PERFORMING ARTS

MAY 1992

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Summer Splendors
Get set for an exciting June

Less stentorian than Wagner, less magically crystalline than Mozart, Giacomo Rossini is an opera composer to relish for his warm and inventive love of the human voice. His use of irony is never intimidating, and the great melodic sway of his vocal work is so happily seductive that even the best known passages remain compelling. The San Francisco Opera's impending Rossini Celebration will include both the familiar — The Barber of Seville and The Italian Girl in Algiers — and two of his rarely performed "serious operas": Ermione and Williamtell. G.B. Shaw, that cranky genius and wonderfully argumentative music critic, wrote in the year of Rossini's centennial that he was "one of the greatest masters of clariy that ever lived." Even Shaw, however, reluctantly acknowledges the delicious qualities of Rossini's music. While complaining about Rossini's "moral deficiencies as an artist," — specifically his tendency always to take the easy way out — Shaw had to concede in an 1892 article for the Illustrated London News that Rossini "was captivating and exhilarating; he was imposing to the last degree in his splendid moments; he was clever, and full of fun; his practicality was largely due to good sense ..."

Shaw, the eager champion of Wagner, wanted from Rossini what we, in the late and limping twentieth century, may well want to do without: the fervor and fury of musical Storms and Drang. Clifford (Kip) Canaan, San Francisco Opera's musical administrator, feels that Rossini possessed "a certain cynicism or detachment" that appeals to audiences now —

by Kate Regan Eaton

Above: San Francisco's War Memorial Opera House. Israeli Mezzo-soprano Frederica von Stade will sing the role of Rossini in The Barber of Seville during San Francisco Opera's Rossini Celebration.
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SUMMER’S SHAKESPEARE

The California Shakespeare Festival, off to its second season in the new Bruna
Amphitheatre in Orinda, will open with one of Shakespeare’s most
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Chist will set the production in 1597

that and “Rosmini’s glorious excess; he
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“Rosmini was a fascinating character,
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tion to give a sample of his complete
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ten in 1813, and The Barbier de Seville, 1816, are two of Rosmini’s most efferves-
cent comic operas. Less well known is
Zadok, which will receive its U.S.
premiere in a June 26 concert version.

“William Tell,” composed in 1829, was
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Cranna says, a sort of “amusement prise
of Italian music. He had a famous salo
where everyone came. He wrote some
pictures pieces, Sine of the Old Age, was
in 1865 wrote the Petite Messe Solennelle,
which we perform in Grace Cathed-
al with the choral choir.”

These days, Cranna points out, “we have
more bel canto singers than in the past,
and we’ve corroborated lots for this fes-
tival — Frederica von Stade, Marilyn
Horne, Carol Vaness, Anna Caterina
Antonacci. What’s equally important, I
think, is the new scholarly work being
done on Rosmini. All the editions we’re
using are now, cleaned up and sorted
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“We’ve never done this much Rosmini
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May 29 — June 28 at the San Francisco
Opera House and, on June 25, St. Pet-
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Jocasta in Italy, he said, “makes me
think along the line of an assimilated
Jew — like the characters in De Sica’s
movie The Garden of the Finzi-Continis.
Shylock would be one of those wealthy
Jews who felt impervious to the growing
danger. It has been in his interest to con-
form, and in his comfortable niche in
society, he’s not yet aware of the extent
of anti-Semitism, or thinks it doesn’t
have to touch him.”

Shylock, the crafty and vengeful usurer
who tries to exact a pound of flesh from
his young debtor, is not, Lopez-Morillos
says, a stock character, but “he has stock
roots. The Elizabethans actually knew
nothing about Jews, there were so few
in England by the sixteenth century —
they’ve moved out centuries before
you see. So they were storybook figures,
the hoosey men or Freddy Kneegrafts
of their day. Shakespeare, I believe, is
at pains to make the character rounder, but
it is inescapable that Shylock pursues
vengeance. Even in modern productions,
although there is generally an effort
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Lopez-Morillos has spent twenty-five
years with the play, taking a number of
roles in various productions over the
years. This time and every time, he says,
he will approach it by “going to the text.”
That is, you have with Shakespeare, and
you have to come to your own conclu-
sions. At the play’s opening, I think,
Shylock is pretty secure, and his demand
of Antonio’s bond as a security bond it,
as he claims, a “very surest,” but with a
nasty undertone. But when his daugh-
ter steals from him and deserts him for
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The play is disturbing to modern audi-
ciences for its casual anti-Semitism —
in spite of Shakespeare’s giving to Shylock
one of the great pleas for recognition of
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this writer’s view, the almost unaffili-
ent lack of compassion for Portia’s triumph over
the aged Jew. Vengeance and ruthlessness in
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Elizabethan era, however, and we are so
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magazine points out, what sets the
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"combination of performance and
luxury." Automobile Magazine
agreed, naming the 535i, "one of
the best sedans ever built."

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William Tell was Rosmini's last opera, although he lived another forty years, most of them in Paris, where he became, Cranna says, a sort of "ennui princes of Italian music. He had a famous salon where everyone came. He wrote some piano pieces, Slane of Old Age was written in 1856 in the Petite Messe Solennelle, which we will perform in Grace Cathedral with the cathedral choir."

Three days, Cranna points out, "we have more bel canto singers than in the past, and we've crowded lots for this festival — Fredericka Von Stade, Marilyn Horne, Carol Vaness, Anna Carra-Antonacci. What's equally important, I think, is the new scholarly work being done on Rosmini. All the editions we're using are new, cleaned up and sorted out, after decades of versions that have been tinkered with and adapted.

"We've never done this much Rosmini at one time, so I'm interested to see how the orchestra handles it. Rosmini calls for a lot of concentration, subtlety in dynamics and carefulness in shading." May 20—June 26 at the San Francisco Opera House and, on June 25, La Petite Messe Solennelle in Grace Cathedral. (415) 369-3330.

SUMMER'S SHAKESPEARE

The California Shakespeare Festival, off to its second season in the new Bruna Amphitheatre in Orinda, will open with one of Shakespeare's most troubling plays, The Merchant of Venice. Director Michael Logman will set the production in 1597, in a Fascist Italy, a milieu that probably stimulates more sympathy for the character of Shylock than the Jew.

Morgan Schenkman as Shylock (left) confronts David Strasberg as Antonio in the California Shakespeare Festival production of The Merchant of Venice (opening of June 10).

The Elizabethans actually knew nothing about Jews, there were so few in England by the sixteenth century — they'd been driven out centuries before, you see. So they were a parable, a warning, a character reminder, but it is inescapable that Shylock pursues vengeance. Even in modern productions, although there is generally an effort to make him more sympathetic, you have to account for his cruel behavior.

Lopez-Martinez has spent twenty-five years with the play, taking a number of roles in various productions over the years. This time and every time, he says, "he will approach it by going to the text. That's all you have with Shakespeare, and you have to come to your own conclusions. At the beginning, I think, Shylock is pretty secure, and his demand of Antonio's flesh as a security bond is, as he claims, a mercy jest, but with a nasty undertone. But when his daughter steals from him and deserts him for a Christian, that's the key event. It poisons all his dealings. What was a joke becomes a sadistic trick."

The play is disturbing to modern audiences for its casual Anti-Semitism — in spite of Shakespeare's giving to Shylock one of the great pleas for recognition of our common humanity — and, in this writer's view, the almost unassailable complacency of Portia's triumph over the aged Jew. Vengeance and ruthlessness in pursuit of it were commonplace of the Elizabethan era, however, and we are so sensitive in our times. "I can understand those who hate the play and consider it entirely racist," Lopez-Martinez says. "I don't happen to agree, but the

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British playwright Arnold Wesker, for instance, hates it so much he rewrote it in his play called simply The Merchant. It’s well worth reading in approaching Shakespeare’s play.”

The Merchant of Venice opens a four-play season, June 16—August 20, in repertory, The Brava Amphitheater, by the way, has been extensively improved, with new wind screens to help protect audiences against the kind of unseasonable chill that marked some performances last year. (510) 549-8656.

MAOR DANCE

Yehuda Maor, born and brought up in an Israeli kibbutz, came to San Francisco twelve years ago and knew at once the city would be his next home. Having just retired from a long and mostly happy dance career, he was looking for a sympathetic place to found a ballet school and company.

Organized in 1983 as DanzYuU Stage, his company was renamed San Francisco Dance Theatre in 1989. It is located in a large studio at 60 Brady Street, the space once served as a recording studio for rock star Boz Scaggs. Classes in all levels of ballet are taught by Maor, his associate Robert Sund, formerly of San Francisco Ballet, and a staff that includes Augusta Moore and Kako Zemula, who also danced with San Francisco Ballet.

From the beginning, Maor intended his theater to provide an intimate space for small ballet is the best possible foundation for Western theatrical dance: “It balances and shapes the body, gives it musicality, endurance and flexible strength. It allows for the sort of detail and subtlety you don’t always develop in other techniques.” For his June performances, Maor will present his Dance from the Land, set during the era of Europe’s Black Plague, with, he says, “an unmistakable correlation made to the current AIDS epidemic.” It is a piece he has worked on since 1988. When the Moon Blues Tomorrow, a work-in-progress set to music of Charles M地段, will have its premiere here before the Israeli performances later in the summer. In addition, Idgal Perry will bring his lightweight, inventive Folk.

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From the beginning, Maor intended his theater to provide an intimate space for developing new choreography—his own and that of other local artists—or rediscovering rarely seen works, with an emphasis on pure dance values rather than elaborate scenic effects. His spring season will serve as a sort of tryout for the company's impending visit to Israel's Kartem Music Festival, where Maor and his dancers will join with the New York-based Ferndi Ballet Ensemble, headed by another Israeli choreographer, Izg Perry.

Both the Ferndi Ballet and San Francisco Dance Theater performers are classically trained, although the works each choreographer will present also draw heavily from modern technique. While he has worked appreciatively with modern dance proponents, Yoel feels that classi-
Sometimes, All You Need Is A Lift.

When Their Work Came to Nothing

Acclaimed playwrights often meet with head-smashing frustration as they turn to screenwriting

If we write screenplays, we've tasted rejection. The movie industry is unforgiving. We may spend years trying to break in, to get the work we want; and, having done so at last, discover that our vision has been tampered with, if not altogether eradicated. No matter how gifted we are, as dramatic writing, failure is endemic to the activity of screenwriting. We can't get read; nobody responds within months. Non-writers become they or them, as in "us against them." The producers we get to meet with our visions; their eyes glaze over before we get through pitching the first act. We vow never to meet with them again, but they don't give a hoot. So the telephone doesn't ring. We may read eventually that the producers who treated us so poorly got terrible reviews for their last picture, or the picture isn't doing any business, and we'll experience a moment of schadenfreude; but it doesn't last long. If we're lucky enough to get a project going — that is, if we get a deal, which may or may not turn into a production — we'll again overcharge imposed on our work. (We won't have the power to prevent the changes because we don't have the money; they have the money.) Our agony must be salved by the money we earn. Offering higher and more immediate earnings, the movies have always attracted writers from other fields. Perhaps because film and theater are both primarily dramatic forms (as opposed to journalism, fiction, and poetry), Hollywood has most ardently courted the successful playwright.

Since silent movie days, playwrights have ventured out to Los Angeles to try their hands at scenario writing. The playwrights most heartily welcomed, of course, are those with a proven track record. Many of them did well in the movies. Near the beginning of the talkies there were Robert Sherwood and S.N. Behrman and George S. Kaufman, all of whom moved fluidly between Broadway and Hollywood for decades. My two favorite movie musicals, The Band Wagon and Singin' in the Rain, were written by Betty Comden and Adolph Green, who were able to avoid Hollywood's more garish temptations and get back to work in the theater. Neil Simon, an industry unto himself, has earned more money as a dramatist than anyone, so it isn't money alone that impels him to write for a medium in which a current leading lady is supposed to have told him that he knows nothing about comedy. Simon likes the movies.

This is also true for contemporary dramatists like Tom Stoppard, Alfred Uhry, Christopher Hampton, Sam Shepard, David Rabe, Terence, John Patrick Shanley, and David Mamet. All of them have experienced the head-smashing frustration that comes with working in Hollywood. Yet, given the acclaim that greeted Uhry after a movie version of Driving Miss Daisy or Tally after adapting Silence of the Lambs for the screen, it's no wonder that seasoned playwrights keep their hands in: the checks are fine and they might pick up an Academy Award along the way, meanwhile they can thumb their noses at an industry in which the writer is decidedly not king.

But such high-flying superiority comes to few of us. So where do dramatists, both arrived and would-be, go when we decide to give up? Whenever I think of starting over somewhere else, the same three-word phrase, "hardware store Vermont," pops into my head. Maybe it's a longing to return to that section of the country where I was happiest, or maybe it's a desire to get back to nuts and bolts,
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Above: Humorist drawing of both Conden and Adolph Green who successfully bridged the Hollywood/Broadway gap.

by Gary Marmorstein
where you get your hands dirty because you're making something, not because you've made a social gesture you believe to be beneath you. Other writers escape in other ways — write as a bangdole screenwriter, who had enjoyed a lucrative run and was then unable to give his work away, described the Maine houseboat he and his family would retreat to when he couldn't take it anymore. (The houseboat wasn't far enough away, apparently; the screenwriter sold his Beachcomber house and moved to Rome.)

A few writers dream of writing for the theater, reversing the traditional T.N.A.-L.A. current. But a failed screenwriter or disgruntled Hollywood studio employee who thinks of getting plays produced is up against tough odds. Though the chances of getting a movie made, even one written on assignment, are notoriously slim, they're no smaller today than the chances of getting a play produced on or Off-Broadway.

Some numbers here are useful. In the 1925-1926 theater season there were two hundred sixty-three Broadway productions of which were eleven new plays, according to the Burns-Mueller Best Plays volume of that year. By 1947-1948 the number had dwindled to eighty-five. As Thomas David studied, there was an almost trenchant essay in the March 1931 Atlantic, the Depression and the talkies had worn down the theatergoing habit. In 1917-1918, the author of The Sky, Goldyn's The Sky, there were fifteen new Broadway shows (by then, commercial television had been glowing cannibally for twenty years or so). Two years ago there were thirty-five new plays. Of course the reasons for these diminished numbers have as much to do with New York real estate, crime, and national economies as they do with dramatic merit or métrique. Whatever the reasons, with odds like these it's pointless to suggest that a dramatist escape the endless compromises of Hollywood, where his integrity and writing for the theater.

But several prominent playwrights did just that — less out of integrity than because they knew in Hollywood they'd be bitten or unproductive, or both. Any one of them could easily identify with States's great poem, "To a Friend Whose Work Has Come to Nothing":

"Now all the truth is out. Be secret and keep apart. From every breach. How can you compete. Being honor bound, with one Who were it proved lies, Were neither shamed in his own Nor in his neighbours' eyes. Bred to a harder thing Than Triumph, turn away And like a laughing string Whereupon mad English play Amid a place of stone, Be secret and exult, Because of all things known: That is more difficult." (1815)

These writers left Hollywood, taking "defeat from any facts ahead," and continued to write; only later did they achieve prominence. This happened even during the Silent Era — as early as 1918, when the twenty-seven-year-old playwright Elmer Rice came west at Samuel Goldwyn's behest. A New York attorney who had attracted attention several years earlier with his first solo play On Trial, Rice gave up his law practice and moved with his wife into a bungalow on Crescent Boulevard. Rice reported for work on the Goldwyn lot at one hundred dollars every week. At least he had his guard up about writing for the movies. He knew the recent history of the city of Belgrade. Maurice Maeterlinck, the 1911 Nobel Prize-winning in literature, who had been summoned by Goldwyn to come up with great scenes (“Mr. Maeterlinck, I expect big things of you,” Goldwyn is reported to have said. Maeterlinck's movie ideas proved to be as abstruse as his symbolist theater, and he left town soon after Rice's. Rice, despite the healthy salary, never found scenery writing deadly. Los Angeles even more so. [Los Angeles] has the provincialism of a small town and the discretion of a small district, yet despite the intimacy and the excitments of the other, he wrote in his autobio-

playboy Bogart. The screenwriter was Lillian Hellman who, just six years earlier, had also worked as a reader — at MGM.

"Hellman hated her job," according to her biographer, "but she had a substantial down payment from the usual, like prestigiose [New York publisher] Loew's twttering [where Hellman had read manuscripts], and it lacked even the freedom of movement and independence of press-agentry." Hellman had arrived in Los Angeles to join her husband Arthur Kober, a former intellectual and a perfect turn of playwright and screenwriter. Bored by her role as a nice Hollywood housewife, Hellman got herself the reader's job in Culver City, earning her fifty-five dollars a week. The job, with what Wright calls its "long hours and low

playwright. In 1918, after breaking in on The Twenty-Heart series at Twentieth-Century-Fox before he finally brought his play Hell Fire on Over to New York. His subsequent Broadway triumph on The Thirty-Sixth Chair (1945) and Thawhale of the August Moon (Pulitzer Prize 1950) renewed in turn his screenwriting career; through the films he had enriched his American romantic conceptions of The Three Coins in the Fountain and Love Is a Many Splendorful Thing, the musicals High Button Shoes (1947) and the Andrew Lloyd Webber and Sunset Boulevard, the cinematic adaptation of James Jones's novel Some Came Running.

Before World War II, "serious" dramatists, the early American playwrights — a way to earn quick money. Even when they could acknowledge the movies' influence on the public or on themselves, it was with a certain bemusement. In 1937, after making a name for himself in the theater with Waiting for Léone and Aeschylus and Song, [Clifford Odets published an article in the New York Times (excavated by his biographer Margaret Brennan-Gibson) implying his fellow playwrights to write about their peculiar American experience.

Let us, for once, give the movies some credit. They have spoken to this people. The movies have explored the realities man in all his multiformations — out of the Kentucky mountains, out of the Montana cattle house, out of the machine shop, from the docks and alleys of the great cities, from the TV in the living room to the hospitals, airplanes, and taxicabs.

What does all this have to do with

Plays. No non-directing screenwriters can experience quite the intense affection that a playwright feels when he's starring in his audience.

Perhaps knowing this in their bones, some aspiring Thirties playwrights marked time in the Hollywood trenches. Donald Davis barged out second features for Paramount before collaborating with his father Owen, previously considered the king of Third World melodramas, on an adaptation of Eudora Freme. The play was a hit on Broadway a season that included the original production of Dead End, Robert E. Sherwood's Missle Point, and Maxwell Anderson's Inherit the Wind. John Patrick worked on the "Mr. Moto" series at Twentieth-Century-Fox before he brought his play Hell Fire on Over to New York. His subsequent Broadway triumph on The Thirty-Sixth Chair (1945) and Thawhale of the August Moon (Pulitzer Prize 1950) renewed in turn his screenwriting career; through the films he had enriched his American romantic conceptions of Three Coins in the Fountain and Love Is a Many Splendorful Thing, the musicals High Button Shoes (1947) and the Andrew Lloyd Webber and Sunset Boulevard, the cinematic adaptation of James Jones's novel Some Came Running.
where you get your hands dirty because you’re making something, not because you’ve made a social gesture you believe to be beneath you. Other writers escape in other ways. For some, it is as a handpuppet screenwriter, who had enjoyed a lucrative run and was then unable to give up his work away, described the Maine lighthouse he and his family would retreat to when he couldn’t take it anymore. (The lighthouse wasn’t far enough away, apparently: the screenwriter sold his Beacon house and moved to Rome.)

A few writers dream of writing for the theater, reversing the traditional T.N.-L.A. current. But a failed screenwriter or disgruntled Hollywood studio employee who thinks of getting plays produced is up against tough odds. Though the chances of getting a movie made, even one written on assignment, are notoriously slim, they’re no smaller today than the chances of getting a play produced on or Off-Broadway.

Some numbers here are useful. In the 1925-1926 theater season there were two hundred sixty-three Broadway productions of which were new plays, according to the Burns Marble Best Plays volume of that year. By 1947-1948 the number had dwindled to eighty-five. As Thomas D’Agostino pointed out, Greenberg, in his trenchant essay in the March 1913 Atlantis, the Depression and the talkies had worn down the theatergoing habit. In 1915-1916, the author of T-Bone Shuffle, Maurice Greenberg’s The Shout, there were fifty-five Broadway shows (by then, commercial television had been glowering caustically for twenty years or so). Two years ago there were thirty-five Broadway shows. Of course, the reasons for these diminished numbers have as much to do with New York real estate, crime, and national economies as they do with the dramatic medium itself. Whatever the reasons, with odds like these it’s pointless to suggest that a dramatist escape the endless compromises of Hollywood by seeking its integrity and writing for the theater.

But several prominent playwrights did just that — less out of integrity than because they had to. As a result, they were bitter or unproductive, or both. Any one of them could easily identify with State’s great poem, “To a Friend Whose Work Has Come to Nothing.”

Now all the truth is out. Be secret and take defeat from any known thrust. For how can you compete, being honest, with one Who, were it proved lies, Were neither shamed in his own Nor in his neighbours’ eyes. Be to a harder thing Than Triumph, turn away. And like a laughing string Wherein mad English play Amid a place of stone, Be secret and exult. Because of all things known:

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These writers left Hollywood, taking “defeat from any known thrust,” and continued to write; only later did they achieve prominence.

This happened even during the Silent Era — as early as 1915, when the twenty-seven-year-old playwright Elmer Rice came west at Samuel Goldwyn’s behest. A New York attorney who had attracted attention several years earlier with his first solo play On Trial, Rice gave up law practice and moved with his wife into a house on Crescent Boulevard. Rice reported for work on the Goldwyn lot at one hundred fifty dollars per week. Already he had his guard up about writing for the movies. He knew the recent experiences of two of his friends, Maurice Maeterlinck, the 1911 Nobel Prize-winner in literature, who had been summoned by Goldwyn to come up with great scenes (“M. Maeterlinck, I expect big cena from you,” Goldwyn is reported to have said. Maeterlinck’s movie ideas proved to be as abstract as his symbolist plays, and he left town soon after Rice’s arrival). Despite the heavy salary, Rice found scenario writing deadly. Los Angeles even more so. [Los Angeles] has the provincialism of a small town and the dissectors of a large metropolis, yet the intimacy of one and the excitements of the other,” he wrote in his autobiograph-}

plify Bujari. The screenwriter was Lilian Hellman who, just six years earlier, had also worked as a reader — at MGM.

"Hellman hated her job," according to her biographer, "at times a substantial come down from the casual yet prestigious [New York publisher] Little, Brown office where Hellman had read manuscripts, and it lacked even the freedom of movement and independence of press-agency." Hellman had arrived in Los Angeles to join her husband Arthur Kober, a former editor who had turned playwright and screenwriter. Bored by her role as a nice Hollywood housewife, Hellman got herself the reader’s job in Culver City, earning her fifty-five dollars a week. The job, with what写作 calls its "long hours and low pay, the degrading stagnation in a row of conformist, unoriginal and pretentiously equal-minded "readers," raised her political consciousness, even if it did nothing for her writing. That would come later.

Oddly despite her unhappiness working as a reader, at the bottom of the studio’s so-called creative staff, Hellman didn’t retreat to New York as so many others of this cohort of romantic confections as Three Coins in the Fountain and Love in a Splendid Thing, the musicals High Button Shoes, and more maudlin adaptations of James Jones’s novel Some Came Running.

Before World War II, “serious” dramatists did not have much of a way to earn quick money. Even when they could acknowledge the movies’ influence on the public or themselves, it was with a certain ruefulness. In 1937, after making a name for himself in the theater with Waiting for Lefty and Annie Get Your Gun, Clifford Odets published an article in the New York Times (excavated by his biographer Margaret Brennan-Gibson) imploring his fellow playwrights to write about their peculiar American experience.

Let us, for once, give the movies some credit. They have spoken to this people. The movies have explored the collapse of the man in all its manifestations — out of the Kentucky mountains, out of the Montana ranch house, out of the machine shop, from the docks and alleys of the great cities, from the factories, the labor rooms, the hospitals, airplanes, and taxicabs.

What does all this have to do with

Reading the newspaper, you can experience quite the intense affec-
playwright and the stage! Very likely that it is about time that the talented American playwright begin to take the gallery of American types, the assortment of fine vital themes away from the movies . . .

Throughout his life Odets remained ambivalent about writing for the movies as opposed to the stage. (For my money, his most powerful work was on the script for the movie ‘Sweet Smell of Success,’ and in his funny anti-Hollywood play ‘The Big Angle.’) Despite his apparent success working in the movies, Odets ultimately viewed his Hollywood years as wasteful. Our most acclaimed Hollywood failure was surely Tennessee Williams. Williams had had some minor roles and a couple of decidedly minor plays produced when, in 1948, his agent Audrey Wood secured him a six-month contract to write for MGM. Twenty-nine at the time, Williams took a bungalow on Ocean Avenue in Santa Monica and reported for work in Culver City. Assigned to adapt a novel, ‘The Glass Menagerie,’ expressly for Lena Turner, Williams just couldn’t please his bosses. Put to work on a script which would become a ‘starring vehicle for a female child’ (probably Margaret O’Brien), Williams recalls in his Memoirs that he “threw the sponge.” Sometime during his employment Williams played around with an original story called ‘The Gentleman Caller.’

Screenwriter Nat Perrin, who wrote for the Marx Brothers and Abbott & Costello, gave Leo Server an entertaining account of this same period in Williams’ life:

‘Producer Leon Gordon needed work done on a script, and they decided to try it on this new writer, Tennessee Williams. Williams read the script, and he came in for his meetings with the producers to say what he thinks about the story, how he would approach it. And right away, the producer says, “This guy’s a weirdo” and dismisses him. A second producer has him do some work, with the same results — he’s a weirdo.” And a third producer; the same. And the studio thought, “Christ, we’ve got a real turkey here.”’

Milton Becheer was authorized to discuss it with him and see if there was anything they could do with him. And Milton called him in and said, “Why don’t you go away and write something of your own, what you think would be a good motion picture script for Metro?”

Anyway, Williams goes off and works on a script for two, three months, his own story, “for Metro.” And he hands the script in and they read it. And now they’re sure they’ve got a nut on their hands. They called him in again and said, “Look, this script, just . . . isn’t Metro.” And they said, “Suppose we make a deal. You can keep our script . . . and we tear up the contract.” Now, most writers, knowing they had four months’ salary coming, would say . . .

Tennessee Williams had much better luck with plays than with scripts.

“The hell with you, keep the script, I’ll take the money.” But Tennessee Williams was obviously a young man who believed in his work, and he said, “No, that sounds fine. And they tore up his contract for. I think, two hundred and fifty dollars a week, and he took his script and left the studio. That script turned out to be ‘The Glass Menagerie’.

MGM would subsequently release film versions of the Williams’ plays Cat on a Hot Tin Roof, Streetcar Named Desire, Period of Adjustment, and Night of the Iguna. But The Glass Menagerie remained out of that studio’s reach. (It was produced at Warner Brothers.) For the remainder of his life, Williams would be alternately pained or amused by Hollywood’s treatment of his plays. Even his own adaptation of A Streetcar Named Desire caused him some anguish when members of the Production Code Administration, the industry’s self-appointed moral police, couldn’t help tampering with it.

Williams wasn’t the only writer who preferred keeping his property to taking the money. In 1949, fresh from his success with The Naked and the Dead, twenty-six-year-old Norman Mailer was drawn to Hollywood — again by the indestructible Goldwyn. Mailer and his political mentor Jean Malaguiques went to work on an original story for Goldwyn, who agreed to pay fifty thousand dollars for a completed screenplay. With ninety pages turned in, according to Mailer biographer Hillary Mills, Goldwyn instead offered Mailer and Malaguiques five thousand dollars to shelve the project. The writers spurred the offer. Mills writes, “Mailer’s breaking of the Goldwyn contract became the stuff of legend in Hollywood, where it was assumed that no one would throw away money on principle. Mailer was then seen as relatively shy and soft-spoken, not yet reinvented as the Literary Lion who shakes the Establishment between his choppers. Mailer escaped Hollywood the following year, for Cape Cod. Although no one’s idea of a great playwright, he would go on to dramatize his own Hollywood novel The Deer Park.

So, even if we don’t possess Mailer’s Khardine or Hellman’s steelyness, we may discover that there’s a writing life after Hollywood. Broadway, where the voltage is considerably dimmer than it was yesterday, may no longer be a viable alternative. But exciting new plays emerge most seasons, in California as well as Off-Broadway and elsewhere; and some of them are composed by men and women who couldn’t negotiate the compromises and abandonment of commercial screenwriting — or who never even made it that far. Breezing from Hollywood, these playwrights followed Yeats’s counsel, in their fashion, remaining secret through their failures and existing in the certainty of their own gifts. Long after their dark days in studio cubicles are forgotten, their work survives.”
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plays than with scripts.

The Bombay Sapphire Martini. As Envisioned by Michael Graves.

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American Conservatory Theater
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1991/92 REPERTORY SEASON

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Stage Door Theater

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PERFORMING ARTS
P-1
NEWS FROM THE AMERICAN CONSERVATORY THEATER

A "Season of Discovery" 1992-93 Theater Unveiled

O n March 23 at a press con on at San Francisco’s Warwick Hotel, Artistic Director Edward Hastings Perloff revealed an exciting roster of plays for the 1992-93 American Conservatory Theater “Season of Discovery” — her premier season as Artistic Director of A.C.T. Perloff was joined by incumbent Artistic Director Edward Hastings, A.C.T. Managing Director John Sullivan, President of the Board of Trustees Alan L. Stein, actress Jean Stapleton, directors Benny Sato Ambush and Richard Soyed, and numerous company members as she announced the schedule of activity she will undertake when she assumes artistic leadership of A.C.T. on June 1. With seven powerful dramatic Perloff called “fusions of sensual and cerebral experiences,” the 1992-93 season will be mounted on the stages of the Marines Memorial Theatre and the Stage Door Theatre from October 6 through March 26.

The “Season of Discovery” opens in early October at the Stage Door Theatre when Ms. Perloff stages her first production at A.C.T. — August Strindberg’s The江河, Mysterious, passionate, and moving, Orsini suicide when a stranger arrives at a seaside resort in 1888 and offers aid to a young artist beset by marital difficulties. The Oxford Grand Opera is the setting for the second show of the season — a frenetic, colonia event for Italian opera’s virtuosos, orchestras, and bell, Peter Ludwig’s The Lady in the Tower, directed by newly appointed Associate Artistic Director Richard Soyed, also opening in October, at Marines Memorial.

In December, Associate Artistic Director Benny Sato Ambush will direct one of two plays currently under consideration: David Feldshuh’s Miss Eggs or Pong, a new work by Steve Carter, opening in December at the Stage Door Theatre. However, her choices of accountability and ethics as she re-examines her role in the longest non-therapeutic experiment on human beings. Steve Carter’s Pong transports the myth of Medea to a Carib-bean "island of the mind", where magic, sorcery, and a fiery "poom" competition explode on stage. A steamy saga about a love as obsessive it knows no bounds, Carter’s new work reimagines the tragedy of Medea and Jason with a calypso sensibility.

The New Year opens with two classic dramas of passion and suspense — John Webster’s gripping Jacobean revenge tragedy The Duchess of Malfi, opening in January 1933 at the Marines Memorial Theatre, directed by Robert Woodruff, and Burjor’s Hunch at the Stage Door Theater in February, directed by Carey Perloff, with an original score by David Lang. Olympia Dukakis will portray Pentheus’ Queen who emerges her children’s doubts after the fall of Troy. Millicent Jordan’s perfect little score for Lord and Lady Ferrershnds is delivered in George S. Kestelman’s production continued on page P29.
A "Season of Discovery" 1992-93 Theater Unveiled

On March 23 at a press screening at San Francisco's Warwick Hotel, Artistic Director Edward Hastings announced that Barry Strong, director of the San Francisco Mime Troupe, would direct one of the productions of "August Strindberg's "The Bedbug,' opening the season October 7, and Harperte's "Theatrical" with Orestes and Electra in the title role, in June one no-stop breathless excursion that promises to be a unabashedly theatrical.

The "Season of Discovery" opens in early October at the Stage Door Theater when Mr. Perrott stages his first production at A.C.T. — "August Strindberg's "The Bedbug,' a mysterious, passionate, and intriguing. Orsiphilus endeavors when a stranger arrives at a seaside resort and offers aid to a young artist beset by marital difficulties. The Coward Grand Opera is the setting for the second show of the season — a frenetic, colossus farce for Italian operatic virtuosos, orchestras, and bellhops, Ken Ludwig's "Lend Me A Tenor,' directed by newly appointed Associate Artist Director Richard Strong, also opening in October, at Marines Memorial.

In December, Associate Artistic Director Benno Sato Ambush will direct one of two plays currently under consideration: David Feldbush's "Miss Evans' Boy' or "Poeing,' a new work by Steve Carter. Based on one of the most shocking chapters in American medical history — the Talmage Study of Untreated Syphilis — "Miss Evans' Boy' or "Poeing,' focuses on a black public health nurse who combats her choices of accountability and ethics as she re-examines her role in the longest non-therapeutic experiment on human beings. Steve Carter's "Poeing' transports the myth of Medea to a Caribbean island of the mind, where magic, sorcery, and a fiery "poeing' competition explode on stage. A steamy saga about a love as obsessive it knows no bounds, Carter's new work reimagines the tragedy of Medea and Jason with a calypso sensibility.

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Millennium's perfect little score for Lord and Lady Ferronelli gets derailed in "George S. Kaufman and Elizaeth Merck's Continued on page P.29

American Conservatory Theater

American Conservatory Theater Associate Artistic Director Benno Sato Ambush selects one of two plays under consideration: David Feldbush's "Miss Evans' Boy' or "Poeing,' a new work by Steve Carter. Based on one of the most shocking chapters in American medical history — the Talmage Study of Untreated Syphilis — "Miss Evans' Boy' or "Poeing,' focuses on a black public health nurse who combats her choices of accountability and ethics as she re-examines her role in the longest non-therapeutic experiment on human beings. Steve Carter's "Poeing' transports the myth of Medea to a Caribbean island of the mind, where magic, sorcery, and a fiery "poeing' competition explode on stage. A steamy saga about a love as obsessive it knows no bounds, Carter's new work reimagines the tragedy of Medea and Jason with a calypso sensibility.

The New Year opens with two classic dramas of passion and suspense — John Webster's gripping Jacobean revenge tragedy "The Duchess of Malfi,' opening in January 1993 at the Marines Memorial Theatre, directed by Robert Woodruff, and "Hamlet' at the Stage Door Theater in February, directed by Carey Perrott, with an original score by David Lang. spicy "Poeing' will portray Petronius's Queen who envisions her children's deaths after the fall of Troy.

Millennium's perfect little score for Lord and Lady Ferronelli gets derailed in "George S. Kaufman and Elizaeth Merck's Continued on page P.29
A Quarter Century of Plays and Players

Lawrence Hetch is truly a man for all seasons. Now in his 19th year with the American Conservatory Theater, Larry has performed in over 30 A.C.T. productions, and has played a part in virtually every aspect of its artistic, administrative, and educational development.

Larry was born and raised in Salt Lake City, Utah. In 1961, he won a full scholarship to the University of San Francisco (USF), and his life was sealed. Until in the Bay Area, he was caught up in the radical fervor that defined college in the 1960s. Originally a Political Science/International Law major, he soon discovered that the real political activism going on in around him ruffled and marched and dogs and night was more interesting than theory corner bookkeeping. Surrounded by the exciting spirit of the times, Larry joined the action in USF’s Theater Department.

Following graduation, Larry taught theatre at St. Ignatius High School before joining A.C.T.’s Summer Training Camp in 1972, immediately after which he entered the Conservatory’s Advanced Training Program (A.T.P.). While Larry has maintained his ties with USF, and has acted, directed, and served as Director of Actor Training at the Pacific Conservatory of the Performing Arts (P.C.P.A.) in Santa Maria, California, he has never left his home base at A.C.T. for long.

Larry’s recent performances with A.C.T. include his portrayal of Claudius in last season’s Hamlet and his appearances this year as Cooper in Cat on a Hot Tin Roof, and Frank Chesney, the temporarily impoverished, yet debonair father in A.C.T.’s Silver Season revival of Chasen’s Aunts. Larry has also performed with Berkeley Repertory Theatre and the San Jose Repertory Company, and last year appeared in The Laramie Project.

Mother — several productions for the Plays in Progress series, and dozens of A.C.T. studio productions. His directing credits also include numerous productions for USF, the Encore Theatre Company, and the San Francisco Repertory Theatre in Santa Rosa, California, as well as P.C.P.A. productions of Harvey, Major Barbara, and Man and Superman.

Larry’s bright blue eyes light up as he reflects on the days when A.C.T.’s foundation as a revolutionary repertory company was laid.

“Although this is technically my 19th season as a Company member, I’ve actually been part of A.C.T. since its second season in San Francisco in 1967. For all of us theater students, A.C.T. was the dream. It was the game in town, the world, really, as far as I could see. In college I had friends who worked in the box office at the Ensay Theatre, and they used to let me sneak in the back to watch my heroes in action: Peter Donat, Ken Ruta, Ray Reinhart, Bill Paley. They were the gods. I saw everything.

“I remember one time I was sitting in the audience watching Ken and Ray perform a scene from St. Joan. They simply sat across from each other, talked, and waited. There wasn’t much of a breath in the theater. I thought, ‘Wow, this is what I want to do with my life.’”

“The first time I got into the A.T.P., I could hardly believe I was in the same room with some of the guys. More amazing yet is that all of them have become my family now. Ken Ruta was my first teacher at A.C.T. — we finally acted together, after 18 years of friendship, in this season’s Cat on a Hot Tin Roof. Alan Fletcher was my mentor and role model in many ways — personally, in terms of growing up, as well as professionally. Alan was really it in terms of training and development for me. And the last goes on. Frank Crim was, Boyd Bradley, Sabin Epstein, J. Steven White. All these folks who are my friends now, were my teachers back then. And of course there’s Anne Lander, who was my speech teacher, and has since played my mother at least 50 times.

“That’s one of the great things about this place. Through bad times, through good times, you’re always with family people you grew up with.

“I had a great time in my first professional assignment, after graduating from the A.T.P. in 1973. I played Lord Stanley, the Earl of Derby, in Bill Hall’s fabulous sound and light production of Richard III. There was one scene in which the whole court faced the audience, and we held pool cues that looked like staffs. We had all had a nationwide wigs, beards, andardi suits, and female makeup. I remember cracking up every night, trying to look like William Shakespeare standing next to you. Do you know where we’re doing this? But I realized later that, as strange as it seemed to me at the time, visually it was a stunning production. There was no one who could do visuals like Bill Hall. I learned a great deal from him that I still use in directing and teaching. That was a fantastic season, and I worked with so many tremendously talented people. Almost all the friends of my life today were from this place.

“Another reason why I have stayed true to A.C.T. is that I’ve engaged the opportunity to challenge微信号 frequently. Outlets can be filled when you no longer have fun. But at A.C.T., I never get bored. First I acted, then I added directing, and now, administration. A few years back, I directed 13 productions in 16 months, and just burned out on directing. So I’ve concentrated on acting since then. When the fun goes out of that, it’s comforting to know there will still be a place for me here. I really love teaching — it may be the thing I do best — so that may be what I’ll do next.”

“It’s kind of hard for me to talk about the history of A.C.T., they’re asking me to comment on my own house. I know every brick in every wall, and have probably swept every floor. A.C.T.’s story is on-going, continuous, and happening now. It’s my life!”
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Larry's most recent performances include the portrayal of Claudius in last season's Hamlet and his appearance this year as Cooper in Cat on a Hot Tin Roof, and Frank Chesson, the temporarily imprisoned, yet debt-ridden father in A.C.T.'s Silver Season revival of Chekhov's Aunty. Larry has also performed with Berkeley Repertory Theater and the San Jose Repertory Company, and last year appeared in The Caine Mutiny Court-Martial at the theater on the Square in the Encore Theater's production of Seussical and Destiny. He is currently portraying Maurice, the Jewish psychiatrist, as well as alternating with William Hurt in the role of Halber, in this production of C. P. Taylor's Good.

In addition to performing, Larry has shared his myriad gifts with others by teaching Voice and Acting in the A.C.T. Conservatory. He has served as Assistant Conservatory Coordinator under Allen Fletcher and served as Conservatory Coordinator for A.C.T. for four years, from 1984 to 1988. As Artistic Director and Conservatory Director of the company, Larry helped shape the character of numerous A.C.T. productions. In 1988 and 1989, he was invited to teach at the National Institute of Dramatic Art in Sydney, Australia. While there he met his wife, Alison Shubam, also a Good cast member. Larry has had a distinguished career as a director, staging many mainstage productions for A.C.T. at the Geary Theater -- The Daily, Treadstones, and eight Mother -- several productions for the Plays in Progress series, and dozens of A.C.T. radio productions. His directing credits also include numerous productions for USF, the En-core Theater Company, and the Summer Repertory Theater in Santa Rosa, California, as well as P.C.P.A. productions of Harvey, Major Barbara, and Bun-Stib.

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"I remember one time I was sitting in the audience watching Ken and Ray perform a scene from St. Joan. They simply sat across from each other and talked for 20 minutes without moving. There wasn't so much as a breath in the theater. I thought, 'Wow, this is what I want to do with my life.'"

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"I had a great time in my first professional mainstage role, after graduating from the A.T.P. in 1979. I played Lord Stanley, the Earl of Derby, in Bill Hall's hilarious space-out production of Richard III. There was one scene in which the whole company faced the audience, and we held pool cues that looked like staffs. We all had on outrageous wigs, wigs, battlegreen Majestic, Star Trek-type costumes, and far-out makeup. I remember cracking up every night, running to Lisa Williams standing next to me. 'Do you know what we're doing here?' I heard her later on that as strange as it seemed to me at the time, visually it was a stunning production. There was no one who could do villains like Bill Hall. I learned a great deal from him that I still use in directing and teaching. This was a fantastic season, and I worked with as many tremendously talented people, almost all of the friends of my life."

"Another reason why I have stayed true to A.C.T. is that I've enjoyed the opportunity to change hands frequently. Creatively you can be killed when you're no longer having fun. But at A.C.T., I never get bored. First I acted, then I added teaching, and directing, and administration. A few years back, I directed 13 productions in 13 months, and just burned out on directing. I've concentrated on acting since then. When the fun goes out of that, it's comforting to know there will still be a place for me here. I really love teaching -- it may be the thing I do best, so that may be where I'll put my energy next."

"It's kind of hard for me to talk about A.C.T. because for the last 20 years I've literally lived here, spending more time in this building and across the street in the Geary Theater than anywhere else in the world. When someone asks me to talk about the history of A.C.T., they're asking me to comment on my own house. I know every crick in every wall, and have probably swept every floor. A.C.T.'s story is ongoing, continuous, and happening now: It's my life!"
Good Important Dates


1919 Hitler joins the German Labor Party (KVP) — policies are anti-Semitic, anti-parliamentary, anti-democratic, anti-socialist.

1920 German Labor Party becomes National Socialist German Workers’ Party (NSDAP) with 6,000 members.

1921 Hitler becomes leader of NSDAP. Captian Ernst Röhm founds the SA — Stormtroopers to protect NSDAP Party. Exchange rate: 75 marks to the dollar.

1922 Beginning of economic crisis. 400 marks to the dollar. Germany defaults on war debts.

1923 France and Belgium occupy the Ruhr; January 18,000 marks to the dollar. July 160,000 mark inflation; August 1 million mark inflation; November 20 billion mark inflation; December 50 billion mark inflation.


1925 NSDAP reconstructed with Himmler as local Nazi official. "Staatswache." Hitler’s anti-Semitic, anti-socialist, becomes the "Schutzstaffel" (SS).

1927 Joseph Goebbels made "Gauleiter" (District Leader) of Berlin. Official army bans SA.

1928 Elections: Social Democratic Party in 29.8%, Center Party in 15.1%, Nazis 2.8%. Hitler polls 810,000 votes — 12 members. Goebbels enters the Reichstag.

1929 Heinrich Himmler appointed head of SS, Wall Street Crash — Europe is affected by strict austerity.

1930 Election: NSDAP polls 4,400,000 votes — 117 members. 100,000 SA now in official army.

1931 Reichstag fire, Hitler is accused of arson. Himmler controls all political parties. "Night of the Long Knives." Hitler purges his own party of SA leaders, 68 victims, including Röhm. Himmler and his SS take power.


NSDAP is only party. The party becomes the state: excluding conservative powers. Hitler created Führer, won absolute power. Introduction of law of sterilization, with Hitler categories. Reich Chamber of Culture. Party members only given conscription for work. 37,000 Jews emigrate. SA numbers 4,500,000. Hitler has total control of all political parties.

1934 Röhm proposes SA as Hitler’s People’s Army, SA ordered on month’s leave, wearing uniform, armed. Himmler controls all political parties. "Night of the Long Knives." Hitler purges his own party of SA leaders, 68 victims, including Röhm. Himmler and his SS take power from SA to serve as an expert on Jewish and Zollist affairs. Jews banned from stock exchanges. 33,000 emigrate.

1935 Nuremberg Laws established. Complete disenfranchisement of German Jews. 21,000 emigrate.

1935 Röhm and SS under Himmler take over political police.

1938 Ernst von Rath shot. "Night of the Broken Glass." In retaliation for von Rath’s assassination. 185 shops destroyed, 171 homes burnt, 119 synagogues burnt. 170 destroyed, 20,000 arrests and 36 killed. Goering demands 1 billion marks from the Jews as reparations for the "spontaneous" damage to their own property.

1939 Germany invades Poland. England and France declare war on Germany.

Special thanks to Jack Shouse, David White, and David Ekimoff.

American Conservatory Theater presents

**GOOD**

(1981)

by C.P. Taylor

Directed by John C. Fletcher

Scenery by Jeffrey Strickland

Costumes by Beaver Bauer

Lighting by Derek Duarte

Musical Direction by Stephen LeGrande

Bound by Rick Eichols

Hair and Makeup by Gianna Stewart

The Cast

**Creon**

Casey Dailey

John Haider

William Hurt

Nurse

Lynne Soffer

Doctor

Jonathan Pollsman

Joel Carlin

Maurice

Lawrence Hecht

Helen

Julia Fitcher

Bouilier/Hiss

Philip Stockton

Grace Zandarzi

Major (Freddie)

David Maier

Hilfer/Alphonse

Stephen Paul Johnson

Elisabeth

Vivien Silva

Doktor

Philo Bouton

Piano Player

Milcho Leviev

Ensemble

Mark Marduk, Laurie McDermott, Julie Oda, Robert Parsons, Carlos Papierski, Shawn Michael Patrick, Adam Paul, Susan Pflar, Adrian Roberts, Alicia Sedwick, Mark Silsence, Allison Strahan, Brenda Ungberg

There will be one intermission.

Understudies

Creon — Richard Butterfield; Haider — Lawrence Hecht; Nurse — Alice Sedwick; Doctor — Adrian Roberts; Mother — Lynne Soffer; Maurice — Philip Stockton; Helen — Vivien Silva; Bouilier, Ross — Mark Silsence; Anne — Laurie McDermott; Freddie — Richard Butterfield; Doktor, Doktor — Adam Paul; Alphonse — Richard Butterfield; Elisabeth — Julie Oda; Ensemble — Debra Blochma, David Druffin

Stage Management Staff

Karen Van Zandt and Bruce Elsperger

This production is made possible in part through the generous corporate support of ABN, American Express, and Delta Dental Plan of California.
Good Important Dates

1918

1919
Hitler joins the German Labor Party (CLP) — policies are anti-Semitic, anti-Marxist, anti-capitalist, anti-democratic, anti-Massilia.

1920
German Labor Party becomes National Socialist German Workers' Party (NSDAP) with 6,000 members.

1921
Hitler becomes leader of NSDAP. Captain Ernst Röhm founds the SA — Sturmtrupps to protect the NSDAP. Exchange rate: 75 marks to the dollar.

1922
Beginning of economic crisis. 400 marks to the dollar. Germany defaults on loan deliveries.

1923
France and Belgium occupy the Ruhr. January 18,800 marks to the dollar. July 160,000 maérins, August 1 million marks. November: attempted Nazi coup to gain power in Bavaria — Munich "Putsch" — a failure. Nazis arrested, imprisoned, some flee. NSDAP banned. 42 billion marks to the dollar.

1924

1925
NSDAP reconvened with Himmler local Nazi official, "Staatswache." Hitler's eighth birthday, becomes "Schutzstaffel" (SS).

1927
Joseph Goebbels made "Gauleiter" (District Leader) of Berlin. Official army bans SA.

1928
Elections: Social Democratic Party 29.8%, Center Party 15.1%, Nazis 2.8% (Nazis poll 810,000 votes — 12 members). Gauleiters enter Reichstag.

1929
Himmler/Himmler appointed head of SS, Wall Street Crash — Europe affected by slump.

1930
Election: NSDAP polls 6,400,000 votes — 117 members. 100,000 SA now in official army.

1931
Reichsparteitag. Himmler holds SS and creates an intelligence service — "Sturmabteilung" (SD). Hermann Goering controls his own intelligence service — the "Gestapo."

1932

1933

NSDAP is only party. The party becomes the state. "Exclusives legitimate powers. Hitler created Führer, with absolute power. Introduction of law of sterilization, with Hitler's go-betweens. Reich Chamber of Culture. Party members only given conscription for work. 37,000 Jews emigrate. SA number 4,500,000. Hitler takes absolute power of radical left wing.

1934

1935
Nuremberg Laws established. Complete disenfranchisement of German Jews. 21,000 emigrate.

1936
Gestapo and SS assume Himmler take over political power. Heydrich is appointed head of SS.

1938
Ernst von Rath shot. "Night of the Broken Glass" — in retaliation for von Rath's assassination. 916 shops destroyed, 171 homes burnt, 119 synagogues burnt. Ye destroyed, 20,000 arrested and tried. Goering demands 1 billion marks from the Jews as reparations for the "spontaneous" damage to their own property.

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Germany invades Poland. England and France declare war on Germany.

From Good, by C.P. Taylor. Methuen London Ltd.

Special thanks to Jack Shouse, David White, and David Edkins.

American Conservatory Theater presents
GOOD
(1981)
by C.P. Taylor

Directed by John C. Fletcher
Scenery by Jeffrey Strackman
Costumes by Beaver Bauer
Lighting by Derek Duarte
Music Direction by Milcho Leviev
Bound by Stephen LeGrand
Hair and Make-up by Rick Robichaud
Assistant Director= Cianna Stewart

The Cast
Croner = Casey Coly
John Haider = William Hurt
Nurse = Lynne Soffer
Doctor = Jonial Polhemus
Joy Carlin = Grace Zansdor
Maurice = Lawrence Hecht
Julia Rother = Julia Turner
Bouiler/Kiss = Philip Stockton
Anne = Elizabeth Silvis
Major = David Maler
Hitler/Eichman = Stephen Paul Johnson
Eichman = Elizabeth Silvis
Put = Philip Stockton
Ban = Robert Shorbrooke
Piano Player = Milcho Leviev

Ensemble
Mark Marako, Laurie McDermott, Julie Oda, Robert Parsons, Carlos Papierski, Shawn Michael Patrick, Adam Paul, Susan Pilar, Adrian Roberts, Alicia Sedwick, Mark Silverman, Alison Strahan, Brenda Youngberg.

There will be one interval.

Understudies
Croner = Richard Butterfield
Haider = Lawrence Hecht
Nurse = Alicia Sedwick
Doctor = Adrian Roberts
Maurice = Philip Stockton
Joy Carlin = Elizabeth Silvis
Hitler = Adam Paul
Bouiler = Richard Butterfield
Ban = Robert Shorbrooke
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This production made possible in part through the generous corporate support of ABK7, American Express, and Delta Dental Plan of California.
American Conservatory Theater

C.P. Taylor
1929-1981
by Susan Friezner

"I want to write a play about the concentration camps. It's got to be a comedy. It's the only way to deal with the subject."
—C.P. Taylor to Tom Haddaway

From Working Class Blanks to Playwright

Athough Cecil Phillip Taylor lived for most of his adult life in the northern part of Britain known as Northumberland, he was born in a small town in the Goushall district of Glounage. His Jewish heritage was important to him. Taylor was brought up in a community where he held firmly to the historic past and strong sense of a distinctive culture, with a set of attitudes rooted in both of his parents' backgrounds. The memories of pogroms—organized massacre —were never far from the memory of a neighborhood largely established during the huge flood of emigration from Eastern Europe throughout the 1890's and after.

Gradually, however, Taylor broke away from the world in which he grew up. At the age of 16, Taylor left school, and his education then was what he undertook himself. He worked first in radio and television repairment, while in his spare time he continuously wrote poems and short stories. Finally, since "The stories were never all dialogue anyway" he thought of trying his hand at plays.

Later, Taylor said that being a salesman had "dried up his soul." There were, however, compensations. "The shop kept me happy, plenty to write, and that was what I wanted to do." He wanted to write so much that eventually he gave up sales work and devoted his time entirely to writing.

The content and range of Taylor's work is startling. By the time of his sudden death in 1983, he had written eighty plays, including And So to Elysium, The Black and White Minstrel, Broad and Butler, And a Nightingale Song, Bring Me Sunshine, Bring Me Smiles, and so on, and his most successful play, God. Many of Taylor's plays were first performed at the Traverse Theatre Club in Edinburgh. Taylor also wrote for several community theatre groups in the surrounding area, where he had made his home, working particularly successfully with a group called Live Theater. His output includes a large number of plays for radio and television, and his work has been performed by companies as diverse as the Northern Ireland Youth Theatre and the Royal Shakespeare Company. In 1975, the director Howard Davies chose Taylor's play Brundibar as part of the Royal Shakespeare Company's (R.S.C.) season of new plays to be performed at the Warehouse Theatre in London. The success of this production promptly invited Davies to invite Taylor to write another play for the company, and the initial result was God, first performed by the R.S.C. on September 9th, 1981.

Good Man's Bargain
With The Devil

God had actually started many years earlier in Jaguar (a request from Michael Douglas—then with whom Taylor worked when they were both involved in the Traverse Theatre Company) and The Imitation of Fall. Although this project never came to fruition, the early drafts of God show the connection with Fall. The second draft begins with a quote from Goethe: "Universal Ideas and Great SELF-Consciousness are always apt to cause a Porch of Misery." In early versions, the central character we ultimately come to know as Halder is named Halderer, and there is a character named Mephistopheles, who eventually becomes Hitler.

Halder's terrifying significance lies in the fact that he is in no manner from a nightmare world safely contained within the past, but that he is also too recognizably human. The play's graphic illustration of civilized values cannot be assumed to be synonymous with Higher Education, the wish to be a living human being, an ideal or an appreciation for the arts. Expertise on Goethe's Faust has not taught Halder anything about the real nature of bargains made with the devil. One cannot make easy assumptions about the enabling influence of the arts in a world where organisms and concentration camps are stocks of classical music.

It is not barbarously inhuman feelings but rather, desperate attempts to cope with a social evil that cause Halder to write a book about enthusiasm. It is on the ground of compassion and morality that he argues for ending the horrors of inhumanity and hopelessly licentious. His book is enthusiastically received by Nazi Party functionaries until no t panece of even their wish to stress the humanitarian nature of their program. Self-interest is soon translated into philosophy, and eventually it becomes institutionalized in the language of business and routine medical procedure. Halder's involvement in what is called the "processing of the diseased and unfit" becomes a perfectly reasonable, indeed, commendable attitude. This attitude, translated in a vivid and poetic manner, is to be found in a number of classical texts. The use of the texts is to be found in the final version of God. As God's Faust had shifted— the music in God by German composers is part of the musical tradition of Europe as a whole, and also the tradition of all music—then the popular songs incorporated into the action are from Eastern or American sources. This is not due to the difficulty of selecting specifically German material, but because in the final version of God we see Halder through a double lens. He is not only a part of Nazi Germany, but he also represents what life could be here and now. It is interesting that in some drafts the play is called a tragedy, and in others a comedy. Taylor was struggling to find a form appropriate to his message. He refers at one point to Goethe's Faust: "I do not know how the story will actually come out."

Life as An Absurd Theater

The R.S.C. production of God was acclaimed by both critics and audiences, but for Taylor himself it was only a very brief taste of national and international success. He died in December 1983, just one month after his fiftysecond birthday, and three months after the opening of God. Throughout his life, Taylor remained faithful to his aim of making absolutely honest, and honestly, whether or not his own vision of the world was likely to be theatrically fashionable. The limited recognition he received during his lifetime should not be seen as a measure of its importance as a playwright, then or now.

Taylor's work was always a constant and painful process of self-exposure, translating deeply felt personal experiences into plays characterized by the wryness of their tone. Moreover, he was a profoundly intimate person, who could not express his most passionate personal, social, and political enthusiasms without a certain profound estrangement from his audience. This was in common with a prerequisite, that although life is a serious business, it is also at the same time totally absurd.
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The memories of pogroms — organized massacres — were ever present for both. This is a neighborhood largely established during the huge burst of emigration from Eastern Europe throughout the 19th and 20th centuries.

Gradually, however, Taylor broke away from the world in which he grew up. By the age of 14, Taylor left school, and his education from then on was at the work of the world. He worked first as a radio and television repairman, then in his spare time he continuously wrote poems and short stories. Finally, since "the stories were nearly all dialogue anyway" he thought of trying his hand at playwriting.

Later, Taylor said that being a salesman had "dried me up." There were, however, compensations. "The job left me plenty of time to write", and that was what I wanted to do." He worked so much that eventually he gave up his sales work and devoted himself totally to writing.

The content and range of Taylor's work is startling. By the time of his sudden death in 1981, he had written some eighty plays, including And A Single Man, The Black and White Minstrels, Byrds, Baby Talk, Alienography, Dr. Strangelove, Busting, and his masterwork, The Birth of a Nation. He won a Nobel Prize in Literature in 1956, and his work has been translated into many languages.

The play is a graphic illustration of how the world is divided into two camps: those who have power and those who do not. It is not necessary to have power to be a camp, just to have the desire to be in it.

The characters are mostly based on real people, such as Molotov, who is based on the Russian poet, and Stalin, who is based on the Russian revolutionary.

The play is a commentary on the way in which power is used and abused, and on the way in which people are forced to accept the power structure.

Haldor's terrifying significance lies in the fact that he is in no manner from a nightmarish world safely contained within the past, but that he is too only two recognizably human. Haldor's play is a graphic illustration of the truth that the world is divided into two camps: those who have power and those who do not. It is not necessary to have power to be a camp, just to have the desire to be in it.

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Haldor's terrifying significance lies in the fact that he is in no manner from a nightmarish world safely contained within the past, but that he is too only two recognizably human. Haldor's play is a graphic illustration of the truth that the world is divided into two camps: those who have power and those who do not. It is not necessary to have power to be a camp, just to have the desire to be in it.

The characters are mostly based on real people, such as Molotov, who is based on the Russian poet, and Stalin, who is based on the Russian revolutionary.

The play is a commentary on the way in which power is used and abused, and on the way in which people are forced to accept the power structure.

Haldor's terrifying significance lies in the fact that he is in no manner from a nightmarish world safely contained within the past, but that he is too only two recognizably human. Haldor's play is a graphic illustration of the truth that the world is divided into two camps: those who have power and those who do not. It is not necessary to have power to be a camp, just to have the desire to be in it.

The characters are mostly based on real people, such as Molotov, who is based on the Russian poet, and Stalin, who is based on the Russian revolutionary.

The play is a commentary on the way in which power is used and abused, and on the way in which people are forced to accept the power structure.
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T he watchwords of those who survived the Holocaust are “Never forget” and “Never again.” The following material has been gathered by director John C. Fletcher to provide a frame of reference for the play you will see tonight. We must never allow ourselves to become immune to what happened under Adolf Hitler.

We must never forget.

*“EUTHANASIA”: HITLER’S ORDER

The conclusion of the [Second World] War were twice those of the First World War. Estimates in 16 million people; civilians and soldiers, which can only be estimated, probably exceeded that number. Of the civilian dead, about a million and a half were killed in air raids. Many others fell victim to Hitler’s interpretation of eugenics. The war provided an opportunity to eliminate individuals and whole groups considered racially harmful. Thus, substantial numbers of gypsies in Germany were sterilized or had a program begun early in the war to murder Germany’s mentally ill. A brief letter from Hitler to the head of his Chancellery and to his personal physician provided the legal basis for that program. It was written in October 1939, but was dated back to the war’s first day. It was a perfect example of the Pariser Assemme in action. No formal law was ever passed to authorize a plan in which, ultimately, about a thousand thousand mentally ill persons were to die. The letter was sufficient.

Adolf Hitler Berlin, September 1, 1939
Rheinhard Heydrich and Dr. Brandt are authorized to carry out the recommended measures of physicians still to be named in such a manner that patients whose illness, according to the most critical application of human judgment, is incurable, can be granted release by euthanasia.

[Handwritten notation:] Given to me by Frank A. Hulse, August 14, 1946, at the request of Dr. Gesner.

TRENDLINE

Interview with Franz Sachtele, SS Unterscharführer

Are you ready? Yes. We can begin.

How’s your heart? Is everything in order?

A

Though good in its obvious basis on facts of recent history, documentary material and interviews, this story of how a good man gets caught up in the nightmare of the Third Reich is a work of the imagination.

What the imagery which I have written in a very simple, almost-aesthetic way, about will hopefully emerge in the performance. If it proves the good play we hope it will, like all good plays, it will have a special meaning, or shade of meaning. For each person who experiences it.

The scoring of the play is in response to a deeply felt and deeply experienced trauma in recent history, the Third Reich’s war on the Jews, as well as an intellectual awareness, not of a history of the Second World War, but of my role as a ‘Peace Criminal’ in the Peace Crimes of the West against the Third Reich — my part in the Auschwitz we are all perpetrating today.

I put elements in arrested, because my concept of history — which will hopefully emerge from the play — is not quite simple enough to allow me to see the anti-social activities of the Third Reich, or of the West today, as simply criminal. If the problem were so simple, the solution might then be equally so.

I grew up during the war under a deep-held anxiety that the Germans might win the war, overran Britain and that I and my mother and father would end up, like my two brothers, in a Nazi Death Camp — perhaps specially built in Scotland or England.

There seems to have been some pressure building up in me for a long time to write a play about the Final Solution, marking and responding to a great historical and personal trauma. Not as a Jew, wanting to add my wrath to those already piled up at the gates of the Sixth Million, but as my own little gesture to retrieve my memories in our consciousness.

It still seems that there is less to be learned if we can examine the actions of the Third Reich at the result of the infinite complexity of contemporary human society, and not a simple narrowness of criminals and psychopaths.

The Holocaust is seen to me only too human and leading to a final Final Solution to end all Final Solutions — the solution to the Human Problem, a moral holocaust.

Author’s Note

— C.P. Taylor

PERFORMING ARTS
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The watchwords of those who survived the Holocaust are “Never forget” and “Never again.” The following material has been gathered by director John C. Fletcher to provide a frame of reference for the play you will see tonight. We must never allow ourselves to become immune to what happened under Adolf Hitler.

We must never forget.

— Adolf Hitler

*Handwritten note: Gotten to me by Boucher August 27, 1944, by Dr. Gutierrez.


TREBULINKA
Interview with Franz Suchomel, SS Unterscharführer
Are you ready? Yes. We can begin. How’s your heart? Is everything in order?

AUTHOR’S NOTE

Although Good is obviously based on facts of recent history, documentary material, and to a degree in some cases on real characters, this story of how a good man gets caught up in the nightmare of the Third Reich is the work of the imagination.

When the tragedy which I have written as a comedy or musical-comedy is about will hopefully emerge in the performance. If it proves the good play we hope it is, like all good plays, it will have a special meaning, or shade of meaning, for each person who experiences it.

The writing of the play is in response to a deeply felt and deeply experienced trauma in recent history, the Third Reich’s war on the Jews, as well as an intellectual awareness, not at all deeply felt, of my role as a “Peace Criminal” in the Peace Crimes of the West against the Third Reich — my part in the Auschwitz we are all perpetrating today.

I put trimness in arrested omnisms, because my concept of history — which will hopefully emerge from the play — is not quite simple enough to allow me to see the anti-social activities of the Third Reich, or of the West today, as simply criminal. If the problem were so simple, the solution might then be equally so.

I grew up during the war under a deep fear that the Germans might win the war, overrun Britain and that I and my mother and father would end up, like my less fortunate compatriots in, a Nazi Death Camp — perhaps specially built in Scotland or Belgium.

There seem to have been some pressure building up me for a long time to write a play about the Final Solution, marking and responding to a great historical and personal trauma. Not as a Jew, wanting to add my wrath to those already piled high at the grave of the Six Million, but as my own little gesture to give my readers in our consciousness it still seems that there are lessons to be learned if we can examine the actions of the Third Reich, in the light of the infinite complexity of contemporary human society, and not a simple certainty of crimes and psychopathology.

The Holocaust is not the only human and leading to a final solution to all Final Solutions — the solution to the Human Problem, a nuclear holocaust.

— C. P. Taylor
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Oh, my heart— for the moment, it's all right. If I have any pain, I'll tell you. We'll have to break off.

Yes, my heart— we've been talking for a long time. But the weather today suits me fine. The temperature is high; that's good for me. You look to be in good shape, anyway. Let's begin with Infiniti. I believe you got there in August? Was it August 20th or 21st?

The eighteenth. The eighteenieth?

I don't know exactly. Around August 20, I arrived there with seven other men. From Berlin.

From Berlin? From Luhbin?

From Berlin to Warsaw, from Warsaw to Luhbin, from Luhbin back to Warsaw and from Warsaw to Treblinka. What was Treblinka like then?

Treblinka then was operating at full capacity.

Yes, capacity. The Warsaw ghetto was being emptied then. There were trains every two days, each with three, four, five thousand people aboard, all from Warsaw. But at the same time, the other trains arrived, and at the end of the offensive against Stalingrad, in a few weeks, the transports of Jews were left on a train station. What's more, the cars were French, made of steel. So that, while five thousand Jews arrived in Treblinka, three thousand were dead in the cars. They had stood there without food, or just died. The ones we unloaded were half dead. In the other trains from Kiezk and elsewhere, at least half were dead. We stacked them there, here, here, here. Thousands of people piled one on top of another on the ramp. Starved like hood. In addition, the other Jews, still alive, waited there for two days, the small gas chambers could no longer handle the load. They functioned day and night in that period.

Can you please describe, very precisely, your first impression of Treblinka? Very precisely. It's very important. My first impression of Treblinka, that of some of the other men, was catastrophic. For we had not been told how and what... that people were being killed there. They hadn't told us.

The Jews had to wait their turn for a day, two days, three days. They knew what was coming. They knew. They may not have been certain, but they knew. There were Jewish women who stabbed their daughters' wrists at night, then cut their own. Other planned themselves. They heard the engine feeding the gas chamber. A tank engine was used in that gas chamber. At Treblinka the only gas used was engine exhaust, Zyklon gas—that was Auschwitz.

Because of the delay, Eber, the camp commandant, poked Lublin and said: "We can't go on this way. We can't do it any longer. We have to break off." Overnight, with armed. He inspected everything and then left. He returned with people from Belzec, experts. With arranged to suspend the trains. The corpses lying there were cleaned away. That was the period of the old gas chambers. Because there were no so many dead that couldn't be gotten rid of, the bodies piled up around the gas chambers and stayed there for days. Under this pile of bodies was a cesspool three inches deep, full of blood, urine, and shit. No one wanted to clean it out. They were to prefer to be shot rather than work there. Preferred to be shot.

It was awful. Buying your own people, seeing it all. The dead flesh came off in their hands. So Wirth went there himself with a few Germans and had long tools rigged up that were wrapped around the dead torsos to pull them. Who did that?

SS men and Jews.

Jews too?

What did the Germans do? They forced the Jews to... They beat them... or... or... or... They themselves helped with the cleaning.

Which Germans did that?

Some of our guards who were assigned there.

The Germans themselves?

They had to.

They were in command.

The Germans themselves?

They were in command, but they were also... They didn't have to.

I think the Jews did it.

In that case, the Germans had to lend a hand.

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Oh, my heart. — for the moment, it’s all
right. If I have any pain, I’ll tell you. We’ll
have to break off.

Of course. But your health, in general, is

The weather today suits me fine. The

symmetrical pressure is high; that’s good for

You look to be in good shape, anyway.

Let’s begin with Trebinka. I believe you

got there in August? Was it August 20 or

The eighteenth. The eighteenth.

I don’t know exactly. Around August 20.

I arrived there with seven other men.

From Berlin.

From Lublin.

From Berlin to Warsaw. From Warsaw

From Lublin back to Warsaw and

From Warsaw to Trebinka.

What was Trebinka like then?

Trebinka was opening at full
capacity.

Full capacity? The Warsaw ghetto was

being emptied there. Three trains arrived

two days, each with three, four, five

thousand people aboard, all from Warsaw.

But at the same time, other trains arrived,

and since the offensive against Stalinist

was in full swing, the trainloads of Jews

were left on a station siding. What’s more,

the cars were French, made of steel.

So that while five thousand Jews arrived in

Trebinka, three thousand were dead in the
cars. They had burned their wrists, or just
died. The ones we unloaded were half

in dead bodies.

In the other trains, from Lublin and elsewhere, at least half

were dead. We stacked them here, here,

and here. Thousands of people piled

one on top of another on the car.

Stacked like wood. In addition, other

Jews, still alive, waited there for two days.

The small gas chambers could no longer

handle the load. They functioned day and

night in that period.

Can you please describe, very precisely,
your first impression of Trebinka? Very

precisely. It’s very important.

My first impression of Trebinka, and that

of some of the other men, was catastrophic.

I am not sure I knew, and what

that people were being killed there.

They hadn’t told us.

The Jews had to wait their turn for a day,
two days, three days. They knew what

was coming. They knew. They didn’t have any other
class, but many knew. There were Jewish women who

threw their children out the windows.

They heard the engine feeding the gas

chamber. A tank engine was used in that
gas chamber. At Trebinka the only gas

used was engineer, Zyklon gas —

that was Auschwitz.

Because of the delays, Erich, the camp

commandant, phoned Lublin and said:

"We can’t go on in this way. We can’t do it any

longer. We have to break off." Overnight,

Wirth arrived. He inspected everything

and then left. He returned with people

from Berlin. Experts. Wirth arranged to

suspend the trains. The corpses lying

there were cleared away. That was the

period of the old gas chambers. Because

there were too many dead that couldn’t

be put on the bodies piled up around

the gas chambers andaged there for

days. Under this pile of bodies was a cess-

pool three inches deep, full of blood,

and shit. No one wanted to clean it

out. They were conscripted by work

place than work there.

Jews liked to be shot.

It was awful. Buying their own death,

selling it all. The dead flesh came off in

their hands. So Wirth went there himself

with a few Germans and had long nails

rigged up that were wrapped around

the dead toes to pull them.

Who did that? SS men and Jews.

Jews too.

What did the Germans do?

They forced the Jews to ... They beat

them. . . . or they themselves helped with

the gas chambers.

Which Germans did that?

Some of our guards were assigned

there.

The Germans themselves.

They had to.

They were in command.

They were in command, but they were also

commanded.

I think the Jews did it.

In that case, the Germans had to lend a

hand.
MEMO CONCERNING THE "GAS VANS"

Gebräude Heitschmack (Secret Reich Business)
Berlin, June 5, 1942

Changes for special vehicles now in serv-

ice at Kalmund (Chimney) for those now being built.

Since December 1941, ninety-seven thou-
sand have been processed (termed "gas" in German) by the three vehicles in service, with no major incidents. In the light of observations made so far, however, the fol-

lowing technical changes are needed:

1. The vans' normal load is usually nine

per square yard. In scarce vehicles, which are

very spacious, maximum use of space is

impossible, not because of any possible

overload, but because leading to full

capacity; this would delay the vehicles']

So reduction of the load space seems

necessary. It must absolutely be reduced

by a yard, instead of trying to solve the

problem, as hitherto, by reducing the

number of pieces loaded. Besides, this

extends the operating time, as the empty

void must also be filled with carbon

monoxide. On the other hand, if the load

space is reduced, and the vehicle is packed

solid, the operating time can be consid-

erably shortened. The manufacturers told

us during a discussion that reducing the

size of the vans' rear would throw it badly

off balance. The frame must be

stiffened, they say, and the doors

would be overloaded. In fact, the

balance is automatically restored, because

the movement is transferred during

operation a natural tendency to push the

rear doors, and is mainly found lying

nombreous other than the first.

2. The lighting must be better protected

than now. The lamps must be encased in a

steel grid to prevent their being

Damaged. Lights could be eliminated,

since they are not necessary. However,

it has been observed that when the doors

are shut, the load always pressures

against them (against the doors) as

soon as darkness sets in. In this case the

load naturally rushes towards the light

when darkness sets in, which makes clos-

ing the doors difficult. Also, because of

the alarming nature of the darkness,

scaring always occurs when the doors

are closed. It would therefore be useful

to light the lamp before and during the

first moments of the operation.

3. For easy cleaning of the vehicle,

there must be a sealed drain in the middle

of the floor. The drainage hole covers,

eight to twelve inches in diameter, would

be equipped with a flushing trap, so that

fluid can drain off during the operation.

During cleaning, the drain can be used

to evacuate large pieces of dirt.

The aforementioned technical changes

are to be made to vehicles in service only

when they come in for repair. As for the

ten vehicles ordered from Sauber, they

must be equipped with all innovations

and changes shown by use and experience

to be necessary.

[Signature]

[Name]

[Position]

PHILIP BRODERITON attended the

Pacific Conservatory of the Performing

Arts in Santa Maria, California, where he

performed in productions of The Perfor-

mance, Our Town, The Raisin, and the or-

iginal John C. Fletcher production of God-

mer, among many other shows. He is now in San

Francisco where he works mostly behind

the scenes in television and film produc-

tion. He returns to the stage for the first
time since appearing in John C. Fletcher's

1988 production of Repulsion.

WHO'S WHO

Lil with Gretchen Wyler, Edgar in

King Lear directed by Edward Hastings,

Tony in Woman in Mind with Michael

Ledward, Charley Duvall in A Tale of

Two Cities, Cafe in the extension of Burn

This with Lauren Lane, and Baconsrutz (or

was that Quidditchman) in John C.

Fletcher's Hamlet. He recently played the

Vicente de Valvert in Caesar's Cursed,

and was seen as Bob Cratchit in A Chris-

tmas Carol. Mr. Butterfield has been

involved in the Conservatory as Conserva-

tory Dean, teaches and directs in the

Advanced Training Program and the Young

Consortium, and serves on the A.C.T.

Board of Trustees' Finance Committee.

JULIA FLETCHER returns to A.C.T.

where she has played numerous leading

roles in recent seasons' world premieres of Piano and

Snow and Dوطن, as well as productions at the

Oregon Shakespeare Festival in San Jose

Repertory Company, A Contemporary The-

atre of Seattle, and the Shanghai Youth

Drama Troupe of China, where she directed

You Can't Take It with You.

Golden Boy, Happy End, and last season's

Joey Carlin is an Associate Artistic

Director at A.C.T., and has been a mem-

ber of the acting company for many years.

Among the roles she has played are old

Ma in Othello, Old Queen, Josie

Parker in Who We Are Married, Meg in

A Tale of Two Cities, Annie

Dodge, and Della in The House of the

Rising Sun. She has been Resident Director of

Berkeley Repertory Theatre, and has

served as its Artistic Director. Among her
directing credits are The House of Ber-

nards Affair, The Lady's Not for Burning,

The Doctor's Dilemma, Marat/Sade.

Casey Daly was recently seen in I'm

Not Rappaport at Theatre on the Square.

The Pacific Conservatory of the

Performing Arts is located in Good and A

Midsummer Night's Dream. He partici-

pated in the 1989 Summer Olympics in

Seoul as a featured singer, and he is proud to be a founding member of the Pacific Film Network. He is currently

playing George in Happy End, A Prayer for My Daughter, and Jane Second. Mr. Daly is a graduate of the A.C.T.

Advanced Training Program.

RICHARD BUTTERFIELD came to A.C.T.

in 1983 as a student in the Advanced

Training Program. Following two years of

study and two additional years of Bay

Area theatre 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

Best Man, Captain Cummings in Des-
PHILIP BROTHERTON attended the Pacific Conservatory of the Performing Arts in Santa Maria, California, where he performed in productions of The Tempest, Our Town, The Radium Girl, and the original John C. Fletcher production of Good, among many other shows. He lives in San Francisco where he works mostly behind the scenes in television and film production. He returns to the stage for the first time since appearing in John C. Fletcher’s 1985 production of Rapunzel Trains.

JOY CARLIN 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潨 in A Tale of Two Cities, Annie Parker in When We Are Married, Megan in A Lie of the Mind, and The Floating Light bulb. Miss Prin in The Importance of Being Earnest, Kitty Duvall in The Time of Your Life, bananas in The House of Blue Leaves, Ann in Peer Gynt, Asil Sally in All the Way Home, Battle in The Little Foxes, and Ophelia in Othello Company. She has been Resident Director of Berkeley Repertory Theatre, and has served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, and Happy End, A Prayer for My Daughter, and June Second. Mr. Daly is a graduate of the A.C.T. Advanced Training Program.

RICHARD BUTTERFIELD came to A.C.T. in 1983 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theatre 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 Best Man, Captain Cunningham in Das...
American Conservatory Theater

roles, including Lucinda in Mourning Becomes Electra, Kariat in In A Remembrance Mama, Sara in Hay Fever, and Juliet in Romeo and Juliet. She has also spent several seasons at the Intiman Theatre Company in Seattle, playing Blanche in A Streetcar Named Desire, as well as leading roles in Eole, Hard Times, The Rivulet, and Hamlet. In the Bay Area, she was most recently seen in Berkeley Repertory Theatre’s Our Country’s Good and The School for Wives at San Jose Repertory Company. Other credits include three seasons at the P.C.P.A. Theaterfest in Santa Maria, A Midsummer Night’s Dream at the Westwood Playhouse in Los Angeles, and four years with the Pacific Theatre Ensemble as Founding Artistic Director. She is married to A.C.T. actor John DeRitis.

LAWRENCE HIGHTON, who was most recently seen as Sir Francis Chesney in Charley’s Aunt, is now in his 15th season with A.C.T., and has performed in over thirty productions, including The National Honk, The Vial, Buried Child, Night and Day, Three Sisters, Happy Landings, The Riddle, Sunday in the Park with George, End of the World, ... A Life of the Mind, Frontier, Woman in Mind, Servant of Two Masters, Saturday, Saturday and Sunday, Hamlet, and Cat on a Hot Tin Roof. He has also directed a number of plays, including The Day, Deliverances, and weight, Mother at the Geary Theater, numerous productions for Plays in Progress, and Rhinoceros for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher, he now teaches at the Conservatory, where he served as Director from 1984 to 1988. He has acted, directed, and served as Director of Acting Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Zoo Boy. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Repertory Company and recently appeared in Encore Theatre’s production of Search and Destroy.

WILLIAM HURT began acting with any regularity when he was fourteen. During the course of school, college, and three years of post-graduate work, summer stock, numerous regional theaters, off-Broadway, and Broadway, he has acted in roughly 50 staged plays, and in filmed screenplays in feature format and for public television. Mr. Hurt has also narrated and has received a number of nominations and awards for his work. He respects privacy and publishes no personal accounts that he is pleased to share.

STEPHEN PAUL JOHNSTON comes to A.C.T. from the Pacific Conservatory of the Performing Arts (P.C.P.A.) in Santa Maria, California, where he has been an actor and teacher for the past six years. He played Hitler in John C. Fletcher’s 1987 production of Good at P.C.P.A., receiving a Drama-Logue Award for that role. Other performances at P.C.P.A. have included both in Les Liaisons Dangereuses, Edgar in King Lear (with James Edmonds, Allen in The Three Musketeers, Harry Higgins in Pygmalion, Dr. Tros in The Shepherdess, Merced in Romeo and Juliet, Lord Byron in Othello, by William Shakespeare. He has also been a featured actor in a number of plays in the San Francisco Bay Area, including Christian in San Jose Repertory Company’s production of Search and Destroy.

David Maier, a graduate of the Advanced Training Program, is currently in his sixth season with A.C.T. As a director, he staged this season’s 50th annual presentation of Our Country’s Good. He also was most recently seen as A.C.T. as the Ghost, the Player King, and the Gravedigger in last year’s production of John C. Fletcher’s Hamlet, and has appeared in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Company’s production of A Christmas Carol.

Algernon in The Importance of Being Earnest, Owen Musser in The Foreigner, and Peter Quince in John C. Fletcher’s See-Saw, A Midsummer Night’s Dream, and also produced in 1987. He trained at and received his MFA from A.C.T.’s Advanced Training Program. His performance credits in addition to work at P.C.P.A. include appearances at Milwaukee Repertory Theater, Berkeley Repertory Theater, and The Wisconsin Shakespeare Festival, among others. A native of Oklahoma, Mr. Johnson earned his B.A. from Central College in Minnesota before moving to San Francisco, and he is delighted to perform again in this city.

LAURIE McDERMOTT, a Professional Theater Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. Scholarship, was most recently seen at A.C.T. as Kitty Verity in Our Country’s Good, and as velit in A Midsummer Night’s Dream. Last summer she performed with Shakespeare Santa Cruz in Our Town and A Midsummer Night’s Dream. She made her acting debut at the age of eight in the Los Angeles Civic Light Opera Production of The King and I, and her television credits include appearances on “Quincy,” “Five Finger Discount,” and three seasons on “Villa Alegre.” Ms. Ota holds a B.A. from Mills College.

DAVID MAIER, a graduate of the Advanced Training Program, is currently in his sixth season with A.C.T. As a director, he staged this season’s 50th annual presentation of A Christmas Carol. He also was most recently seen at A.C.T. as the Ghost, the Player King, and the Gravedigger in last year’s production of John C. Fletcher’s Hamlet, and has appeared in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Company’s production of A Christmas Carol, and as Otho in Otho in Our Country’s Good. He also was most recently seen at A.C.T. as the Ghost, the Player King, and the Gravedigger in last year’s production of John C. Fletcher’s Hamlet, and has appeared in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Company’s production of A Christmas Carol, and as Otho in Otho in Our Country’s Good.

Julie Ota joins this company this season as a Professional Theater Intern after completing studies in A.C.T.’s Advanced Training Program. On A.C.T.’s mainstage, she has appeared as Ellen Delahoy in Charley’s Aunt, Mary in A Christmas Carol, and as Otho in Otho in Our Country’s Good. For A.C.T.’s production of Hamlet last winter, and in its studio productions of Australian, and Our Country’s Good. She is also a member of the current professional group at A.C.T. and has appeared in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Company’s production of A Christmas Carol, and as Otho in Otho in Our Country’s Good.

ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Aime Fellowship, a graduate of A.C.T.’s Advanced Training Program, he appeared in Cyrano de Bergerac, a Christmas Carol, and Cat on a Hot Tin Roof, and last season in John C. Fletcher’s Hamlet. He

ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Aime Fellowship, a graduate of A.C.T.’s Advanced Training Program, he appeared in Cyrano de Bergerac, a Christmas Carol, and Cat on a Hot Tin Roof, and last season in John C. Fletcher’s Hamlet. He
American Conservatory Theater

roles, including Lavinia in Mounting Recounts Elektra, Katie in I Remember Mama, Sorel in Hay Fever, and Juliet in Romeo and Juliet. She has also spent several seasons at the Intiman Theater Company in Seattle, playing Blanche in A Streetcar Named Desire, as well as lead ing roles in Electors, Hard Times, The Ruins, and Hamlet. In the Bay Area, she was most recently seen in Berkeley Repertory Theatre's Our Country's Good and The School for Wives at San Jose Repertory Company. Other credits include three seasons at the P.C.P.A. Theaterfest in Santa Maria, A Midsummer Night's Dream at the Westwood Playhouse in Los Angeles, and four years with the Pacific Theater Ensemble as Founding Artistic Director. She was married to A.C.T. actor John DeMita.

LAWRENCE HIGHT, who was most recently seen as Sir Francis Chicheley in Charley's Aunt, is now in his 16th season with A.C.T., and has performed in over thirty productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Wedding, Sunday in the Park with George, End of the World . . ., A Life of the Mind, Fiddler, Woman in Mind, Saint Joan, A Raisin of the Sun, Saturday, Sunday and Monday, Hast le, and Cat on a Hot Tin Roof. He has also directed a number of plays, including The Dolly, Translations, and Night, Mother at the Geary Theater, numerous productions for Plays in Progress, and Thespians for Encore Theater Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher, he now teaches at the Con servatory, where he served as Director from 1984 to 1988. He's been nominated, directed, and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Zoo Boy. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Repertory Company and recently appeared in Encore Theatre's production of Search and Destroy.

WILLIAM HURT began acting with any regularity when he was fourteen. During the course of school, college, and three years of post-graduate work, summer stock, numerous regional theaters, off -Broadway, and Broadway, he has acted in roughly 65 staged plays, and in filmed screenplays in feature formats, and for public television. Mr. Hurt has also narrated and has received a number of nominations and awards for his work. He respects privacy and deliberately regards work in the theater as a passing of and fostering, hopefully, some part of what called The Free Gift.

STEPHEN PAUL JOHNSON comes to A.C.T. from the Pacific Conservatory of the Performing Arts (P.C.P.A.) in Santa Maria, California, where he has been an actor and teacher for the past six years. He played Hitler in John C. Fletcher's 1987 production of Good at P.C.P.A., receiving a Drama-Logue Award for that role. Other performances at P.C.P.A. have included Alcibiades in Les Liaisons Dangereuses, Edgar in King Lear (with James Edwardson), Alonso in The Three Musketeers, Henry Higgins in Pygmalion, Dr. Treves in The Elephant Man, Mercutio in Romeo and Juliet, Lord Byron in Childe Byron, Algernon in The Importance of Being Earnest, Owen Musser in The Foreigner, and Peter Quince in John C. Fletcher's Seaview production of A Midsummer Night's Dream, also produced in 1987. He trained at and received his MFA from A.C.T.'s Advanced Training Program. His performance credits in addition to work at P.C.P.A. include appearances at Milwaukee Repertory Theater, Berkeley Repertory Theater, and The Wisconsin Shakespeare Festival, among others. A native of Oklahoma, Mr. Johnson earned his B.A. from Carlson College in Minnesota before moving to San Francisco, and he is delighted to perform again in this city.

DAVID MAIER, a graduate of the Advanced Training Program, is currently in his sixth season with A.C.T. As a director, he staged this season's 50th anniver sal presentation of A Christmas Carol. He was most recently seen at A.C.T. as the Ghost, the Player King, and the Grumpus in last season's production of John C. Fletcher's Hamlet, and has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Company's production of Cyrano de Bergerac, and Otto in Carter of the Brevett of Theatre on the Square, in addition to appearances in the A.C.T. productions of Judasius, Right Mind, Saint Joan, Nothing Sacred, Golden Boy, A Christmas Carol, and many others. This winter he directed A Hula' Pule Nani as American Interior Theatre's offering at the Milwaukee Theatre Festival. Mr. Maier is a founding member and the current Artistic Director of Encore Theatre Com pany, where he recently directed Arthur Kopit's Road to Nirvana, he is also a managing director of A.C.T.'s Plays in Progress program where he directed Anthony Guarino's Pick Up An as 1989.

LAURIE MCDERMOTT, a Professional Theater Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. Fellowship, was most recently seen at A.C.T. as Kitty Vescom in Charley's Aunt, and as Belinda in A Christmas Carol, and appeared last season as a Player/Spirit in A.C.T.'s production of John C. Fletcher's Hamlet. Her roles in Conservatory studio productions include Stella in Who's Afraid of Virginia Woolf, Nita in The Seagull, Helena in A Midsummer Night's Dream, and the Chickabiddy in Miss Julie. She was most recently seen as the Chorus in The Great Leap last season at the P.C.P.A. Theaterfest, where she performed in Cabaret and A Funny Thing Happened on the Way to the Forum. Ms. McDermott, a graduate of UCLA, has worked on "The Young and the Restless" and "The Gary Shandling Show."

JULI QIAO joins this company this season as a Professional Theater Intern after completing studies at A.C.T.'s Advanced Training Program. On A.C.T.'s mainstage she has appeared as Elsa Delahay in Charley's Aunt, Mary in A Christmas Carol, and in a number of performances as A Christmas Carol, and appeared last season as The King of Hearts in Alice in Wonderland. She is now in his 16th season with A.C.T., and has performed in over thirty productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Wedding, Sunday in the Park with George, End of the World . . ., A Life of the Mind, Fiddler, Woman in Mind, Saint Joan, A Raisin of the Sun, Saturday, Sunday and Monday, Hast le, and Cat on a Hot Tin Roof. He has also directed a number of plays, including The Dolly, Translations, and Night, Mother at the Geary Theater, numerous productions for Plays in Progress, and Thespians for Encore Theater Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher, he now teaches at the Con servatory, where he served as Director from 1984 to 1988. He's been nominated, directed, and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Zoo Boy. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Repertory Company and recently appeared in Encore Theatre's production of Search and Destroy.

ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Wicks Fellowship. A graduate of A.C.T.'s Advanced Training Program, he appeared in Cyrano de Bergerac as a courtier, poet, page, and cadet. This past holiday season he played Jack, Dies, and the Undertaker's Boy in A Christmas Carol. He appeared in John C. Fletcher's production of Hamlet last winter, and in studio productions of Austin and Stag, Charley's Aunt, Philanthesis, A Midsummer Night's Dream, and Much, Much, Much. Mr. Paul is now with Encore Theater Company.

includes Martín Márquez in Search and Destroy and Barrow in Road to Nirvana.
ALICIA SEEDWICK, who was most recently seen at A.C.T. as Mrs. Diller in A Christmas Carol and Mother Marthe and the Orange Girl in Cyrano de Bergerac, is a Professional Theater Intern and the recipient of the Mrs. Jean W. Budin Fellowship. She is a recent graduate of A.C.T.'s Advanced Training Program, where her studio roles included Nicole Hushak in Heartbreak House, Titania in A Midsummer Night’s Dream, and Judith Bliss in Boy’s Night. She was also seen on A.C.T.’s Mainstage last season as a Player in All’s Well. This past summer at Theatre on the Square she became the lead in The Threepenny Opera and her´t performed both Valois and Mo’s roles in The Kath and Mo Show: Quartet Lore. Ms. Seedwicks 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 King Kong film. Some of her favorite past performances include Lucrinus in A Platter for Her Tin, Mary in Penman’s Miss Julia, and Irene in Armande at the Pacific Conservatory of the Performing Arts.

VILMA SILVA was most recently seen at A.C.T. playing Lise in Cyrano de Bergerac, and last season as Suzanne in The Marriage of Figaro and Giovanni in Gianni Schicchi in Saturday, 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 III, and Venus in Venus in Fur in Los Angeles, Miss Wilma in Desdemona, and Agnes in The School for Wives for San Jose Repertory Company. As a company member of El Teatro Campesino, her credits include Juana in The Lion of the South, Maria in Simply Maria, and San Miguel in La Pas枕ona (a shepherd’s play almost entirely in Span-

For the Vit’s Shakespeare Festival, she played Hero in Much Ado About Nothing and Collina in Merchant of Venice, and SelPia in Twelfth Night. Ms. Silva trained with A.C.T.’s Summer Training Company and the Alixis Institute for Theater Arts Apprentice Program, and she earned a B.A. in Theater Studies from San Jose University.

Lynne SOFFER made her mainstage debut at A.C.T. last spring when she assumed the leading role of Lydia de Aveiro in the world premier of Luisita Louro’s Dark Sun, directed by Edward Hart-

She recently performed Moliere’s The Imaginary Trestle in Bogota, Colombia for A.C.T.’s Playa in Progress series. Bay Area audiences have also seen her work in A.C.T.’s productions of A Christmas Carol and The winter’s Tale. She has performed with the Pacific Conservatory of the Performing Arts, Alaska Repertory Theatre, Sherman Shakespeare Festival, Arcadia Repertory Theatre in Maine, and in New York City with Direct Theatre and the Second Street Project. She has toured extensively throughout Alaska performing Shakespeare’s Roméo and Juliet and directed in that state’s Artists-in-Schools program periodically for the past 15 years. Ms. Soffer currently teaches Acting, Text, and Speech at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre. Her most recent credits include Juana in The Lion of the South, Maria in Simply Maria, and San Miguel in La Pas枕ona (a shepherd’s play almost entirely in Span-

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A.C.T. Mark performed in studio productions of As You Like It and Gregorian, and A Midsummer Night's Dream. He has also appeared in various regional, stock, and university productions, including the original Philadelphia cast of Gary Trudeau’s Slap, Master Broom, the world premiere of Body and Body at the Philadelphia Drama Guild, and in The Philadelphia of Delaware’s Out of Alaska. Ms. Silva also teaches Stage Combat in the Conservatory.

LYNNE SOFFER made her mainstage debut at A.C.T. last spring when she assumed the leading role of Lydia de Lave in the world premiere of Lisa Loutsen’s Dark Sun, directed by Edward Hartson. She is most recently played Mother Marguerite and alternated as Thiere in A.C.T.’s Oedipus and has appeared as Josie in Boy/Girl for A.C.T.’s Play in Progress series. Bay Area audiences have also seen her work in A.C.T.’s Ethan Frome and productions of Moby Dick and Women Want Women. Ms. Soffer has performed with the Pacific Conservatory of the Performing Arts, Alaska Repertory Theatre, Shrewsbury Shakespeare Festival, Audubon Repertory Theatre in Maine, and in New York City with Direct Theatre and the 25th Street Project. She has toured extensively throughout Alaska performing Shakespeare’s Romeo and Juliet and has taught and directed in that state’s Artist in Schools program periodically for the past 15 years. Ms. Soffer currently teaches Acting, Text, and Speech at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre, Morgan and Cross, and the Spire Institute. Ms. Soffer received her B.A. in English from Stanford University.

VILMA SILVA was most recently seen in A.C.T. playing Lise in Oedipus and last season as Suzanne in The Marriage of Figaro and in Gianni e Giovanna in Saturday, 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 III, and Venus in The Winter’s Tale. She has also appeared in A.C.T.’s The Rose and the Ruffian as Marin in Simply Maria, and San Miguel in La Panadería at the Latin American Theatre Festival. Ms. Silva was also seen in A.C.T.’s Summer Training Company and in the A.C.T. Apprentice Program. She is a graduate of the University of California at Berkeley and received her M.F.A. in Creative Writing from Santa Clara University.

PHILLIP STOCKTON, in his first production with A.C.T., has most recently appeared in the brochure Theatre Company’s production of Doubt and recently has spent five seasons at the FCPA. The first time, his role included Louis de Noe in The Sunshine of Your Love and in The Sunshine of Your Love. Most recently he played Louis in A Christmas Carol at A Contemporary Theatre in Seattle. Ms. Sandarski has worked as a family with Oregon Shakespeare Festival’s Education and School Visits program. A native of Winona, Pennsylvania, she received a B.A. in English from Princeton University.

GOOD DIRECTORS, DESIGNERS, AND STAFF

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FRIDA in Barrio Boy: The Dreamer, and has performed in the ensemble of Gods of Country and Poor Giant. Other credits include Titania in A Midsummer Night’s Dream at the FCPA, Theatertot and Los Angeles’ Westwood Playhouse, Anne in Good at the FCPA, Theatertot, in Central City Opera, and at the Edinburgh Festival. Ms. Sandarski has worked as a family with Oregon Shakespeare Festival’s Education and School Visits program. A native of Winona, Pennsylvania, she received a B.A. in English from Princeton University.


Most recently seen at A.C.T. as Charley Wykle in Charter’s A Madman in A.C.T.’s production of The Christmas Carol, MARK SILKENCE is a Professional Theater Intern and recent graduate of A.C.T.’s Apprenticeship Training Program. He earned his B.F.A. in acting at the University of the Arts in Philadelphia. While at
American Conservatory Theater

Theatre Project Company. Last season at A.C.T. he directed costumes for John C. Fletcher's production of Hamlet at the Palace of Fine Arts Theatre. He was art director for the internationally televised opening ceremony of the tenth Pan American Games. In addition, he has created a line of original handcrafted jewelry which is sold throughout the Bay Area.

BEAVER D. BAUER's costumes were seen in A.C.T.'s productions of Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fiddler, A Lie of the Mind, and The Floating Light Bulb. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, the Eveka Theatre, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Company, the Magic Theatre, the Pickle Family Circus, CSU Repertory Theatre, Theatre of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. Since 1972 she has worked in all capacities for the Angels of Light, a league that specializes in fantastic, outrageous, and magical cabinet and theater; she was responsible for their productions of Holy Cow, Hotel of Follies, and True Tales of Hollywood Horror. Ms. Bauer has won a number of Bay Area Theatre Critics' Circle Awards.

CIANNA STOWART (Assistant Director) is doing her first work with A.C.T. She recently directed Partners with Vertical Piano Productions, and is currently creating Woman's Work with them. Last year she was Assistant Director for Richard Seay on J. M. Barrie's Night's Dream at California Shakespeare Festival, and has been Assistant Stage Manager at the Berkeley Repertory Theatre and Berkeley Shakespeare Festival.

EDWARD HASTINGS (Artistic Director) is a founding member of A.C.T., having joined the Company during its formation in Pittsburgh in 1968 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in May 1986. During A.C.T.'s 25 years in San Francisco, Mr. Hastings has directed 20 repertory productions, including Our Town, A Delicate Balance, The Prime of Your Life, The House of Blue Leaves, Brandenstein, Street Scene, All the Way Home, Fifth of July, The Girl of the Golden West, The Best Thing, and King Lear. This year, he directed the Silver Anniversary Season revival of his first San Francisco A.C.T. production, Chorus Line. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premieres he has directed at A.C.T., including Lost in the World, The Men, David Rudkin's Understudy, Michael McClure's The Youngest Person, William Hamilton's Spring Rain, and Nina Leonta's The House. He has served as resident director at the Eugene O'Neill Playwrights Conference for three summers and taught acting in 1984 at the San Francisco Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai theater. 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 Miss Saigon, staged the American production of Shakespeare's Othello, starred Michael Bogdanski, directed the Australian premiere of The Hot and Dusty, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. Other productions have been presented on A.C.T.'s tours in the United States, including Hawaii, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Fier's A Life of Riley for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Bankoff, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaikin and Paula Vogel at the San Francisco Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan served on the boards of Berkeley Repertory and the San Francisco New Vaudeville. After completing his graduate work at the University of Southern California School of Music, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Sundance Film Festival, 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 Roundtable, Kansas City Power and Light, Margo and League Brides. 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.

Before joining A.C.T. last season, BERNIE CORDERO (Associate Artistic Director) was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Don Juan, A Night at the Apollo, G. B. Shaw's Arms and the Man and, All About Love (Traverse Festival of Britain, Best Direction). Last season he directed Agnes of God in A.C.T.'s Playweeks series, which inspired the creation of the A.C.T. Native American Theater Company - Turtle Island Ensemble. He directed Letters from a New England Frontier for the 2001 National Black Theater Festival in Winston-Salem, North Carolina, soon to make an appearance at the city.

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American Conservatory Theater

Theater Project Company. Last season at A.C.T., he designed costumes for John C. Fitch's production of Hamlet at the Prince of Fine Arts Theatre. He was art director for the internationally televised opening ceremony of the tenth Pan American Games. In addition, he has created a line of original handcrafted jewelry which is sold throughout the Bay Area.

BEAVER D. BAUER'S costumes were seen in A.C.T.'s productions of Twelfth Night, A Funny Thing Happened on the Way to the Forum, Feathor, A Lie of the Mind, and The Floating Light Bulb. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, the Naveka Theatre, Shakespeare Santa Cruz, the Lampsighters, San Jose Repertory Company, the Magic Theatre, the Pickle Family Circus, CST Repertory Theatre of Chicago, and the Riviera and Desert Inn Hotels in Las Vegas. Since 1972 she has worked in all capacities for the Actors of Light, a troupe that specializes in fantastic, outrageous, and magical cabaret and theater; she was responsible for their productions of Holy Cow, Hotel of Pecil, and True Tales of Hollywood Horror. Ms. Bauer has won a number of Bay Area Theater Critics’ Circle Awards.

CIANNA STOWAAR (Assistant Director) is doing her first work with A.C.T. She recently directed Partners with Vertical Piano Productions, and is currently creating Women's Work with them. Last year she was Assistant Director for Richard Seigl on A Midsummer Night's Dream at California Shakespeare Festival, and has been Assistant Stage Manager at the Berkeley Repertory Theatre and Berkeley Shakespeare Festival.

A.C.T. DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director) is a founding member of A.C.T., having joined the company during its formation in Pittsburgh in 1966 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1969. During A.C.T.'s 25 years in San Francisco, Mr. Hastings has directed 30 repertory productions, including Our Town, A Delicate Balance, The Time of Your Life, The House of Blue Leaves, Duchess Street Scene, All the Way Home, Fifth of July, The Girl of the Golden West, The Best Thing, and King Lear. This year, he directed the Silver Anniversary Season revival of his first San Francisco A.C.T. production, Charlie's Aunt. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premieres he has directed at A.C.T., including Louse Leat Ross's Dark Sun, David Bushell's Aderve, Michael采暖um's Einmond Corpus, William Hamilla's Happy Landings, and Martha Norman's The Holly. He served as resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting in 1984 at the Shakespeare Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. 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 1985, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare's Twelfth Night starring Michael Bodlovic, directed the Australian premiere of The Hot I Bullock, and restaged his A.C.T. production of San Sopranos's Buried Child in Stockholm, The Trojan War at the Yugoslav Dramatic Theatre in Belgrade. 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. in its chief administrative and financial office in 1966. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1960s, when he directed Harvey Fier's Afternoon Tea for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowsky, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaiken and Vaudeville Nuoqua 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 Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Business, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy award broadcasts. For five years he was a consultant to the Sand 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 Roundtable, Kansas City Power and 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.

Before joining A.C.T. last season, BENNY SAID AMBROIS (Associate Artistic Director) was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Decision Street, A Night at the Apollo, G. Henry's Christmas, Boner of the Month, and Alcatrazans (Fringe Festival Award, Best Direction). Last season he directed Joveen Epple's in A.C.T.'s Play in Progress series, which inspired the creation of a Bay Area Native American theater company -- Turtle Island Ensemble. He directed Letters from a New England Negro for the 2013 National Black Theater Festival in Winston-Salem, North Carolina, soon to make an appearance at the

San Francisco's Most Romantic Night Spot.

It might begin with a stroll for two at the Pacific Grill, where Chef Dan Weiland has created a menu inspired by the ancient flavors of the Pacific Rim. A delicious three-course dinner, any evening between 5:30 and 7:30, is not only the perfect pre-theater, it's a dining experience matched only by its sumptuous setting... the 25-story atrium of The Pan Pacific Hotel. After dinner, theaters and Union Square are steps away. And of course, our staff will take care of the parking. After dinner, why not remain and spend the evening in the heart of San Francisco's most romantic night spot.

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Unforgettable overnight packages are available from $139. Subject to availability. Tax & gratuities not included. Expires 12/31/52
"We must always live like the things we love, and so are we pioneers have killed our wilderness. Some way we feel that it is as it may, and I am glad I shall never be young without wild country to be young in."

~- OLDFIELD ~

"The loss of wilderness is more than a loss for what is always beyond reach. It is also our expression of loyalty to the earth, the sky which forms and contains us. The only known are those who understand this."

~- WALLACE STEGNER ~

"The Dandelion Escape."

"The American Conservatory Theatre is a forest wilderness."

~ JOHN MURRAY ~

"We are all always living in an era of stars, and so are we pioneers who have killed our wilderness. Some way we feel that it is as it may, and I am glad I shall never be young without wild country to be young in."

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"The American Conservatory Theatre is a forest wilderness."

~ JOHN MURRAY ~
"We must always kill the thing he loves, and as we have killed our wilderness, some say we are killing us. But that is not so; I am glad I shall never be young without wild country to be young in."

AUDEN:

"The loss 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 bore us and sustains us."

WALLACE STEGNER:
American Conservatory Theater

RICK EICHOLZ (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T., since 1971, including "Russet," "Otto," "The Christmas Carol," "The Visit," in which he created the makeup for Tom Hanks. He is a member of the A.C.T. Wigmasters' Guild and a former member of the American Federation of Television and Radio Artists. He has also designed hair and makeup for several television commercials. In his spare time, he enjoys reading, walking, and spending time with his family.

At Willowcrest, and co-director of "Merrygrove's at Seven," Picnic, and the Pajama in Progress productions of "Rin Tin Tin." In recent seasons he has also directed "The Taming of the Shrew" and "The Comedy of Errors." He is currently working on the new musical "The Music Man," which opens at A.C.T. in the fall of 1983.

A.C.T. NEWS continued from page 4-A

Depression Era black comedy Dinner at Eight, opening at the Marines Memorial Theater in March, 1993, and features Frances Lee McCain, Peter Donat, and Leonard Hecht. With a promising cast that includes an aging actress, a young playwright, his spoiled daughter, a b櫟er aspiring to bisiness, an idle moo-cousin, a philandering doctor, a fading matinee idol, and a wealthy grand-dad of the stage, Dinner at Eight is a delectable banquet for the A.C.T. ensemble. The 1920-30 season concludes with Molier's riotous roast of the bourgeois intelligentsia, The Learned Ladies, directed by Julee Seygall, in April at the Stage Door Theater.

A.C.T. subscribers: Your reservations for single tickets were mailed earlier this month. If you have not yet received yours, call A.C.T. subscription Department at (415) 749-2250, weekdays from 10:00 a.m. to 5:00 p.m. We'll take care of you!

And don't forget: Renew your subscription by May 15 for priority seating. Single tickets are guaranteed only until May 15.

AT&T and Delta Dental Plan Get In the Act to Sponsor Good

AT&T welcomes first-time sponsor AT&T and two-year sponsorship veterans Delta Dental Plan of California as the underwriters of C.P. Taylor's masterpiece in this season's "Season of Good Work.

AT&T contributed toward last season's production of "Dark Star," last year's hit links with the company for the first time as a full-sponsored event. A world leader in the communications industry, AT&T has been an active corporate partner of the arts for more than 30 years. Its sponsorships encourage innovation in the visual arts, dance, music, and theater. Arts sponsorships are initiated through AT&T's marketing services organizations, which philanthropic grants are made by the AT&T Foundation and local offices. AT&T's commitment to N.W. California has included collaborations with many of the Bay Area's cultural institutions.

AT&T, one of several theater programs sponsored by AT&T, was created in 1980 as an AT&T artistic marketing program. AT&T is engaged in supporting innovative regional residents and institutional theater companies to develop and present bold new plays and musicals for the American stage.
RICK EICHOLS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T., since 1971, including Charlie's Angels, Caramba, de Bergerac, Christmas Carol, Cat on a Hot Tin Roof, The Marriage of Figaro, Dusk Sun, Hamlet, A Tale of Two Cities, and the Company's touring productions of Caramba de Bergerac, The Teming of the Shrew, and A Christmas Carol. Among his other television and film credits are via Anic in a Kill, Bride, “Over Easy” with Hugh Downs, Life in the Theatre with Peter Ennis and Ellis Rabb, “The Kathryn Crosby Show,” and over 100 commercials. Mr. Eichols designed hair and makeup for the original production of Cinderella for the San Francisco Ballet, Hamlet with Anne Baxter and Charles Boyer, and for the American Shakespeare Festival, and Life with Roy Acuff for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of 12th Street Motown with Debbie Allen and toured to Las Vegas and London with Ring Crosby, Mamma Mia!, and the cultural critic. In addition doing wigs and makeup for Berkeley Theatre’s Angels in America last season, and West Park’s Christmas Carol this season.

BRUCE ELSBERGER (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 Intiman Theatre and Production Manager at The Bushnell Theatre. He directed the Intiman’s annual production of A Streetcar Named Desire, and produced and directed various shows independently, including A Breeze from the Gulf, Bag Lady, and a touring production of his musical revue, A Psalm of Abernathy: A Jeannette McMurtry Theater. Before moving to Seattle he had served as Production Stage Manager with the 52nd Street Festival in Tulsa and the Santa Barbra Festival. Mr. Elsberger, who studied in London and graduated from Drake University, was also a stage manager for the theatre in the schools system of Iowa and Montana.

A.C.T. operates under an agreement between the League of Resident Theatre and Actors Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theatres, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

A.C.T. operates a subscription program, the A.C.T. Membership Program, which offers a variety of benefits to its members, including discounts on tickets, access to member-only events, and priority seating for select performances. New subscriptions are available to A.C.T.’s subscription offers, and they are usually available before individual tickets go on sale. To learn more about the subscription program, please visit the A.C.T. website or call the A.C.T. Box Office at (415) 749-2250.
Congratulations to A.C.T.'s Advanced Training Program Graduates!

H aving completed the A.C.T. Conservatory's rigorous two-year Advanced Training Program (A.T.P.), these talented artists reflect on their accomplishments and share their hopes for the future.

Before attending the A.T.P., Todd Adams received his B.A. from Brigham Young University. Originally from Highland, Utah, Todd performed in A.C.T.'s mainstage production of Goya de Borgesca and looks forward to performing Shakespeare in regional theaters. Charles Cabot, a Bay Area native, graduated from the University of the Pacific and studied music at the Guildhall School of Music in London. Charles also appeared in Goya, sang in A.C.T.'s Christmas Treat for the last two years, and portrayed King Henry in Henry IV (Part 1). He has taught in the A.C.T. Young Conservatory, and will be heading to the Colorado Shakespeare Festival this summer. Tufts University graduate Michael Carroll enjoyed working on the Conservatory's first major production of Romeo and Juliet. He is currently a stage manager at the Improv and performs in monologues at The Marsh. Michael intends to pursue an M.F.A. degree. A Brown University graduate, Dan Castro performed in A.C.T.'s studio productions of The Winter's Tale and The Mino, and is headed for New York. Dyllon Chouet appeared in a studio production of The Mound Builders. He is a graduate of U.C. Berkeley, and for the last seven summers has served as a Capitán for Massachusetts Bay Lines operating vessels weighing up to 100 tons in Boston Harbor. A Washington, D.C., native and a graduate of Chapman University, Andrew DeAngelo has appeared with the Grove Shakespeare Festival and as a solo performer artist. He is a writer, designer, director, and political activist, and his goal is to be part of an experimental and political theater company. A major player in the studio production of Angels Fall and Henry IV (Part 1) and a co-host of A.C.T.'s Christmas Treat, Brad DePlante halls from Ann Arbor, Michigan, and will return to the Utah Shakespearean Festival for a second consecutive season. Norell Freeman portrayed Yum Yum in the studio production of The Mikado and was a Townsman in Goya. She received a B.A. from S.F. State University and plans to travel to the Caribbean and abroad. From Belling, Georgia, Kent J. Gorda received her B.A. in Philosophy. While at A.C.T., she enjoyed working in the studio production of scenes from Shaw's Candida, directed by Michael Learned, in addition to her role in Macbeth and The Mikado. Jana Groda, originally from LaVerne, Texas, and a graduate of Incarnate Word College, performed in the studio production of Henry IV (Part 1). She is forming a theater company in Texas to bring live theater to unprivileged areas. With a B.A. in Biology from Colby College, Michael Hill apprenticed at the Williamstown Theater Festival in 1988. He appeared in the studio production of The White L. Baltimore, Henry IV (Part 1), and The Minkad. Tracey Hoffman studied for two years with Anthony Treadway at the graduate of the University of Findlay. She had the lead role in the horror film Kiner Bbi, was a puppeteer in Gormbea IV, and portrayed Lady Macbeth in the A.T.P. studio production of Macbeth. A native of Murfreesboro, Tennessee, and a graduate of Washington University, Matthew Hull is a classical pianist and portrayed the Prince in the A.C.T. studio production of Fiddler on the Roof and Mack and Mabel. Victor Khodadad graduated from Wesleyan University, attended the British-American Drama Academy through the Yale School of Drama, and has performed with the New Jersey Shakespeare Festival, the Hartford Stage Company, and the A.C.T. Cabaret. He also studies singing at the S.F. Conservatory of Music. Amy Lowenthal has a B.A. in International Development from Clark University. She spent two summers with the London Shakespeare Festival, has performed in the A.C.T. studio production of The White L. Baltimore, and was assistant director of the A.C.T. Academy's production of Julius Caesar last summer. Originally from Connecticut, Cynthia Lynch graduated from Colorado College. She appreciated the direction she received from Michael Learned in the studio production of scenes from Candida, and would like to work in a regional theater company. With a B.A. from U.C. Santa Barbara, Pauline Maraisian studied ballet, jazz, singing, and piano, and has performed with the Pacific Conservatory of the Performing Arts and the Santa Barbara Civic Light Opera. A graduate of the University of New Hampshire, Rose Marlineau has performed with the Alchemy Theatre Company in New York City. At A.C.T., he has appeared in studio productions of Fiddler on the Roof and the title role in Macbeth. San Francisco native Maria McNally received a B.A. from Smith College with a double major in History and Art. She has performed with the Berkeley Repertory Company.
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 Join A.C.T. on "A Starry Night": May 17, 1992

On Sunday, May 17, 1992, A.C.T. will present the star of today, tomorrow, and the day after tomorrow in celebration of the company's 50th Anniversary season in San Francisco. A galaxy of renowned artists, joined by rising stars from the 1992 graduating class of the A.C.T. Advanced Training Program, will appear in glorious splendor at Theatre on the Square in a special performance directed by Artistic Director Edward Hastings. "A Starry Night," co-chaired by Belfountain Miller and Valerie Grass, is a benefit supporting artistic programs at A.C.T. Michael McMillen will host the evening's festivities glittering with performances by A.C.T. alumni Harry Hamlin, Annette Bening, Anitra Maurovich, Rose Arthur, and David Sulewski. Mysterious Guests will also be among the celebrities who grace the stage in this star-assemblement of talent.

A Starry Night celebrates the New Faces of 1992, the graduates of A.C.T.'s Advanced Training Program, who will also appear in the annual showcase they present to entertainment industry casting agents and directors in New York and Los Angeles. These eight stellar performers — Laurie McDermott, Julie Osa, Adam Paul, Jessica Frazier, Adrian Roberts, Alice Sulewski, Mark Silencer, and Susan Phair — will perform scenes and monologues from a variety of theatrical material, from the stage as well as in commercial television and film. As the only independent repetitive theatre company in the United States accredited to award the Master of Fine Arts degree, A.C.T. has prepared these performers to successfully launch their artistic careers in the national market, and often San Francisco theatregoers a once-in-a-lifetime opportunity to catch them in their ensemble debut.

The show begins at 6:30 p.m. at Theatre on the Square, presented with a champagne hour in the lobby. Following the show, patrons are invited to a sumptuous repast in the Palace Court of the Mark Hopkins Hotel. Dinner guests will be transported from Theatre on the Square to the Mark Hopkins Hotel. Banquet tables will be set up in the hotel's double-decker busses provided by the London Bus Company.

Tickets for A Starry Night champagne reception, show, and dinner are priced at $100 each, and include complimentary wine at the table. Reserved seating at the dinner can be arranged. Dress is casual. Tickets for the champagne reception and show, only, are $50 each. For reservations by calling A.C.T., Special Events Office (415) 444-7483.

A.C.T. thanks USAR for providing transportation for celebrity participants and the Mark Hopkins Hotel for donating celebrity accommodations. Special thanks to committee members Marije Donat, Jan Jones, Mordecai Fleischhauer, Patrick Flannery, and Joan Sadler for their support. All proceeds of the event will benefit A.C.T.'s community service programs.

San Francisco Chamber of Commerce Honors Edward Hastings With Trustees Award, April 24

A.C.T.'s Artistic Director Edward Hastings will receive a special Trustees Award from the San Francisco Chamber of Commerce at the ninth annual Business Arts Benefit Luncheon on April 24, 1992, in the Grand Ballroom of the San Francisco Hilton on Mason and O'Farrell Streets. Hastings served as Founder of El Teatro Campesino, writer and director of the film La Baraka, and author of the play and motion picture Dolores H; will be honored at Luncheon as recipient of the Chamber's Cyril Magnin Award for Outstanding Achievement in the Arts.

Community leader Bernard Osher will join Mr. Hastings and Mr. Valdes at the Luncheon to receive the Chamber's Business Leadership Award. Mr. Osher is Chairman of Butterfield & Butterfield Auctioneers and Director of The Bernard Osher Foundation, which supports projects with particular emphasis on young people. Last year, the Foundation supported the A.C.T. Conservatory Scholar- ship Fund with a $100,000 gift — the largest single contribution for scholarships received by the Conservatory to date. Other projects that have benefited from Mr. Osher's leadership include the San Francisco Symphony's comprehensive in-school music program, Adventures in Music, and education programs for school lunches. Charitable, the 13-member council makes all decisions to the Osher family in San Francisco for the San Francisco Chamber of Commerce. The Chamber was established in 1899 by Miss Eunice Osher in the city of San Francisco with the aim of promoting commerce and industry. The Chamber's mission is to provide leadership in the community to promote economic growth and quality of life in the city of San Francisco. The Luncheon is a major fundraiser for the Chamber of Commerce and the San Francisco Symphony. The Luncheon is open to the public and is sponsored by the San Francisco Symphony. The Luncheon is open to the public and is sponsored by the San Francisco Symphony.
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A.C.T. thanks USAir for providing transportation for celebrity participants and the Mark Hopkins Hotel for displaying celebrity accommodations. Special thanks to committee members Marjorie Donat, Jan Zones, Mortimer Fleishacker, Patrick Flannery, and Joan Sadler for their support. All proceeds of the event will benefit A.C.T.'s community service programs.

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Community leader Bernard Osher will join Mr. Hastings and Mrs. Valdes at the luncheon to receive the Chamber's Business Leadership Award. Mr. Osher is Chairman of Butterfield & Butterfield Auctioneers and Director of The Bernard Osher Foundation, which supports projects with particular emphasis on young people. Last year, the Foundation supported the A.C.T. Conservatory Scholarship Fund with a $200,000 gift — the largest single contribution for scholarships received by the Conservatory to date. Other projects that have benefited from Mr. Osher's leadership include the San Francisco Symphony's comprehensive In-school music program, Adventures in Music, and education programs for school children at both the Fine Arts Museums and the Museum of Modern Art.

An additional award will be presented to San Francisco architect Summe McCay, 1985's choice: Business Arts Advocate of the Year. The award will be presented to the San Francisco Ballet, who were chosen for their planning and design of the Mission Economic Cultural Association's new headquarters in San Francisco's Mission District. Russell Kazman, owner of R. Kazman Partners, will receive the Business/Arts Advocate Award for his long-term support of San Francisco arts organizations, including his donation over the last ten years of all piano and piano services used by the San Francisco Opera.

In addition, Awards for Excellence in the Arts will be conferred on four San Francisco institutions at the April 24 Luncheon: Chabot College, the 12-member choral ensemble dedicated to preserving and fostering choral music of all kinds, for its 10th season under the direction of Gospel and Jazz; the Fine Arts Museums Education Department, for serving a broad audience; the San Francisco Ballet Company, for the diversity and quality of its programs and outreach; and the San Francisco Art Institute, in recognition of its commitment to fostering a wide variety of schools of art and conferring controversial artistic subject matter. Mistress of Ceremonies for the event will be Jan Yashin, Entertainment Editor for KPIX/FOX 5's Evening News. Special guests will include the Honorable Frank M. Jordan, Mayor of San Francisco, and Leland M. Stansfield, the 1993 Chairman of the San Francisco Chamber of Commerce and Vice President-Golden Gate Region of PG&E. Entertainment will be provided by Alhambra Theatre and Community Folk Ballet, and Marin Symphony.
CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of many individuals, corporations, foundations, and governments. These donors make great theater possible. This list below reflects gifts received between February 1, 2001 and January 31, 2002.

DIAMOND BENEFICIARY ($250,000 and above)

ABBEY, Elinor and Peter, Menlo Park
BOWMAN, Charles, San Francisco
GIANTOTTO, Anthony, San Francisco
McGEE, Thomas, San Francisco
VIEN, Jim, Pacifica

GOLD BENEFICIARY ($10,000-25,000)

ABBEY, James, Redwood City
BOWMAN, Charles, San Francisco
GIANOTTI, Anthony, San Francisco
McGEE, Thomas, San Francisco
VIEN, Jim, Pacifica

PLATINUM ($5,000-10,000)

ABBEY, James, Redwood City
BOWMAN, Charles, San Francisco
GIANOTTI, Anthony, San Francisco
McGEE, Thomas, San Francisco
VIEN, Jim, Pacifica

WAYS OF GIVING

Gifts to American Conservatory Theater may be made in the form of cash, securities, marketable securities, bequests, outright gifts, life insurance policies, charitable remainder trusts, life income properties. Planned gifts often offer lifetime income with non-cancellable tax advantages. Many people who could not otherwise afford to give as generously as they would like, find they are able to make significant gifts within their financial capabilities.
FOR YOUR INFORMATION

American Conservatory Theater

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2300.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: The lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square.
Box Office Hours: Mon-Sun 10 a.m. - 8 p.m. Tuesday through Saturday; 10 a.m. - 5 p.m. Sunday and Monday.
Ticket Information/Change By Phone: (415) 749-2727. Use your Visa, MasterCard, or American Express card.

Box Office at the Stage Door Theater, Theatre on the Square and the Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in those venues.
BASS: A.C.T. tickets are available at all BASS/TM centers, including The Warehouse and BASS Sound/Video. Charge by phone: (415) 552-6000 or (415) 989-BASS.

STAGE DOOR THEATRE ON THE SQUARE
Ticket Prices: ORPHEUM THEATRE

Previews:
Orchestra/Loge $22
Balcony $18
Gallery $10

Tuesday-Wednesday/Thursday:
Orchestra/Loge $35
Balcony $24
Gallery $10

Special Programs:

A.C.T. Prodigies are presented before the Tuesday evening previews for all productions, except A Christmas Carol, from 6:30 p.m. to 8:00 p.m. Doors open at 5:30 p.m. Please check your tickets for the appropriate theater's location.

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

School Matinees: 1:00 pm matinees are offered to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $6. For more information please call Katherine Spelman, Student Matinees Coordinator at 749-2230.

Concessions: A.C.T. offers clams, train- ing, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2430 for a free brochure.

Carpool Service: A large collection of costumes, ranging from hand-made period garments to modern sportswear, are available for rental by schools, theaters, production companies and individuals. Call (415) 749-2166 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.

STAGE DOOR THEATRE
The Stage Door Theatre is located at 420 Mason Street at Geary, one block from Union Square.

THEATRE ON THE SQUARE
The 700-seat Theatre on the Square is located in the Keystone Park Hotel, at 400 Red Street between Mason and Powell. Conveniently located within short walking distance of the Stage Door Theatre, Theatre on the Square is close to many fine restaurants along Post and Mason streets. Ask our Box Office for suggestions.

THE MAZDA MIATA
Named a "5-Year Star" by Automobile Magazine and one of the "Ten Best Cars" by Car and Driver. The Mazda Miata comes with a tan interior and leather seats, and available BBS® alloy wheels. Pneu36month/50,000mile, no-deductible warranty. See dealer for limited-warranty details. To arrange a formal introduction, simply call 1-800-639-4000.

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American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2300.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: The lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square.
Box Office Hours: 10am-9pm Tuesday through Saturday; 10am-6pm Sunday and Monday.
Ticket Information Change By Phone: (415) 749-2347. Use your Visa, MasterCard, or American Express card.

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

BASS: A.C.T.'s tickets are available at all BASS/TM centers, including The Warehouse and Power Sounds/Video. Charge by phone: (415) 563-7622 or (416) 906-4886.

THEME DOORS THEATRE ON THE SQUARE

Ticket Prices:

PREVIEW:
Orchestra/Loge $52
Balcony $42
Gallery $10

WEDNESDAY-THURSDAY:
Orchestra/Loge $30
Balcony $20
Gallery $10

FRIDAYS/SATURDAYS:
Orchestra/Loge $33
Balcony $24
Gallery $11

GROUP DISCOUNTS: For groups of 15 or more, call Linda Graham at (415) 566-7800 for special prices.

LATECOMERS: Latecomers will be seated at an appropriate interval.

MAILING LIST: Call 749-2328 to request advance notice of shows, events, and subscription information.

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

DISCOUNTS: Half-price tickets are available on the day of performance at BASS or Union Square box offices. Half-price tickets and Student Rush tickets are available at the Theater box office 90 minutes prior to curtain. Matinee Senior Matinee Rush price is $5.00. All rush 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 ticket exchange privileges or last ticket insurance. If at the 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 as a donation.

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

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

Photographs and Recordings: A.C.T. performances are strictly forbidden.

Stroking is not permitted in the auditorium.

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

SPECIAL PROGRAMS:
A.C.T. Prologues are presented before the Tuesday evening Prologues for all productions, except A Christmas Carol, from 5:00 pm to 6:00 pm. Doors open at 5:00 pm. Please check your tickets for the appropriate theater location.

Tuesday Conversations: These after-show talks are informative discussions concerning issues and ideas surrounding the evening's play. Tuesday evening programs will have special speakers discussing the play and its period for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free-of-charge and are open to everyone.

School Matinees: 1:00 pm 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 Spelman, Student Matinee Coordinator at 749-2330.

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The Jewels of Spain

For Madrid, Seville, and Barcelona, celebration is the only word for 1992

The Guinness Book of Records might very well recognize Spain this year for the grandeur and number of celebrations taking place in Iberia. The entire 1992 program has been conceived as a "Debutante" party for a country that since joining the European community in 1986 has been an exemplar of democracy and economic growth.

The Olympics will star in the ancient city of Barcelona this summer. Expo '92, marking five hundred years of mankind's quest for knowledge and anchored to the explorations of Columbus and Magellan, is underway in Seville.

Last, but certainly not least, is Madrid's dynamic Spanish capital which literally "never sleeps."

Madrid is decked out in all its finery for the occasion and those special events will enhance the recurring festivals such as Veranos de la Villa (Summer in the City), Festival de Jazz, and Imagica (Cinema and video festival).

The "Hour of Madrid" program includes an eclectic entertainment sampling in the extraordinary schedule. The Philadelphia Orchestra performs this month, the English Ballet dances in July, and in November, Pellas and Melisande will be produced by Peter Brook.

Nobel literature laureate Camilo Jose Cela has written, "I call Madrid the doorway to friendship and elegance, the boudoir of knowledge and creativity and the storehouse of the most improbable selection as the cultural capital of Europe for 1992 which also has its own Columbian program including the "Hour of Madrid," the city's contribution to the arts and cuisine of Europe.

More than two thousand musical, theatrical, and cinematic events are scheduled during the summer and fall in this Above: Once a market and bullring, Madrid's Plaza Mayor is undergoing massive restoration.

by J. Herbert Silverman
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situations and the most wonderful adventures.”

The city’s Moorish origins date to the ninth century when Mohamed I built a fortress or alcaicería for the defense of the Kingdom of Toledo.

But it wasn’t until 1561 when Madrid, in the reign of Philip II, was chosen as the capital for its clean air (unfortunately times have changed) and central Spanish location.

Madrid became the true seat of the realm, and of the largest empire the world had ever known by 1606. And situated on a two thousand, three hundred seventy-three-foot-high mesa, it still stands as the largest capital in Europe.

During the reigns of the House of Austria (Philip II and III) which lasted until the end of the seventeenth century and constituted what is known as the Golden Age, Madrid offered the greatest concentration of geniuses in Europe. Miguel de Cervantes who published Don Quixote in 1605 and court painter Diego Velázquez de Silva whose famous work, Las Meninas hangs in the Prado Art Museum.

The grand red-tiled Plaza Mayor, now under a massive restoration and a prime tourist attraction, dates to those days when it served as a market and bullring.

Here, when once burned at the stake here during the Inquisition, but its more pacific uses these days are for dances, concerts and fairs.

Every Sunday it plays host to stamp and coin dealers and the Queen of the Lenten Carnival is selected here.

The most popular entrance is known as the Arco de Cuchilleros, and in true tourist fashion, a nearby café, El Cuchillo proudly advertises itself with a sign over its Greenwood, “Hemingway Never Ate Here.”

The Bourbon, who comprised a new dynasty in the eighteenth century, were concerned about the arts and sciences establishing the Royal Library and building the current Royal Palace.

Later on in 1766, the Casa de Correo (Post Office), now the Palacio de Comunicaciones and one of the most monumental edifices in the world ever dedicated to delivering mail, was constructed in the Plaza de la Cibeles.

About the same time, the city’s signature fountain, Apollo and Neptune first sported their watery displays at the plaza and have done so ever since.

Here, the goddess Cibeles is majestically seated for all time on a cart pulled by two lions sculpted in white stone with Neptune, god of the seas, close at hand. The resident cupids were added later.

Up the Calle de Alcalá is Spain’s most famous plaza, the Puerta del Sol. The clock tower of another post office on the square sets the time for the entire country and heralds in the New Year. The square is also the starting point for its 10 km. course for the annual race, only to disappear yielding to the Spanish King, Alfonso XIII.

During the Civil War, the city was under siege for three years which ended with Generalísimo Franco’s entry into Madrid in April 1939. A sign of change — only three statues of Franco remain in today’s Spain, one of which is in Madrid. More than fifty years later, the city has grown from one million to over three million residents in an erratic pattern which has led to an odd pastiche of architectural styles ranging from the baroque style of the Palacio de Comunicaciones to the modern and intrusive “Gemini” Twin Towers, a huge skyscraper complex of corporation headquarters.

On the other hand, the Arab influence still remains in the Mudejar towers of the Churches of San Nicolás de los Servitas (the oldest in Madrid dating from the twelfth century).

Some local notable sights: The Prado, started in 1785 as part of a grand cultural palace, was stopped due to a fire at Napoleon’s unseemly appearance on the local scene, but the jewel of the city and currently culling a masterful renovation which has to a great extent improved the lighting enormously.

This massive museum houses the most complete collection of Spanish paintings in the world by El Greco, Velázquez, Murillo and Goya as well as works by the Italians — Fra Angelico, Raphael, Titian, Lorenzo — and the Dutch masters, Rubens and Rembrandt.

Because of the crowds, avoid Sunday and try to wander through the vast galleries in the afternoons.

The highlights for many is Picasso’s Guernica, starkly and symbolically marking the horrors of the Civil War. It was returned to the Prado from New York’s Museum of Modern Art in 1981, after the death of Franco.

The Sorolla Museum is a splendid atelier-turned-museum which houses the delightful works of Spanish impressionist painter Joaquín Sorolla y Bastida noted for his seascapes and watercolours including sketches of the Plaza Hotel and Central Park when the artist visited New York City in 1911.

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TO WHAT EXTENT CAN YOUR AGENT CULTIVATE PROSPECTIVE BUYERS?

When someone stops at the “FOR SALE” sign in front of your home, it’s almost impossible to tell if that person has the interest or the means, to become the eventual buyer.

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Where there's a hill there's a motor home.

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*models: Always wear a seat belt. And please, treat the environment with respect. © American Isuzu Motors Inc., 1992
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Camarillo Real Marazul
From $100

A 3 day/2 night package. Private beach, spa and direct access to the Pacific. Ask about their Mexican food for big game fishing.

Camarillo Real Cancun
$115

A 3 day/2 night package. Spa, beach and spa access to the Mexican Riviera. Ask about their Mexican food for big game fishing.

Camarillo Real Guadalupe
From $95

A 3 day/2 night package. Spa, beach and spa access to the Mexican Riviera. Ask about their Mexican food for big game fishing.

Camarillo Real Mexico City
$795

Architecturally acclaimed hotel in the heart of the historic district with new Executive Club. Near all attractions including the Alcazar, Park and museums.

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All resorts offer Royal Beach Club luxury service. Ocean views, upgraded amenities, and special check-in are just a few of the extras you'll enjoy.

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Detail of a facade in Madrid's ancient Plaza Mayor, a major social attraction.

black olives, green olives, boquerones (dried cod) and nubes (scallopin). The

After the triumphal parade, the courtiers flocked to the restaurants for a feast. The main course was the legendary "ensalada veraniega," a salad made with fresh vegetables, eggs, and, of course, ham and cheese. The dessert was a rich, creamy custard called "crema catalana." The meal was considered the highlight of the festivities and was a showcase for the culinary skills of the court chefs. It was also an opportunity for the courtiers to display their wealth and status through the choice and presentation of their dishes. The atmosphere was one of celebration and festivity, with music, dance, and laughter filling the palace's halls. The food was a symbol of the power and prestige of the royal court and was an essential part of the festivities. It was a time for the courtiers to come together and enjoy each other's company, while also showcasing their culinary skills and social status.
Intra. The Royal Theatre has been restored and will be the residence of the Madrid Opera Theatre while La Zarzuela will feature Spanish operettas and performances by the National Ballet of Spain.

Visiting Madrid takes some lifestyle adjustments. Traffic at noon can be horrendous, but cars are relatively inexpensive and walking can be even faster. The two-hour, two-hour lunch doesn’t start until 2 p.m., and the dinner hour bows in at about 10 p.m. The tradition of the manta has disappeared but the indelightful Madrileños don’t seem to care and have an awesome disregard for sleep.

Madrid has its great dining spots such as Zalacain, Horker, The Jockey and La Teja, the latter one of the city’s most authentic seafood restaurants. El Espeto (The Mirror) of the Puerta del Sol is a local favorite with an outdoor garden and a French/Basque menu.

The intimate and expensive restaurant Principe Serrano is located in a posh section of Madrid with a series of small dining rooms framed by marble pillars. It’s noted for its leftovers, lobsters, artichokes, sliced potatos and a pigeon on poppy with green cabbage. Possibly the most famous of the traditional restaurants is the barra Casa Botín, Madrid’s oldest restaurant, just off the Cachillea Gate of the Plaza Mayor. It was a favorite rendez-vous for Hemingway, and the last scene of the Sun Also Risue was set here. Botin is operated by Antonio Gonzales whose grandfather bought the restaurant.

A must-see for those interested in Mexican food is the Casa de los Azulejos (tiles). The house is famous for its traditional Spanish dishes. It’s just a few meters away from the Plaza Mayor and the heart of tapas dining.

The origin of the tapas (little portions of food served with wine and beer) is worth noting. This Spanish dining custom dates to the eighteenth century when coaches traveling through the province of Madrid were given wine “on the house.” By order of King Carlos III in an effort to mitigate the effects of alcohol and prevent accidents, the pitchers of wine had to be disguised (covered) with a plate of food. (For those concerned about social mimicry, the legal drinking age here is sixteen.) Since then the tradition of the tapas has continued unabated in Madrid and the nearest one to the city is a pub or a bar in Dublin.

A normal tapa collection, served at the bar, will include anchovies, stuffed mushrooms, pieces of tortilla, squid, black olives, green olives, banana (dried coo) and rice (scallips). Then there’s chorizo (red sausage), swordfish, and local cheeses. They can be washed down with a Solitana or Malabo, or any number of Spanish wines ranging from a dry sherry to a Rioja Marzocato.

Don’t be surprised if the waiters keep refilling the dishes. They simply want you to keep on eating.

For more information about Mexican food and its history, check out the book “Mexican Food: An Exploration of Regional Recipes” by Rick Bayless and scott Wolivers.

WORTHY TIP: When ordering food in Madrid, ask the waiter what the local specialty is for the day. It’s usually delicious and a great way to experience the local cuisine.
Since many restaurants tend to be pricey, one can be very happy dining at one of Madrid's "fast food" outlets which would put the American equivalent to shame. They carry such names as Bob's, Nebraska, or Florida. Sadly, one group named California never really made it.

Most served prix fixe meals with soup, possibly lamb or pork, and fruit or ice cream with beer or wine. Coffee is always extra.

Hotel accommodations include the handsome twenty-year-old Villa Magna (now a Hyatt) with its marble lobby, large suites, splendid dining room and attractive lounge; all of this grandeur a favorite of internationals "movos and shakenes."

Another, The Palace Hotel, was built in 1912 by personal order of King Alfonso XII to accommodate "royalty and artists, politicians and businessmen." Strategically located in the heart of Madrid opposite the Prado Museum and the Cortes (Parliament), it's luxuriously decorated with exquisite wood furnishings and rugs produced by the Royal Tapestry Factory.

One of the last hotels of the Belle Époque, the Palace is still a cultural, political, and social center of Madrid.

The Ritz is also another grand period hotel now celebrating its eightieth anniversary. This hotel, one of the most expensive in town, is sheer luxury with gold-plated bathroom fixtures, crystal chandeliers, a magnificent restaurant and a ten thousand-bottle wine cellar.

On a more modest scale, one might try the Hotel Reina Victoria on the Plaza Santa Ana, now renovated and once the domain of such famed bullfighters as Manolete. Some shopping notes: Calle de Sanabria is Madrid's version of Rodeo Drive or New York's Fifth Avenue with shops such as Loewe for leather and Céline for men's and women's clothing.

The area around Puerta del Sol and Gran Via is home to several department stores like El Corte Inglés and Galerías Preciados as well as Artsyus which sells Spanish crafts. A Sunday flea market, El Rastro is perfect for inexpensive souvenirs and small gifts.

Be warned, it can be a mob scene and a pickpocket's paradise.

Calle del Prado, the street that runs between the Parque del Prado and Plaza Santa Ana is lined with antique stores such as Muno Gonzalez and memory La Trocha in case a shopper needs to revive with a Selecta beer.

Barcelona

Spectators at the summer Olympics (July 25-August 9) will briefly overwhelm the city as they sample the rich athletic fare of equestrian sports, swimming, diving, yachting, baseball and field events, even Basque pelota. One hopes they will pause long enough to sample the medieval treasures remaining from the golden age of this Catalan paradise.

The city has always been sports oriented. In 1899 Joan Gamper founded the Barcelona Football Club, the Swimming Club dates to 1906, and today there are more than twenty other sporting associations.

It's a matter of civic pride that Barcelona was chosen this year for the games since it was turned down for both the 1924 and 1928 Olympics.

The games will be played out in such new stadia and waterfront facilities as the Montjuic Park (near center of the Olympics and site of the opening and closing ceremonies), Diagonal (with its concentration of hotel hotels), Vall d'Hèbron, and the Parc de Mar all within a radius of about three miles.

The games have sparked a major civic clean up. Museums have been scrubbed and transformed and many private homes re-furbished and restored.

The once decaying waterfront and historic fisherman's quarter have been transformed into an Olympic Village and similar to Montreal's Habitat, will remain long after the games are over. More than twenty hotels have sprung up and a new one hundred sixty million dollar terminal has been built at El Prat Airport which can handle twelve million passengers a year.

All the developments are long-range in nature and while they have modernized the city, they have not stifled its spiritual heart — La Rambla, the lively, tree-lined promenade of almost theatrical proportions with its cafés, bookshops, news kiosks and bird stands.

La Rambla is bordered by inexpen-

Your Explorer is ready.

Buckle up — together we can save lives.
Since many restaurants tend to be pricey, one can be very happy dining at one of Madrid’s “fast food” outlets which would put the American equivalent to shame. They carry such names as Bob’s, Nebraska, or Florida. Sadly, one group called California never really made it.

Most serve prix fixe meals with soup, possibly lamb or pork, and fruit or ice cream with beer or wine. Coffee is always extra.

Motel accommodations include the handsome twenty-year-old Villa Magna (now a Hyatt) with its marble lobby, large suites, splendid dining room and attractive lounges; all of this grandeur a favorite of international “movers and shakers.”

Another, The Palace Hotel, was built in 1912 by personal order of King Alfonso XIII to accommodate “royalty and artists, politicians and businessmen.” Strategically located in the heart of Madrid opposite the Prado Museum and the Cortes (Parliament), it is luxuriously decorated, equipped with wood furnishings and rugs produced by the Royal Tapestry Factory.

One of the last hotels of the Belle Epoque, The Palace is still a cultural, political, and social center of Madrid.

The Ritz is still another grand period hotel now celebrating its eightieth anniversary. This hotel, one of the most expensive in town, is such luxury with gold-plated bathroom fixtures, crystal chandeliers, a magnificent restaurant and a ten thousand-bottle wine cellar.

On a more modest scale, one might try the Hotel Reina Victoria on the Plaza Santa Ana, now renovated and once the domain of such famed ballroomers as Mantegna. Some shopping notes: Calle de San Miguel and Calle de San Antón are famous for their Friendly prices, and El Corte Inglés and Galerías Preciado as well as Artesañía which sells Spanish crafts. A Sunday flea market, El Rastro is perfect for inexpensive souvenirs and small gift items.

Be warned, it can be a mob scene and a pickpocket’s paradise.

Calle del Prado, the street that runs between the Paseo del Prado and Plaza Santa Ana is lined with antique stores such as Musero Gonzalez and many others. Like La Trucha, in some of the smaller, more expensive shops selling bargains in leather handbags or shoes, all of this charmed by street musicians, acrobats and magicians as well as vendors of handmade jewelry, woodcarvings, and paintings.

No reconstructive work can erase the Barrio Gótico (Gothic Quarter), the medieval heart of Barcelona. It’s a maze of meandering streets weaving in and out alongside churches, cafés and numerous small squares.

Here is a Catalan world of old cafes, small hotels and landmarks such as the Liceu Opera House dating to 1845 and one of the largest in Europe.

The narrow avenues contain a number of budget restaurants and cafés.

For the price of a coffee or a beer, you can sit as long as you want to watch the passing scene. Waiters leave you completely on your own. It remains to be seen if they will continue their casual approach once the impact of the Olympic crowds hits Barcelona.

Tapa bars flourish here as they do in Madrid with choices of tuna in olive oil, crawfish and asparagus. If your bill exceeds seven dollars, you’ll have no need for lunch. The locally fresh fish go extremely well with young Manzanilla or fino sherries, themselves the product of a marine microclimate in Sanlucar de Barrameda. A unique Barcelona institution, the tapas bars specialize in tapas, the Spanish version of champagne produced in San Sadurní d’Anoia. Prices over a wide range but try a modest and enjoyable Freixonet. La Xampanyeria (Carrer de Provença, 230), one of the original cafés, will sell you a drink by the glass or the bottle.

If you want to shop, there are nearby restaurants like Les Caracoles (The Snails, 14 Carrer dels Escudellers) dating to the turn of the century. A dinner for two including squid, shrimp, great brick-oven bread, a huge paella and crème catalana for dessert with perhaps a bottle of a Catalan regional will cost about seventy-five dollars.

The city has a close association with contemporary arts: Picasso is remembered by the museum bearing his name. Dalí left his mark here as did the modernist architects, Gaudí and Domenech. The Fundació Joan Miró is an ultra

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Falling in love, over and over again.

At the Cafe Majestic.

The Cafe Majestic is the perfect spot for a romantic dinner. It is a quiet place where you can relax and enjoy each other's company. The atmosphere is cozy and intimate, making it the perfect location for a romantic evening. The service is excellent, and the food is delicious. Whether you are celebrating a special occasion or simply enjoying a night out, the Cafe Majestic is the perfect choice. The cafe is located at 500 State Street, San Francisco. To make a reservation, call 415-398-3314. Enjoy your time at the Cafe Majestic!
The relatively new Barcelona Hilton, with a garden terrace and pond, is cheerful and quiet. For those who care, one entire floor is reserved exclusively for women and a daycare center for children is provided.

One of the more unusual is the art nouveau Condes de Barcelona with a modernistic facade and an interior completely transformed into a luxury hotel. The Ramada Renaissance, formerly the aristocratic Manila, off Las Ramblas has been upgraded and favored by traveling business executives.

For the Spanish Pavilion at Expo ’92 and its theme, “The Age of Discovery,” makes it almost impossible to encapsulate its entertainment program.

Approximately a fifty-five thousand live shows are spread out over sixteen hours a day on the streets and avenues of the Expo site on Las Carugas Island through October 12th.

The event is described in press agent terms as a mixture of alleyway, billboard, Barriada and Bailey showmanship and is the work of six hundred fifty architects. Among the one hundred ten national displays on Las Carugas, one of the most striking of the Fifteenth Century on the grounds of the moat where Columbus restored to rest, reflects, and raise money between voyages to the New World.

Among the artists scheduled to participate in Expo ’92 are Lladro, the Ceramic group, and the New York Metropolitan Opera Company. The Vienna Opera, the Spanish Royal Opera and the New York’s Metropolitan Opera have performances planned for the Maestranza Theatre, a former military barracks. It’s an ironic reminder that Francisco Franco was in power and foreign musical cultures were forced to attend clandestine performances.


The Cartuja Auditorium hosts performances by major singers — Florinda Domingo, Montserrat Caballe, and Violering de los Angeles.

Dance companies include the Luminet Royal Ballet, the Royal Ballet of Denmark, and the Lausanne Ballet.

With all this panoply, one thing is certain — the colorful and distinguished Andalusian city has completely identified with Columbia and the Expo scene will never be the same again.

This is a city designed to coexist with the warm summer heat. Its patios are shaded by orange and lemon trees, the Guadalquivir river walk protected by venerable trees. And, in view of the tropical weather, the siesta still survives here.

Barcelona’s architecutural century and future looks to the North of Spanish industry.

The restaurant for people in love.

modern tribute to Catalonia’s surrealist master (in terms of the Olympics, conveniently located in Montjuic). In the district of Poble Sec, on the hill of Montjuic in the Gothic Quarter, a sixteenth-century palace contains many of the nine hundred works bequeathed by the city to the artist. It’s a fitting companion to such other Gothic structures as the Great Royal Palace, former home to the Counts of Barcelona and Kings of Aragon, and the Eighteenth-century Palau de la Generalitat, once the seat of the Catalan parliament.

Barcelona has a full range of museums such as the Museu de la Cultura (Science Museum) but in view of its sports preoccupation there’s also the Museu del Futbol Club Barcelona (Soccer Museum), and, not surprisingly, the Museu Turri (Museum of Ballooning). If there over was a sighting-sighting, it’s here where the visionary architect, Antoni Gaudi I Cornet (1852-1926) contributed to Barcelona some of its most enchanting buildings.

Among them are the Casa Balle with its shimmering concrete exterior, La Pedrera, which resembles a manna; apart from having whitewashed walls and parquet with fancy balconies and windows; Par Guell, a Guell Atlas in Wonderland and the architect’s greatest work, the unfinished Temple Expiatori de la Sagrada Familia (Church of the Holy Family).

Across the Pyrenees from France, on the Mediterranean Sea, Barcelona has historic and linguistic links to France as much as it does to Spain. Catalonia, suppressed under the Franco regime, is again the musical language of the region. Now one of four official languages in Spain, it is related to the Provençal of Southern France and is spoken by millions not just in Catalonia but in Valencia, the Balearic Islands, even the kingdom of Andorra where it is the official language.

Record crowds are expected this summer during both pre- and post-Olympics weeks, so advance hotel reservation is an absolute necessity.

The city has expanded and upgraded its hotel infrastructure. Example: Barcelona, built in 1918 and recently renovated. The service is exceptional, the atmosphere is elegant, and a siting quartet plays for afternoon tea.

The hotel was built in its own style in the style of an old Spanish mansion with an old Spanish mansion with a garden terrace and pond, is cheerful and quiet. For those who care, one entire floor is reserved exclusively for women and a daycare center for children is provided.

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Beauty from Head to Toe
The Promise of New Products

Lois Lautner, the famed hair colorist of Susan Sarandon, Ellen Barkin, Faye-Dorothy Ann Miller, and Nick Nolte, opens his first salon in Beverly Hills to specialties in hair color. "This is a natural extension of our color-on-call concept where we travel to the client," said Lautner on one of his recent trips from his home-base, New York City. Lautner's Color Group salon is 1,000 square-feet of elegance and expertise led by his inimitable eye, and products that create healthy, color-enhanced hair.

THE BEAUTIFUL BATH
What Isabella Rossellini does, others seem to believe in. As a spokesperson for Lancome, Isabella's into then newest bath collection inspired by Lancome's fragrance, Tresor. With a perfumed soap, gel, lotion, and cream, each enrobed in its own frosted peach-colored sculptural, the bath has never been so beautiful.

SALON DU JOUR
There's a new trend in salons, and its Borghine is a leader of the mood. "This salon is in the tradition of Helena Rubenstein—women would go to a retreat and be pampered from head to toe in an elegant, serene atmosphere," explains Borghine whose line of skin care, cosmetics, and hair care is sold at the salon. All in black and white, the salon offers skin care, massage, manicures, pedicures and hair styling by four private stylists, including Carrie White—one of the best.

MASTERCRAFT DISGUISE
Chanel does it. Incorporated into their newest makeup, is a skin-toned treatment product that disguises facial lines. Sounds good, and it is. Used as a first step, Ligne Estompe, Contains special minerals to fill in creases—while stringent firm and freshen the skin. The result is smoother skin with significantly less visible lines and wrinkles—the perfect canvas for Chanel's intense spring makeup colors.

ULTIMATE COLOR
When Ultima II came out a few years ago with "The Nudes" some people thought it was the ultimate "emperor's new clothes" marketing ploy. After all, if makeup looks nudes, who needs it? Well, Ultima II turns out to be naked—only better. Their new spring "American Collection" colors are no exception. Divided into pinks, corals, and wines, the color groups revolve around cheeks, which set the tones for eye and lip color. In other words, if your skin tone has pink undertones, dust some cheeky pink on, followed by cool blue, thorn and steel on your eyes. Then make you lips ray with wallflower or rose marigold.

DEFENSIVE STYLE
Everybody needs to protect themselves once in a while. But our skin, because of its vulnerability to constant exposure, needs constant defense.

Biodyne to the rescue. From Biotherm, Biodyne contains hydrates and sunscreens that go beyond merely protecting the skin. Biodyne's ingredients neutralize environmentally-induced free radicals that undermine the skin's natural defense system. Other free-radical fighters are generally effective for a few hours. Biodyne boasts all-day free-radical protection from sun, heat, cold, smoke, and pollution exposure.

WOMENSWEAR FROM MEN
Just for women who have admired designer Alexander Julian's menswear collection, the New York-based designed has created a fragrance. The nephew of a French perfumer, Julian spent several years testing scents before achieving Womenswear's refined floral composition. The fragrance is a vibrant bouquet with mysterious amber notes and exotic hints of classic and maraschino.
In Fashion

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SALON DU JOUR
There's a new trend in salons, and it's now your turn. "This salon is in the tradition of Helena Rubenstein when ladies would go to a retreat and be pampered from head to toe in an elegant, serene atmosphere," explains Borgenabe. "It's a line of skin care, cosmetics, and hair care is sold at the salon." All in black and white, the salon offers skin care, massage, manicures, pedicures, and hair styling by four private stylists, including Carrie White — one of the best.

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DEFENSIVE STYLE
Everybody needs to protect themselves once in a while. But our skin, because of its vulnerability to constant exposure, needs constant defense. The caustic environment and our stressful lifestyles are always attacking the skin's resources causing visible signs of premature aging.

Biocence to the rescue! From Biotherm, Biocence contains hydrating and sun-screening that go beyond merely protecting the skin. Biocence's ingredients neutralize environmentally-induced free radicals that undermine the skin's natural defense system. Other free-radical fighters are generally effective for a few hours. Biocence boasts all-day free-radical protection from sun, heat, cold, smoke, and pollution exposure.

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by Barbara Foley

"Everybody needs to protect themselves once in a while. But our skin, because of its vulnerability to constant exposure, needs constant defense."
Before or After the Opera, Come to the Opera

Max's Opera Cafe

Now serving more of your favorite foods. New salads, sandwiches and desserts plus burgers, salmon specialties, deli cuisine and dinner entrees.

All in a sparkling new atmosphere, where our servers entertain nightly singing opera and show tunes.

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601 Van Ness (at Golden Gate) in Opera Plaza, San Francisco 771-7301

S E A S O N  S P O T S


Wovmen diagnosed as neurasthenics, and vice versa, are popular motifs in drama, lending both humor and complication to a plot. Men played female roles as far back as the origins of theater, and the convention survives in the classical drama of the Orient. Social and religious prohibitions prevented women from acting until the Renaissance; well into this century the stage and film were considered improper careers for respectable girls.

Now all that has changed. Even women's roles in classical drama have been accepted by the Greek and Shakespearean stages — and even today in Japan's Kabuki. Above, Shokan's набор in female character, 1794.

by Peter Hay
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S AN F R A N C I S C O

Restaurant Guide

Nothing Like A Dame

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Women’s latest books are MUD — When the Lion Rains and Movie Anecdotes.

Consequently, all the great Greek and Shakespearean dramatic roles — from Antigone to Desdemona, and from Medea to Cleopatra — were written for and played by male actors. It is even more noteworthy, given the profound emotional range of these characters, that in the Elizabethan theater they were created by peerless boys. Although the Reinvention of Charles II in 1660 finally allowed English actresses to take on these roles, people still flocked to see the best female impersonators. According to one story, when the Merry Monarch sent for Edward Kynaston to be

by Peter Hay
No Wild.

Life in the wild can be pretty tough these days. Without the necessary ancient forest habitat to live in, some species like the northern spotted owl of the Pacific Northwest are severely threatened.

At the Sierra Club, we believe that these owls and the ancient forest ecosystems they depend on need our help. The Sierra Club’s work to permanently protect our ancient forests also helps preserve the habitat of the northern spotted owl, giving them the range they need to help their population grow.

To learn more about our work protecting the forest habitats of endangered species such as the northern spotted owl, please write us at:

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presented before the performance of a tragedy, word came from backstage that “the queen had not shaved yet.”

Despite the low social status of actors in general, Kynaston was a darling of society ladies who prided themselves in taking him with them on their coaching to Hyde Park in his theatrical habit after the play.” We are told that the ladies’ pet retained his good looks to an advanced age: “even at past sixty his teeth were sound, white, and even as one could wish to see in a reigning trait of twenty.”

Through pantomime and vaudeville the theatrical tradition of female impersonation passed from tragedy to comedy and into popular culture. The standard “dame” parts in English pantomime include Cinderella’s ugly sisters, Idle Jack’s mother in Jack and the Beanstalk, the Queen of Hearts, Mother Goose and several others.

Unlike the actors who played classical heroines, the dames capitalized on physical ugliness or at least inelegance.

The tradition also exists in low comedy: drag shows are popular in a macho society like Australia. In high comedy, dressing up as Charlie’s aunt makes the play; also Lady Bradwell in The Importance of Being Earnest can be acted by a man.

The antics of Milton Berle, Flip Wilson and the Monty Python gang are not to be confused with the subculture of drag queens, cross-dressing or indeed with sexual activity at all. They are in direct descent from proper Victorians of the English music halls and American minstrels.

The greatest female impersonator of our century, William Dalton, acted under the name of Julian Eltinge and retired in 1930. He became one of the biggest Broadway stars before World War I, and co-owned a theater named after him. Off-stage, Eltinge was very much a man’s man, famous for punching out anyone who made derogatory comments. It was thought by some that these fights were staged for publicity and to inhibit hecklers.

Eltinge was quite a heavy-set man who could transform himself into a delicate, small-bodied woman. To have seen him in a woman’s bathing suit, wrote one eye-witness, “hearing him sing in his low sweet voice was something to remember as long as you lived.”

For years the actor published a fan magazine, sharing his beauty secrets with his large, predominantly female following. Taking ninety minutes to make up, he paid close attention to his hands. He powdered them white, and put rouge on the last digit as they tapered into long lacquered nails. With a blue pencil Eltinge delineated the back of his hands which he never showed in full breadth. By displaying only the narrow edge he created the illusion of having small hands.

One writer called his look “the way women ought to be.”

Eltinge, a serious and subtle actor, transcended the ranks of vaudeville, which boasted a number of impersonators as headliners. Bert Savoy became famous with his character of a street walker which he began developing while performing in the mining camps of Montana and Alaska. He had an imaginary friend, Margie, who formed the subject of much humorous discussions with Savoy’s straight man, Jay Brennan.

Despite the broad characterization, Savoy’s artistry was widely recognized, and perhaps the highest compliment came from those show business historians who trace Man West’s provocative persona back to it. Savoy died young, and the literary critic Edmund Wilson eulogized him:

“When he used to come reeling on the stage, a giant red-haired harlot, swinging her enormous bat, reeling with corrosive cocktails of the West, fifty, one felt oneself in the presence of the vast vulgarity of New York incarnate and made heroic . . . We believe we have heard the last of Margie’s wisecracks and the thought is a genuinely sad one. Still, in the breathless nights of the city, between Briseis’s and the Mootmasters, we shall sometimes be haunted by the accents of a gapping raucous voice, coarse, virile, shamefully obscene, but in a continual terror of feminine excitement: ‘I’m so glad you asked me that, dearie! You don’t know the half of it, dearie! You don’t know the half of it!’

Bert Savoy was killed by lightning while walking on the beach. William Collier, an actor well known for his impromptu wit, quipped when he heard of the sad event: ‘I fear that all the female impersonators are now carrying lightning rods.’”
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To those loyal to the Camry name, the XLE V6 Sedan with 185 horsepower will no doubt be seen as Toyota’s way of saying a quick (yet well mannered) thank you. Luxury appointments abound: 7-way adjustable power driver’s seat; power glass moonroof; air conditioning; power windows, door locks and dual outside mirrors are all standard. Elect the optional leather trim interior, premium CD player and Anti-lock Brake System (ABS), and even versus the competition the XLE’s bottom line still resides in the temperate zone. Remember, we said no disappointments.

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