Francisco fortunes and misfortunes in the 1880s. The novel, a vivid

McQuade, a big, boisterous man with modest dreams, comes to grief through the love of Trina, through the rivalry of his best friend, Marcus, and through the unslumming, corrupting call of gold. When Trina wins a small fortune in a lottery, their downfall begins. Trina slowly turns into a monster, Marcus becomes increasingly bitter and lustful for the money and McQuade is trapped by his own miscalculation.

Sharon Ott, Berkeley Repertory’s artistic director, will direct the play, which is set in San Francisco in 1900, and will be Berkeley Repertory Theatre’s first play of 1992.

Nora, a short-lived (he died aged thirty-two in 1993), hard-hitting exposé of American greed, may be best remembered now for the exposure of a monopolistic, Octopus-like McQuade, also, examines the dreadful power of money, its hold upon those who have a little of it and its even graver tyranny over those who lack it. And Bell’s adaptation, like a master chef’s reduction of a broth to its rich elemental base, is potently true to its source. McQuade was also the inspiration for Erich von Stroheim’s exuberant
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McOPENING

McQuage is the larger-than-life eponymous hero of Frank Norris’s sprawling story of San Francisco fortunes and misfortunes in the 1890s. The novel, a vivid
dramatized 1924 film (Greed),

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unbending, corrupting call of gold. When
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their downward drift begins. Trina slowly turns into a miser, Marcus becomes increasingly
bitter and jilted for the money and
McQuage is trapped by his own misstatements. Norris based his novel in part, on actual events, and both the book and its stage
version convey the flavor of turn-of-the-

century San Francisco and Oakland, as
well as the deathless austerity of Death Valley, where the story ends. The play
is a working-class tragedy of epic propor-
tions and human detail, populated by men
and women who convey the fragility and
wonder of everyday life while they seem
no more to move in predetermined patterns.

Sharon Ott, Berkeley Repertory’s artistic
director, will direct. The sets — which
move from downtown San Francisco
oakland to Death Valley — are by George
Taplin, who designed John Adams’s new
open opera The Death of Klinghoffer, to be
presented by San Francisco Opera in the
full of 1992, January 15-February 27,
Berkeley Repertory Theatre, 2835 Addison
Street, Berkeley, (510) 541-1155.

AND PARSON-ALITY

David Parsons is another of those large,
majestic and yet astonishingly little male
dancers who have graced Paul Taylor’s
company over the years, and like some
of his other colleagues, he’s left Taylor
to form his own group. He formed the
Parsons Dance Company in 1982, but it
was only a part-time venture until about
four years ago. With Parsons at the head
and creating all the choreography, it has
quickly become a major and much-emoted attraction on the touring dance scene.

The program for his presentation by San Francisco Performances hadn’t been set at press time, but one can hope for his newest solo, River, a response to the Jesse Heim/Robert Mapplethorpe/National Endowment for the Arts uproar, which is by no means over even though the noise has temporarily died down.

Parsons has maintained the calm and
focused fluidity in motion so memorable

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tion for Erich von Stroheim’s extraor-
dinary 1924 film Greed.)

Some performances stay
with you a lifetime.
The Business Council of the Fine Arts Museums Celebrates "Theatre in Revolution"

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The Pantheon Dance Company will be at the San Francisco February 20 and March 1

This Month
San Francisco Will
Be the Scene of A
Russian Revolution

The Fine Arts Museums of San Francisco
is pleased to present the first major museum
survey in America devoted exclusively
to the Russian avant-garde theatre.

"Theatre in Revolution" brings attention to the
experimental and creative achievement
of Russian Theatre between the years
1913-1935, and is on exhibit at the

The collection has been intact since the
1900s, when the state of Sylva was still
an important cultural center in the two-
hundred-year struggle for supremacy
between the Catholic Holy Roman Empire
and the Islamic Ottoman Empire. Sylva
itself was invaded many times until the
Ottoman's defeat at the Battle of Mogers-
dorf in 1664.

By then, Miller says, "many of the
weapons and armor were obsolete. In the
1750s, Queen Maria Theresa (wife of the
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when he danced with Paul Taylor, yes, he
doesn't use his company as a mere show-
ease for himself. He dances as an equal
among wonderful dancers, and his cho-
ography is sensitive to the bodies and
ability of individual performers. And as
his dancers have grown through the vigor
and complex grace of his choreogra-
phy, he's taken greater risks in the work
he has given them. The Erotopse, a witty
romp to Rossini that has become his sig-
nature piece, is as funny as ever, but his
recent works are more daring in concept.
Parsons, as if inspired by Taylor's ever-
questioning inventiveness, continues to
develop along his own lines. February 20–
March 1, Herbst Theatre. (415) 597-9840

CALL TO ARM

Ancient armory, now the largest
historic collection in the world, will yield
up its secrets next month when the M.H.
do Young Memorial Museum opens
"Imperial Austria: Treasures of Art,
Arms and Armour from the State of
Sylva." This collection of some two
hundred-fifty objects, most from the six-
teenth century Landszaugs of Graz,
will leave Austria for the first time.

Included are exquisitely crafted firearms,
complete suits of armor, decorated swords
and other weapons, maps and paintings
and sculpture depicting these arts of war.

Anyone who remembers the Asian Art
Museum's superb show of Japanese war
helms can anticipate a similarly amaz-
ing pleasure in the once deadly hoardings
of thirteenth-century Austrian weaponry
and armor. Lee Miller, the Fine Arts
Museums' assistant curator of European
art, believes that the exhibition's appeal
"will transcend gender." She has been
lucky enough to visit the enormous, four-
story armory (or Landszaugs) in Graz, which has been a museum since
the 1760s. "The light and even the smells
-- of leather, metal and the oils used
to preserve them -- immerse you. We'll try
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The Freer Gallery of Art will be at the Peralta Theatre February 20 and March 2

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This exhibition has been made possible by generous grants from the National Endowment for the Arts, a Federal Agency; the Trust for Mutual Understanding; The Golden State Company; and Lester Shale Schedules. Additional support was provided by the Franklin Group of Foods and the Grand Hyatt of San Francisco.
Antoinette) tried to sell the armor's contents, but as she was unable to do so, it became a finite collection and has been a tourist attraction ever since. It has been maintained beautifully by generations of curators since the 1800s. Everything is kept shiny and polished, yet all the elaborate engarments on the metal work are sharp and clear; nothing has been blurred by overzealous buffing. All of Austria is proud of this collection."

Besides the display of suits of armor on life-sized mannequins — including a full-size horse mannequin — and the cases of intricately fashioned weapons and accoutrements, there will be paintings, polychromed sculptures and woodcuts related to the soldierly arts, most notably Lucas Cranach the Elder's 'The Judgment of Paris' (1515).

An array of educational programs, including films on the Hapsburg empire and the development of Austrian arts and arms in the Renaissance and Baroque periods will accompany the exhibition, to place it in perspective. "The local Austrian community has made lots of offers to help," Miller noted, adding with some amusement, "it's possible that Arnold Schwarzenegger may be here for the opening — he's Austrian, after all, and proud of it. If his English is good enough, maybe he'll record our audio tour." February 25-May 17, M.H.de Young Museum, Golden Gate Park. (415) 863-3300.

IN BRIEF
Theater: Grand Hotel, winner of five Tony Awards in 1989, is director/choreographer Tommy Tune's sumptuous musical version of the scandals, sorrows and romances among denizens of a hotel in 1928 Berlin, January 27-February 10. Best of Broadway series at the Golden Gate Theatre. (415) 474-3800...

The Joyful noise of Clarence Fountain and the Five Blind Boys of Alabama (triumphant in ABC's 'Gospel at Colonus last year) will be heard along with the Persuasions; February 7 in UC Berkeley's Zellerbach Hall. (510) 642-9968...

The glorious Dance Theatre of Harlem, now in its twenty-second year, returns to Berkeley with new splendid and repertory favorites; February 19-21, Zellerbach Hall. (510) 642-9968...

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San Francisco's Black and White Ball in its early years catered by the St. Francis Hotel.
Art is about passion.
About finding a unique piece that inspires you.

That touches something within you.

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Art is about passion.
About finding a unique piece that inspires you.

Object of Art

That touches something within you.

Whitt / Krauss

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American Conservatory Theater

Edward Hastings
Artistic Director

John Sullivan
Managing Director

1991/92 REPETORY SEASON

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In recognition of her vision and unflagging support.
Mrs. Edith Markson

The American Conservatory Theater was founded in 1965 by William Ball.

CAT ON A HOT TIN ROOF
by Tennessee Williams
October 1, 1991 through November 23, 1991
Stage Door Theater

THE PIANO LESSON
by August Wilson
October 2, 1991 through January 5, 1992
Theatre on the Square

TAKING STEPS
by Alan Ayckbourn
December 2, 1991 through January 25, 1992
Stage Door Theater

A CHRISTMAS CAROL
by Charles Dickens
December 6, 1991 through December 26, 1991
Orpheum Theater

CYRANO DE BERGERAC
by Edmond Rostand
January 21, 1992 through March 14, 1992
Theatre on the Square

CHARLEY'S AUNT
by Brandon Thomas
February 4, 1992 through March 21, 1992
Stage Door Theater

THE COCKTAIL HOUR
by A.R. Gurney
March 24, 1992 through May 16, 1992
Theatre on the Square

GOOD
by C.P. Taylor
April 7, 1992 through May 30, 1992
Stage Door Theater

Tickets and Information: (415) 749-2457
A Quarter Century of Plays and Players

I n 1965 a dynamic young actor named Rose Aubrey was spotted by A.C.T. founder William Ball in a performance at the Arena Stage in Washington, D.C. At only 25 years old, this young actor had created 46 roles in the first four years of his career. Quite a record! Ball asked him to join A.C.T., a fledgling theater company in Pittsburgh called the American Conservatory Theater where Aubrey was starring audiences in his performance in the title role of Shergill. When A.C.T. opened its doors in San Francisco on January 11, 1967, it was Aubrey who shone, and it was an event that came to be known as the opening of Shergill, which earned both the praise and accolades that the company needed to get off the ground. Many years later, the actor recalls his experience:

"The opening night was the beginning of the most intense period of creative activity of my life. I started on for two years and never stopped, and I worked with the company's best actors and directors. We were working on several different plays, and I think we helped each other grow as artists."

"The whole concept of building a company of actors was unique then, and it still is now. Many people have paid lip service to that idea, but no one else has achieved it."

"Sometimes we forget who and what actors are. We confuse actors with some kind of gigolo money-making machine, like The Pantomime. We think that if you’re not that, then you’re not important. But A.C.T. was founded on the premise that actors can learn while they work. In the end, the most important elements of theater are the basics: you have the script and you have the actors. We must never forget that.

"We got started 35 years ago with the idea that the past mattered, that we can bring the classics to life. We had the gall to think that fine acting and disciplined training could make all things new. Twenty-five years later, there’s still a radical idea, and A.C.T. remains the sole provider of the dream."
American Conservatory Theater
presents
CYRANO DE BERGERAC
(1897)
by Edmond Rostand
Translated by Brian Hooker
Adapted by Dennis Powers
Directed by Sabrin Epstein
Scenery by Richard Segur
Costumes by Robert Fletcher
Lighting by Derek Duarte
Original Music by Lee Holby
Sound by Stephen LeGrand
Wigs and Makeup by Rick Rebholz
Fight Choreography by J. Steven White

The Cast

Cyrano Peter Donat
(Theatre: 21, 22, 23, 24, 25, 26, 27, 28, 29, 31. Feb. 1, 2, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29;
Mar. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29)
Charles Langier
(Theatre: 28, 29. Feb. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29;
Mar. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13)

*Matinee

Christian de Neuville/Marquis de Cinq-Brassiaux — Andrew Dolan; Comte de Guiche — Bruce Williams;
Le Bret/Marquis de Cinq-Brassiaux — Andrew Dolan; Ragueneau — Bruce Williams;
Lignier/Reporter/First Poet — Adam Paul; Vicomte de Valvert — Edward Bulfield;
Marquis de Cinq-Brassiaux — Andrew Dolan; Montfleury — Brian Lohman;
Ragueneau — Hector Corea; Montfleury — Andrew Dolan;
Cajus — John DeMita; Baston — Richard Butterfield;
Capuchin Monk — Frank Ottewell;
Dionysus — Edward Hudson; Dream — Michael Learned;
Porter — Alex Fernandez; Dunois — Peter Donat;
Lord Chamberlain — John DeMita; Dunois — Michael Learned;
Alien — Edward Hudson; Lord Chamberlain — Adam Paul;
Sister Marthe / Orange Girl — Ed Hudson; Lady — Vilma Silva;
Mother Marguerite — Lynn Sofer; Cadets — Michael Learned

Understudy
Christian de Neuville: Montfleury/Capuchin Monk — William Paterson
Ragueneau: Andrew Dolan
Le Bret: Adam Paul
Lignier/Reporter: Michael Learned
Vicomte de Valvert: Richard Butterfield
Marquis de Cinq-Brassiaux: Edward Hudson
Montfleury: Adam Paul
Ragueneau: Hector Corea
Cajus: John DeMita
Baston: Richard Butterfield
Capuchin Monk: Frank Ottewell
Dionysus: Edward Hudson
Porter: Alex Fernandez
Sister Marthe / Orange Girl: Ed Hudson
Lady: Vilma Silva
Mother Marguerite: Lynn Sofer
Cadets: Michael Learned

Friends and colleagues of William Ball lovingly dedicate this production to his memory.

This production is made possible in part through the exclusive corporate sponsorship of Arthur Anderson.

and

John DeMita, Michael D. Carroll, Dan Casto, Bly Todd Clayett, Andrew DeAngelo, Brad DePlanche,
Meserit Freeman, Anna Grodi, Michael Hill, Matthew Hull, Ken George, Victor Khodadad, Amy Lowenthal,
Cynthia Lynch, Pauline Marman, Ross Martinez, Maria McNally, Karl Mosher, Anne Nabors,
Christopher Oden, Elisa Olin, Alfonso Ong, John Reynolds, Michael Steveson,
Bonnie Stingily, Amy Ukena, Sherrill Lynne Young and Brenda Yungberg.

Fight Captain, Eric Zivot

There will be one ten-minute intermission.

Stage Management: Bruce Espenburger, Alvis Elliott Smith

Theatre on the Square is under the direction of Jonathan Reins

Continued
American Conservatory Theater

presents

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by Edmond Rostand
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The Cast

Cyrano
Peter Donat
(Aug. 21, 22, 28, 31, 29; Sep. 1, 2, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20; Sep. 21, 22, 26, 27, 28, 29, 30; Oct. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)

Charles de la Lascaris
Peter Donat
(Aug. 21, 22, 28, 31, 29; Sep. 1, 2, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 25, 29; Oct. 4, 5, 8, 11, 12, 13, 14)

*Mattino

Christian de Neuvillette/Comte de Guiche
John DeMita

Conde de Guiche
Michael Scott Ryan

La Bete
Kelvin Han Yee

Ragueneau
Hector Correa

Lagnier/Reporteur/First Poet
Brian Lohmann

Vicomte de Valvert
Richard Butlerfield

Marquis Chavigny
Andrew Dolan

Marquis Couteau/Second Poet
Eric Zivot

Montfleury
Bruce Williams

Brissaille
Adrian Roberts

Jodeler/Musketeer
Ed Hudson

Medallier/Capuchin Monk/Nobleman
Frank Ottowell

Porter
Alex Fernandez

Cat Person/Second Poet/Poet/Sentry
Adam Paul

Runner
Michael Learned

Duenna
Anne Lawder

Sister Marthe/Orange Girl
Lynne Soffer (Feb. 8, 9, 11, 12, 13, 14)

Lise
Alicia Sedwick

Mother Marguerite
Vilma Silva

Catherine
Lynne Soffer

*Continued

and

J. Todd Adams, Charla Calot, Michael D. Carroll, Dan Casso, Bly Todd Chayet, Andrew DeAngelo, Brad DePlanché, Meskrit Freeman, Jana Groth, Michael Hill, Matthew Hill, Kent George, Victor Khodadad, Amy Lowenthal, Cynthia Lynch, Pauline Maranan, Ross Martinez, Maria McVilly, Karl Monshberger, Anne Nabors, Christopher Oder, Elissa Olin, Alfonso Paz, John Reynolds, Michael Stevenson, Bonnie Stingley, Amy Ukma, Sherryl Lynne Young and Brenda Yungeberg.

Fight Captain, Eric Zivot

There will be one ten-minute intermission.

Understudies

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Stage Management: Bruce Espiger, Alan Elliott Smith

Theatre on the Square is under the direction of Jonathan Reins

Friends and colleagues of William Ball lovingly dedicate this production to his memory.

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Cyrano — Then And Now

by Dennis Powers

William Ball's production of Cyrano de Bergerac by Edmond Rostand opened A.C.T.'s 1972-73 season and went on — along with The Rising of the Moon and a few others — to become one of Bill's signature works. It ran for three years in repertory at the Geary Theater, with Peter Donat in the title role for two seasons and Bay Reinhart succeeding him in the third. In 1975 it was videotaped for airing on PBS.

It was my good fortune to work on that production. At Bill's suggestion, I wrote the script adaptation, working from Brian Hooker's rich, expansive verse translation. Bill made it clear at the outset that he wanted the show to run no more than two and a half hours, including the two intermissions. Since a performance of the complete text would probably run closer to three and a half hours, there was a lot of cutting, condensing and bridging involved in the adaptation.

The result, beautifully staged by Bill, was a compact account of the hero, a seventeenth-century soldier-poet with a nose of legendary proportions who loses a beautiful woman called Roxane, but can't bring himself to declare his passion, convinced that no woman could love a man with a nose like his. Instead, he wooed her vacuously by coaching Christian, his handsome young comrade-in-arms, in the ways of courtly love, making Roxane believe that Christian is witty, brilliant, refined and elegant, when in truth he is shy, awkward and inarticulate.

Bill Ball's Cyrano de Bergerac raced along, often at breakneck speed, but in the process some wonderful things that deepened and enriched the play were sacrificed — poetry, sublety, complexity of character, for example. But as was and am, proud to have been part of Bill's production and its success, but at the same time I always regretted the loss of a number of lines and moments we were forced to jettison along the way.

So when Sabih Elrini, director of the current production, said he wanted to use my adaptation but hoped we could enhance it by restoring some of the material that Bill and I had omitted, I was overjoyed. Returning to Cyrano was like visiting a dear old friend; not only that, it offered me the opportunity to make amends to Rostand and Hooker, whose work I had come to love and respect — even as I hacked away at their texts — during the 1972 adaptation process.

"I want to use your script as a foundation," Sabih explained. "Not necessarily to change it, but to add dimension, enhance it, take it one or two steps further." Specifically, he wanted to restore some things that have to do with character and character development — the subtext, the ambiguities, the nuances. I agreed, and we went on our way.

As we worked, we discussed virtually every aspect of Sabih's plans for the show. First and foremost was his conviction that "this isn't going to be a re-creation or a revival of Bill's version. It's a new production. We're incorporating elements of — and, I hope, honoring — the production of twenty years ago. But we're building on it, giving it

Edmond Rostand's Cyrano de Bergerac premiered in 1897.

You know where you stand. Your finances are under control. With no revolving credit on bankcards. No more interest charge "surprises." You take a different view. You're happy.

THE CARD. THE AMERICAN EXPRESS® CARD.
Cyrano — Then And Now
by Dennis Powers

William Ball’s production of Cyrano de Bergerac, by Edmond Rostand, opened A.C.T.’s 1972-73 season and went on — along with The Tempest of the Shakes and a few others — to become one of Bill’s signature works. It ran for three years in repertory at the Geary Theater with Peter Donat in the title role for two seasons and Ray Reinhardt succeeding him in the third. In 1975 it was videotaped for airing on PBS.

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LEXUS
The Relentless Pursuit Of Perfection.

Although many of Robert Fletcher’s 1972 costumes have been duplicated for this production, the scenery, designed by Richard Seger, is very different. “Our goal,” Sahn said, “was to make the production flow as smoothly, as fluidly as possible. And we wanted to put the focus on character, so we didn’t want scenery that would overwhelm the actor. The scenic elements have to underscore the action and help tell the story. Each of Rostand’s five acts is built around a central image. Our job is to translate that image into visual terms, into something that will stimulate the audience’s imagination.”

Large-scale shows always add an extra challenge to the director’s task of bringing a printed script to life onstage. Cyrano has a cast of fifty-one, headed once again by Peter Donat, alternating in the title role with Charles Laury. But big, spectacular productions are nothing new to Sahn, who staged the sprawling A Tale of Two Cities for A.C.T. in 1989. “The key is pre-production organization,” he said. “You’ve got to come into rehearsal knowing which actors are in each scene, how many pages of script they have for costume changes, who enter stage left or right, where they exit — that kind of basic problem solving, I get some of my best ideas in the shower.”

“As the director, I have an image in my mind for every moment in the play. My job is to guide the actors into creating that image. It’s a collaboration, and quite often the actors take the script and amplify it beyond my expectations.”

One thing that has always attracted him to the play, Sahn says, is its great diversity. “It’s a spectacle with epic sweep and scope, but it’s also intimate. It’s a romance, a melodrama, a comedy, a costume drama, an adventure with a Thieves’ Musketeers kind of brazenness, and it also has elements of tragedy. Practically the only thing it doesn’t have is a water balloon. At least, not yet.”

Since its Paris premiere in 1897, Cyrano has demonstrated its broad appeal time and time again. During one of our work sessions, Sahn said he believed that the reasons for the play’s perennial popularity go beyond its spectacle, romance, adventure and romance. “Cyrano is an outsider,” he pointed out, “and at one time or another in our lives we’ve all been in that position, so we identify with his pain. We all have something we’re mortally embarrassed about. Maybe it’s a physical flaw that we try to disguise, but it can be anything that makes us self-
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**LEXUS**

The Relentless Pursuit Of Perfection.

some new values, making it speak to a 1992 audience.”

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Wild Should Wild Remain.

"Men always kill the thing they love, and so are the pioneers who killed our wilderness. Some day we shall live to see that era pass."

ALDO LEOPOLD

"We need wilderness preserved—so much of it as is still left, and in many kinds...It is important to us...simply because it is there...and important, that is, simply as an end.

WALLACE STEER

"The love of wilderness is more than a hunger for what is always beyond reach. It is also an exaltation of youth, a sense of the new, a part of the wonder that has expressed itself in the world as the one still-spirited animal...

ROBERT FULFORD

"The cleared way into the wilderness is through a forest wilderness."

JOHN MuIR

SIERRA CLUB
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This space provided as a public service.

Original costume rendering for Cymon by Elam. Photo by Paul Di Benedetto.

Consensus, Cymon's flaw happens to be quite obvious and constantly exposed. But he's so open and honest about it that we root for him to overcome it. Also, I think we're all drawn to people who have the courage to stand up and speak their minds, no matter how great the risk. I don't think many of us would want to be one of those people, but maybe it's why we like stories about them. They live out that impulse for us.

"There's another important element in Cymon's character that we identify with. He's a man who cannot abide hypocrisy and who delights in exposing falsehood and duplicity. His life is dedicated to upholding truth and honor. Yet he is reconciled to deception, because it is his one chance to express his great love for Lysimachus.

Lysimachus, the deceptiveness of his mortal and ethical code. The consequences of this deception haunt him for the rest of his life. We've all been in situations where our principles and our conscience crumble before the raw power of our emotions. Where we recognize that in Cymon, we see his humanity, his vulnerability."

Looking up from the script one afternoon, Sabin suggested that "Cymon has one small flaw. I think it's vanity. SYMBOLIZED by his nose. He knows that vanity is his most unyielding enemy; he struggles with it all through his life."

And Lysimachus? "He's a great woman," Sabin told me, "and worthy of Cymon's and Christian's love. We see her change and grow in the course of the play. She's an aloof, sophisticated, rather remote beauty who opens up and blossoms before us. BAMSE is as complex in her own way as Cymon is in his."

Twenty years have passed since Bill Ball's production. That's twenty years of change for A.C.T., for Sabin, for Peter Donat, and for me. Working on this new production has deepened my own understanding of the play and of the nature of time's power Cymon de Bergame. With every inch and moment the swashbuckling romantic. And the depth of his character can now be revealed in a production that's been in the making, one might say, for twenty years. I'm very fortunate to have enjoyed a place in the 1972 production and still more fortunate now to be able to help present Cymon de Bergame in a new light.

PERFORMING ARTS
Wild Should Wild Remain.

"Men always kill the thing they love, and so are the pioneers. Some day we had to. But that is as it was. I am glad I shall never be young without wild country to be young in."

ALDO LEOPOLD

"We need wilderness preserved—as much of it as we can. It is the last refuge of man's spirit. It is a vital necessity. It is a place where man's spirit can rest."

WALLACE STEGNER

"The love of wilderness is more than a hunger for what is always beyond reach. It is also an expression of loyalty to the earth, (the earth which lives and sustains us), the only home we shall ever know, the only paradise we can ever see—until we have tasted it."

EDWARD ABBEY

"The clearest way into the Universe is through a forest wilderness."

JOHN MuIR

This space provided as a public service.

Original costume rendering for Cyrano by Susan Bratman.

Cyrano's flaw happens to be quite obvious and constantly exposed. But he's so open and honest about it that we root for him to overcome it. Also, I think we're all drawn to people who have the courage to stand up and speak their minds, no matter how great the risk. I don't think very many of us would want to be one of those people, but maybe that's why we like stories about them. They live out that impulse for us.

"There's another important element in Cyrano's character that we identify with. He's a man who cannot abide hypocrisy and who delights in exposing falsehood and duplicity. His life is devoted to upholding truth and honor. Yet he combines this with a kind of skepticism about the worth of such things, as if he feels that it's all part of the human condition."

Sabin Epperson, director of Cyrano de Bergerac, with Michael Learned, at opening night of Marco Millions in 1989.

Looking up from the script one afternoon, Sabin suggested that "Cyrano has one great flaw: I think it's vanity, symbolized by his nose. He knows that vanity is his most unyielding enemy. He struggles with it all through his life."

And Bratman: "She's a great woman. Sabin told me, "and worthy of Cyrano's love and Christian's love. We see her change and grow in the course of the play. She's an aloof, sophisticated, rather remote beauty who opens up and blossoms before us. Bratman is as complex in her own way as Cyrano is in his."

"Twenty years have passed since Bill Ball's production. That's twenty years of change for A.C.T., for Sabin, for Peter Donat and for me. Working on this new production has deepened my own understanding of the play and of the nature of time's power. Cyrano de Bergerac is an every-man, every-moment and every-situation romantic. The depth of his character can now be revealed in a production that's been in the making, one might say, for twenty years. I'm very fortunate to have enjoyed a place in the 1972 production and still more fortunate now to be able to help present Cyrano de Bergerac in a new light."
LIVING WITH HIV

The A.C.T. Stage: Where Practice and Training Meet

This production of Oympo de Bergara is the culmination of a lot of hard work for a lot of people. It's also a good example of how the gains and pullers of A.C.T. operate together to make this great machine at the heart of the City run. It's an engine that operates continually and as timely as the tide. The fuel isn't gasoline, however, and it isn't sun, wind or water. It's the highly charged energy generated when theater professionals at all levels work together to create an enduring Company like no other.

Twenty-five years ago A.C.T. emerged as a distinctive training ground. The Conservatory offers classes for children and teenagers, and for advanced action of all ages. At the heart of the Conservatory is the Advanced Training Program, or ATP. The ATP offers something no other school or academy can offer: the chance to study with and train alongside working professionals in a fully functioning theater company.

During the two-year ATP, students work in a laboratory situation, much as their peers in the medical sciences might do. Instead of in a hospital, their internship takes place in the theater. And during these rigorous two years, students have an opportunity to test the new skills and techniques to which they are exposed.

Oympo de Bergara, for instance, includes the on-set participation of all 32 members of the second year ATP class. There they put into practice theories taught during two years of class and studio work, alongside the working professional actors who serve as their instructors. That kind of intimate working and learning is what sets A.C.T.'s Conservatory apart from other acting programs around the country.

Some of the students who complete the two-year ATP remain with the Company for an additional season as Professional Theater Interns. In the third year, these actors become first year A.C.T. company members, and participate in mainstage productions under the same exacting considerations applied to standing members of the acting ensemble. In addition, the Professional Theater Interns continue to attend classes and work on their theses toward the degree of Master of Fine Arts.

Three of these actors—Adam Paul, Adrian Roberts, and Alicia Sedwick—are cast in Oympo de Bergara. Alicia Sedwick, who plays two parts in the show, says, "After years of hoping and dreaming that we might perhaps be part of the future of the theater, it's as if we are being told, 'Okay, This is it. You're the future—and the future starts right now!'" Mark Silmon, who appears in Aking Steps and Charity's Aunt, is a Professional Theater Intern in a unique position. He also works as an instructor in the Conservatory, teaching stage combat. "I've got three different hats I change throughout the day. It's a challenge. I'm a student, I'm a member of the acting company, and I'm on the faculty," Paul Silmon adds.

The cast of Oympo de Bergara also includes Conservatory trainees Eric Elzer, Frank O'Connell, Brian Lohmann, Richard
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The A.C.T. Stage: Where Practice and Training Meet

This production of Oedipus de Bergman is a culmination of a lot of hard work for a lot of people. It’s also a good example of how the gears and pulleys of A.C.T. operate together to make this great machine at the heart of the city run. It’s an engine that operates continuously and as timely as the tides. The fuel isn’t gasoline, however, and it isn’t sun, wind or water. It’s the highly charged energy generated when theater professionals at all levels work together to create an enduring company like no other.

Twenty-five years ago A.C.T. emerged as a distinctive training ground. The Conservatory offers classes for children and teenagers, and for advanced actors of all ages. At the heart of the Conservatory is the Advanced Training Program, or ATP. The ATP offers something no other school or academy can offer: the chance to study with and train alongside working professionals in a fully functioning theater company.

During the two year ATP, students work in a laboratory situation, much as their peers in the medical sciences might do. Instead of in a hospital, their internship takes place in the theater. And during these rigorous two years, students have an opportunity to test the new skills and techniques to which they are exposed.

Oedipus de Bergman, for instance, includes the onstage participation of all 32 members of the first year ATP class, there they put into practice the skills taught during two years of class and studio work, alongside the working professional actors who serve as their instructors. That kind of intimate working and learning is what sets A.C.T’s Conservatory apart from other acting programs around the country.

Some of the students who complete the two year ATP remain with the Company for an additional season as Professional Theater Interns. In the third year, these actors become first year A.C.T. company members, and participate in mainstage productions under the same exacting considerations applied to standing members of the acting ensemble. In addition, the Professional Theater Interns continue to attend classes and work on their thesis toward the degree of Master of Fine Arts. Three of these actors—Adam Paul, Adrian Roberts, and Alicia Sedwick—are cast in Oedipus de Bergman.

A.C.T. Professional Theater Intern, Alicia Sedwick.

A.C.T. Professional Theater Intern, Mark Silince.

A.C.T. Company member and instructor Brian Lothman.
WHO'S WHO

After graduating from Stanford University with honors in International Relations, RICHARD BUTTERFIELD came to A.C.T. in 1982 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in Sunday in the Park with George. His many A.C.T. credits include Billy in The Real Thing, Captain Cummings in Diamond Lil with Gretchen Wyler, Edgar in King Lear directed by Edward Hastings, Tory in Women in Mind with Michael Learned, Charlie Durnay in A Mile of Two Celts, Pete in the extension of Bora Bora with Lauren Lane, and Boomerangs (or was that Goldenheart) in John Fletcher’s Taming. He was most recently seen as Bob Cratchit in A Christmas Carol, Mr. Butterfield, who has joined the Conservatory as Conservatory Dean, teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees’ Finance Committee.

JOY CAILIN is an Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Big Mama in Cat on a Hot Tin Roof, Miss Price in A Tale of Two Cities, Arlene Parker in Where We Are Married, Meg in A Lie of the Mind, Eileen in The Floating Light bulb, Miss Prim in The Importance of Being Earnest, Kitty Doolin in The Mirror, and was the Nurse in Romeo and Juliet. She has also directed in the Conservatory and on the Bay Area and San Francisco stages.

BLOOD WEDDING and the San Diego Repertory Theatre in Man of the Flower, Television credits include "American's Most Wanted" for Fox, and the role of Emil in "Wolf" for CBS. Mr. Combs recently performed in P.P.A. in theatre from the University of California, San Diego, and is currently working on Chorine Monroes’s new play Forever and Always for BIBIAN Women in the Arts.

ANDREW DOLAN, a graduate of Bowdoin College and A.C.T.'s Advanced Training Program, was most recently seen at A.C.T. in Encore Theatre Company’s Road to Nirvana. For Encore he has previously performed in Search and Destroy, Coming Attractions (both directed by John G. Fletcher), and Lige’s Light directed by Bob Knauer. On A.C.T.'s mainstage he has appeared in Twelfth Night, A Christmas Carol and Bird Talk. He has also portrayed Herb Corn in the A.C.T. Plays in Progress production of Rising Class. Last year Mr. Dolan appeared in the Arizona Theatre Company’s productions of Love and Anroman.

ALEX FERNANDEZ is a graduate of A.C.T.'s Advanced Training Program, where in studio productions he will perform in Nicholas Nickleby, The Learned Ladies, Samson and Delilah, and the title role in King Lear. He has appeared at the San Francisco Museum and in The Mountaintop, as well as appearing in The Ed in Baltimore, The Importance of Being Earnest and Happy End, for which he won a Dramalogue award. Other regional theater work includes the Pacific Conservatory of the Performing Arts and the Williamstown Theatre Festival. Mr. DeSantis’s film and television credits include "Mailbox", "Knit’s Landing", "Terry Mason", the B.I.P.T pilot "Viet Nam War Story" and the soon-to-be-released "Rules of the Game" and "Universal Soldier".

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PERFORMING ARTS

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And medium, and as such making it available for artists to perform their work in a non-commercial setting, providing a platform for emerging and established artists alike.

John DeMita received his MFA degree in the A.C.T. Advanced Training Program. He has previously been seen at A.C.T. in Angels Fall, A Midsummer Night's Dream and A Christmas Carol. He has just completed two seasons with the Oregon Shakespeare Festival (Portland), most recently playing Caliban in The Tempest. At the festival his other shows included The Rivaling Officer; Our Country’s Good, Six Characters in Search of an Author and Holiday. Among his Los Angeles credits are the long-running hit Waverly and A Midsummer Night’s Dream, which also featured many other A.C.T. alumni. He is a founding member of the Pacific Theatre Ensemble, where he was most recently seen in the title role in the musical, and as a regular performer in The B & B, Baltimore, The Importance of Being Earnest and Happy End, for which he won a Dramalogue award. Other regional theatre work includes the Pacific Conservatory of the Performing Arts Theatre and the Williamstown Theatre Festival. Mr. DeMita’s film and television credits include *Malcolm*, *Nurse Lancing*, *Buffy the Vampire Slayer*, the pilot of *Death in the Family*, and the story-to-be-made *Rules of the Game* and *Universal Soldier*.

Andew Dolan, a graduate of Bowdoin College and A.C.T.’s Advanced Training Program, was most recently seen at A.C.T. in Enzo Theatre Company’s Road to Nirvana. For Enzo he has previously performed in Search and Destroy, Coming Attractions (both directed by John C. Flahive), and The Dangers directed by Bob Knauker. On A.C.T.’s mainstage he has appeared in Twelfth Night, A Midsummer Night’s Dream and A Christmas Carol. He has also portrayed HerodCorn in the A.C.T. Plays in Progress production of A Christmas Carol. Last year Mr. Dolan appeared in the Arizona Theatre Company’s production of Love and Anemone.

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 Tim Robbins’ A.C.T. Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively off and on Broadway (winning the Theatre World Award for Best Featured Actor in 1987), and came to A.C.T. in 1985. Here he has played in more than fifty productions, including King Lear, Andromache, Purple Sage, Man and Superman, Uncle Vanya, The School for Scandal, Blithe Spirit, Our Town, A Funny Thing Happened on the Way to the Forum, A Tale of Two Cities, Twelfth Night and Saturday, Sunday and Monday. He has guest-starred on such TV programs as *Hassell Poo-Ji*, *Simon and Simon*, *The Bill Street Blues*, *Dallas*, and *Murder She Wrote*, and starred in the NBC series *Flamingo Road* for two years. His film credits include *The Hindenburg*, The Chiana Syndrome, Hail-Jopist, A Different Story, The Big Boy (with Liev Schreiber), Francis Ford Coppola’s Godfather II, and Tucker. He will be seen in the forthcoming film *School Days* and *Babe*. Mr. Donat also functions as a playwright and director.

Alex Fernandez is a graduate of A.C.T.’s Advanced Training Program, where in studio productions he performed in Nicholas Nickleby, The Learned Ladies, Samson and Jenthe title role in King Lear. He has appeared at the Sun
American Conservatory Theater

Francisco Shakespeare Festival in Richard III, directed by John C. Fletcher, the California Theater Center in King of the Golden River, The Thirteenth Chair, directed by Will Hubbard, and the Encore Theater Company in Ferdiend and Searc and Destiny.

ED BOBBSON has appeared with A.C.T. in Judgment, A Tale of Two Cites, Nothing Sacred, Woman in Mind, Golden Boy, A Life of the Mind, A Christmas Carol, Marry Me, Death of a Salesman, and She'll Be There. He has appeared in The Thirteenth Chair, directed by Will Hubbard, and in the Plays in Progress production of Babyfication Gardens. Additional Bay Area acting credits include the Encore Theater Company’s productions of Notorious, The Water Engine, Coming Attractions, and Odd Girls, and at the Eureka Theatre he has performed in A Yourself at Six, A Love, and Landscape of the Body. He also was the title role in Amandas in the touring production of that show. Mr. Bobson is a member of Impact Theatre and Bay Area Theatre Sports, and studied in A.C.T.’s Advanced Training Program.

CHARLES LANTER was most recently seen at A.C.T. as Mark in Talking Snap. He has previously appeared at A.C.T. as Steve Crandall in Broadway, Johann in Pilgrim of the Community, and Bill in The Big B in Baltimore. He was most recently seen at the Berkeley Repertory Theatre as Undershaw in Major Barbara, and in previous work at Berkeley Rep as George in Who’s Afraid of Virginia Woolf?, the Devil/Mendez in Men and Supernovae, and Judge Bruck in Hidden Gasher. At the Mark Taper Forum in Los Angeles, he portrayed Dr. Douglas in Miss

ANNE LAWRENCE returns to A.C.T. for her 20th season. A graduate of Stanford University, she was an original member of the San Francisco Actor’s Workshop. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, P.C.P., and the Denver Center Theatre, acting in such plays as Our Town, The Don Juan in the Devil’s Garden, to name a few. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in Pillars of the Community, Euphia, The Moscow Ballet’s All the Way Home, Ah, Wilderness!, Heartbreak House, Romeo and Juliet, and Much Ado About Nothing. She was a founding member of the company and has appeared in such plays as The Thirteenth Chair, directed by Will Hubbard, and in the Plays in Progress production of Babyfication Gardens. Additional Bay Area acting credits include the Encore Theater Company’s productions of Notorious, The Water Engine, Coming Attractions, and Odd Girls, and at the Eureka Theatre he has performed in A Yourself at Six, A Love, and Landscape of the Body. He also was the title role in Amandas in the touring production of that show. Mr. Bobson is a member of Impact Theatre and Bay Area Theatre Sports, and studied in A.C.T.’s Advanced Training Program.

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MICHAEL LEARNED most recently appeared with A.C.T. as Elizabeth Ham- good in the 1990 production of Tom Stoppard’s Hapgood, and in 1983 he portrayed Susan in Alan Ayckbourn’s Woman at the Treadmill. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in Pillars of the Community, Euphia, The Moscow Ballet’s All the Way Home, Ah, Wilderness!, Heartbreak House, Romeo and Juliet, and Much Ado About Nothing. She was a founding member of the company and has appeared in such plays as The Thirteenth Chair, directed by Will Hubbard, and in the Plays in Progress production of Babyfication Gardens. Additional Bay Area acting credits include the Encore Theater Company’s productions of Notorious, The Water Engine, Coming Attractions, and Odd Girls, and at the Eureka Theatre he has performed in A Yourself at Six, A Love, and Landscape of the Body. He also was the title role in Amandas in the touring production of that show. Mr. Bobson is a member of Impact Theatre and Bay Area Theatre Sports, and studied in A.C.T.’s Advanced Training Program.

BRIAN LOMBANGH has been seen at A.C.T. as the son in Allen Moore’s Atrocious Light at A.C.T.’s Plays in Progress series, and in multiple roles in John C. Fletcher’s production of Search and Destiny for Encore Theatre Company. Other Bay Area credits include appearing as Nat in Joe Orton’s Loot at Marin Theatre Company and as Jay Arnold in Bill Talent’s Don Juan. Since the age of sixteen he has been improving professionally, and he has worked with The Committee and with Pauline (which he directed from 1960-1983), he also issued Northern Europe with the Pro from Dover and performed at the Edinburgh Fringe Festival as Cormac’s Cattle with Johnny Lennox. He currently teaches in A.C.T.’s Advanced Training Program and with Bay Area Theaterworks which he co-founded in 1988. He is the creator and producing director of Polio Playhouse, an award-winning troupe of improvisational storytellers, Mr. Lombang is selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture Dayton.

JONATHAN MARES made his A.C.T. debut in Joseph Chaikin’s Plays-In-Progress production of Susan Sontag’s A Guide to Recognizing Your Limits. He has acted extensively with two theaters where he also served as Literary Director: the Yale Repertory Theatre in Connecticut and the American Repertory Theatre in Massachusetts. He has also appeared at the New York Shakespeare Festival, Playhouse in the Park in Cincinnati, on tour throughout New England, at the Ashgrove Festival, and in Nancy, France, where he studied acting as a Fullbright Fellow. He holds a degree in Yale, and has taught there and at Harvard, Stanford, San Francisco State, and A.C.T., where he is Associate Conservatory Director and has directed studio productions of The Way of the World and Mollier’s Doctor Love and The Learned Ladies.

JUDITH MORELAND most recently appeared as Mrs. Cranford in A.C.T.’s A Christmas Carol. She was seen in last season’s world premiere, Food and Shelter, and has performed in Much Ado and A Christmas Carol as well as A.C.T. Plays in Progress productions of Babylonia Gardens and Those That Got. She holds a R.A. in Human Biology from Stanford University as well as an M.D.A. in acting from A.C.T.’s Advanced Training Program, where she appeared in studio productions as Eliza in Bus Stop, Valeria in Cottonelle, and Irena in The Three Sisters. Other credits include the Berkeley Theater’s Mira Ror, and the New York Shakespeare Festival where she played, among other roles, Lady Montague in Romeo and Juliet and Phoebe in As You Like It. She appears on the television series “Midnight Caller.” Ms. Moreland teaches Voice and Speech in A.C.T. Conservatory, and has been elected artist representative to A.C.T.’s Board of Trustees.

FRANK OETTLELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before mov-
**American Conservatory Theater**

Francisco Shakespeare Festival in Richard III, directed by John C. Fletcher, the California Theater Center in King of the Golden River, The Threepenny Opera, directed by Will Hilldred, and the Encore Theater Company in Picles and Search and Destroy.

ED BOBBSON has appeared with A.C.T. in As You Like It, in Robin Hood, In the Mood, and The Odd Couple. He has also appeared in The Collected Works of William Shakespeare, directed by John C. Fletcher.

Ebers’ Boye, and Veve in Styx’s version of Oedipus the King. He has appeared in the Bay Area Theatre Company’s production of Oedipus the King, directed by John C. Fletcher.

ANNIE LANE was most recently seen at A.C.T. as Sarah in The Seagull. She has appeared in a number of Bay Area productions, including The Seagull, directed by John C. Fletcher.

Michael Learned most recently appeared with A.C.T. as Elizabeth Haygood in the production of The Iliad, directed by John C. Fletcher.

JONATHAN MARES made his A.C.T. debut in Joseph Chalin’s production of The Iliad, directed by John C. Fletcher.

FRANK O’CONNELL has taught at the A.C.T. Conservatory since 1965. He has studied at the Canadian Art Theatre in his hometown of Montreal before mov-
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going to New York, where he studied at the Vera Sokolovna Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1965), The Matchmaker and Christmas Under the Elise (which toured the Soviet Union), and Macbeth. He was most recently seen as the Ghost of Christmas Past in A Christmas Carol. He has also been seen in television versions of A.C.T. productions of Gershon Balashoff's A Christmas Carol and Cyrano de Bergerac. Mr. Orzoll is a past president of A.C.T.'s Board of Trustees.

WILLIAM PATerson is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A gradu¬

ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Wattis Fellowship. A graduate of A.C.T.'s Advanced Training Program, he was most recently seen in A Christmas Carol as Jack, Dick and the Undertaker's Boy. He appeared in John C. Pletcher's production of Hamlet last winter, and in studio productions of A Midsummer Night's Dream and Major Bartereks. His work with Encore Theatre includes recent roles in Search and Destroy and Road to Nirvana.

MICHAEL SCOTT KINAN, who recently played Joe Pitt in Tony Kushner's Angels in America at the Eureka Theatre, is now in his fifth season with A.C.T. He has been seen in A.C.T. productions of Hamlet, Sunday, Sunday and Monday, and The Imaginary Invalid. Thought Night, Dis¬
mund Lit, Right Mind (with George Coates and Elizabeth), Golden Boy, Portha, Merthro & Mauvica, Where We Are Married, St. John and A Fagging Thing Happened on the Way to the Forum (both here and in A.C.T.'s production at the American Festival Theatre in Stratford, Connecticut.) In this year's production of A Christmas Carol, he played Ebenezer Scrooge and the Ghost of Christmas Present. He is a member of the Encore Theatre Company where he has performed in Howard Kendrick's Boy's Life, David Mamet's The Maker Engine, Howard Barker's No End of Blanco, and Ted Dally's Coming Attrac¬
tions. Mr. Ryan's other credits include playing Darcy in The Cause of the Worce¬

ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, was seen most recently in A.C.T.'s A Christmas Carol and on a roll as Thad Boy, and last season in John C. Pletcher's Hamlet. He has performed in Conserva¬

tory studio productions of Heartbreak House, As You Like It, The Cherry Orchard, Tonight at 8:00 and Diary of Anne Frank. Mr. Roberts attended Chabot College. He is the recipient of the William and Flora Hewett Foundation Fellowship.

ALICIA SIDWICK is a Professional Theater Intern and the recipient of the Mrs. Joan W. Sadler Fellowship. She is a recent graduate of A.C.T.'s Advanced Training Program where her studio roles included Hecate Hubble in Heartbreak House, Titan in A Midsummer Night's Dream, and Judith Ellis in Hay Fever. She was also seen on A.C.T.'s mainstage last season as a Player in Hamlet. This past summer at Theatre on the Square she understudied and performed both Kathi and Max's roles in The Kathy and Max Show. Pernelle Leora. Ms. Sidwick has also performed at the Old Globe Theatre in Comedy of Errors, and has, at the other end of the spectrum, worked in Hong Kong dubbing a king film. Some of her favorite past performances include Laddens in A Flea in Her Ear, Mairre in Precincts and Costants in Amorandi at the Pacific Arts Center.

LYNNE SOFFER made her mainstage debut at A.C.T. last spring when she was assumed the leading role of Lydia de Jager in the world premiere of Lotte Lenya's Real Dark Show, directed by Edward Han¬

VILMA SILVA was most recently seen at A.C.T. in Susanna in The Marriage of Figaro and as Guiniglitta in Sadlier's Sunday and Monday. This past summer she appeared as Miranda in San Francisco Shakespeare Festival's production of The Tempest. She has played Lady Anne in the San Francisco Shakespeare Festival's Richard II, and Venus in The Geography of Luck. Miss Silva is also involved in the School for Wives for San Jose Rep. As a company member of El Teatro Campesino, her credits include Juana in The River of the Ranches, Maria in Simply Maria, and San Miguelito in Las Pastorañas (a shepherd's play almost entirely in Span¬

BRUCE WILLIAMS has appeared in over 40 productions at A.C.T. and has performed at the Oregon Shakespeare Festival, the Eureka Theatre and the Marin Theatre Company. He was most recently seen as Prospero in The Tempest for San Francisco Shakespeare Festival, where he previously played Oberon/Themenius in A Midsummer Night's Dream. Other Bay Area credits include appearing in the Marin's Memorial Theatre production of Other People's Money, in the Magic Theatre, appearing Roula in Temptation, the Master in Jace¬

KEVIN RAN YEE was most recently seen in A.C.T.'s A Christmas Carol as Marley's Ghost. He has previously played Worryweather in Slpiaped, Medea/occus in The Son, several roles in Morte Miloio and A Tale of Two Cities, Becherer Martin in Laodhes in Saint Annes (as well as Dodgery in last summer's American Fes¬

acting, test and sound at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, Theatre Artists of Marin, the Pacific Conservatory of the Performing Arts and A.C.T.
William Paterson is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson 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 Othello, The Zoo Story, The Caucasian Chalk Circle, The Production's of A Midsummer Night's Dream in the Globe of Dafne, and the Christmas of Benet's new production of Hamlet. He has directed several productions of The Caucasian Chalk Circle and has appeared in a number of A.C.T. productions of A Christmas Carol, and has performed the role again in its sixtieth holiday production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

Michael Scott Egan, who recently played Joe Pilk in Tony Kushner's Angels in America at the Eureka Theatre, is now in his fifth season with A.C.T. He has been seen in A.C.T. productions of Hamlet, Saturday, Sunday and Monday, The Imaginary Invalid, The Imaginary Invalid, The Imaginary Invalid, The Imaginary Invalid, The Imaginary Invalid, and Major Barbara. Mr. Egan's work with Encore Theatre includes recent roles in Search and Destroy and Road to Nirvana.

Lynne Soiffer made her mainstage debut at A.C.T., but spring when she assumed the leading role of Lydia de Jager in the world premiere of Lucie Post's Real Darla DeJace, directed by Edward Hastings. She has appeared as Josie in Redford Gordon's A.C.T. Plays in Progress series, and Bay Area audiences have seen her work in Encore Theatre Company productions of June 2nd and Women Beware Women. In addition, Ms. Soiffer has performed with the Pacific Conservatory of Performing Arts, Alaska Repertory Theatre, Shorewood Shakespeare Festival, Acadia Repertory Theatre in Maine, and in New York City with Direct Theatre and the 28th Street Project. She has also toured extensively throughout Alaska performing Shakespeare's Women and has taught and directed in that state's Arts-in-Schools program periodically for the past 12 years. Ms. Soiffer currently teaches acting, test and speech at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, Theatre Artists of Marin, the Pacific Conservatory of the Performing Arts and A.C.T.

Bruce Williams has appeared in over 40 productions at A.C.T. and has performed at the Oregon Shakespeare Festival, the Eureka Theatre and the Marin Theatre Company. He was most recently seen as Prospero in The Tempest at San Francisco Shakespeare Festival, where he previously played Oberon/Theseus in A Midsummer Night's Dream. Other Bay Area credits include appearing in the Marin Municipal Theatre production of Other People’s Money, in The Magic Theatre, playing Poona in Tampozás, the Master in Jacob and His Master and Alan Turing in Breaking The Code, for which he received a Bay Area Theatre Critics Award and a Dramalogue Award. Bruce has also performed at the Berkeley Repertory Theatre. Last season he appeared as the narrator with the Ochun Dance Collective in The Dream Within a Dream written by Rhine Ecker and directed by Brenda Weg. Mr. Williams' film and television credits include "Midnight Caller" and numerous radio and television commercials.

Kevin Han Van Eerst was most recently seen in A.C.T.'s A Christmas Carol as Marley's Ghost. He has previously played Merryweather in Shaped, Mededzeina in The Tempest, several roles in Midwinter and A Tale of Two Cities, Bothe Martin and Lauder in Saint Joan (as well as Poultony in last summer's American Festival Theatre production), and performed acting, test and speech at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, Theatre Artists of Marin, the Pacific Conservatory of the Performing Arts and A.C.T.

Alicia Sidwell is a Professional Theatre Intern and the recipient of the Mr. Jean W. Salder Fellowship. She is a recent graduate of A.C.T.'s Advanced Training Program, where her studio roles included Holden in A Midsummer Night's Dream, and Judith Bliss in Hay Fever. She was also seen on A.C.T.'s mainstage last season as a Player in Hamlet. This past summer at Theatre in the Square she understudied and performed both Kathy and Max's roles in The Kathy and Max Show. Patricio is seen. Ms. Sidwell has performed at the Old Globe Theatre in Comedy of Errors, and has, at the other end of the spectrum, worked in Hong Kong dubbing a king film. Some of her favorite past performances include Lindbergh in A Flight in Her Back Mairin in The Secret and Contessa in Ameda at The Pacific Arts Center.
CyranO de bergerac — directors, designers, and staff

A.C.T. resident director Sarin Epstein has directed, A Title of Two Cities, Women in Mind, The Invention and Private Lives for the A.C.T. mainstage for five seasons. As an Associate Artist at the Georgia Shakespeare Festival he has directed Much Ado About Nothing, A Winter's Tale, Comedy of Errors, As You Like It and The Two Gentlemen of Verona. He has worked at the Oregon and Utah Shakespeare Festivals as well as the San Diego Repertory where he directed A Christmas Carol and Charles Dickens' Hard Times. For three years, as director of A.C.T.'s Advanced Training Program, he directed a dozen studio projects. In addition, his work has been seen at the Studio Theater (Doug Hetcher's Life of the Party), in New York and, this summer, in Australia. Mr.

Eston is co-author, with John Harrup, of "Acting With Style" (Prentice-Hall).

Richard Segen (Scenic Designer) has previously designed more than 25 productions for A.C.T., among them Sunday in the Park With George, End of the World With Symposium to Follow by Arthur Kopit, The Three Sisters, Light Plays, Hotel Paradies and Something's Afoot, which opened at the Marin's Memorial Theatre in San Francisco and went on to Broadway. Mr. Segen also created the sets for the off-Broadway production of Buddysuto are Poo, and the original off-Broadway productions of Days of Abstinence, Happy Endings, and The World of Guinea Grease, which was filmed for public television by WNET in New York. Recent work includes My Fair Lady at the Summit Festival in Ontario, and Love's Labour's Lost for the Old Globe Theatre in San Diego. Mr. Segen, scene design has been seen at the Ahmanson Theatre in Big River and The Unearthly Truth, at the Mark Taper Forum in Night, Mother, at the Old Globe Theatre in many productions, including Kiss Me, Kate, Babes in Toyland, Race, The Importance of Being Earnest and the U.S. premieres of Immortal Exchange, and at the Seattle Repertory Theatre in productions of Sunday in the Park With George, Les Liaisons Dangereuses and Best Square.

Robert Fletcher (Costumes) has been in the theater arts for forty years — as actor, director, producer, and designer of plays and costumes in every form of theatrical entertainment from open to

$500,000 + single family home, condo and co-op transactions between 1/1/90 and 12/31/90.

*Source: San Francisco Association of REALTORS® Multiple Services. All % rounded up.

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In fact, as you can see in the chart above, our market share in this important category puts McGuire Real Estate 100% ahead of the pack. We invite you to keep this information in mind the next time you are buying or selling prime property in San Francisco.

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night club — beginning as a founding director of the Frizzle Theatre Company in Cambridge, Massachusetts. His two
broadway design credits (sets, costumes, or both) include Little Me, Minsky's, Miss Maison, and the national company of Steptoe's in the
Bare, he was nominated for Tony Awards for the sets and costumes of Broadway and for producing High Spirits. His 25
designs for A.C.T. include A Tale of Two Cities, King Lear, The Real Thing, The Seagull, and When We Are Married. He
has also designed for the New York City
Opera, New York City Ballet, and New York Pro Musica Antiqua. Mr. Fletcher's film work includes all four of the Star Trek
movies and The Last Supper, and he was nominated for an Emmy for his television work. In 1989 he designed sets and
costumes for Annie Get Your Gun at the Geary Theatre.

J. STEVEN WHITE (Fight Choreography) returns to A.C.T., where he previously worked for ten seasons as an actor, choreographer, director and teacher, and went on A.C.T. tours to Russia and Japan. He has choreographed fights for Michael	
Simon's Roman and Juliet (San Francisco Ballet), Ballet West, South Carolina Shakespeare Festival, South Coast Repertory, Berkeley Repertory, and Den-
ver Theatre Center. Currently he is in residence at Graduale Acting, Tisch, School of the Arts New York University. Mr. 
White appeared in the original 1972 production of Cyrano de Bergerac — the first of 38 productions in which he appeared at A.C.T. — and in the subse-
quent 1973 and 1974 productions, and is happy to be back in San Francisco.

EDWARD HASTINGS (Artistic Director). is a founding member of A.C.T., having joined the company during its formation in
Pittsburgh in 1965 and served as Execu-
tive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. 
Ball resigned his position in February, 1996. For the last twenty years in San Francisco, Mr. Hastings has directed thirty
repertory productions, including Our Town, a Delicate Balance, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Fiftieth Street, The Girl in the Golden West, The Real Thing, and King Lear. This year, he directs a Silver
Anniversary Season revival of his first San Francisco A.C.T. production, Charley's Aunt. Mr. Hastings's commitment to new
writing and playwrights is evident in the
many world premieres he has directed at
A.C.T., including Lucio Fonte's Roza, Dark
Sun, David Rabin's Jack of Two, Michael
McClure's General Gorgon, William
Hamilton's Happy Landings and Martha
Norris's The Hillside. He served as resi-
dent director at the Eugene O'Neill Playwrights Conference for three sum-
ners and taught acting in 1984 at the
Shanghai Drama Institute as part of the
Theater Bridge Program between A.C.T.
and the Shanghai Theatre. He has been
involved in the development of cultural
exchange and is a member of the Arts
International Committee of the Institute
of International Education. In 1973, his
production of All the Way Home was
presented in Tokyo. He directed a national
company of the London and Broadway
musical hit Oliver!, staged the American
production of Shakespeare's People starring
Michael York, directed the Australian
premiere of the Red I Baltimore, and
restaged his A.C.T. production of San
Shepherd's Buried Child in Saro-Cremona
at the Yugoslav Dramatic Theatre in Bel-
grad. Other productions have been
presented on A.C.T. tours in the United
States, including Hawaii, and he has been a
guest director at major resident theatres
throughout the country. A graduate of
Yale College and the Royal Academy of
Dramatic Art, Mr. Hastings is also a
teacher in the A.C.T. Conservatory.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Francisco,
Mr. Sullivan has been active in the thea-
ter since the mid-1970s, when he directed
Harvey Fier's Afternoon Sex on the Circle
Repertory Company in New York. In 1977
he joined the staff of the Mark Taper Forum in Los Angeles as a resident direc-
tor and producer. As head of the Taper's
Forum Laboratory he produced numerous
new plays by such writers as David
Marlowe, Susan Yankovic, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vanda Vassoeva at San Francisco's
Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the boards of Theatre Bay
Area and the San Francisco New Vaude-
ville Festival. After completing his grad-
uate work at the University of Southern
California's School of Cinema, Mr. Sullivan
wrote and directed numerous short films for the educational and entertainment
markets, including three which were fea-
tured on national Emmy Award broad-
casts. For five years he was a consultant
to the Band Corporation, focusing his
work on the process and societal impact
of popular culture. As a communications
consultant Mr. Sullivan has advised such
diverse clients as the California Round-
houses, Kansas City's Power & Light, and
Major League Baseball. Among his writings in The National Outdoor Leadership
School's Wilderness Guide, a manual for
camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

DENNIS POWERS (Associate Artistic
Director) joined A.C.T. in 1987, during the
company's first San Francisco season, after
six years as an arts writer at the Oakland
 Tribune. Before being named to his pres-
cent position in 1986 by Edward Hastings,
he worked with William Ball as success-
ively Press Representative, Staff Writer,
Dramaturge, and Artists and Repertory
Director. The A.C.T. productions on which he has collaborated as dramaturge

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night club. — beginning as a founding director of the Traverse Theatre Company in Canada, Hamlin, Maine. His two
dramatic design credits (sets, costumes, or both) include Little Mr. Walker, Happy, Mindless, Ghastly, and the
national company of Sleight in the Rain; he was nominated for Tony Awards for the sets and costume of Dancin' II
and for producing High Spirits. His 25 designs for A.C.T. include A Tale of Two Cities, King Lear, The Real Thing, The
Seagull, and When We Are Married. He has also designed for the New York City
 OPERA, New York City Ballet, and New York Pro Musica Antiqua. Mr. Fletcher's
muxork includes all of the New York Symphony's 25
films and the last Shutterfly, and he was nominated for an Emmy for his tele-
vision work. In 1980, he designed sets and
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Sinn's Romeo and Juliet (San Francisco Ballet), Ballet West, San Diego Opera, and the Oregon Shakespeare Festival, South Coast Repertory, Berkeley Repertory, and Den-
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first of 38 productions in which he appeared at A.C.T. — and in the subse-
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AMERICAN CONSERVATORY THEATRE
DIRECTORS, DESIGNERS, AND STAFF

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tive Director under General Director William Bull. He was appointed Artistic
Director by the Board of Trustees when Mr. Bull resigned his position in February, 1986. For the past twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including Our Town, A Delicate Balance, The Time
of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way
Home, Fiddler on the Roof, The Girl of
the Golden West, The Real Thing, and King
Loss. This year he directs a Silver Anniversary Season review of his first San Francisco A.C.T. production, Chartley's Arriet. Mr. Hastings' commitment to new
writing and playwrights is evident in the many world premiers he has directed at
A.C.T., including Lurette Local Rose Dark
Sun, David Rudlofs' Ecstasy, Michael
McClure's General Gorge, William
Hamilton's The Playwrights and Marshall
Norman's The Bridge. He serves as resi-
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production of Shakespeare's Romeo and
Juliet, and directed the Australian
premiere of the film 420 Baltimore, and
revised his A.C.T. production of San
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at the Yugoslav Dramatic Theatre in Bel-
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BENNY SATO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. last season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Direction Street, A Night at the Fair, Henrik Ibsen’s A Doll’s House, and Anthony. Last season he directed Finian’s Rainbow for the Oregon Shakespeare Festival in Ashland, Oregon. In addition, he has served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director-in-Residence at Washington, D.C.’s Arena Stage, as a NEA Directing Fellow at the Pittsburgh Public Theatre, and as a United States Information Agency sponsored lecturer to Kenyatta University, Nairobi, Kenya. He has served on the Board of Directors of the San Francisco Bay Area and chaired its Theater Services Committee, a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, anti-racist curation, and pluralism in American art. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of San Diego.

SUSAN STAUFFER (Conservatory Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her Miss Rachel’s Singa was produced at Little Theatre of Los Angeles), director (more than 400 productions), actress (California Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 18 years (earning a citation for outstanding teaching in 1999), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Final Hour: A Hero, The Wildness Storm of All (Tragicomic Voice Concert), and The Three People. She serves on the Superintendent’s Task Force for the San Francisco School of the Arts, on the Board of Directors of Bay Area Theatre Sports, and is a member of the Advisory Board for the San Francisco Theatre Company. Ms. Stauffer has been a creative consultant at Disneyland, and toured to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival’s Educational Outreach Program. Most recently she was the keynote speaker for the Educational Theatre Association of America’s National Conference in St. Louis.

JAMIES HAIRE (Production Director) began his career on Broadway with Toula Le Gallienne’s National Repertory Theater. Among the productions he stage-managed were The Madison Avenue Art with Miss Le Gallienne, Sydney Sydney, and Leon Durox: The Birthday, John Brown’s Body, She Loves Me, and The Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of Gypsy (a musical by Cassie Kaye Sager).

And Miss Revson Drinks a Little, and the national tour of Woody Allen’s Don’t Drink the Water. Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1978 and Japan in 1978.

DEREK DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently his work was seen in Cuts on a Hot Tin Roof and A Christmas Carol. Last season, Mr. Duarte designed eight A.C.T. productions, including The Gospel at Colonus, Dark Love, and The Marriage of Figaro. Past lighting designs for A.C.T. include the award-winning productions of Sunday in the Park with George, King Lear, Stairs to the Roof, Naked Sacred, A Tale of Two Cities, and Judas. Recent projects include Image 50, (sets and costumes designed by Eric) and an adaptation of Bay Bradbury’s Something Wicked This Way Comes. His work has been performed at the American Festival Theatre in Stratford, Connecticut, the Marin Shakespeare Festival in the San Francisco Bay Area, the Court Theatre in London, Sherman Theatre in Philadelphia, and the Kennedy Center in Washington, D.C. In 1980, he was awarded a Theatre Communications Group grant to study lighting design in New York City. Mr. Duarte holds an M.F.A. in lighting technology from UCLA and teaches at Chabot College.

STEPHEN LeGRAND (Music and Sound) is in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for Cuts on a Hot Tin Roof, The Marriage of Figaro, The Seagull and Rhett Butler in Hell. He wrote the music for A Life of the Mind, Stairs to the Roof, and Godspell with whom he has received awards for their scores for The Lady’s Not for Burning at A.C.T., The Body of裁 and The Rivals at Berkeley Rep, and A Midsummer Night’s Dream at the Berkeley Theatre. Mr. LeGrand’s recent work has included scores for FORD

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Benny Sato Ambush (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. last season, he was the Artistic/Producing Director of the Oakland Ensemble Theater (GET) for eight years, where his directing credits included "The Great Gatsby," "A Night in Old Havana," "Germania," "The Garden of the Most Beautiful," and "The Road to Mecca." Last season he directed "Pygmalion" for the Oregon Shakespeare Festival in Ashland, Oregon, and "Miss Julie" for the Arizona Theatre Company in Phoenix, Arizona, which has helped inspire the creation of a Bay Area Native American Theater Company — a project of GET. This fall he will direct "The Odd Couple" at the A.C.T. Winterland Stage, North Carolina. During the 2013-14 season, he will direct "The Imaginary Invalid" for the Oregon Shakespeare Festival in Ashland, Oregon, and "Miss Julie" for the Arizona Theatre Company in Tucson, Arizona.

And Miss Bovard Drinks a Little, and the national tour of Woody Allen's "Don't Drink the Water." Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to its Swedish Union in 2010 and Japan in 2012.

Derek Duarte (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently his work was seen in "Elephant," "The Best of Times" (New York Times), "I Am" (New York Times), "The Draupner Feeder" (San Francisco Bay Guardian), and "The Great Gatsby" (San Francisco Chronicle).

Susan Stauter (Conservatory Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her Miss Rachel Stills was produced at Little Victory Theatre in Los Angeles), director (more than 400 productions), actor (CalArts Conservatory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 14 years (winning a citation for outstanding teaching in 1987/88), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed "A Woman in the Moon" (with Tommy Steele), "The Willows of All" (with Brian Deacon), and "The Fisherman and His Wife" (with Tony Kushner). She is also the co-founder and Director of the Bay Area Theatre Festival (BATAF), the Bay Area's largest annual theater festival, and has directed "The Man Who Invented America" (with Mark Rylance) and "The Great Gatsby" (with Mark Rylance). She is also the co-founder and Director of the Bay Area Theatre Festival (BATAF), the Bay Area's largest annual theater festival, and has directed "The Man Who Invented America" (with Mark Rylance) and "The Great Gatsby" (with Mark Rylance).

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You're ready.

Buckle up — together we can save lives.
ELSPETH BRUCE (Stage Manager), who is now in his fifth season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intima Theatre and Production Manager with the Bathhouse Theatre. He directed the Intimata’s acting intern production of A Streetcar Named Desire, and produced and directed various shows independently, including, A Breath from the Gulf, Big Lady, and a touring production of his musical revue, A Tribute to American Musical Theater. Before moving to Seattle he had served as Production Stage Manager with FPPA, Theatre in Solvang and Santa Maria. Mr. Elspeth, who studied in London and graduated from Drake University, was also an art therapist in the school system in Iowa and Montana.

KAREN VAN ZANDT (Production Stage Manager) is now in her third season with A.C.T., where she has stage-managed productions of The Habit of Art, Sunday in the Park with George, A Christmas Carol, Mourning Becomes Electra, Another Part of the Forest, Twelfth Night, Buried Child, Passion and the Gospel at Colonus, Hamlet, The Marriage of Figaro, Cat on a Hot Tin Roof and Toad Suck. She has also worked at the Marin Theatre as production stage manager for The Revengers and with the Bay Area Stage as production stage manager for The Wild Party. Ms. Van Zandt is an active member of the Actors’ Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a member of the League of Resident Theatres, the American Theatre Alliance. California Theatre Council, Theatre Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

A.C.T. logo designed by Laricke Associates.

Cover photography by Ken Friedman & Larry Merkle.

ssdc is a member of the Board of Directors of the California Theatre Council.

BECK EHRLER (Wigsmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including A Christmas Carol, Cat on a Hot Tin Roof, The Marriage of Figaro, Dark Sun, Hades, A Tale of Two Cities and the company's touring productions to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T. television productions of Cyrano de Bergerac, The King of New York, and a Christmas Carol. Among his other television and film credits are A View to a Kill, Far Cry, and Over Easy with Hugh Downs, A Life in the Theatre with Peter Deven and Ellis Rabb, "The Ballroom Dance Show," and over 100 commercials. Mr. Ehrler designed hair and makeup for the original production of Cinderella for the San Francisco Ballet and Harold with Ann Baxter and Christopher Walken for the American Shakespeare Festival, and A Life with Rex O'Nothing for the City Theatre in Edmonton, Canada. He worked on the national tour of A Streetcar Named Desire with Bobbie Allen and toured to Las Vegas and London with Ring Crosby.

ALICE ELLIOTT SMITH (Stage Manager) is in her thirteenth season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production Ah, Wilderness!, and co-director of Morning's at Seven, Home, and the Plays in Progress production Raw Oysters. In recent seasons she has managed Private Lives, The Lady's Not for Burning, The Floating Light, Shawns in Hell, The Lady of the Hill, and a Christmas Carol. A Tale of Two Cities, Judas Iscariot, Madame, Buried, and Soliloquy for the Dead. She also directed the world premiere of Ibsen's Peer Gynt at A.C.T. She has served as production manager for the San Francisco Opera, Opera San Jose, and the San Francisco Symphony. Ms. Smith is also a consultant to the California Department of Arts in Corrections, producing the works of Samuel Beckett in maximum security prisons.
A.C.T. Welcomes Carey Perloff, Artistic Director Designee

On November 19 at a press conference at the Hotel Nikko San Francisco, Alan B. Stein, President of the Board of Trustees of A.C.T., announced that the Board had selected Carey Perloff to succeed Edward Hastings as Artistic Director in June 1993. The members of A.C.T.'s acting ensemble, conservatory and administrative and production staff were delighted to hear the news confirmed that the 32-year-old Artistic Director of CSC Repertory, the Classic Stage Company in New York, would be joining A.C.T. in a few short months. Carey Perloff's appointment is the result of an eight-month international search conducted by the Board of Trustees of A.C.T., which drew over 150 candidates from the top theaters throughout the United States and abroad.

From that vast number, the Board immediately recognized Mr. Perloff as the artist with the ideal vision to lead the Company as it embarks on the next 25 years of theatermaking in San Francisco. "Carey's presence will make a major contribution towards creating a stimulating environment for everyone with a love of the theater: that includes the actors and designers, the Conservatory faculty and students, the management staff—and most importantly A.C.T.'s loyal audience and those theatergoers who have yet to see their first A.C.T. production," noted Alan Stein. "Carey's fresh, creative vision nicely complements the tenets on which A.C.T. was founded by her predecessors.

William Ball and Edward Hastings, and our audience is sure to experience new and exciting things on the A.C.T. stage under her leadership.

After directing at theaters in London, New York and Los Angeles, Ms. Perloff became the Artistic Director of CSC Repertory in 1988, an off-Broadway theater in the midst of financial and artistic ruin, which she guided from bankruptcy to unprecedented success. After eliminating a substantial deficit and attracting national and international attention to CSC, the company was honored with an Obie Award for Artistic Excellence in 1988—a mere two years after her arrival.

Her productions have been invited to tour Holland, France, England and Italy, and her work will be seen as the American representative at the Chicago International Festival in Summer 1992. Among her most memorable directing assignments are Harold Pinter's The Homecoming and Harold Pinter's The Birthday Party, which were produced by the American Conservatory Theater (A.C.T.) in San Francisco, California.

On a recent visit to the A.C.T. Store Shop at 657 Market Street in the City, Carey Perloff (left) got a grand tour of the premises by Assistant Store Manager Ellen Royer (right).


Left: A.C.T. Artistic Director Designee Carey Perloff.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

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From that vast number, the Board immediately recognized Ms. Perloff as the artist with the ideal vision to lead the Company as it embarks on the next 26 years of Broadway-making in San Francisco. "Carey's presence will make a major contribution towards creating a stimulating environment for everyone with a love of the theater; that includes the actors and designers, the Conservatory faculty and students, the management staff—and most importantly, A.C.T.'s loyal audience and those theatergoers who have yet to see their first A.C.T. production," noted Alan Stein. "Carey's fresh, creative vision nicely complements the tenets on which A.C.T. was founded by her predecessors William Bull and Edward Hastings, and our audience is sure to experience new and exciting things on the A.C.T. stage under her leadership."

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In describing her attraction to A.C.T., Ms. Perloff explained "A.C.T. has a truly classic thrust; a belief that in order to respect the craft of theater, we have to maintain the symbiotic relationship between performance and training, so that the artist is flexible enough to interpret a significant range of dramatic characters." As Artistic Director of A.C.T., Ms. Perloff will develop all artistic programs and will be responsible for the selection of A.C.T.'s season productions and artistic personnel. With Managing Director John Sullivan, she will oversee the Company's $9.5 million annual budget and supervise the 250-member artistic and administrative staff, and she will work closely with Conservatory Director Susan Stroman and the Conservatory faculty to develop training programs which are consistent with her artistic goals.

Ms. Perloff will also be involved in fundraising activities including the company's upcoming Capital Campaign for the restoration of the earthquake-damaged Geary Theater. "I'm particularly inspired by the opportunity to direct in the Geary Theater, our jewel at the heart of the City. It's a beautifully proportioned space—big enough to do anything of scope but intimate enough that the audience feels extremely close to the work on stage. But first we'll have to repair the damage to make the theater comfortable and safe for our patrons. I'm anxious to bring A.C.T. back into the Geary, and will all be working very hard to make that happen soon."

Born and raised in Washington D.C., Carey Perloff received her B.A. (Phil Beta...
All for the 1992 International Theater Tour
May 31 – June 14

It's time to get a new passport photo and take the luggage out of the attic. The California Shakespeare Theater, ready for A.C.T.'s 1992 International Theater Tour! Now in its thirteenth season, the two-week Theater Tour is an annual fundraising tour for A.C.T., sponsored by TOAF Arts of San Francisco, and coordinated by London Arts Discovery Tours. Led by Artistic Director Edward Hastings, this year's tour begins May 31 when theater-going Angelinos will meet at the London for London's West End. Among the special shows London is offering this year are Wodehouse with Ian Hanmore, productions with Alan Howard, and Tom Courtenay in Molnar's The Magistrate. While in London, patrons will take a guided walking tour of the great houses in the Mayfair district, such as Spencer House, the ancestral home of Princess Diana's family, and tour historic Winchester Cathedral in Hampshire. Of course, no theater tour would be complete without a visit to the British Museum, and most of the time, there will be transportation from the Royal Shakespeare Company and dine at a defunct English inn.

During the second week, it's off to Scotland, an expert in Soviet foreign policy, are the proud parents of a two-year-old daughter, Alexandra. Future productions at OCS which she will direct include Schiller's Die Große Schuld, in a new translation by Paul Welsh (opening February 28), and Les Miserables, a musical adaptation of Victor Hugo's classic, to open in April 1992. Ms. Perillo is also scheduled to direct the World Premier 3 of a new opera by Susan Wool and Boyd Kane, The Fox, to be premiered at the Theater am Wein in Vienna in May 1992, and she will also direct a film version of The Raisable Rita of Arturo U., with John Turturro and Anthony Quinn, for CBS in Spring 1992.

Currently preparing A.C.T.'s 1992-93 theater season with newly appointed Associate Artistic Director Richard Seyd, Ms. Perillo is looking forward to working with the resources provided by the American Conservatory Theater and company. "I want to produce work that is high-caliber, challenging, innovative, and diverse-oriented," says the head of the company. "There will be certainly be a representation from classical theater. That is my personal passion. But I want to see we produce a wide range of works that makes the audience think and feel. We should be challenging all of the senses including the intellect and the heart."
All for the 1992 International Theater Tour
May 31 - June 14

It's time to get a new passport photo and take the baggage out of the attic. In a few weeks, we're ready for A.C.T.'s 1992 International Theater Tour! Now in its thirteenth season, the two-week Tour is an annual fundraising event for A.C.T., sponsored by TOUR ARTS of San Francisco, and coordinated by London Arts Discovery Tours.

Led by Artistic Director Edward Hastings, this year's tour begins May 31 when theater-loving Angelinos will check in for London-bound, and spend the first week attending the city's hit musical and several excellent productions in London's West End. Among the special shows London is offering this year are Evita, Goodbye, and The Caucasian Chalk Circle. While in London, patrons will take a guided walking tour of the great houses in the Mayfair district, as well as to the region famous for its Shakespearean dramas. Like a visit to the Barnet Collection of paintings, sculpture, tapestry and furniture, and tour the remarkable Hill House, created by architect and designer Charles Mackintosh. Performances at the Citrins and the theatre, tourists round out the London tour.

During the second week, it's off to Scot-
FOR YOUR INFORMATION

A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94109, (415) 749-2300.

BOX OFFICE INFORMATION

A.C.T.'s box office is located at the 25th Anniversary Theatre, located on Geary at Mason Street, one block west of Union Square.

Box Office Hours: 10am-5pm Monday through Saturday, 10am-4pm Sunday and Monday.

Ticket Information/Charge by phone: (415) 749-2307. Use your Visa, MasterCard, or American Express card.

Box Office at the Stage Door Theatre, Theatres on the Square and the Orpheus Theatre: Full-service box offices will be open 90 minutes before each performance in these venues.

BASS: A.C.T. tickets are available at all Box/Ticket centers, including The Wharf House and Hammer Records in San Francisco; (415) 749-2307.

STAGE DOOR THEATRE ON THE SQUARE

Ticket Prices: ORPHEUS THEATRE

Previews:
Orchestra/Loge $25
Balcony $15
Gallery $10

Toilet/Wednesday/Thursday:
Orchestra/Loge $20
Balcony $10
Gallery $10

Friday/Saturday:
Orchestra/Loge $35
Balcony $25
Gallery $20

Discounts: Group Discounts: For groups of 10 or more, call Linda Graham at (415) 749-2307 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call (415) 749-2307 to request advance notice of shows, events, and subscription information.

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

Discounts: Half-price ticket sales are frequently available on the day of performance at SFJAZZ or Union Square in San Francisco. Half-price Student and Senior tickets are available at the theatre box office 90 minutes prior to curtain. Senior tickets are $5.00. All discount tickets are subject to availability; one ticket per valid I.D.

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

Wheelchair Access: The Stage Door Theatre, The Square, and The Orpheus are accessible to persons in wheelchairs.

Semiotics Listening System is designed to provide audible sound anywhere in the auditorium. Tickets are available free of charge in the lobby before performance. Recordings of A.C.T. performances are strictly forbidden.

Smoking is not permitted in the auditorium:

Deeppers: If you carry a page, beeper, watch or alarm, please make sure that is set to the “deep” position while you are in the theatre to avoid disturbing the performance. Occasionally, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS

A.C.T. special programs are presented before the Tuesday evening previews for all productions; except Christmas Carol, from 5:30 to 6:30 p.m. Doors open at 5:00 p.m. Please call for tickets and the appropriate theatre location.

Tuesday Conversations: These after-show talks are informative discussions concerning the evening’s play. Tuesday evening programs will have special insights describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free of charge and open to everyone.

School Matinees: 100 free matinees are offered to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. For more information, please call Katherine Spindman, Student Matinee Coordinator at (415) 749-2300.

Conservatory: A.C.T. offers classes, training, and advanced theatre study. For Young Conservatory program, call (415) 749-2300 for a free brochure.
**FOR YOUR INFORMATION**

A.C.T. tickets are available at all Box/Ticket outlets, including The Whirlwind and Bauer Records. For more information call: (415) 749-2206 or (415) 988-5000.

**STAGE DOOR THEATRE ON THE SQUARE**

Ticket Prices: $10.00. All discount tickets are subject to availability, one ticket per valid I.D.

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

Wheelchair Access: The Stage Door Theatre on the Square and The Orpheum are accessible to persons in wheelchairs.

Sensimotor Listening System is designed to provide clear amplified sound for those with hearing difficulties. Headsets are available free of charge in the lobby before performance.

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Smoking is not permitted in the auditorium.

Deep seat or your pager, keep out, watch or alarm, please make sure that it is set to the “off” position while you are in the theatre to avoid disturbing the performance. Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

**SPECIAL PROGRAMS**

A.C.T. Auditions are presented before the Tuesday evening previews for all productions, except A Christmas Carol, from 5:30 p.m. to 6:30 p.m. Doors open at 5:00 p.m. Please check your tickets for the appropriate theatre location.

Tuesday Conferences: These after-show talks are informative discussions concerning issues and ideas surrounding an evening’s play. Tuesday evening conferences have special offers designed to make the speaker and topics for that evening. The Conferences, motivated by A.C.T. Associate Artistic Director, are open to everyone.

School Matinees: 100 seat matinees are offered to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just 1.5. For more information call Katherine Spolzmann, Student Matinees Coordinator at 749-0200.

Concessions: A.C.T. offers snacks, train, and advanced theater study. In young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2200 for more information.

Costume Rental: A large collection of costume, ranging from hand-made period garments to modern sportswear, are available for production, costume, production and individuals. Call (415) 749-2200 for more information.

A.C.T. Venues:

**ORPHEUM THEATRE**

The Orpheum Theatre is located on Market Street at Eighth, near the Civic Center BART/MUNI Station.

**THE STAGE DOOR THEATRE**

The Stage Door Theatre on the Square is located at 420 Mason Street at Geary, one block from Union Square.

**THEATRE ON THE SQUARE**

The Theatre on the Square is located at 420 Post Street between Mason and Stockton. Conveniently located within walking distance of the Stage Door Theatre. Theatre on the Square is close to many fine restaurants along both Grant and Mason streets. Ask our Box Office for suggestions.

If you’re buying or selling a house, get ready for a crash course in details.

There are inspections, Listings, Lenders, Lawyers, Offers, Counteroffers, Contingencies, Title companies, Insurance, Taxes. Even if you’ve been through it before, it can seem like an endless maze.

Thank goodness there’s one professional whose first priority is to help you through it.

Your real estate agent from Hill & Co. We believe that there’s no magic to selling a house. There’s only hard work. And prompt, thorough attention to the details.

For example, Hill & Co. will help you determine the best asking price for your home, through a detailed analysis of comparable properties. You’ll know what you can expect from the marketplace, before you list your home.

Your agent will be there, in person, at all open houses. (There’s no substitute for the agent who knows your property the best.)

We’ll do everything possible to distinguish between real prospects, and shoppers who have neither real interest nor resources.

And once a prospect shows interest, we’ll assist them in any way that ends up helping you.

So, yes, the details demand a lot of work.

But with the right real estate company, that could be to your advantage. And after 35 years, Hill & Co. knows the details of San Francisco real estate like few others.

May we discuss them with you? We look forward to the opportunity.

HILL & CO.

Union Street at Webster, Telephone 923-0000
If you want to see Sweden or Norway all expenses paid, and have VIP treatment beyond anyone's wildest dreams, it's easy. Just win a Nobel Prize.

And for those who live on the West Coast, there's an additional advantage: Californians have won more laureates in the history of the Nobel Prize than any other state in the union starting with Robert A. Millikan in 1923. They have accumulated an astounding total of forty-four medals (seven ounces, twenty-three carat gold) out of six hundred and thirteen awards in science, economics, literature, and peace.

The University of California at Berkeley reportedly has a white vest which is passed down to succeeding generations of prize winners, and now bears a distinctive yellow tinge.

Prize money is derived from dividends earned by the estate of Alfred Nobel the inventor of dynamite. Through the years, the amount has increased dramatically. When Albert Einstein received his prize in 1921, the prize money was no more than 100,000 kroner (at today's rate of exchange about $20,000) while individual winners this year will receive almost $1 million. On a political note, in most countries, the prize is tax-free with a notable exception, the United States.

One of the most glittering events in the world, Nobel Prize Day takes place every year in Stockholm and Oslo (where the Peace Prize is awarded) on December 10.

The menu has always been a highly guarded secret, not released until the night of the party. In the past, it has included such delicacies as a crayfish banquet, saddle of lamb and a spectacular ending, a parfait glace Nobel.

Appropriately, fine wines accompany the dinner: possibly a Mouton Rothschild, Brut Imperial or a Morey Baron Philippe 1979.

The festivities are held in the Stadshuset's Blue Hall, one of the world's most exquisite banqueting facilities.
Fried Green Tomatoes
Mary Stuart Masterson and Mary-Louise Parker

NOW PLAYING IN SELECTED AREAS
COMING SOON TO A THEATRE NEAR YOU

The secret of life? The secret's in the sauce.

Noble Excursions
The seat of the Nobel Prize is a wonderful vacation destination

If you want to see Sweden or Norway all expenses paid, and have VIP treatment beyond anyone's wildest dreams, it's easy. Just win a Nobel Prize.

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by J. Herbert Silverman

The ceremony takes place each December 10th at Stockholm's Konzerthaus (below), but the grand banquet takes place that evening in the Blue Hall of the Stadshuset, Stockholm's baroque City Hall (top).
Majestically situated on the main floor of the striking building, this is a covered court, resembling a "plaza" bordered by an arched arcade.

The arrival of the King and Queen with the laureates for the dinner is heralded by a firework of trumpets and music from a huge organ, one of the largest in Europe, which boasts one-hundred thirty-eight stops and ten thousand-two hundred-seventy-one pipes.

An after-dinner dance is held in the hallowed surroundings of the Gyllene Salen, (the Golden Hall) and always starts with a waltz.

The crystal wall lighting reflects the incredibly detailed scenes made from some eighteen million mosaic tiles of gold foiled glass and ceramics. Dominating one wall is the largest mosaic, "Stockholm, the Queen of Malaren," receiving homage from the East and from the West.

The laureates enter in the order in which their disciplines were mentioned in the Nobel will; the King always accompanies the wife of the Physics Laureate (if indeed a male) to the table. In the intricate placement, every effort is made to seat a member of the royal family next to each laureate.

The sparkling evening gets underway with two toasts, one to the King proposed by the chairman of the Nobel Foundation, the second by the King to Alfred Nobel.

The dinner lasts until 10 p.m. with musical entertainment. Says a catering official, "No one has ever been seen to leave the table during the evening to go to the restroom."

Winners stay at the Grand Hotel facing the harbor just across from the Royal Palace in the Gamlan Jake Old City). Originally, the Grand played host to the Peace dinner but, as the guest list expanded, the committee was forced to choose the larger City Hall facilities in 1959.

There are some travel advantages to being in the winners' circle. The Nobel Foundation pays for the laureate and his or her spouse as well as children under twenty-one. Transportation is provided by SAS.

The committee holds a briefing for the laureates on their arrival and prepares advisories on protocol — when and how to bow upon receiving the award (three times: once to the king, once to the Academy, once to the audience).

Laureates are given a percentage off shopping at NK, Stockholm's famous department store, and each can have a lifetime supply of Lakekod licorice longgums, a delightful Swedish treat. A final gift is a videotape of the ceremony.

The Nobel Peace Prize is awarded on the same date in Oslo. Unlike Sweden, the award is given by the chairman of the selection committee, not by the King.

The laureates are usually too busy with formal events to go off on their own. But both cities make sure that their guests see such landmarks as Stockholm's Vasamuseet housing a magnificently restored warship (which sank on its maiden voyage in 1628 in Stockholm Harbor in front of the Royal Family) and Thr Hellyrads Kon Tiki in Oslo.

In the corner of the monumental Stadshuset, a handsome cellar restaurant called the Rudolf Hallen, will serve its guests a Nobel Prize dinner with all the trimmings — for about $80 per person.

While the official language of the awards is English, the menus are traditionally written in French and can be selected from any year. In 1986, the dinner highlighted smoked salmon, red currant, roast pheasant with a sauce d'Aligre, and Parma ham potatoes. Dessert is always the traditional parfait. The wines that year included a Vosne Romanee and Moet champagne with Cockburn's special reserve port to cap off the evening.

One other special event of the Nobel week is dinner hosted in the Eleventh Gallery of the Stockholm Slot (Royal Palace) by the King and Queen. The menu traditionally features venison from the royal Deer Park.

You can experience the delights of this dinner by ordering from the menu at the Operaklara, one of the world's most beautiful restaurants dating to the eighteenth century whose famed chef Werner Vogel also prepares the royal reception.

While the Peace Prize dinner in Oslo, held at that Grand, honors only one laureate, its dinners are equally splendid although more informal.

The 1989 dinner menu for the winner, fourteenth Dalai Lama (Tenzin Gyatso) also featured caviar, beef tenderloin, quiche Nobel and a dessert appropriately called Morgen Bag with blueberries.

One can duplicate this menu in the dining room of the Grand, an aristocratic hotel whose elevators have Oriental rugs and a Gold Mirror Room dating to the days of Henrik Ibsen. Guests have included Jimmy Carter, auto tycoon Henry Ford II, Time Turner and Sovvie Wonder as well as 1964 Peace laureate, Martin Luther King Jr.

Tourist officials in both capitals are concerts that introduce kids to the classics. For a "Fired Piper" series performed in local libraries, and for chamber groups that take music right into classrooms.

In ways like this, Rockwell and its people are personally involved. Working in partnership with our communities. Reaching a little higher.
Majestically situated on the main floor of the striking building, this is a covered court, resembling a “pienza” bordered by an arched arcade.

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One can duplicate this menu in the dining room of the Grand, an ornate hotel whose elevators have Oriental rugs and a Gold Mirror Room dating to the days of Henrik Ibsen. Guests have included Jimmy Carter, auto tycoon Henry Ford II, Tina Turner and Steve Wonder as well as 2004 Peace laureate, Martin Luther King Jr.

Tourist officials in both capitals are concerned that the classics won't play second fiddle.
proud of the award ceremonies, yet as a spokesperson for Stockholm, I decided, "We have many other notable cultural attractions most of which have anticipated the awards by centuries."

The restored heart of Sweden's capital is an island where the waters of Lake Malaren meet the Baltic Sea. Since Stockholm is a city with a mission to preserve its past, the later versions of these seafarers' taverns were located in the stone buildings of the Gamla Stan when the capital was rebuilt in 1635 following a disastrous fire.

The alleys and narrow lanes, still cobblestone, follow the original medieval street patterns. At this point in time, they are lined with antique shops, flower stalls, souvenirs stands beyond count and restored hotels, radiating off the Shortage (Givargende) Square.

Today, many of the capital's classic Swedish restaurants are to be found in the great brick-tiled cellars which for generations were utilized to store potatoes.

Now, some of these gourmet jewels such as Kakslukkar Hanna (Brunnsgard 3) serve some of the finest cuisine in the country. Their menu alone is worth reading not only for the local specialty, gravlax (cured salmon), and reindeer steak but also for a detailed history of each house.

A culinary paradise is Laffmansgatan (Lilla Nygatan 3) an "underground" gem with a lush mediterranean setting and the proud possession of a Michelin star. It is located in the Hotel Victory, a museum-like hotel, sibling of the tiny, deluxe Lord Nelson nearby.

Their avant-garde design combines a high-tech, glass-shedded black metal wine cellar with a stone-walled interior that dates to the fourteenth century and was discovered by workmen in 1937 while excavating foundations during a building renovation.

Another historic dining room is Den Gamla Posten (The Golden Peace, Ostermalmstorgatan 51) named for the first verse of a song by the noted mid-eighteenth century poet, Carl Michael Bellman, who was a regular in its bar.

Just reopened, its upstairs rooms with their eighteenth century ambiance, are the venue for weekly meetings of the Swedish Academy of Letters which owns the carefully restored structure. Today, the restaurant is well known for its seafood including the house's own version of marinated tomato herring, vinegar herring, and mustard herring.

While not located in the Gamla Stan but on the mainland facing the Royal Palace, the aforementioned Kurkarallen is one of the most distinguished and certainly the most elegant of these restored dining spots.

First opened in 1878 in the old Opera House, it was built by King Gustav II who died at the hands of a bandit an Instantly during a masked ball. He was attached as a result of a noble's conspiracy at the end of a devastating, albeit successful, war with Russia.

From the start, it became a popular haunt for artists, the literati, and the aristocracy, a tradition which has endured to this day. In 1898, the old Gustav III Opera House gave way to a new and larger building.

It was originally received enthusiastically by the public except for the paintings in the main dining room by artist Oscar J. Bjerke. They were condemned by the parliament for their pornographic qualities.

Stockholm has a plethora of museums many of them related to a royal heritage and a "clutch" of boutique collections are located in the Stockholm Palace including the Treasury and the Royal Armoury.

Drottningholm, residence of the royal family outside Stockholm, is a Versailles on a smaller scale. Built at the turn of the eighteenth century for the widowed Queen Hedvig Eleonora, its baroque interiors are breathtaking and its world famous court theater was used in Bergman's film, "The Magic Flute."

Newest museum and a logical addition to this city dedicated to atreasured past is the Absole Museum tracing the history of vodka in Sweden. It comes complete with "working" stills, a line-for-line reproduction of a nineteenth century wine shop and tells you just about everything you want to know about the national tipple.

Not a museum but a spectacular addition to the landscape is the Globe Arena, an enormous sphere of steel, concrete and glass which is used for sporting events and other "spectaculars." It seats sixteen thousand and has modular bathrooms balanced for the same according to events where men or women spectators predominate.

This year it is being used for the first time as the venue for the Nobel awards with its record audience.

Outside of Stockholm, the Grappling renaissance fortress is a national monument to the history of Swedish decor and art. It is located in Mariefred, a restored late-sixteenth century village by a gulf of bath or train from the capital where a traditional steam-powered narrow gauge rail road is used to transport visitors to the site from the InterCity connection.

Mariefred has one of Sweden's most exquisite country manor hotels. Room have been tastefully restored to their eighteenth and nineteenth century origins. Oriental rugs cover the dark-molassened wood paneling, sofa, with classic provincial furniture, is enhanced with timbered ceilings. One of Alfred Nobel's dreams was to see an aquarium complete with both marine life and water flowing between Norway and Sweden. He directed in his will that the Peace Prize be awarded in Oslo.

Norway and Sweden were united under the same sovereign since 1814 but by the end of the century, Norwegian agitation for the dissolution of that union became increasingly strong and finally separated in 1865. Nobel respected the Norwegian Parliament's work in international friendship and for that reason made that body guardian of his prize.

Oslo is a remarkable composite of sophisticated urban living combined with a mountainous environment. The venerable Holmenkollen, Skiing's start, the world's most famous ski jump, lies within the city limits in sharp contrast to the new two-hundred-eighty-four foot high Oslo Plaza Hotel, tallest building in Scandinavia. Situated in a gentrified area of what was once a working class neighborhood, it is only fifteen minutes on a "walking" street to the Grand and the Royal Palace.

Within the city limits are protected forest areas rich in Norwegian nomenclature...
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Mariefred has one of Sweden’s most esteemed country manor hotels. Room and food have been tastefully restored to their eighteenth and nineteenth century origins. Oriental rugs cover the dark wooden paneling and cavets, lounge, with classic provincial furniture, is enhanced with timbered ceilings.

One of Nobel Alfred’s dreams was to see an annual symphony concert between Norway and Sweden. He directed in his will that the Peace Prize be awarded in Oslo.

Swedish and Danish restaurants have been united under the same sovereign since 1814 but by the end of the century, Norwegian agit- ation for the dissolution of that union became increasingly strong and finally separated in 1865. Nobel respected the Norwegian Parliament’s work in international friendship and for that reason made that body guardian of his prize.

Oslo is a remarkable composite of sophisticated urban living combined with a mountainous environment. The venerable Holmenkollen Skistadion, the world’s most famous ski jump, lies within the city limits in sharp contrast to the new two-hundred-eighty-four foot-high Oslo Plaza Hotel, tallest building in Scandinavia, situated in a gentrified area of what was once a working class neighborhood, it is only fifteen minutes on a “walking” street to the Grand and the Royal Palace.

Within the city limits are protected forest areas rich in Norwegian nomencl-
"WHAT IS THE BEST BROADWAY MUSICAL COMEDY SCORE OF 1991?"

Make no mistake about it, it is the score that Alan Menken and Howard Ashman wrote for "BEAUTY AND THE BEAST." It has a spark that is missing from most contemporary Broadway musicals.

The opening number for the new movie is, in style and intent, a variation on classic Broadway opening numbers like "Tradition" and "Willkommen" and every song that follows is a melodic, witty or moving statement of character, theme or plot.

The goosebump-inducing accomplishment in "BEAUTY AND THE BEAST" dwarfs current Broadway scores written in the same old-fashioned musical comedy style such as those for "The Will Rogers Follies" and "The Secret Garden," and accentuates what is missing from the Broadway musical scene.

Broadway's loss has been Hollywood's gain."

— Frank Rich of the New York Times on WOR AM & FM

WALT DISNEY PICTURES presents Beauty and the Beast

The most beautiful love story ever told.

NOW PLAYING AT THEATRES EVERYWHERE
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Restaurant Guide

BRASSERIE SAVOY, 760 Grant at Jones, SF (415/391-0360). Daily 6:30 PM-10 PM. Bar late daily 10 PM-Midnight. Chef Marc Mayhew's spirit of the best French bistro with sexy style & quality of California. Focus on fresh seafood, global salad served on each plate, rustic lobster with dilled fennel & white beans, rustic brother in flavor. Excellent wine list. Valet parking. AE D MC V CS.


DAVID'S KETTLE RESTAURANT, 445 Grant at Mason (415/392-6100). 7 AM-10 AM Mon-Sat., 8 AM-10 AM Sun. Sun. Hundreds of delicious deli items: chopped liver, white fish, lox, stuffed omelet. Hungarian Stuffed, potato pancakes and blintzes. The bakery creates about 125 different pastries each day. Take-out service available. AE D MC V.

ESTIKA LUXURIA, Opera Plaza - 601 Van Ness (415/392-6336). L, 12:00 PM-10 PM Mon-Sat., 12:00 PM-9 PM Sun. AE D MC V. Open for dinner daily from 5 PM-11 PM serving San Francisco Italian cuisine. Full bar, resident dancers, seated as one of the best value Italian restaurants in San Francisco by the San Francisco Chronicle. AE V MC.

GASTOARD INDIKA, 1477 California (415/882-3730). L, 11:30 AM-10 PM Sun., 11:30 AM-11 PM Mon.-Sat. Indian gourmet. AE MC.


MAU'S OPERA CAFE, 901 Van Ness (Golden Gate Ave.), at Opera Plaza (415/777-7882). L, 11 AM-2 PM Mon., 5 PM-11 PM Mon.-Sat. Excellent Indian cuisine. AE D MC V.


"Wild Should Wild Remain." "The face of wilderness is more than a danger for who is always beyond reach. It is also an expression of loyalty to the earth, the earth which bears us and sustains us. If we destroy it, we destroy our children also." JOHN MUIR

"The closest step into the literature is through a forest wilderness." EDWARD ABBEY

"Never kill the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never again go without wild country to be wronged.

AUDO LEOPOLD

"Are always kill the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never again go without wild country to be wronged.

AUDO LEOPOLD

"We need wilderness preserved—too much of it is still left, and as many kinds of it is... it is important to us... simply because it is there—important, that is, simply an idea." IVAN A. STEINER

"The clearness and depth of the literature is through a forest wilderness." JOHN MUIR

This space provided as a public service.
**BRASSERIE SAVOY**, 750 Grant at Jones, SF (415-397-0800). Daily 11:30 AM-10:30 PM. Late sup & dINNER 10 PM-MIDNIGHT. Chef Max Meyers's spot for the best French bistro with avant-garde style & quality of California. Basket-fresh seafood, global selection served over crab salad, roasted lobster with shaved fennel & white breads in artistic pepper sauce. Kinetic wine list. Valet parking. All C: MCV BY BR.

**CALIFORNIA PIZZA KITCHEN**, 485 Grant St. (415-769-5850). Daily L: 11:30 AM-11:30 PM Mon-Thurs. 11:30 AM-11:30 PM Fri. 11:30 AM-12:30 PM Sun. Dinner $35. The "outstanding restaurant" by Esquire Magazine. Build-your-own pizzas, over 30 original varieties, bar bites & fun chicken. Their & more. All wood-fired in true Italian ovens. Lots of flavors. Pizzas, salads & desserts. Located in the center of the Financial District. All C: V BY BR.

**DAVID'S DELI RESTAURANT**, 474 Grant at Mason (415-788-4522). Mon-Thurs 11 AM-8 PM, Fri-Sun 11 AM-9 PM. Sun. Hundreds of delicious deli items: chopped liver, white fish, lox, stuffed cabbage, Hungarian-style cabbage. Potatoes, pancakes and blintzes. The bakery creates about 30 different pastries each day. Take-out service available. All C: V BY BR.


**GASTRODI INDA**, One Fisherman's Wharf (415)775-5775. Formerly known as La Merced, 333 Harbor Dr., (415) 928-8828. Bridge Restaurant, Pier 35. 1 L: 11 AM-4:45 PM, 5:30 PM-10 PM. D: 5:30 PM-10 PM. Holiday & special occasions, in the heart of Italian restaurant. All C: V BY BR.

**JAPANESE INDIAN RESTAURANT**, 611 Polk St. (415) 292-5852. L: 11:30 AM-10:30 PM. Tues. & Thurs. Lunch & dinner. Mantra & red-cloth table, new, specialities, house-made dumplings. Full bar, pre-ordered menu, going to shopping. All C: V BY BR.

**KHALIYAN**, 221 Polk St. (415) 292-5852. L: 11:30 AM-10:30 PM. Tues. & Thurs. Lunch & dinner. Mantra & red-cloth table, new, specialities, house-made dumplings. Full bar, pre-ordered menu, going to shopping. All C: V BY BR.

**LEDGER'S GREENHOUSE**, 748 Battery (415/929-6725). F: 7:30 AM-10:30 PM Mon-Sat, 11 AM-10:30 PM Sun. Lunch & dinner. Vegetarian, vegan, gluten-free, meals & salads, served in a garden in full moon. Validated garage parking at 860 Battery. All: C: V BY BR.

**MAN'S OPERA CAFE**, 393 Van Ness (Golden Gate Ave.) at Opera Plaza (415) 777-3299. L: 11:30 AM-10:30 PM Mon-Thurs, 11:30 AM-11:30 PM Fri & Sat. Dinner $35. Upscale New York style deli. With a nice variety of dinner entrees served after 5 PM, BY V AT 212.


**THE RESTAURANT AT MEADOWOOD**, Napa Valley. 800 Meadowood Lane, St. Helena (707) 963-1500. D: 5:30 PM-10 PM. Special under $30. Three-course dinner menu. A culinary experience that joins the best of Northern Italian cuisine, plus a New York-style ambiance. Chef Bruce Wingfield's specialties include Kobe beef steaks with sugar cane sauce, roasted duck with bok choy black bean paste with chili sauce. Asian food and contemporary cuisine, parking during lunch, BY V AT 212.

**BISTROT DONALDSON**, 547 Post Street (415) 421- 7700. L: 11:30 AM-2:30 PM & 7:30 PM-10:30 PM. Monday Northern Italian cuisine served in intimate dining rooms. Three types of pastries. Call to reserve tables. Validated parking in the food garage. All: C: V BY BR.

**VICTOR'S BISTRO**, 365 Stockton Street on Francisco (415) 777-4785. Daily L: 11 AM-2:30 PM, D: 5:30 PM-10 PM. Specials under $30. Special $30 lunch menu. Chef's specials daily. Bar & small plates. Italian atmosphere of wine. Mango sauce marinated duck, braised 630 g of fresh strawberries, Mango sauce marinated duck, braised 630 g of fresh strawberries. Menu features selection of 55,000 bottles. ALL C: V BY BR.

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**MONSOON RESTAURANT GUIDE**

...Impressive Freshness and Quality...

*Patricia Ureney, SF Chronicle, 9/90*

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**SIERRA CLUB**

Dept. 29, 700 Park Bldg., San Francisco, CA 94118

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**"Wild Should Wild Remain."**

"Wild Should Wild Remain." is more than a stranger for what is always beyond reach. It is also an expression of loyalty to the earth, the air which we love and cherish. The only home we shall ever know, the only paradise we can see...and our eyes to see.

*Edward Abbey*

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**"The Most Exciting New Restaurant of the Year."**

*Patricia Ureney, SF Chronicle, 9/90*

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**"From the First Bite, I knew I had Found True Asian Inspiration."**

*Peter Blum, Bay Area News, 8/90*
I found out knowing is better than not knowing.
Alexander

FOR MORE INFORMATION CALL 1-800-HIV-INFO
Numerous scandals have rocked Hollywood since the early Twenties, involving drugs, murder, unsavory sex, or adultery among the stars. None of these affected or hampered the male exercise of power through sex. Directors, producers, and studio executives at most would become the subject of gossip, and not altogether disappointing gossip at that. Many of the studio heads and producers in Hollywood were legendary womanizers, in illustration of the old saying that "opportunistically, merely knows but temptation kicks the door in."

The Production Code that outlawed the showing of a double bed in the conjugal bedroom was powerless against the grossest misconduct inside the executive suites. The gossip columnists, who could destroy a starring actor or left-learning writer with a paragraph, remained silent about what went on behind barely closed doors, not just on the casting couch, but in dressing rooms, trailers, and often on open set.

Sexual harassment has been accepted inside Hollywood as normal occupational hazard by the victims, and as some sort of professional perk by the perpetrators. But such practices did not begin with the movies. They have a long history rooted in the theater, where the trading of sexual favors has been hard currency for centuries, involving women and also men. As usual, women had to pay the higher price. Even when they were personally
not victimized, English actresses were kept out of the theater which was deemed a place unfit for decent women, when they were still allowed on the Restoration stage, it was with the stigma that they must, by definition, be "loose" or "kept" women. The abbreviation of Mrs. in those days still stood for "mistress." Underpaid and unprotected, many unmarried actresses, indeed, were forced to look for lovers and "keepers"; a very few gained positions of social power as royal mistresses or duchesses. Young gallants stood in the wings or swarmed backstage during the performances in Restoration theaters, where they dallied with actresses or watched them change costumes. In effect, those women were harassed not only by their employers but also by the audience.

But it was Hollywood that brought the term "casting couch" into the language; H. L. Mencken quotes it from a glossary of "Studio Lingo" published in Los Angeles in 1935. The basic Hollywood anecdote of sexual harassment has one of the old-time moguls — often identified as Darryl Zanuck — chasing a young actress — sometimes cast as Judy Holliday — around the desk in his office. Finally, she pulls a pair of tights from beneath her sweater and throws them at the lecher: "Here, I think this is what you're after."

Such bravura, if it took place, would surely have been the exception; in countless other cases, the starlet would suc- cumb. After all, the agent, producer or executive could hold the keys — or say they did — to a career as tempting as it was elusive. Hence, reluctant compliance was interpreted as easy virtue on the part of the victim; in countless jokes and stories the aspiring actresses became the aggressor, the weary producer almost the object of her harassment.

The writer Ben Hecht defined a Hollywood starlet as "any woman under the age of thirty not actively employed in a brothel." When an actress was describing at a party her injuries sliding down a bannister, Dorothy Parker interrupted: "Perhaps it was a bannister!" And Judy Garland repeated an old Hollywood joke on the Tonight Show when Jack Paar asked about a certain actress with a reputation for bed-hopping: "Isn't she a nymphomaniac?" Garland rejoined: "Only if you can calm her down.

The constant commentary, much of it not witty, was founded on widely known facts and rumors, and these had the effect of lowering women's self-image and self-esteem in a brutally competitive business where beauty, sensuality and availability had been generally more highly prized than talent. Sometimes this had tragic consequences: several stars committed suicide. When Frances Farmer was arrested for a traffic violation in 1942, the actress, on the verge of a nervous breakdown, gave as her profession a ten- letter word describing oral sex.

Studio heads who professed a high standard of personal morality and family values, nevertheless sent their female employees messages that were ambiguous at best. Patriarchal types like Louis B. Mayer liked to think of MGM as one happy family and enjoyed putting his teenage female stars, sometimes placing them on his knees. Some enjoyed Papa Mayer's flyorous attentions, others did not. Many of the female stars had no stock father figures in their lives, or had to cope with dominating mothers. When Judy Garland turned against L. B. Mayer, it was in large part because she saw him allied with her mother. Joseph L. Mankiewicz, a Gershwin said, advised Judy Garland in 1952 to seek psychiatric help for her problems with overwork and insomnia. But the indomitable Ethel Merman found out about her daughter's secret visits to a therapist, and reported it to the studio head. Mayer was furious at Mankiewicz, (who left MGM partly due to that incident), but he also befriended her with Garland, that his little girl — by then a married woman of twenty — could think of taking her problems elsewhere.

It was in that era that Lady Elsie Mendi, a British socialite in Hollywood, attended one of Louis B. Mayer's parties. Her miniature poodle, called Blue, sought out the mogul who was sitting on a sofa, and jumped into his lap. "Nice dog," said the flattered Mayer. "I'd like to buy her."

"I'll forget about her if I want you," Lady Mendi told him bluntly. "She's just another Hollywood bitch trying to make a connection."
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He loves me.  
He loves me not.  
But one thing is sure.  
Carlton is lowest.

U.S. Gov’t. Test Method confirms of all king soft packs:

is lowest.

With a taste
that’s right.

1 mg. tar. 0.1 mg. nic.

SURGEON GENERAL’S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.