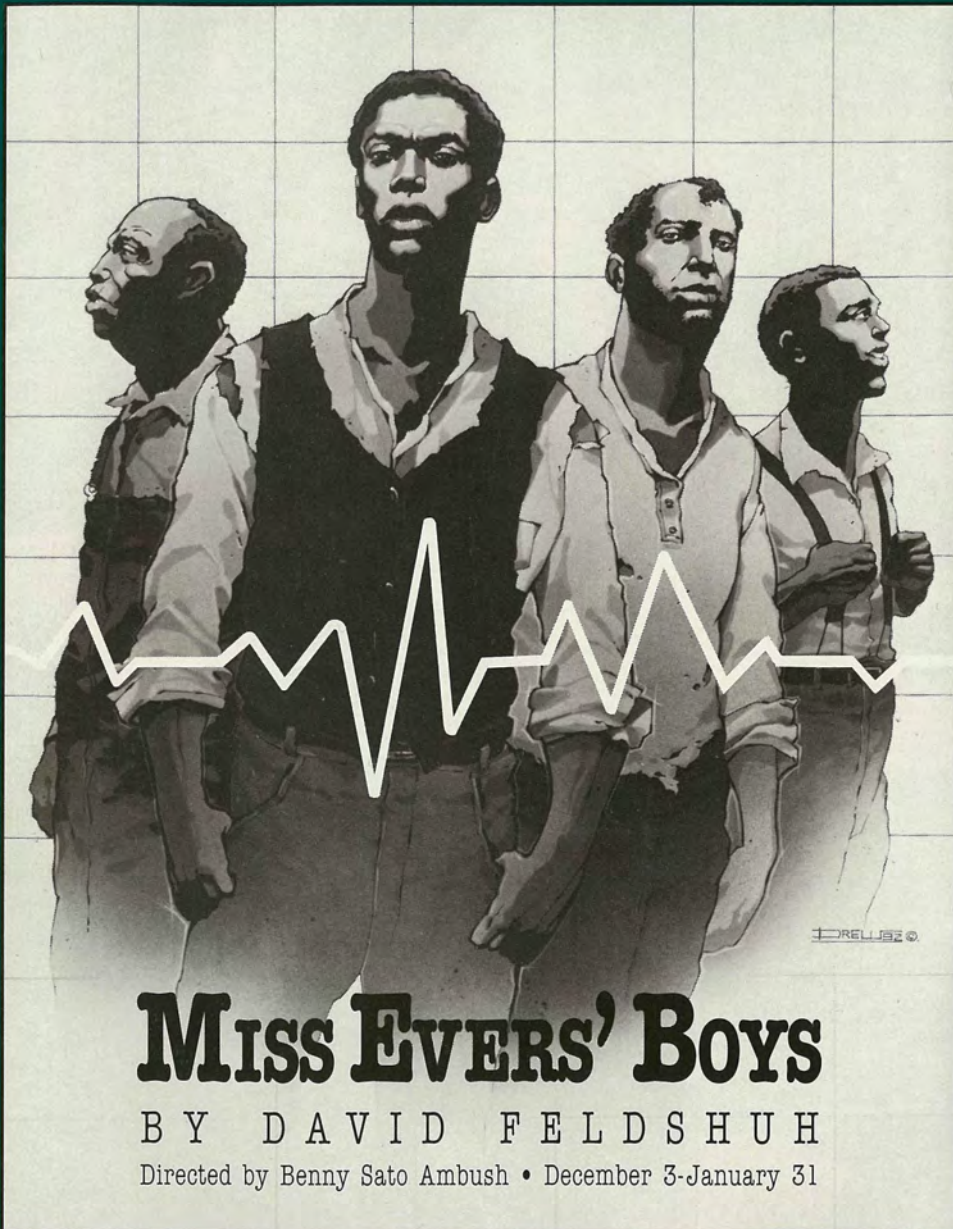


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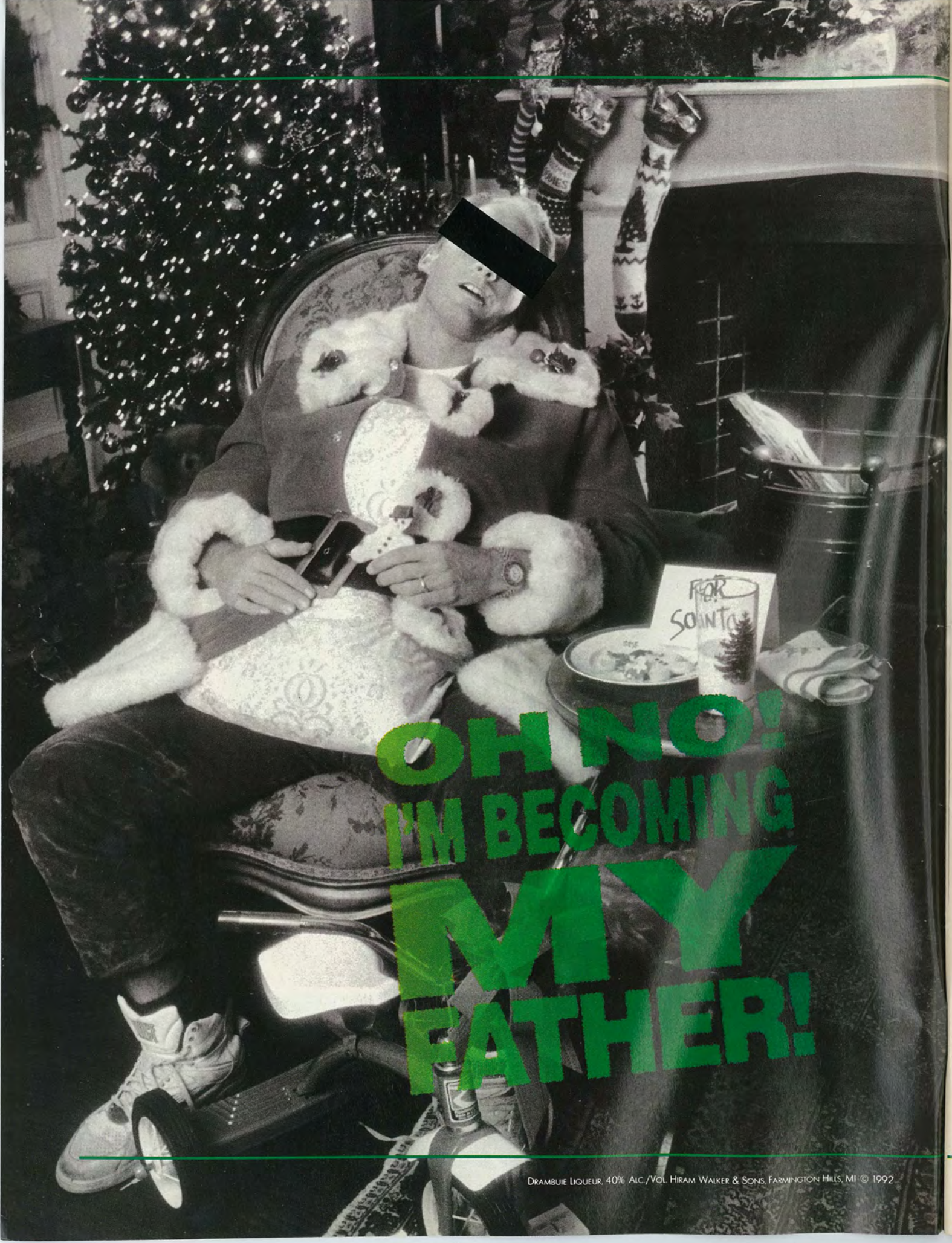
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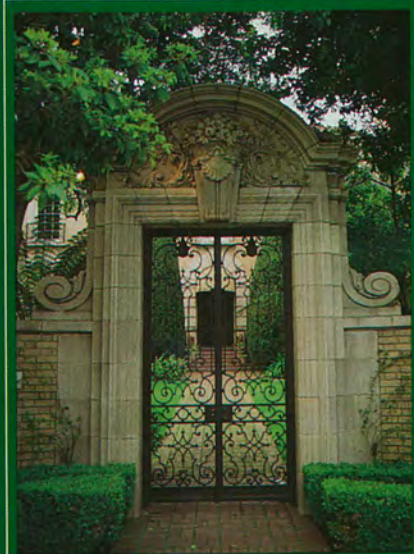
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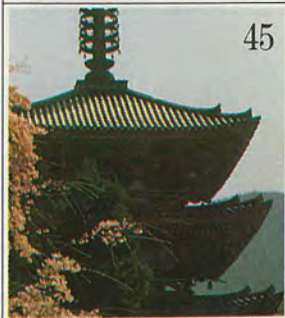


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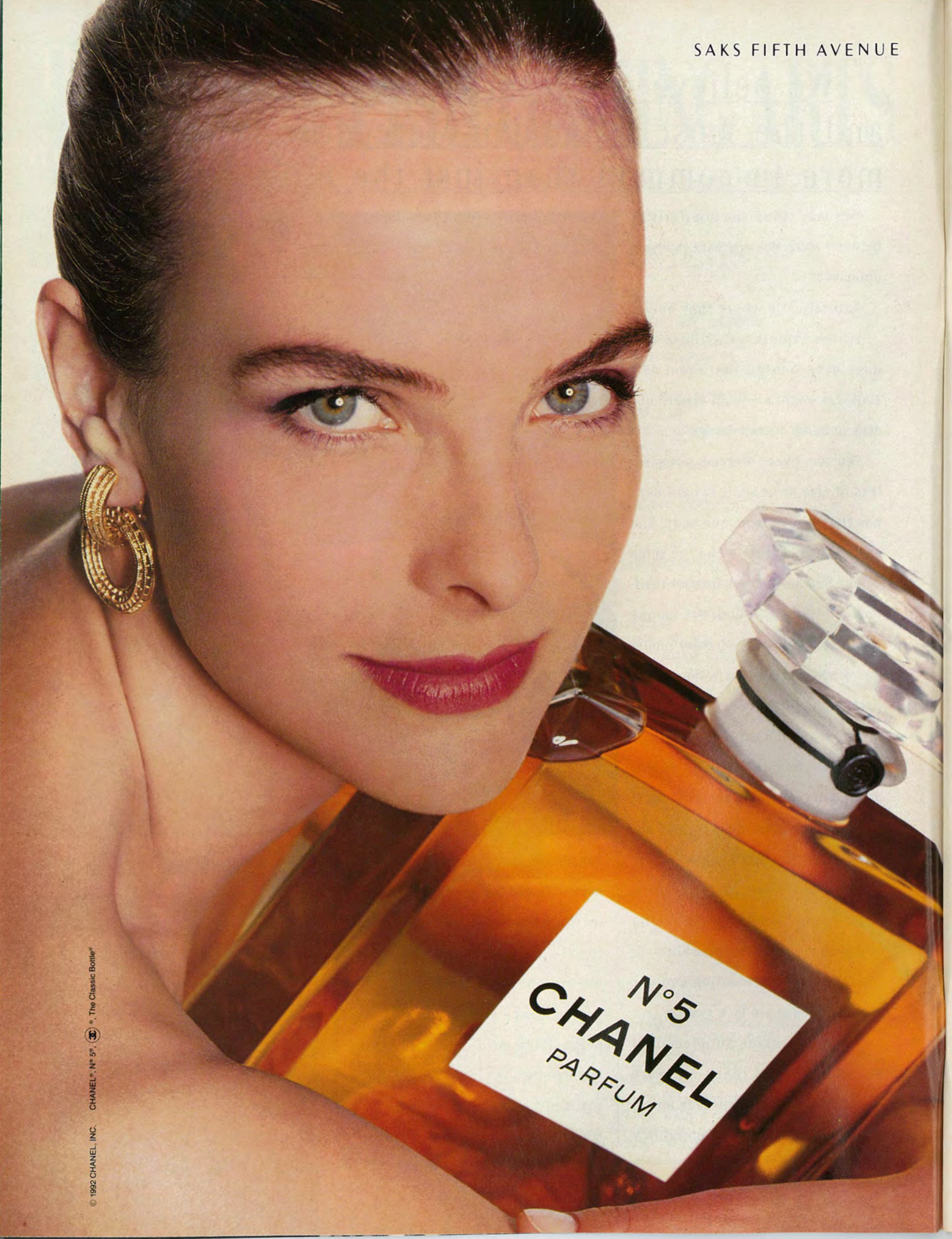
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The Fox, The Duchess and The Jester

Starting the New Year on a High Note



A civilization may be known by its discontents — and by how its artists take them on. Even knowing nothing of Jacobean England, any reader of Ben Jonson's mordant comedies or John Webster's tragedies of blood can gather that these were very troubled times. Late sixteenth to early seventeenth century Europe was wracked by religious wars,

political turmoil, and a widespread sense of social corruption; not unlike the late-twentieth century. Yet both Jonson and Webster wrote with an unambiguous vigor, savoring the drama of their characters' downfall. Works by both of these great successors to Shakespeare will open the new year of 1993.

John Webster, whose *The Duchess of Malfi* will be produced by American Con-

servatory Theater, was born about 1580, not long before Mary Queen of Scots was beheaded; he died in 1625, the year Charles I succeeded James I to the throne of England. Like all of his plays, the tragedy of *The Duchess of Malfi*, first produced around 1614, is permeated by doom and physical decadence. Shakespeare's complex balance of tragic energies has given way to a furious rush

Above: The cast of John Guare's *Six Degrees of Separation* which will be at the Curran Theatre from January 5 to 31.

by Kate Regan Eaton

towards wholesale destruction. Webster is not much concerned with motives; his method is to set up the machinery of ruin and let it rip.

Robert Woodruff, who directed ACT's coruscating production of *Nothing Sacred* in the 1988 season, is drawn to Jacobean drama because of its unapologetic obsessiveness. "I like pieces about society in its death throes," he said in a phone conversation from his New York home, "and most of the pieces I do are about that. Jacobean writing is almost apocalyptic; Webster was a very dark man and a sense of rotten decay is at the heart of his language. It's not about the details; perhaps he had no greater motive than this single-minded fixation to put the decay on stage and make us look at it."

The plot is uncharacteristically simple for Webster: the Duchess of Malfi, a noble widow, secretly marries against her powerful brothers' wishes and in consequence suffers every horror her brothers and their hired tormentor, Bosola, can imagine. In a revulsion of blood, her destroyer, Bosola, then avenges himself upon the men who sent him on his mission. At the end, almost no one is left standing.

"This obsessive attitude towards the women in the play; I need to find the root of that — that's the search," says Woodruff. "That's why you do a play — to figure it out. I'll have to live with it for a while because with Webster, his tangents are often more important than the trunk. He wants to expose the bones and the rot, to look what we're building on."

Thus, although Webster concludes his play with a tenuous call by one of the survivors to "make noble use of this great ruin," Woodruff suggests that the final image of his production will be as dark as all that precedes it.

Webster's language is enjoyably lurid but almost unrelievedly grim. "I do account this world but a dog kennel," cries one of the villains, while the broken-hearted husband of the Duchess tells that life's pleasures are "only the good hours of an age." The Duchess herself, in her superb last speech, embraces a brutal fate, for "What would it pleasure me to have my throat cut

with diamonds? or to be ... shot to death with pearls? I know death hath ten thousand several doors ... any way, for Heaven sake, so I were out of your whispering."

Yet, "I am the Duchess of Malfi still," she maintains during her ordeal, and her drama still carries a darkling fascination. *January 21–March 14, Marines Memorial Theatre. (415) 749-2ACT.*

VOLPONE EXPRESS

Berkeley Repertory Theatre will present Ben Jonson's *Volpone*, a comedy whose laughter seems more savage than Webster's horror. For in this story of a rich



Berkeley Repertory Theatre will present Ben Jonson's Volpone in an adaptation by Joan Holden directed by Tony Taccone (above), the Associate Artistic Director.

man who cons his neighbors, the victims are as despicable as the villain.

Like Webster's play, *Volpone* is set in Renaissance Italy, well known to right-thinking Englishmen of the time as the seat of vice. *Volpone*, the "Fox," aided by his servant Mosca, the "Fly," is a rich man who tricks his neighbors into courting his favors in the hopes of inheriting his fortune. *Volpone* seems to act one of pure malice, enjoying his power over these wretches, while his neighbors become accomplices of their own humil-

iation. These are men willing to sacrifice their children or wives to *Volpone's* caprice, for the chance of grabbing some money. The story is loathesomely compelling, due to Jonson's relentless comic pace and his cruel satiric clarity. If, in conclusion, Jonson traps both Fly and Fox while meting due punishment to all concerned, the morality seems almost perfunctory. One has no doubt that equally greedy rascals lurk just around the corner — in Renaissance Italy, at least.

In an adaptation by Joan Holden that seems not to mar the wit and boisterous vitality of Jonson's language, *Volpone* will be directed by Anthony Taccone. *January 15–March 5, Berkeley Repertory Theatre, 2025 Addison Street. (510) 845-4700.*

TO THE SIXTH DEGREE

Another trickster enthralls us in John Guare's *Six Degrees of Separation*, a contemporary look at race, class and the covetous clash of haves with a particularly determined have-not. Guare's sense of humor could not be much further in tone from Jonson's wicked satire. We in the late twentieth century simply cannot muster the sort of unselfconscious egotism displayed in the Jacobean dramatic world.

The story is based on a true one: a young black man, pretending to be Sidney Poitier's son, insinuates himself into the world of rich white New Yorker's. He does it over and over again, for these Manhattanites are easy gulls, undone by their guilt, insecurities and fondness for celebrities. The choice of Sidney Poitier as an identifying marker is brilliant, for what other African American could seem, to a certain class of whites, so elegantly unthreatening?

Stupified by their inability to encounter the lives they are actually living, Guare's characters long for experience, and they find it in a charming phony. With his usual piercing but delicate touch, Guare also suggests that the catharsis felt by at least one of his characters is real: Ouisa, the wife of a wealthy art-dealer, is jerked from her complacency and anguished by the thought of slipping back into her role of

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Celebrating The Nutcracker's Centennial

When Willam Christensen choreographed *The Nutcracker* for the San Francisco Ballet in 1944, it marked the first time ever that a full-length version of the ballet had been danced in the United States. Considering the way American productions of *The Nutcracker* have proliferated like so much tinsel on a tree, it's something of a shock to discover that the ballet's unparalleled popularity is a phenomenon of the latter part of the twentieth century.

But the world premiere of *The Nutcracker* predates the Christensen production by more than fifty years. It was on December 17, 1892 that the Maryinsky Theatre in St. Petersburg introduced the ballet, which had a scenario by Marius Petipa, choreography by

Lev Ivanov, sets by K.M. Ivanov and M.I. Botcharov, and costumes by Ivan Vsevolozsky, director of the Russian Imperial Theatres.

It would likely astonish everyone involved in the original production that *The Nutcracker* has not only endured to celebrate its centennial, but is now the

world's most beloved ballet. The initial reviews were less than kind, and even Tchaikovsky was unimpressed. He wrote to a friend that "in spite of all the sumptuousness it did turn out to be rather boring." But audiences young and old long ago succumbed to the ballet's enchantment.

The Nutcracker was the second collaboration for Petipa and Tchaikovsky, who had worked together on *The Sleeping Beauty*, and the third ballet for the composer. Tchaikovsky's first ballet was *Swan Lake* (1877), a work so poorly produced by the Bolshoi Ballet that it was considered a failure during the composer's lifetime. It was only when Petipa and Ivanov reorchestrated it in 1895—two years after Tchaikovsky's death—that *Swan Lake* received its due.

The score for *Sleeping Beauty* is regarded by many today as the best ever written specifically for ballet, but it was considered too symphonic when the



Above: *The current (1986) production of San Francisco Ballet's beguiling The Nutcracker with sets and costumes by Jose Varona. Inset: Bertall drawing from the 1847 English edition of the Alexandre Dumas père adaptation of E.T.A. Hoffmann's The History of a Nutcracker.*

by Sheryl Flatow

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piece premiered in 1890. Through most of the nineteenth century, ballet music—with rare exceptions—was written by mediocrities adept at concocting tuneful, forgettable melodies. But Vsevolodsky sought to raise the level of ballet scores.

Petipa, the French-born choreographer who became the architect of Russian ballet, chose to base his scenario for *The Nutcracker* on the Dumas père translation of E.T.A. Hoffmann's 1816 fairy tale, *The Nutcracker and the King of Mice*. Dumas's version lacks the sinister sensibility of the original; thus the majority of *Nutcracker* productions (those in the Petipa tradition) largely avoid the darkness that permeates Hoffmann's story.

Both the ballet and the story are about the dreams of a little girl who helps save the life of her adored Nutcracker doll and is rewarded with a journey to the Land (or Kingdom) of Sweets. Both begin at the home of Dr. and Frau Stahlbaum on Christmas Eve. But the first scene of the ballet is a Christmas party filled with warmth. There is no party scene in Hoffmann's story, where the atmosphere is cooler and the Stahlbaums demonstrate an increasing lack of patience for the reveries of their daughter Marie. (In the ballet, the girl is often called Clara, which is the name of a favorite doll in the story.)

Marie is the only one to find beauty in a funny-looking Nutcracker doll. After her brother Fritz breaks the doll, Marie lovingly nurses it. Late at night, when she's alone in the drawing room, Drosselmeier—the eccentric family friend who creates mechanical toys—appears suddenly and menacingly. Mice fill the room, led by a seven-headed King. They battle with the Nutcracker and Fritz's toy soldiers, who have sprung to life.

When Marie sees that the Nutcracker is in danger, she saves him by throwing her shoe. She blacks out, and awakens in her bed. No one believes her story. Drosselmeier makes "extraordinary faces" and recites a strange incantation that scares Marie. Although Hoffmann's Drosselmeier is considered a "very darling godpapa," he is rather frightening.

Yet there is also something childlike about Drosselmeier, who is the story's catalyst. He is the only other character

with a rich imagination, which makes him a kindred spirit to Marie.

Hoffmann based Drosselmeier on himself. The author had a keen interest in the preternatural; Drosselmeier is a mysterious figure who may have mystical powers. Their physical characteristics are similar. Drosselmeier is described as "anything but a nice-looking man. He was small and lean, with a great many wrinkles on his face." The same has been said of Hoffmann.

And Drosselmeier is also a storyteller. He captivates Marie with the tale of Princess Pirlipat, who was made to look grotesque by Dame Mouserink in retaliation for the death of her seven sons. Drosselmeier's nephew eventually broke the spell, and Pirlipat's beauty was restored. But when the nephew inadvertently killed Mouserink, he became



Self-caricature by the author of *The Nutcracker*, Ernst Theodor Amadeus (E.T.A.) Hoffmann.

quite ugly. In order for the nephew to regain his looks, a young lady must fall in love with him, and he must kill Mouserink's remaining son, the seven-headed Mouse King.

Marie is convinced that her Nutcracker is Drosselmeier's nephew and of course, the story plays out precisely that way. The Nutcracker rewards Marie with a delectable visit to the Land of Sweets. Hoffmann's ambiguous ending suggests that Marie's adventures might be more real than we suspect. "The most wonderful and beautiful things of every kind are to be seen by those who have the eyes to see them," he writes.

While Hoffmann's story shifts back and forth between reality and imagination,

Petipa's scenario is a steady progression from everyday life to a far more fantastic world. Petipa confined the story to the first act; the second act features numerous divertissements that are performed in honor of the young heroine, during her stay in the Land of Sweets.

The scenario for the ballet has a much lighter, sunnier tone than the original story. Petipa excised several gruesome moments, and Drosselmeier, although still mysterious, was made totally benign. The Sugar Plum Fairy was created to rule over the Land of Sweets, and she was paired with a Cavalier. Petipa cut out Princess Pirlipat, Dame Mouserink and Louise, the older Stahlbaum sister. The tensions that exist in Hoffmann's story were deliberately omitted. The ballet is simpler and more straightforward, Marie is less complex.

Petipa gave his completed scenario to Tchaikovsky, along with detailed notes of what he was looking for musically throughout the ballet. (He had done precisely the same thing on *Sleeping Beauty*.) For the scene in which the spell begins, Petipa's outline included: "The Christmas tree grows and becomes huge—forty-eight measures fantastic music, 'crescendo grandioso'... Clara throws her shoe—eight measures for a piercing scream and six for the whistling of the disappearing mice."

When Clara and the Little Prince enter the Land of Sweets, Petipa said, "Here, I think, arpeggi. The music broadens and swells, like a raging storm. The andante becomes quicker until the end of the number after twenty-four to thirty-two bars."

Tchaikovsky's initial reaction to both the scenario and his own first draft was unenthusiastic. In a letter written in June 1891, he called the ballet "infinitely worse than *The Sleeping Beauty*." But as he continued to work on the score and the orchestration, his attitude became more favorable. In March 1892, he decided to present some of the music from his ballet in concert. Eight pieces were chosen for the *Nutcracker Suite*, and the response was so favorable that five selections received an encore.

Included in the *Suite* is the Dance of the Sugar Plum Fairy. It was a particu-

lar favorite of Tchaikovsky's, as it enabled him to introduce the celesta to Russian audiences. He had first heard the celesta played a year earlier in Paris, and was instantly entranced by the sound of this new keyboard instrument with bell-like tones.

Rehearsals for the ballet began in August. Illness prevented Petipa from choreographing, so the assignment went to Lev Ivanov, who is today best known for his choreography of the second act of *Swan Lake*.

The Nutcracker was seen for the first time on a double bill with a new Tchaikovsky opera, *Iolanta*. Virtually every aspect of the ballet was panned by critics and others. The music was variously called "weak" and "unsuitable." Modest Tchaikovsky, the composer's brother, said that Antoinetta Dell-Era, the Sugar Plum Fairy, was "heavy and unattractive" (her partner, the famous *premier danseur* Pavel Gerdt, fared better). The noted artist Alexander Benois, who would later design several *Nutcracker* productions, wrote in his diary: "Perhaps the chief cause of my disappointment lies not in the music but in the hideous production." One critic, so dismayed by the "spectacle," contended that it could "easily lead to the ruin of the ballet troupe."

The Maryinsky was not brought to ruin, and for whatever reason, *The Nutcracker* remained in the Russian repertory. The ballet has since undergone so many permutations that virtually nothing remains of Ivanov's choreography.

Alexander Gorsky mounted his own *Nutcracker* for the Bolshoi in 1919. Ten years later Feodor Lopukhov staged a production that included spoken text. But aside from the first *Nutcracker*, the most significant production in Russia was the 1934 staging by Vasily Vainonen for the Kirov Ballet (formerly the Maryinsky).

The Petipa-Ivanov production was intended as a children's fairy tale; there was no subtext, no hidden message, no psychological or sexual tension. (We understand today that fairy tales are fraught with underlying meanings, but that was an alien concept one hundred years ago.) Vainonen however, approached the ballet as a coming-of-age story for a

young girl: Clara loves a doll in the first act, a young prince in the second. It is an adolescent Clara who dances the Sugar Plum Fairy's pas de deux; the Sugar Plum Fairy does not exist in this particular Kingdom of Sweets.

Several important *Nutcracker* productions have been influenced by this notion of a girl's awakening, and have explored the idea even further. Among the most famous are Yuri Grigorovich's 1966 version for the Bolshoi; Rudolf Nureyev's (first performed by the Royal Swedish Ballet in 1967); and Mikhail Baryshnikov's 1976 production for American Ballet Theater. Often in these more cerebral productions, Clara is portrayed by an adult.



William Christensen as the Cavalier and Gisella Caccialanza as the Sugar Plum Fairy in his 1944 full-length production for the San Francisco Ballet — the first in the United States.

The Nutcracker was first seen in the West in January 1934, when it was staged in London by former Maryinsky dancer and director Nicholas Sergeyev, after Ivanov, for the Sadler's Wells Ballet (now the Royal Ballet). Alicia Markova, the first Sugar Plum Fairy in the Sergeyev production, was again the ballerina when the Ballet Russe de Monte Carlo presented a truncated version of *The Nutcracker* in America in 1940.

That incomplete version of the ballet was the only one seen in the United States until 1944, when William Christensen choreographed a full-length production for the San Francisco Ballet.

"Leopold Stokowski had made a well-known recording of *The Nutcracker Suite*," recalls the ninety-year-old Christensen, the primary shaper of San Francisco Ballet in its formative years. "That recording was more or less the kick-off for me. I had never seen a complete version of the ballet."

Christensen pieced the ballet together from many different sources and contributed his own choreography. He obtained a copy of the score, and Alexandra Danilova and George Balanchine shared with him their memories of the Petipa-Ivanov production.

"They talked about dancing *The Nutcracker* as children, and about the production in general," Christensen recalls. "One time Danilova got up to show me some steps, and Balanchine said, 'He doesn't want to know steps. He wants to know how we did it, but he wants to choreograph it himself.' And that was true. He also told me about the tree and Drosselmeier and the eight little girls hiding under Mother Ginger's skirt."

Christensen had previously choreographed some of the *divertissements*, and was familiar with other scenes through the Ballet Russe. "The Ballet Russe didn't use children in the party scene, which was duller than hell," Christensen says. "The shorter dancers were the children. The company did the snowflakes scene, and although I didn't remember the steps, I remembered the formations. When they performed *Aurora's Wedding*, they did the Chinese Dance from *Nutcracker*. So those are the things I was familiar with. I also read scores well, and the score included details about the dance and the action. Without a sense of music, or a feeling for dance and drama, you're in big trouble."

Christensen's *Nutcracker* premiered on Christmas Eve 1944. The choreographer portrayed the Cavalier, and the Sugar Plum Fairy was his sister-in-law, Gisella Caccialanza (Lew Christensen's wife). The ballet was an instant success, and although Christensen had not intended to make *The Nutcracker* an annual Christmas event, he came to understand its box office potential at holiday time. *The Nutcracker* became a permanent December fixture in 1949.



THE BOMBAY SAPPHIRE MARTINI. AS ENVISIONED BY MICHAEL GRAVES.

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Five years later, the San Francisco Ballet introduced a new *Nutcracker* by Lew Christensen, who had taken over as artistic director. (Willam's production is still danced by Ballet West, which he founded.) In 1967 Lew created an even grander *Nutcracker*; and that production forms the basis of San Francisco Ballet's current beguiling *Nutcracker* which was revamped in 1986. Willam Christensen reconceived the Act I party scene, and artistic director Helgi Tomasson added various touches in Act II. Jose Varona, one of Lew Christensen's favorite designers, created the sets and costumes. Beginning with an outdoor street scene straight out of some vintage postcard, the staging and the design instantly establish a strong sense of time and place. The snow scene is breathtaking, and the witty designs in Act II are subtle, but constant reminders that everything on display in the Kingdom of Sweets is a luscious reward for Clara's goodness.

San Francisco Ballet's *Nutcracker* shares a similar perspective with the New York City Ballet production, in spite of the fact that the choreography and the details are different. But the essence of both versions is a sense of wonderment.

The Nutcracker was the first full-length ballet Balanchine choreographed for City Ballet, and only the second complete version staged in this country (it preceded Lew Christensen's by ten months). Balanchine generally followed Petipa's outline, and he incorporated two bits of Ivanov's staging: the second act mime for the Little Prince, and the Russian Dance (Candy Canes). But, as he told author Solomon Volkov in the book *Balanchine's Tchaikovsky*, "Our *Nutcracker* is more sophisticated than the one in Petersburg; it's closer to the Hoffmann."

In Balanchine's *Nutcracker*, Drosselmeier climbs on a grandfather's clock as he does in the Hoffmann story. Balanchine also introduced Drosselmeier's nephew into the ballet and, like Hoffmann, turned him into the Nutcracker/Prince. The history between the seven-headed Mouse King and the Nutcracker was clearly a point of reference for the choreographer.

The Nutcracker was the most sumptuous production staged by City Ballet in

its first seven years. According to a dancer who participated in the first performance, Balanchine always intended the ballet to be a Christmas production. It simply could not be worked out that way the first season. *The Nutcracker* premiered on February 2, 1954, with Maria Tallchief and Nicholas Magallanes as the Sugar Plum Fairy and her Cavalier.

Balanchine's *Nutcracker* is today regarded as the quintessential production, a truly masterful piece of theater. It contains two of his most gorgeous set pieces, the Waltz of the Snowflakes and the Waltz of the Flowers, and numerous moments of sheer delight. The production became even more magical in 1964, when City Ballet moved from City Center



The Joffrey Ballet's 1987 production of The Nutcracker was set in Victorian America.

to the roomier New York State Theatre. Rouben TerArutunian created new decor (replacing the original set by Horace Armistead), and most importantly, the magical tree which was always the centerpiece of the production, became truly majestic.

With *The Nutcracker* firmly established as moneymaking holiday fare on both coasts, it was only a matter of time before other companies decided that the ballet was a vital addition to their repertory. It is estimated that there will be between one hundred-fifty and two hundred American productions of *The Nutcracker* during the 1992 holiday season. There is probably not a ballet com-

pany in the world that does not perform some version of the piece, although outside of the United States and Canada it is not necessarily a Christmas ritual.

It would be impossible to list the name of every choreographer who has mounted *The Nutcracker*, but a small international sampling includes Sir Frederick Ashton, Harold Lander, Flemming Flindt, John Neumeier (a most unorthodox production), Celia Franca, Peter Schaufuss, and John Cranko.

Two major, traditional American *Nutcrackers* were staged in the 1980s, with vastly different attitudes. Kent Stowell teamed up with children's book author and illustrator Maurice Sendak on a 1983 production for Pacific Northwest Ballet (later the basis for a film). It is no surprise to anyone familiar with Sendak's work that this version has a Hoffmannesque quality. In 1987 Robert Joffrey and Gerald Arpino collaborated on a production set in Victorian America, with decor by Oliver Smith and costumes by John David Ridge and Kermit Love. Although Clara is played by an adult, Smith calls it an "un-neurotic version with no dark sides."

The dark sides are very important to Mark Morris, who says he stuck "close to the Hoffmann story with the scary parts left in," when in 1991, he created his acclaimed *The Hard Nut*. (*The Hard Nut* is the name of the story that Drosselmeier tells Marie.) Of course, the modern dance choreographer adds his own unique, irreverent take on the proceedings. Some men dance on pointe, and gender reversal figures prominently.

One hundred years after the disappointing premiere of *The Nutcracker*, there are productions to suit every taste. "I had no idea the ballet would become an epidemic," says Willam Christensen. "Sometimes choreographers forget what *The Nutcracker* is about. Some of them seem to use the Hoffmann story as their only guide. I was guided by what the music says, and by the libretto that was worked out for the music. Many people get too intellectual. They don't understand that *Nutcracker* is popular because the music is wonderful, and because it helps us see Christmas through the eyes of a child." □

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

CAREY PERLOFF (*Artistic Director*) was appointed Artistic Director Designee of A.C.T. in November 1991 and assumed artistic leadership of the company in June 1992. She served as Artistic Director of New York's CSC Repertory Ltd.-The Classic Stage Company, from 1986 to 1992. Under Perloff's direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. While at CSC, she directed numerous innovative productions of classics and new works adapted from or inspired by classical works and themes, including the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), August Strindberg's *Creditors*, and Len Jenkins' *Candide*. Perloff has also directed plays in a wide variety of venues in New York, Los Angeles, and England. Her other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*; Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; the New York premiere of David Allen's Australian play *Cheapside*; and many other new works for the theater. Her Lincoln Center Institute production of *Charlotte's Web* premiered at the Juilliard Opera Theatre and completed a highly successful six-month tour of New York public schools. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Perloff's production of Ingebor Bachman's *The Good God of Manhattan* for Voices International (featuring

Elizabeth McGovern) was broadcast on National Public Radio last winter. In England, she directed Mrozek's *Out at Sea*, David Edgar's *Mary Barnes*, and the British premiere of Mayakovsky's *The Bed Bug* for the Edinburgh Festival of 1983. This season Perloff directs Strindberg's *Creditors* and Sophocles' *Antigone* at A.C.T., and in the summer of 1993 she will direct *The Cave*, a new video opera by world-renowned composer Steve Reich and video artist Beryl Korot. *The Cave* will premiere in Vienna at the Theater an der Wien before touring to the Paris Opera, the Brooklyn Academy of Music, Royce Hall at U.C.L.A., and the Holland Festival. Perloff was educated at Stanford University, receiving her B.A. (Phi Beta Kappa) in Classics and Comparative Literature, and as a Fulbright Fellow at Oxford University. She has served on the faculty of the Dramatic Writing Program at New York University's Tisch School of the Arts and taught acting and directing at NYU and at the Conservatory at CSC. Perloff has lectured and published widely on issues ranging from Harold Pinter's rehearsal process to the potential of radio drama in America. She served from 1985 to 1988 as an evaluator for the New York State Council on the Arts and from 1989 to 1991 as an on-site auditor for the National Endowment for the Arts. In 1990, Perloff initiated the National Theatre Translation Fund, with support from the Pew Charitable Trusts, to encourage new American translations of foreign plays. In 1987, the National Theatre Conference named her the "Theatrician with Outstanding Career Promise." She is the proud mother of Alexandra Perloff-Giles.

JOHN SULLIVAN (*Managing Director*) joined A.C.T. as its chief administrative and financial officer in 1986. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr'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 Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's

Magic Theatre. A former deputy director of the California Arts Council, Sullivan has served on the boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. He currently serves on the National Executive Committee of The League of Resident Theaters. After completing his graduate work at the University of Southern California's School of Cinema, Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three that were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *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. in 1990, **BENNY SATO AMBUSH** (*Associate Artistic Director*) was the Artistic/Producing Director of the Oakland Ensemble Theatre for eight years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*, which won a Drama-Logue Award for best direction. In 1991 he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress Series, which inspired the creation of a Bay Area Native American theater company—Turtle Island Ensemble, now an A.C.T. affiliate organization. He directed *Letters from a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina, and the 1992 International Theater Festival of Chicago. He recently directed *Fences* for the Oregon Shakespeare Festival in Portland and *Miss Evers' Boys* for the Alabama Shakespeare Festival, and he also directs the latter at A.C.T. this season. He is a board member of Theatre Communications Group (TCG) and has served as a National Endowment for the Arts (NEA) Management Fellow; an Assistant Director in Residence at Washington, D.C.'s Arena Stage; an NEA Directing Fellow at the Pittsburgh Public Theater; a U.S. Information Agency (USIA)-sponsored



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lecturer to Kenyatta University in Nairobi, Kenya in 1987; and a USIA theater delegate to the U.S.S.R. in 1990. He has also served on the board of Theatre Bay Area and chaired its Theater Services Committee; is a member of the Multicultural Advisory Council for the California Arts Council; and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumnus of Brown University, Ambush received his M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEYD (*Associate Artistic Director*) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theatre Workshop and the Moving Men Theatre Company. He has received Drama-Logue and Bay Area Theater Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises Off*. Seyd was Associate Producing Director at the Eureka Theatre Company and directed many productions there, including *Threepenny Opera*, *The Island*, and *The Wash*. Elsewhere he has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* with Jean Stapleton for CSC Repertory Ltd. in New York during the 1991-92 season, and was invited to direct *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor Amphitheater in 1991. Last season he directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* with Sydney Walker at the Oregon Shakespeare Festival in Portland. This season he directs *The Learned Ladies* and the American premiere of Dario Fo's *The Pope and the Witch* at A.C.T.

SUSAN STAUTER (*Conservatory Director*) came to A.C.T. five years ago as Director of

the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at the Little Victory Theatre in Los Angeles), director (more than four hundred productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in Southern California for fourteen years (earning a citation for outstanding teaching in 1986-87), and served as founding Chairman of the Theater Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Find Me a Hero*, *The Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*, directed *The Diary of Anne Frank* and *Angels Fall*, and co-directed *Who Are These People?* She serves on the Superintendent's Task Force for the San Francisco School of the Arts and the board of directors of Bay Area Theatre Sports. Stauter has been a creative consultant at Disneyland and toured to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. In the summer of 1991 she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

KATHLEEN DIMMICK (*Resident Dramaturg*) joins A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Production Dramaturg for Heiner Muller's *The Task*, Ariel Dorfman's *Widows*, and for the Taper's New Work Festival. Her production dramaturgy credits also include *The Johnstown Vindicator* at the Harold Clurman Theatre, *The Year of the Baby* at New York's Home for Contemporary Theatre and Art, and *Leonce and Lena*, *What the Butler Saw*, and *Chopin in Space* at Yale Repertory Theatre. She also served as dramaturg for the operas *Riders to the Sea* and *Dialogues of the Carmelites* at the Yale School of Music. Her translations and adaptations include *L'Etoile au Front*, by Raymond Roussel, *Mansfield Park*, by Jane Austen, and *The Princess*, by Anton Chekov, and her articles have appeared in *Theater* and *American Theatre* magazines. Also a director, Dimmick directed *The Adventures of Por Quinly* at the Skirball-Kenis Theatre in Los Angeles, *The Combat Poets*, part of the political platform at the Los Angeles Theatre Center,

Shaker Heights at Home for Contemporary Theatre, *A Premonition* and *Instructions to the Phantom of the Opera* at New York's BACA Downtown, *Something About Baseball* at the Atlantic Theatre Company, and *Susan Schneider: Characters* at Manhattan Punch Line. She also directed workshop productions of *Yokohama Duty* at the Ensemble Studio Theater and the Los Angeles Theatre Center, as well as staged readings of other plays at Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Matrix Theatre. As an actor Dimmick has been a member of the New York Art Theatre, Odyssey Theatre Ensemble, and Scorpio Rising Theatre in Los Angeles, and was a founding member of Oakland's Alternate Theatre. For two years she was a Program Associate in Theater for the New York State Council on the Arts. Dimmick received an M.F.A. in Dramaturgy and Dramatic Criticism from the Yale School of Drama, where she was awarded the Kenneth Tynan Prize for Dramaturgy, and has taught in the English and Theatre Studies departments at Yale University.

DENNIS POWERS (*Director of Casting and Publications*) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, the seventeen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theatre Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Satur-*

Continued on page P-23

THE **ART** OF CHRISTMAS, 1715.

Hearts warm and
spirits bright, they bore
but three gifts on
that cold winter night.
A grand, golden swan.
A small, silver bell.
And the world's finest
cognac: Martell.

MARTELL



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puzzles, the Mazda 929 can anticipate many things you

want to do. And then do them

for you. ⌘ Drive up a steep hill, for

instance, and you'll find that the 929

cruise control maintains a steady speed

without annoying and unwanted shifts—

thanks to its advanced “fuzzy logic”



Air bags are standard for both driver and front passenger. Also standard is a computer-controlled Anti-lock Brake System to help you keep control during hard braking. And that's a comforting thought.

computer, an automotive first. Turn on the windshield wipers when it rains, and the climate control knows to automatically turn on just enough air conditioning to dehumidify the interior. Or park in the sunlight, and an available solar-powered ventilation system knows to activate fans to help cool

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shape, and luxuries such as the avail-

able leather trim,* what you may like

most is the way this car thinks.



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deductible, “bumper-to-bumper” limited warranty. For details on these plans see your dealer. For a free brochure on the 929 or any new Mazda, call 1-800-639-1000.

*Seats upholstered in leather except for back side of front seats, bottom cushion side panels, and other minor areas. © 1992 Mazda Motor of America, Inc.

American Conservatory Theater

presents

MISS EVERS' BOYS

BY DAVID FELDSHUH

<i>Directed by</i>	Benny Sato Ambush
<i>Scenery by</i>	Jefferson Sage
<i>Costumes by</i>	Alvin Perry
<i>Lighting by</i>	Clifton Taylor
<i>Dance Consultant</i>	Halifu Osumare
<i>Folklorist and Language and Music Consultant</i>	Dr. Beverly J. Robinson
<i>Sound by</i>	Stephen LeGrand

The Cast

<i>Eunice Evers</i>	Judith Moreland
<i>Dr. Eugene Brodus, Administrative Head, Memorial Hospital, Tuskegee, Alabama</i>	Steven Anthony Jones
<i>Dr. John Douglas, Field Physician, United States Public Health Service</i>	Dennis Barnett
<i>Willie Johnson, a Tenant Farmer</i>	Kent Gash
<i>Caleb Humphries, a Tenant Farmer</i>	Wendell Pierce
<i>Hodman Bryan, a Tenant Farmer</i>	Fracaswell Hyman
<i>Ben Washington, a Tenant Farmer</i>	Charles Branklyn

The Time

Act I: 1932 and 1972
Act II: 1946 and 1972

The Place

Tuskegee, Alabama

There will be one intermission.

Understudies

Miss Evers — Gloria Weinstock; *Dr. Brodus, Caleb* — Roger Bearde; *Dr. Douglas* — Andrew Dolan;
Willie — Brent St. Clair; *Hodman, Ben* — Lonnie Ford

Stage Management Staff

Karen Van Zandt and Thom Benedict
Intern — Bluford Moor

Assistant Directors Bob Devin Jones, Rob Robinson

Miss Evers' Boys was originally produced by Center Stage, Baltimore, Maryland — Stan Wojewodski, Jr., Artistic Director; Peter W. Culman, Managing Director — and subsequently produced by Center Theatre Group of Los Angeles at the Mark Taper Forum — Gordon Davidson, Artistic Director; Stephen J. Albert, Managing Director.

A.C.T. would like to thank Mr. and Mrs. Howard Nemerovski for their generous support of *Miss Evers' Boys*.



Notes from the Director

by Benny Sato Ambush

The work you'll be seeing at this performance has its roots in the production of *Miss Evers' Boys* that I directed last year at the Alabama Shakespeare Festival, where I explored for the first time the many levels of this play about the forty-year Tuskegee Study of Untreated Syphilis in the Negro Male. Working with a talented cast and design team — all of whom deepened my understanding of David Feldshuh's play — was a great experience in itself. And staging it in Montgomery, Alabama, less than forty miles from its actual historical setting, added an extra dimension to the process. Working with several members of the Montgomery team and some brilliant additions here at A.C.T., we've been incorporating Feldshuh's script revisions, cutting and shaping the play with new material that grew out of the Montgomery experience.

I think it's important to keep in mind that Feldshuh's play, while based on a series of historical incidents and real people, is a work of his imagination. It was inspired by James H. Jones' landmark 1981 nonfiction book *Bad Blood*, but David emphasizes that "although the character of Miss Evers was inspired by a nurse involved in the Tuskegee study, the play is fiction.... *Miss Evers' Boys* is not presented nor intended to be taken as a factual record of real people or real events."

The play may not be a documentary account, but it is faithful to the people and events it portrays in human terms. In *Miss Evers' Boys* encounters with the men involved in the study, David's aim is not to reproduce their conversations verbatim, but to get at something more important: the nature of this black nurse's relationship to the men she came to know and care about over the course of the study, as well as the crisis of conscience she faced in the difficult position of liaison between the medical bureaucracy and the subjects of the study. Throughout the play, without betraying the history of a medical and scientific study whose implications are still relevant today, David seeks not factual



The director of Miss Evers' Boys, A.C.T. Associate Artistic Director Benny Sato Ambush.

accuracy but the truth behind the facts.

Most informed observers of the Tuskegee Study — which spanned four decades and involved hundreds of syphilitic Alabama men who had medical treatment withheld from them — agree on at least one thing, and here's how I'd describe it: this Public Health Service study, the longest non-therapeutic experiment on human beings in our country's medical annals, was a sad chapter in American history, one in which many people were exploited — without their knowl-



Judith Moreland portrays Miss Evers in the A.C.T. production of Miss Evers' Boys.

edge or consent — to satisfy the scientific curiosity and self-serving indulgences of powerful individuals and institutions.

Although medical progress reports on the Tuskegee Study were published and well known in the nation's medical community, the public — and, more appalling, the subjects themselves — didn't get the full story until 1972, forty years after the first group of subjects with "bad blood" were gathered and given placebos in place of real medical treatment without their knowledge or consent.

Like many other projects, programs and studies, this one was undertaken by people whose concern for the public good was genuine and whose intentions were justifiable; yet their choices had disastrous results and unspeakable consequences. Should blame be assigned in a case that started off as a noble cause and wound up as a tragedy of major proportions? In a complex world like ours, ethical certainty is elusive, honor is sometimes relative, and morality is more often ambiguous than absolute... for all of us.

By the standards of 1932, when the Tuskegee Study got underway, it undoubtedly seemed to some like a valuable public service certain to make a significant contribution to the advancement of scientific and medical knowledge. Its inherent racism was ignored, maybe unconscious, in an era when segregation was a way of life in the American South and, although not sanctioned by law, a fact of life in many parts of the North.

The concepts of "informed consent" and "patients' rights" in medical experiments involving human beings were still unformed in 1932. Most of the men recruited for the study probably felt that they had no choice in this "government" matter: they were told to participate, and they did. In addition, educational opportunities for African-Americans were severely limited, nowhere more so than in the rural South. Summoned from the cotton fields, the men were unschooled in the ways of medical bureaucracy.

At the heart of the play is Miss Evers, based partly on Nurse Eunice Rivers, a key



Miss Evers (Judith Moreland) and her boys — (left to right) portrayed by Charles Branklyn, Kent Gash, Wendell Pierce and Fracaswell Hyman — practice for an upcoming gilleeing contest.

figure in the Tuskegee Study for much of its duration, but also an original character who differs from the real-life model in many respects. Through Feldshuh's artistry, she comes to embody the moral ambiguity that

shadows every issue in the play.

And there *are* issues here, important ones that are still pertinent and, in some cases, still unresolved. They need to be articulated, discussed in a public forum,

lest we forget — or worse — repeat the mistakes of the past. Theater is such a forum — one of the few we have left.

In that spirit we present David Feldshuh's *Miss Evers' Boys*.



About David Feldshuh

Theater history is filled with stories about playwrights who had jobs, even successful careers, outside the theater. In most cases, such work has only one real purpose — to support the writer until his or her plays bring enough recognition and financial rewards so that he can quit the job and devote himself full time to playwriting.

Even if he continues to hold down a job after achieving success in the theater, it's usually related in one way or another to his writing. He teaches in a university English department, holds seminars with aspiring dramatists, works at a publishing house, or turns out non-dramatic writing like introductions to anthologies of other people's plays.

One of the most famous exceptions to the rule is Anton Chekhov, who continued to practice medicine while he composed his masterworks, maintaining an office where he alternately received patients and created a new kind of drama with his plays. Unlike Chekhov, forty-eight-year-old David Feldshuh, the author of *Miss Evers' Boys*, began in the theater, working for eight years at Minneapolis' Guthrie Theater as a successful actor, director, and associate to Artistic Director Michael Langham, before he decided to enroll in medical school at the University of Minnesota. He was then thirty-one. He worked his way through medical school, supporting himself with acting, directing, and teaching jobs, then began the re-

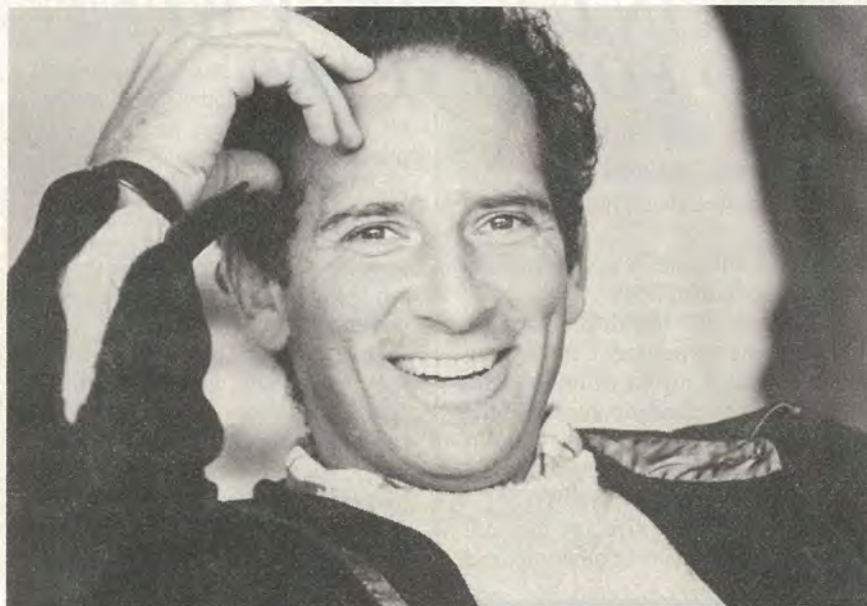
quired residency, choosing to specialize in emergency medicine.

For the past eight years, during which he was writing — and rewriting — *Miss Evers' Boys*, Feldshuh has taught at Cornell University in Ithaca, New York, and is also the artistic director of the university's new Center for Theater Arts. And he's still a practicing physician, working three nights a week in the emergency ward of an Ithaca hospital. He lives in Ithaca with his wife Martha Frommelt and their two sons.

In writing *Miss Evers' Boys*, Feldshuh was able to draw on both his medical and theatrical experience, since the play deals with the forty-year Tuskegee Study of Untreated Syphilis in the Negro Male. The



(Left to right) Michael Mandell, Kent Gash, Derrick Lee Weeden, and Charles Branklyn in the 1992 Alabama Shakespeare Festival production of *Miss Evers' Boys*, directed by Benny Sato Ambush.



Playwright David Feldshuh.

drama, inspired by James H. Jones's acclaimed history of the Tuskegee Study, *Bad Blood*, is not a documentary-style work presenting only factual material and historical figures. Instead, *Miss Evers' Boys* takes an imaginative approach to the subject, using actual events as the basis for dramatic scenes or creating scenes that are wholly fictional. Some characters are based partly on people who actually participated in the study, others are composites of several people, and still others were born in the playwright's imagination.

Miss Evers' Boys isn't Feldshuh's first produced work. That distinction belongs to *Fables Here and There*, a play for

young people, which he wrote and directed during his years at the Guthrie. It toured to fifty-two cities all over the Midwest and was seen by a total audience numbering well over fifty thousand. *Miss Evers' Boys* has already broken that record. Its professional premiere was at Baltimore's Center Stage in 1989, and since then it has been seen in cities across the country, including Minneapolis, Philadelphia, Montgomery, St. Louis, Los Angeles, Houston, Birmingham, Atlanta, and Chicago. Along the way, *Miss Evers' Boys* has undergone substantial revisions; the version being presented at A.C.T. is Feldshuh's thirty-third draft.

Playwright's Notes

This play was suggested by the book *Bad Blood*, by James H. Jones (The Free Press, 1981), and by a number of primary sources, including Senate testimony, medical articles, and field interviews conducted in Alabama in the 1930s. The Tuskegee Study was a grim reality and Professor Jones' book is recommended to all who would desire a meticulously researched, insightful, and absorbing review of it.

Although *Miss Evers' Boys* is based on a true event, and although the character of Miss Evers was inspired by a nurse involved in the Tuskegee Study, the play is fiction. The characters — including that of the nurse — the context, and the incidents of the play are products of the playwright's imagination, and any quotations from primary sources have been rearranged, reassigned, or paraphrased. *Miss Evers' Boys* is not presented nor intended to be taken as a factual record of real events or real people.

— David Feldshuh

One of the play's early productions was at Utah's Sundance Institute Playwriting Workshop in 1989, the same year in which it was honored with the Geraldine R. Dodge Foundation's New American Play Award. *Miss Evers' Boys* was also a finalist for the 1992 Pulitzer Prize in drama.

Speaking Out:

A.C.T. Announces *Miss Evers' Boys* Discussion Series

In January 1993 A.C.T. will present symposia following certain Sunday matinee performances of *Miss Evers' Boys*. Moderated by the director of the play, A.C.T. Associate Artistic Director Benny Sato Ambush, each program will feature distinguished professionals in the fields of medical ethics and southern culture. Please join us to discuss the fascinating, disturbing issues raised by *Miss Evers' Boys* at 5:30 p.m. on the following dates:

January 17, 1993

*The Cultural History
and Folk Life of Miss Evers' Boys*

January 24th, 1993

*The Medical Ethics of Human
Experimentation*
(with David Feldshuh,
author of *Miss Evers' Boys*)

January 31, 1993

*Contemporary Resonances in the
AIDS Era: Race Discrimination in
Public Health Policy*

Come and see the play again, or feel free to join us at 5:30 p.m. on the above dates for the discussion period, only — there is no additional admission charge for symposia. We look forward to hearing your response to the play in what promises to be a stimulating series.



SYPHILIS VICTIMS IN U.S. STUDY WENT UNTREATED FOR 40 YEARS

By Jean Heller
The Associated Press

(From *The York Times*, July 25, 1972)

WASHINGTON, July 25 — For 40 years the United States Public Health Service has conducted a study in which human beings with syphilis, who were induced to serve as guinea pigs, have gone without medical treatment for the disease and a few have died of its late effects, even though an effective therapy was eventually discovered.

The study was conducted to deter-

mine from autopsies what the disease does to the human body.

Officials of the health service who initiated the experiment have long since retired. Current officials, who say they have serious doubts about the morality of the study, also say that it is too late to treat the syphilis in many of the surviving participants.

Doctors in the service say they are now rendering whatever other medical

services they can give to the survivors while the study of the disease's effects continues.

Dr. Merlin K. DuVal, Assistant Secretary of Health, Education and Welfare for Health and Scientific Affairs, expressed shock on learning of the study. He said that he was making an immediate investigation.

The experiment, called the Tuskegee Study, began in 1932 with about 600 black men, mostly poor and uneducated, from Tuskegee, Ala., an area that had the highest syphilis rate in the nation at the time.

Four hundred of the group had syphilis and never received deliberate treatment for the venereal infection. A control group of 200 had no syphilis and did not receive any specific therapy.

Some subjects were added to the study in its early years to replace men who had dropped out of the program, but the number added is not known. At the beginning of this year, 74 of those who received no treatment were still alive. As incentives to enter the program, the men were promised free transportation to and from hospitals, free hot lunches, free medicine for any disease other than syphilis and free burial after autopsies were performed.

Could Have Been Helped

The Tuskegee Study began 10 years before penicillin was found to be a cure for syphilis and 15 years before the drug became widely available. Yet, even after penicillin became common, and while its use probably could have helped or saved a number of the experiment subjects, the drug was denied them, Dr. J.D. Millar says.

Dr. Millar is chief of the venereal disease branch of the service's Center for Disease Control in Atlanta and is now in charge of what remains of the Tuskegee Study. He said in an inter-

THE INFECTED PERSON MAY CHOOSE



From Thomas Parran, *A Shadow on the Land*, 1937.

view that he has serious doubts about the program.

Dr. Millar said that "a serious moral problem" arose when penicillin therapy, which can cure syphilis in its early stages, became available in the late nineteen-forties and was withheld from the patients in the syphilis study. Penicillin therapy became, Dr. Millar said, "so much more effective and so much less dangerous" than pre-existing therapies.

"The study began when attitudes were much different on treatment and experimentation," Dr. Millar said. "At this point in time, with our current knowledge of treatment and the disease and the revolutionary change in approach to human experimentation, I don't believe the program would be undertaken."

Members of Congress reacted with shock to the disclosure today that the syphilis experimentation on human guinea pigs had taken place.

'A Moral Nightmare'

Senator William Proxmire, Democrat of Wisconsin, a member of the Senate Appropriations subcommittee that oversees Public Health Service budgets, called the study "a moral and ethical nightmare."

Syphilis is a highly contagious infection spread by sexual contact. If untreated, it can cause bone and dental deformations, deafness, blindness, heart disease, and deterioration of the central nervous system.

No figures were available as to when the last death in the program occurred.



Certificate awarded to subjects who survived twenty-five years of the Tuskegee Study.

One official said that no conscious effort was apparently made to halt the program after it got under way.

A 1969 study of 276 untreated syphilitics who participated in the Tuskegee Study showed that seven had died as a direct result of syphilis. The 1969 study was made by the Atlanta center, whose officials said they could not determine at this late date how many additional deaths had been caused by syphilis.

However, of the 400 men in the original syphilitic group, 154 died of heart disease that officials in Atlanta said was not specifically related to syphilis. Dr. Millar said that this rate was identical with the rate of cardiovascular deaths in the control, or non-syphilis, group.

Dr. Millar said that the study was initiated in 1932 by Dr. J.R. Heller,

assistant surgeon general in the service's venereal disease section, who subsequently became division chief.

Of the decision not to give penicillin to the untreated syphilitics once it became widely available, Dr. Millar said, "I doubt that it was a one-man decision. These things seldom are. Whoever was director of the VD section at that time, in 1946 or 1947, would be the most logical candidate if you had to pin it down."

'Never Clandestine'

The syphilis study "was never clandestine" and 15 scientific reports were published in the medical literature, Dr. Millar said in a telephone interview yesterday from Atlanta.

Officials who initiated the study in 1932 had informed the syphilis victims that they could get treatment for the infection at any time, Dr. Millar said.

"Patients were not denied drugs," Dr. Millar stressed. Rather, they were not offered drugs.

When the study began, doctors could offer only what is now regarded as poor therapy—injections of metals like bismuth, arsenic and mercury. Such treatments were known to be toxic.

Many doctors, Dr. Millar said, then thought "it better not to treat syphilis cases because of the mortality from" the metal therapies.

The critical period in ethics was in the late nineteen-forties and early nineteen-fifties when antibiotics could have been but were not prescribed for the syphilis patients.

The Hippocratic Oath

I swear by Apollo the physician, and Aesculapi, and Health, and Panacea, and all I hold most sacred that I will keep this oath and stipulation.

I will lead my life and practice my art in uprightness and honor.

Into whatsoever house I enter I will go for the benefit of the sick, and will abstain from every voluntary act of mischief and corruption.

I will follow that system of regimen which, according to my ability and judgment, I believe to be most helpful to my patients.

Whatever I see or hear in the lives of men which ought not to be spoken of, I will not divulge.

To my colleagues in the profession, I will ever be just and generous.

While I continue to keep this oath inviolate, may it be granted me to enjoy life and the practice of the art, and to be respected of men; but should I trespass and violate this oath, may the reverse be my lot.

I solemnly pledge myself before God and in the presence of this assembly: To pass my life in purity and to practice my profession faithfully; To abstain from knowingly administering any harmful medicine; To do all in my power to maintain and elevate the standard of the nursing profession; To hold in confidence all personal matters revealed to me in the practice of my calling; To endeavor with loyalty to aid the physician in his work; To devote myself to the welfare of those patients committed to my care.

— Florence Nightingale, "The Nightingale Pledge"



Some Reflections on the Tuskegee Study

The Nurse

"Oh, we had a good time. We had a good time. Really and truly, when we were working with those people... that was the joy of my life."

"As a nurse, I didn't feel that [advocating treatment] was my responsibility. That was the doctors'. As a nurse being trained when I was being trained we were taught that we never diagnosed; we never prescribed; we *followed* the doctor's instructions!"

"They didn't get treatment for syphilis, but they got so much else. They enjoyed having somebody come all the way down from Washington or Atlanta down here [to Tuskegee] and spend two weeks riding up and down the streets looking for them, listening to their hearts and [having] somebody to take their blood pressure and this sort of thing. That was as much help to them as a dose of medicine.... That was the only thing that worried me, that there were so many people in need of the same thing yet they were not eligible for the program."

"It didn't affect me as a civil rights issue. I didn't think it was a racist experiment.... They didn't treat those folks in Norway.... [T]hey were studying the Negro just like they were studying the white man, see, making a comparison."

"I was a public health nurse. I wasn't doing it for an honor or anything of that kind. I was doing it for humanity, for the sake of humanity."

"I know from my personal feelings how I felt. I feel I did good in working with the people. I know I didn't mislead anyone."

— Nurse Eunice Rivers (1972)

A Survivor

"You say they ain't been doctoring me? Well, they sure give me enough shots and took out enough blood for some reason. I even got one of them spinal taps.... Well,

they told me I had the bad blood.... I thought they did me, far as I know of, pretty good.... They say my heart is good and I don't wear reading glasses. I ride a tractor practically every day.

[About severe back and leg pains that developed in 1972:] "They told me there wasn't anything they could do for it and sent me home. I was on crutches for about six or eight weeks and I began to think I was to lose the use of this leg. So I tried me a home remedy the old folks had told me about for arthritis and put me some fat lightard (heart pine) splinters in some whiskey and let it soak awhile and every now and then I'd take a little of that. Now I don't be bothered with my back as much."

— Charlie Pollard (1972)

Senator Kennedy: "Did you think they were curing bad blood?"

Mr. Pollard: "I didn't know. I just attended the clinic."

Senator Kennedy: "Did they tell you why they were giving a spinal puncture?"

Mr. Pollard: "No."

Senator Kennedy: "Did you think it was because they were trying to help you?"

Mr. Pollard: "That is right. They said I had bad blood and they was working on it."

— From Mr. Pollard's Senate Hearing testimony

The Doctors

"I hope I know something of the psychology of the negro, but at any rate I try my best to send them forth happily shouting the praises of the clinic to their friends at home."

— Dr. Austin V. Deibert, United States Public Health Service (USPHS) officer in charge of the Tuskegee Study (1939)

"We know now, what we could only sur-

mise before, that we have contributed to their ailments and shortened their lives. I think the least we can say is that we have a high moral obligation to those that have died to make this the best study possible."

— Dr. Oliver C. Wenger, Director of the USPHS Venereal Disease Clinic in Hot Springs, Arkansas, and one of the founders of the Study (1950)

"We have an investment of almost twenty years of Division interest, funds, and personnel, [and a] responsibility to the survivors to prove [to them] that their willingness to serve, even at risk of shortening life, as experimental subjects [has not been in vain]."

— Dr. John Cutler, senior USPHS official (1951)

"They didn't resent us at all. It was a picnic atmosphere. We did the bloods, then we'd eat sandwiches, and they'd all sit around and sing. We had fun."

"I got involved in this study in 1950, and all the things that bothered you bothered me at that time. After seeing these people and knowing them and studying them and the record, I honestly feel that we have done them no real harm and probably have helped them in many ways."

— Dr. Sidney Olansky, Atlanta doctor once involved in the Study (1992)

"If I may make an analogy, it's like sending men off to war and knowing that some will die. It's in the interest of the total society. These men in Tuskegee helped us learn how to treat syphilis among blacks. They were serving their race."

— Dr. John Cutler, Center for Disease Control official (1992)

"It was not the intention of the study that the participants should be intentionally deprived of treatment and it was not built into the project that treatment would be withheld. Naturally you'd rather have the study population untreated, but there



THE BEST REASON YET TO CHOOSE COUNTY 17 INSTEAD OF THE INTERSTATE. SAAB INTRODUCES THE 9000 CSE.

The Interstate Highway System may be a prudent, efficient way to get from point A to point B. But it's not much fun to drive.



IT'S WAITING.

Unfortunately, the same could be said of many new cars. With the noteworthy exception of the Saab 9000 CSE, a sports sedan you can drive hard with your conscience intact.

Ask it to run, and it complies as

though the idea were its own, planting you deeper into the leather upholstery. Yet it delivers its exhilarating 200hp* thrust while keeping a wary eye on its own fuel appetites.

Ask it to embrace serpentine roadways, and it feels slotted into the asphalt. A sensation created, in part, by a new chassis design that substantially increases torsional rigidity.

Ask it to stop on a rain-slicked surface, and a unique anti-lock braking system does so with literally inhuman precision.

Ask it to help you survive an accident, and its rigid steel safety cage,

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was no covert attempt to keep these people untreated.... We told them what they had. We didn't tell them we were looking for syphilis. I don't think they would have known what it was.... There was absolutely no racial overtones to this study, and this was not an attempt to exploit the Negroes.

"It never occurred to us to ask [for penicillin for Study subjects] (because) the demand was so great for other people who needed it much more than they did — the armed forces and people in civilian life [with other serious diseases]. Also, we were not responsible for getting it to them so we made no effort to get it. This was a community responsibility (in Tuskegee).... It was not our ball of wax. We didn't know enough about penicillin to know whether it would be effective against late syphilis (as distinguished from the early highly infectious type). Most of the patients at Tuskegee had late syphilis that has gone beyond the infection stages and to fifty years. It took studies that ran into the 1950s to determine whether penicillin was effective against late syphilis that has gone beyond the infectious stages and involves the brain and central nervous system, or lurks latent and quiescent in the body."

— *Dr. John R. Heller, Director of the Study from 1933-34 and former Chief of the USPHS Venereal Division (1972)*

"By 1946, standardized treatment schedules for the treatment of all stages of syphilis — primary, secondary, latent and late — had been established. Moreover, in 1946, we hadn't yet become aware of penicillin's allergy reactions. And besides, if the Public Health Service withheld treatment from the Tuskegee patients because it believed the benefits of not treating them were better, then it is guilty of having disseminated all over the nation



Unidentified subject and Nurse Eunice Rivers in a cotton field.

information encouraging treatment of syphilis at all stages."

— *Dr. Vernal G. Cave, Director of the Bureau of Venereal Disease Control of the New York City Department of Health (1973)*

"It is clear there was not informed consent. It is possible that some of the victims were told that they had bad blood. Informed consent means that you should be able to tell an individual what might result, as a result of his taking a course of action. It would have been quite simple in talking to these uneducated people to say to them that if you stay in the study, some of you will die from heart disease, some of you will die sooner than otherwise; but if you do this, you will be serving humanity. Now if this had been done, this would have been a kind of informed consent. There is no evidence that any informed consent was made."

— *From Dr. Cave's Senate Hearing testimony*

"Would it have been conceivable to do such a study on whites? My feeling is that the study would not have been done on whites."

— *Dr. J.D. Millar, Chief of the venereal disease branch of the Center for Disease Control (1973)*

"As all previous works in this study have found, the most striking feature distinguishing the syphilitic group from the non-syphilitic is that the death rate is higher among the syphilitic men."

— *Dr. Olansky (1952)*

The Mayor

"[The study] has certainly been blown out of proportion. It's a very small pig, and it seems that a great big hog has been made out of it."

— *Charles Keever, Mayor of Tuskegee, Alabama (1972)*



WHO'S WHO



Though this marks **DENNIS BARNETT**'s first appearance with A.C.T., he is no stranger to Bay Area audiences. His most notable roles include Halder in the Berkeley Jewish Theatre's production of *Good*, Eddie at the Addison Stage in *Hurlyburly*, Gomez in the One-Act Theatre presentation of *The Addams Family*, and Jacques in *As You Like It* for Shakespeare Santa Cruz. He has also appeared in numerous productions with Berkeley Repertory Theatre, the Eureka Theatre Company, the Magic Theatre, and the Berkeley Shakespeare Festival. He is presently co-founder and Artistic Director of Upstart Stage, the Bay Area's theater of new plays and playwrights. Last summer he appeared in Upstart's highly acclaimed production of the English-language world premiere of Dusan Kovacevic's *The Professional*. He is currently planning Upstart's next production, the Bay Area premiere of the award-winning *Liquid Skin* by Douglas Anderson, to be presented in the spring of 1993.



ROGER BEARDE's most recent credits include the feature films *Final Analysis* with Richard Gere and Kim Basinger, *Pacific Heights* with Michael Keaton and Melanie Griffith, CBS television's "Wolf" series, and

"Indigo" with Boz Scaggs and Lisa Sliwa. Stage plays include *Master Harold...and the Boys*, *Dreamgirls*, *The Threepenny Opera*, and, most recently, *Woody Guthrie's American Song* at Berkeley Repertory Theatre and San Jose Repertory Theatre. Mr. Bearde is a member of Bobby McFerrin's "Voicestra," an a capella vocal ensemble. The group is in the midst of its world tour and to date has performed on "The Arsenio Hall Show," "The Johnny Carson Show," "The Today Show," "Arts & Entertainment Revue," the Black Filmmakers Hall of Fame production, and with The Boston Pops.



CHARLES BRANKLYN, who played Theseus in A.C.T.'s production of *The Gospel at Colonus*, most recently portrayed Ben in *Miss Evers' Boys* at the Alabama Shakespeare Festival. His favorite role so far has been Gabriel in *Fences* at the Oregon Shakespeare Festival in Portland. At the Lorraine Hansberry Theatre, his roles have included Peter in *Les Blancs*, Old Mack in *Moon on a Rainbow Shawl*, Asagal in *A Raisin in the Sun*, Makak in *Dream on Monkey Mountain*, and Johnnie in *The River Niger*, for which he received a Drama-Logue Award. His other stage work includes Blind Jordan in *The Sty of the Blind Pig* and George in *The Past Is the Past* for the Oakland Ensemble Theatre, an American in *Soldier Victim* and the title role in *Ghost* for the Bay Area Playwrights' Festival, Master Page in *The Merry Wives of Windsor* and Bridle Goose in *The Marriage of Figaro* for the San Francisco Shakespeare Festival, the title role in *Macbeth* for San Francisco Free Shakespeare at the Nevada State Parks, and Shylock in *The Merchant of Venice* at Lone Mountain College. Mr. Branklyn, who trained at the Lee Strasberg Theatre Institute in Hollywood, has also appeared in television and film.



ANDREW DOLAN, a graduate of Bowdoin College and A.C.T.'s Advanced Training Program, appears this season on A.C.T.'s mainstage in *A Christmas Carol*. He has previously appeared at A.C.T. in *Cyrano de Bergerac*, *Twelfth Night*, *Hapgood*, *A Christmas Carol*, and *Burn This*. For Encore Theatre Company, he has performed in *Road to Nirvana*; *Search and Destroy* and *Coming Attractions* (both directed by John C. Fletcher); and *Boy's Life*, directed by Bob Krakower. He also portrayed Herb Caen in the A.C.T. Plays in Progress production of *Raising Caen* and appeared in the Arizona Theatre Company's productions of *Loot* and *Amadeus*.



LONNIE FORD first appeared at A.C.T. as the commanding Dr. Bartholo in *The Marriage of Figaro*. This twenty-year veteran of stage and film was the recipient of the 1991 Drama-Logue Award as best actor for his role as Uncle Tom in San Diego Repertory Theatre's production of *I Ain't Yo Uncle*. He has studied with and appeared in over a dozen productions of the San Francisco Mime Troupe, including *Fact Person*, *Squash*, Brecht's *The Mother* (off-Broadway), *The Great Air Robbery* (off-Broadway), and *False Promises/Nos Enganaron* (off-Broadway). He was seen at

the Old Globe Theatre, in Dario Fo's *Non Si Paga, Non Si Paga*, and at the Lorraine Hansberry Theatre in *Uncle Tom's Cabin*. Following graduation from law school in 1985, he organized the Children's Performance Center of San Francisco. Mr. Ford's television and film credits include ABC's made-for-television movie *The Life Story of Johnny Mays*, directed by Bill Duke, and he was featured in the BBC's *Murder in Oakland*. He portrayed Willie in *The Unseen Hand* at the Marin Theatre Company, Midge in *I'm Not Rappaport* at TheatreWorks in Palo Alto, High John in the African-American Drama Company's touring production of *High John Da Conqueror, The Musical*, and, most recently, Preacher Oedipus in *The Gospel at Colonus* in San Jose.



KENT GASH has appeared in New York as Don Fernando and Martin in *Candide*, directed by Carey Perloff and David Esbjornsen for CSC Repertory Ltd. — The Classic Stage Company; at the Joseph Papp Public Theatre for the New York Shakespeare Festival, as Sir Walter Blunt and others in *Henry IV, Parts I and II*, directed by Joanne Akalaitis, as Willie in *Jonin, Famous Moms of History*, and in a reading of the poetry of Essex Hemphill. He also portrayed the title role in *The Green Knight* at the Lincoln Center Institute and appeared in Vinnette Carroll's *Boogie Woogie Rumble*. In national tours, he has appeared as Jacob, the maid, in *La Cage aux Folles*, directed by Arthur Laurents and subsequently reprised for the San Jose Civic Light Opera, and he was a standby in *Ain't Misbehavin'*. His regional theater credits include Feste in *Twelfth Night*, Bill Walker in *Major Barbara*, Acaste in *The Misanthrope*, roles in *Macbeth* and *Measure for Measure*, and Willie in *Miss Evers' Boys*, directed by Benny Sato Ambush, all for the Alabama Shakespeare Festival. He has also appeared in three productions of *A Midsummer Night's Dream*, two productions of *Sweeney Todd*, *Marry Me a Little*, *Congo Square*, *Big River*, and Bernstein's *Candide*. On television he has been seen in "Ryan's

Hope" and "Mister Rogers' Neighborhood," and will appear on film in Stacy Cochran's new release, *My New Gun*, and in Woody Allen's *Manhattan Murder Mystery*, to be released in 1993. Special thanks to Carey Perloff and Benny Sato Ambush, the New York and Alabama Shakespeare Festivals, and most of all, to his family and friends. Mr. Gash is a graduate of the Carnegie-Mellon University Department of Drama.



FRACASWELL HYMAN is an actor and writer who has worked from coast to coast with many stops in between. He has appeared on Broadway in *Oh, Kay!* and was featured off-Broadway in *Donut World* at Playwrights Horizons. Among his favorite roles are Midge in *I'm Not Rappaport*, Steve in *A Lesson from Aloes*, Jerry in *The Zoo Story*, and Montgomery in *Images*. Mr. Hyman's television and film work includes the ABC mini-series "Separate But Equal," an episode of the NBC series "Law and Order," and the new Spike Lee film, *Malcolm X*. Mr. Hyman's writing credits include works for the 52nd Street Project and the Seattle Repertory Theatre. He is currently associate writer for the new Children's Television Workshop series, "Ghostwriter." This one's for Ray.



STEVEN ANTHONY JONES played Detective Lieutenant Fine in the A.C.T./Lorraine Hansberry co-production of *Clara*. He has appeared at the Geary Theater in *Joe Turner's Come*

and Gone, Saint Joan, King Lear, Golden Boy, Feathers, and *A Christmas Carol*. Recently he appeared in *Fuente Ovejuna* and *McTeague* at Berkeley Repertory Theatre. He has performed with the Negro Ensemble Company in New York, where he created the role of Pvt. James Wilkie in the original production of *A Soldier's Play*, and has appeared locally in the San Francisco Shakespeare Festival's *As You Like It* and the Eureka Theatre Company's productions of *The Cherry Orchard, Every Moment*, and *The Island*. He has also acted in *Master Harold...and the Boys* at San Jose Repertory Theatre and in *Division Street* at Oakland Ensemble Theatre. Mr. Jones appears regularly in films and television, including two seasons of "Midnight Caller."



JUDITH MORELAND appeared last season as Mrs. Cratchit in A.C.T.'s *A Christmas Carol*. Other A.C.T. appearances include *Food and Shelter* and *Macbeth*, as well as A.C.T. Plays in Progress productions of *Babylon Gardens* and *Them That's Got*. She holds a B.A. in Human Biology from Stanford University as well as an M.F.A. in acting from A.C.T.'s Advanced Training Program. Other credits include the Eureka Theatre Company's *Ma Rose*; performances at the New York Shakespeare Festival, where she played, among other roles, Lady Montague in *Romeo and Juliet* and Phoebe in *As You Like It*; and appearances on the television series "Midnight Caller." Ms. Moreland teaches voice and speech in the A.C.T. Conservatory, acting in the Summer Training Congress, and Shakespeare in A.C.T.'s Academy Program. For the last two years she has been the vocal coach for the Marin Shakespeare Festival. Ms. Moreland is an artist representative on A.C.T.'s Board of Trustees.

WENDELL PIERCE has appeared on Broadway in *Serious Money, The Boys of Winter*, and as Boy Willie in August Wilson's *The Piano Lesson*. His off-Broadway credits include *Tis Pity She's a Whore, Cymbeline*, and *Two Gentlemen of Verona* at the New York



Shakespeare Festival; *Believing* at the Young Playwrights Festival; and *The Good Times Are Killing Me*. Other theater credits around the country include *Joe Turner's Come and Gone* at the Philadelphia Drama Guild; the world premiere of *Queenie Pie* by Duke Ellington at the Kennedy Center in Washington, D.C.; *Lost in the Stars* at the Long Wharf Theatre; and *The Witch of Edmonton* at The Shakespeare Theatre in Washington, D.C. On television, Mr. Pierce has been seen on "The Equalizer," "A Man Called Hawk," "Vietnam War Story," "The Ten Million Dollar Getaway," "I'll Fly Away," "Capital News," and "Law and Order." In film he has appeared in *Rage in Harlem*, *A Matter of Degrees*, *Family Business*, *Casualties of War*, *The Money Pit*, and Spike Lee's *Malcolm X*. Mr. Pierce is a 1981 Presidential Scholar in the Arts and a graduate of the Juilliard Theatre Center.

BRENT ST. CLAIR made his San Francisco



and A.C.T. debut this season in *A Christmas Carol*. Originally from the Midwest, he attended university in Evansville, Indiana and the Theater School at DePaul University in Chicago. While in Chicago, he appeared at the Goodman Theatre in *A Christmas Carol* and *Pal Joey*; the Wisdom Bridge Theatre in *Hard Times* and *The Lion, the Witch and the Wardrobe*; and the Northlight Theatre in *The Plague*. He also spent some time in Minneapolis, where he learned to ski downhill and on water. His Minneapolis credits include the Illusion Theater's *Miss Evers' Boys* and *Warrior Within*, and its child sexual abuse-prevention plays *Touch* and *No Easy Answers*. He has also appeared with the Mixed Blood Theatre Company in its New Plays Series productions of *Cincinnati Man*, *Throwing Bones*, and the one-man play *Dr. King's Dream*, about the life of Dr. Martin Luther King. St. Clair wishes to thank the Bargetto family for their spiritual support and the Chaucer's Mead "Saluté."



GLORIA WEINSTOCK is originally from New Rochelle, New York. Ms. Weinstock currently lives in the San Francisco Bay Area and performs throughout the United States. She is the recipient of a Bay Area Theater Critics' Circle Award for the role of Roberta in *Sugar Mouth Sam Don't Dance No More* and a nomination for the Mother in *You Can Lead a Horse to Water*. She appeared this season in A.C.T.'s production of *The Pope and the Witch*. Other theater credits include *Tamer of Horses*, *The Three Sisters*, *Resurrection of Lady Lester*, *A Raisin in the Sun*, *Aria da Capo*, *Konvergence*, *Three Acts of Recognition—A Trilogy*, *Execution of Justice*, and the Alley Theatre's production of *Joe Turner's Come and Gone*. She was an understudy in A.C.T.'s touring production of August Wilson's *Piano Lesson* and appeared in two performances. Ms. Weinstock is on the teaching staff of San Francisco City College's Theater Department and the New Age Academy Middle School in Berkeley.

MISS EVERS' BOYS DIRECTORS, DESIGNERS, AND STAFF

JEFFERSON SAGE (*Scenic Design*) has designed scenery and lighting for theater, opera, and dance with a variety of companies in New York City and around the United States. His credits include productions for the Alabama Shakespeare Festival, Nevada Repertory Company, Opera Delaware, and the Virginia Shakespeare Festival. During the 1988-89 season, he served as the Resident Set Designer for the Cleveland Play House, designing the scenery for five productions. Mr. Sage also has an active career as a production designer and art director for film and television. He has been involved in such feature film projects as *Mississippi Masala*, *The Bloodhounds of Broadway*, *Stealing Home*, and *Bright Lights, Big City*. He recently served as the art director for the film *Housesitter*, starring Steve Martin and Goldie Hawn. Sage

is a graduate of New York University's School of the Arts design program.

CLIFTON TAYLOR (*Lighting Design*) has designed at the Alabama Shakespeare Festival, the Pasadena Play House, Wolf Trap/Filene Center, the Pennsylvania Opera Theatre, American Stage Festival, Maine State Music Theatre, and The Cleveland Playhouse, where as the resident lighting designer he lit premiere productions of John Patrick Shanley's *Italian-American Reconciliation* and Willy Holtzmann's *Bover Boys*. He has designed ballets for Ballet Hispanico, Maria Benitez Estampa Flamenca, Joyce Trisler Dans-company, ZeroMoving Dance Company, and many others. In addition to his work in the theatre, he has designed architectural lighting and interior layouts for Trump's Taj Mahal

Casino in Atlantic City, the new Madison Square Garden renovation in New York City, and many retail stores around New York. Taylor is a graduate of New York University's design program.

ALVIN PERRY (*Costume Design*) has designed for the Manhattan Theatre Club, the Alabama Shakespeare Festival, the Crossroads Theatre Company, and the Negro Ensemble Company. He is represented on television by forty-four episodes of "Big Brother Jake" on the Family Channel. He has worked as an assistant on "The Cosby Show" and in feature films.

DR. BEVERLY J. ROBINSON (*Folklorist and Language and Music Consultant*) is a tenured faculty member of the School of Theater, Film and Television at the University of California,

Los Angeles. Her specialty is history and criticism and folklore studies. Former chair (1991-92) of the National Endowment for the Arts' Solo Theater Panel, and deeply concerned with artistic freedom, she was the dialect/speech coach for *Miss Evers' Boys* in 1991 at the Mark Taper Forum in Los Angeles and later, in 1992, was the folklore expert, dialect coach, and musical consultant for the Alabama Shakespeare Festival production. She has directed several stage productions and provided research for script developments and films including *The Color Purple*, *Deadly Deception* (Nova—WGBH, 1993), and *Harriet Tubman* (Trilogy/Hollywood Pictures). Dr. Robinson just recently was appointed Director of the Graduate Program and Associate Chairperson of African Studies at UCLA. She is a native of Berkeley. This production is dedicated to her father and in memory of her mother.

HALIFU OSUMARE (*Dance Consultant*) has been involved with dance and the arts for over twenty-five years internationally, and regionally in California, as a dancer, choreographer, arts administrator, and consultant. She is currently on the dance faculty of Stanford University and was Program Coordinator of Stanford's Committee on Black Performing Arts from 1986-90. She is the founding director of the annual three-city national dance project, Black Choreographers Moving Toward the 21st Century (BCM), and recently published a book on the festival entitled *Black Choreographers Moving: A National Dialogue*. Her dance credits include appearing as a solo dancer with the Rod Rodgers Dance Company of New York City in the early 1970s, with performances at Broadway's old ANTA Theatre and Lincoln Center. Her international travels, together with her knowledge of jazz, modern, and African dance forms, led her to teaching at the University of Ghana in West Africa and the Ballet Academy of Stockholm, Sweden. She is founder and former Artistic Director of Citi-Centre Dance Theatre (formerly Everybody's Creative Arts Center) in Oakland, California. She has also been involved in theater as a choreographer and director, particularly with the works of the poet and playwright Ntozake Shange. After working with Shange in the Bay Area, she directed *For Colored Girls...* in 1987 for the Theater Arts Department of San Francisco State University, and *From Okra to Greens—A Different Kinda Love Story* for the University of Mississippi in 1985. For San Francisco's Lorraine Hansberry Theater she has choreographed Shange's *Spell #7* and *Boogie Woogie Landscape*, *The Resurrection of Lady Lester*, *In the House of Blues*, *The Colored Museum* (in a co-production with the Eureka

Theatre Company), and *Joe Turner's Come and Gone* (in a co-production with A.C.T.).

KAREN VAN ZANDT (*Production Stage Manager*) is now in her fourteenth season with A.C.T., where she has stage-managed productions of *Good*, *Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Gospel at Colonus*, *Burn This*, *Twelfth Night*, *Saint Joan*, *Sunday in the Park with George*, *Another Part of the Forest*, *Mourning Becomes Electra*, and *A Christmas Carol*. Other production credits in the Bay Area include *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster), *Top Girls*, *Greater Tuna*, and *Love Letters*.

THOM BENEDICT (*Assistant Stage Manager*) moved to San Francisco in 1991, first, to serve as Assistant Stage Manager for the Eureka Theatre Company's world premiere of Tony Kushner's *Angels in America*, and then as Production Manager for the company's 1991-92 season. Since then, Mr. Benedict has stage-managed the Ellen Webb Dance Company, the Magic Theatre's *XXX Love Act* and the California Shakespeare Festival's *Two Gentlemen of Verona*. Before relocating to the Bay Area, he resided on the Mendocino Coast for four years. During that time, he was the Production Stage Manager/Technical Director for an international touring dance show entitled *Men Dancing* with the solo performer Gregg Lizenbery. During off-tour times, he worked extensively as a lighting and scenic designer for the Mendocino Performing Arts Center and produced and directed in other venues with an independent company, Caught in the Act.

BOB DEVIN JONES (*Assistant Director*) is a graduate of Loyola Marymount University and trained in London and at A.C.T. His directing credits include *Fences* this past spring at Playhouse on the Square in Memphis, Tennessee, as well as co-director and assistant director assignments on productions that include the premiere of *At the Still Point* at the Sacramento Theatre Company with Mark Cuddy and *Sizwe Bansi is Dead*. He directed *War Music*, a modern English translation of Homer's *Iliad* by Christopher Logue, in Athens, Greece, and he co-developed *Black Witness*, a performance piece on the life and work of James Baldwin, with Vinnie Murphy at the Sacramento Theatre Company, which subsequently toured Boston, Atlanta, and Los Angeles. As an actor, he has appeared at the San Diego Repertory Theatre, Berkeley Repertory Theatre, Seattle's Bathhouse Theatre, Los Angeles Theatre Center, Lorraine Hansberry Theatre, and Pacific Conservatory of the Per-

forming Arts, and for four seasons he was a resident artist with the Sacramento Theatre Company. His Shakespeare credits include the Oregon Shakespeare Festival, California Shakespeare Festival, Idaho Shakespeare Festival, Illinois Shakespeare Festival, and Grove Shakespeare Festival. Mr. Jones is a recent recipient of a Los Angeles Endowment of the Arts—Recovery Grant to perform *Black Witness* in southland area high schools after the civil unrest this past spring in Los Angeles.

ROB ROBINSON (*Assistant Director*) is a second-year graduate student in drama at Stanford University, majoring in directing and criticism, with a concentration in Afro-Hispanic themes in contemporary Caribbean dramatic literature. Before that, Mr. Robinson worked extensively throughout the Bay Area as an actor, musical director, and composer. He most recently appeared as Duse Ali in the premiere of *Go Down Garvey* at TheatreWorks, for which he also served as vocal arranger. He has worked in one or more of these capacities often with TheatreWorks, as well as with the Lorraine Hansberry Theatre, Asian-American Theatre Company, and Eureka Theatre Company, among others. His work with the Oakland Ensemble Theatre's 1987 production of *Ain't Misbehavin'* earned him a Drama-Logue Award for outstanding musical direction. A native of New Orleans, Mr. Robinson is dedicated to the preservation and continuation of his cultural heritage through the performing arts.

To the Audience:

Special thanks to Kristen R. Kuipers of the Alabama Shakespeare Festival, Sharr White, Lawrence Heyman of the Goodman Theatre, and Barbara Sullivan for their help in the preparation of this production.





NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. Presents Great Ladies of Comedy and Jazz

This holiday season A.C.T. celebrates an astounding array of entertaining ladies in two productions at the Marines Memorial Theatre. Previewing December 14 and opening December 18, Jean Stapleton presents her one-woman show, *Bon Appétit!*, a delightful double bill based on Ruth Draper's hilarious 1920's monologue, *The Italian Lesson*, together with an outrageous cooking lesson based on a Julia Child recipe for a luscious chocolate dessert. Performing concurrently beginning December 23, the renowned jazz and blues singer and Broadway actress Sandra Reaves-Phillips makes *The Late Great Ladies of Blues and Jazz* live for us again in her solo tribute to Billie Holiday, Dinah Washington, Bessie Smith, Ma Rainey, Ethel Waters, and Mahalia Jackson.

Bon Appétit!

Stapleton, of Broadway fame and television's "All in the Family," reprises for us her hit performance of *Bon Appétit!*, which she originated in New York at the Kennedy Center in 1989 and presented again last season at CSC Ltd. — The Classic Stage Company under Carey Perloff's direction. Comprised of two one-act monologues set to music by composer Lee Hoiby, the show opens with *The Italian Lesson*, one of Ruth Draper's most celebrated performance pieces. Known as "the queen of the one-woman theater," Draper delighted audiences during the first half of the century with her wickedly funny and profoundly touching monologues, chronicling the experiences of women from all walks of life. In *The Italian Lesson*, Stapleton recreates Draper's beleaguered society matron as she attempts to squeeze Dante into her busy day amidst a flurry of endless interruptions. Watching this woman govern her mad household, one is sure that she could as capably run a corporation or



GERRY GOOSTEIN

Jean Stapleton instructs the audience of CSC Repertory Ltd. — The Classic Stage Company in the intricacies of *Gâteau au Chocolat Brune* in last season's production of *Bon Appétit!*.

major studio, as she fields phone calls, dispenses charity, orders dinner, performs committee work, and tries to remember Italian verb forms, all in the same breath. This monologue supposedly inspired Lily Tomlin to begin writing and performing her own comic characters and is a comic tour de force in Stapleton's sure hands.

Stapleton's second course is taken from a 1970 broadcast of Julia Child concoct-

ing *Gâteau au Chocolat l'Eminence Brune*. Stapleton was drawn to this work by composer Hoiby, whose discovery of the inherent musicality in Child's cooking lessons—which embody more than mere culinary instruction—gives us a new perspective on a familiar and beloved character. In her portrayal of the eminent chef, Stapleton brings the house down, flinging flour and one-liners as she

The red-hot Sandra Reaves-Phillips in scenes from her one-woman show, *The Late Great Ladies of Blues and Jazz*...



...as herself,

concocts this sugary masterpiece.

Bon Appétit! opens December 18 with a **Gala Benefit** hosted by the Friends of A.C.T. at the Pan Pacific Hotel. After the show, patrons are invited back to the Pan Pacific for a champagne dessert reception hosted by Stapleton, where they can sample the gorgeous gâteau created earlier in the evening. Tickets for the show and dessert reception are \$75. Call 749-2ACT for Gala tickets and information.

The Late Great Ladies of Blues and Jazz

Complementing the civilized hilarity of *Bon Appétit!*, A.C.T. presents seventeen powerful performances by Sandra Reaves-Phillips in her nationally acclaimed one-woman tribute to the greatest ladies of jazz and blues. Reaves-Phillips grants us a human, spiritual glimpse into the soul of each singer in brief monologues, followed by renditions of favorite numbers from each artist's repertoire, all backed by the red-hot All Star Jazz Band.

Described by *The Washington Post* as "dynamite times seven," the show begins with Reaves-Phillips as her own sassy, classy self. She then transports the audience to a southern tent show somewhere in Georgia around

1918 with her portrayal of Ma Rainey, of the famous "black bottom," turning her charms on us with Rainey's deliciously wicked teasing. She then recaptures the bawdy and boisterous Bessie Smith and probes the proud soul of Ethel Waters. Waters is followed by a haunting recreation of Billie Holiday's Carnegie Hall appearance, in which Reaves-Phillips conveys that great lady's tragic beauty in such memorable songs as "Solitude," "Good Morning Heartache," and "God Bless the Child." She then transforms herself into the Queen of the Blues, Dinah Washington, and closes by taking the audience to heaven with a rolling, thunderous tribute to the uplifting spirituals of Mahalia Jackson.

Reaves-Phillips, whose Broadway career began in the Tony Award-winning musical *Raisin*, is a performer of international renown. In addition to touring



...as Billie Holiday,



...as Bessie Smith,



...as Ethel Waters,



...as Mahalia Jackson.

SANDRA REAVES-PHILLIPS PHOTOS BY RICHARD LEE



LARRY MERKLE



(Left to right) Tiny Tim (Nathaniel Hyman) shares with Ebenezer Scrooge (Lawrence Hecht) lessons about redemption and generosity in A.C.T.'s annual yuletide tradition, Charles Dickens' classic *A Christmas Carol*, adapted by Laird Williamson and Dennis Powers. Now in its seventeenth season, David Maier's production of the beloved holiday parable plays November 27-December 26, 1992, at the Orpheum Theatre. For tickets and information, call (415) 749-2ACT.

in *The Late Great Ladies*, she has appeared in numerous stage productions, including *American Dreams* at the Negro Ensemble Company, *Champeen* (which garnered her an Audelco Award for Outstanding Female performer in the role of Bessie Smith), the title role in the Pittsburgh Public Theater's production of *Ma Rainey's Black Bottom*, *Further Mo!* (a sequel to *One Mo Time!*) at the Village Gate, and significant roles in many national touring companies. She has been featured in jazz festivals throughout Europe and North Africa, and her club appearances include the Cotton Club, the Bitter End, Dangerfield's, Sweetwaters, and the Casina and Jaylins in Switzerland. Her film credits include the role of Buttercup in *'Round Midnight*, Mrs. Powers in *Lean on Me*, for which she sang the title song, and *The Concierge* with Michael J. Fox. She is currently featured in the recurring role of Esther on television's "Another World."

Bon Appétit! runs from December 14 through January 9, and *The Late Great Ladies of Blues and Jazz* from December 23 through January 10. Call 749-2ACT for general information and tickets.

Stage Door Theater



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

DIRECTORS, DESIGNERS, AND STAFF

continued from page P-4

day Review, Los Angeles Times, American Arts, and San Francisco Chronicle.

JAMES HAIRE (*Production Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* with Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *A Touch of the Poet* with Denholm Elliot, and *The Comedy of Errors*. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. Haire joined A.C.T. in 1971 as Production Stage Manager. In that capacity, he managed more than one hundred productions and took the company on numerous regional, national, and international tours. He assumed the position of Production Director in 1985.

STEPHEN LEGRAND (*Music and Sound*) is now in his seventh season as sound designer and composer for A.C.T. His work with the company has included musical compositions and sound design for *Good, Charley's Aunt, Taking Steps, Cat on a Hot Tin Roof, The Marriage of Figaro, The Seagull, and Faustus in Hell*. He wrote the music for *A Lie of the Mind, Saint Joan, and Hapgood* with his collaborator Eric Drew Feldman, with whom he has received awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tbooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* for the Eureka Theatre Company. LeGrand's work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, and *Lulu* and *Fuente Ovejuna* for Berkeley Rep. He also composed music for *The Wash* at the Mark Taper Forum.

RICK ECHOLS (*Wigmaster*) has designed hair and makeup for over two

hundred productions at A.C.T. since 1971, including *Charley's Aunt, Cyrano de Bergerac, A Christmas Carol, Cat on a Hot Tin Roof, The Marriage of Figaro, Dark Sun, Hamlet, A Tale of Two Cities*, and the company's touring productions to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac, A Christmas Carol, and The Taming of the Shrew*. Among his other television and film credits are *A View to a Kill, Birdy, "Over Easy"* with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over one hundred commercials. Mr. Echols designed hair and makeup for the original production of *Cinderella* for the San Francisco Ballet, *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and *A Life* with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of *42nd Street* and *Sweet Charity* with Debbie Allen and toured to Las Vegas and London with Bing Crosby. Echols' other credits include wigs and makeup for Eureka Theatre Company's *Angels in America*.

ELLEN NOVACK (*Casting Consultant*) affiliates with A.C.T. for the first time this season. She was the managing and/or casting director for CSC Repertory Ltd. for six years and received Artios Award nominations for three plays she cast there: *Elektra, The Birthday Party, and The Resistible Rise of Arturo Ui*. She has also cast more than twenty productions for the New York Shakespeare Festival and has worked at eighteen regional theaters. Her television credits include serving as casting director for NBC's "Another World" and casting the pilot "NYPD Mounted" for CBS. She is currently the casting director for ABC's "One Life to Live."

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The Director of Miss Evers' Boys is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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

BOX OFFICE INFORMATION

A.C.T.'s Central Box Office

Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.

Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.

Ticket Information/Charge By Phone: (415) 749-2ACT. Use your Visa, MasterCard, or American Express card.

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

BASS: A.C.T. tickets are available at all Bass/TM centers, including The Warehouse and Tower Records/Video.

	STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES
Ticket Prices	
Previews:	
Orchestra/Loge	\$23
Balcony	\$18
Gallery	\$10
Sunday/Tuesday/Wednesday/Thursday	
Orchestra/Loge	\$29
Balcony	\$22
Gallery	\$11
Friday/Saturday	
Orchestra/Loge	\$36
Balcony	\$27
Gallery	\$12

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-7805 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

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

Gift Certificates: Give A.C.T. to a friend,

relative, co-worker, or client. Gift certificates are perfect for every celebration.

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

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or lost 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, Marines Memorial Theatre, and the Orpheum Theatre are accessible to persons in wheelchairs.

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

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

Smoking is not permitted in the auditorium.

Beeper! 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. Alternately, 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 Previews for all productions, except *A Christmas Carol*, in the same theater as the evening's play, from 5:30 p.m. to 6:30 p.m. Doors open at 5:00 p.m.

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

School Matinees: Matinees are offered at 1:00 p.m. 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 Jane Tarver, Student Matinee Coordinator, at 749-2230.

Conservatory: The A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2350 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2296 for more information.

A.C.T. Venues:

ORPHEUM THEATRE:

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

THE STAGE DOOR THEATER

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

MARINES MEMORIAL THEATRE

The Marines Memorial Theatre is located at 609 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theater, the Marines' Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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Knowing Kyoto

When the Emperor Meiji moved his Imperial Court from Kyoto to Edo in 1868 and renamed the latter Tokyo, he wounded the civic pride of the local populace. But he never destroyed the regal image of Holy Kyoto.

For more than one thousand years, Kyoto had been the capital of Japan. Over the centuries its wooden buildings had suffered a series of devastating fires, the last in 1864. But the proud elders always rallied. Thirty years later when Kyoto celebrated its millenium in 1894, they commemorated the event by building the Heian Shrine, a replica of the original Imperial Palace and a memorial to the deified soul of Emperor Kanmu whose dream had established the city in the ninth century.

Luckily, Kyoto was spared from bombing during WWII and remains traditionally Japanese in character. It has always been a city of craftsmen who create hand-painted silks beyond compare, intricate woven baskets and ingenious wooden folding fans as well as melodious musical instruments like the Kyoto *fue* or flute.

The crafts' traditions persist to this day albeit diluted to some degree by a profusion of "authentic" souvenirs. But happily, many contemporary artisans perpetuate the meticulous skills of their ancestors to produce the ultimate in mounted scrolls, bronze castings and incense formulations that typified the Kyoto of old.

This vibrant metropolis, however, is best known as "The Temple City" with its overwhelming collection of religious

treasures which include a staggering one thousand-six hundred Buddhist temples and four hundred Shinto shrines each with a distinctive personna.

One of the most awesome is the monumental "holy" hall, *Sanjusangendo*, with



thirty-three galleries, the number derived from the belief that Buddha saves all mankind by disguising himself into thirty-three different figures.

The dominant image in this magnificent hall is *Kannon* with not one but eleven faces and a thousand arms. Flanking the awe-inspiring statue in regimental array are a thousand other images plus twenty-eight spirits plated in gold leaf representing beauty, wisdom and prosperity along with two Gods of Wind

and Thunder. One twentieth-century touch — red fire extinguishers.

The number of shrines seems endless. The *Ginkakuji* (Silver Pavilion), now a Buddhist temple was once the country villa of *Ashikaga Yoshimasu*, a shogun who retired here in 1483 after a tumultuous life. His home was patterned after the more famous *Kinkakuji* (Gold Pavilion) on the other side of town built by Yoshimasu's great grandfather. *Kinkakuji* is now a replica since the original burned to the ground almost forty years ago.

One of the most heartwarming is the Jishu Shrine, home of the country's Cupid (*Okuninushi no mikoto*), its resident deity the God of love and matchmaking. Many young people in Japan believe that to possess a Jishu Shrine charm promises "splendid love."

After marriage, happy couples visit the shrine to offer their thanks. Along one path there is a "community" bulletin board where visitors can purchase *emas* or decorated pine votive offerings, with vows of love. Each plaque is a letter to the God asking that one's wishes be granted.

The vermilion-colored shrine is located on the grounds of the Kiyomizu Temple built in 798 by the third Tokugawa shogun, *Iemitsu*. The most noted artifacts consist of two stones set about thirty feet apart called *koinouranai noishi* (love-fortune telling stones).

According to local folklore, it is said that if you walk safely from one to the other with your eyes closed, perfect bliss will result. It's a good idea however, to have a friend keep an eye on you — to avoid a precipitous slope at the very end of this path.

Several friendly emporia close by sell good luck charms in orange, blue and white for about five dollars and for every

J. Herbert Silverman is travel editor of ARThews and contributes regularly to Wine & Spirits.

Above: Kyoto's classical Daigoji Temple is but one of 1,600 Buddhist temples and 400 Shinto shrines within the ancient capital.

by J. Herbert Silverman

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human dream from good health to passing an examination, tying a "love knot," and delivering a child. The most expensive is the "Good Marriage" charm at eight dollars. As a point of information, for one hundred-thousand yen (about seven hundred-fifty dollars) you can have a priest pray for you for one year.

The Kiyomizu "slope" leading down from the temple heights is chockablock with stands where you can pick up any one of a dozen Buddha woodcarvings, a God of Thunder, or religious rattles.

There's even a delightful "touristic" restaurant popular with Japanese called *Akebonotei* (Dawn) at the foot of the slope which serves a typical *chabako-bento* (box lunch) containing rice, pickles, vegetables, fish, meat, and eggs accompanied by roasted rice tea and/or Kirin beer.

On a more secular note, the Gion Quarter is a shrine of a different sort. It's Japan's ultimate geisha enclave, especially noted for its apprentices known as *maiko*, easily identified with their high wigs and white painted faces who sweep by in dazzling inscrutability during the early evening hours.

Incidentally, Gion is the annual site in mid-July for a Japanese version of a Mardi Gras. The fête dates back to the ninth century and celebrates the day the emperor successfully ended a terrible plague. The colorful ceremony is highlighted by a parade of thirty-one great *hoko* and *yama* floats each built and maintained for centuries by local merchants. The floats are decorated with intricate carvings, lit by lanterns and roll to the music of gongs, drums and flutes. At the end of the festivities they are completely dismantled and stored for the next year.

A "must" for the visitor is Ryoanji, with its pool to reflect the moon, an exquisite garden of only fifteen rocks in various sizes and shapes placed in an asymmetrical gravel setting and completed in the early 1500s as a Zen masterwork. To this writer's knowledge, it's the only temple or shrine with a gourmet restaurant where its guests have been known to stretch out on the wooden floor and nap after a substantial lunch.

Kyoto cuisine of *kyo ryori* is distinctive for its light seasoning, the aesthetic

arrangement of the food and the use of vegetables, perhaps because in medieval days fresh fish was not generally available. The basics reflect the normal Japanese diet of soup, rice, pickles and a variety of main dishes chosen according to season. Kyoto is also known for its high quality of boiled tofu.

Minokichi (Sanjo-agaru Dobutsuen-mae-dori Sakyo-ku) is a good place to experience the joys of *kyo ryori*. One of the most popular restaurants in town, it was founded impressively in 1735 and has a handsome garden. Somewhat "touristy," it has a menu in English which also lists sukiyaki, tempura and sushi.

For an exotic experience, dine at Ikkyu (20 Daitokuji monzenmae, Muraksakino

translucent roof, which filters muted colors onto the innumerable tiny stalls that line the centuries-old central walkway.

The arcade is primarily a food center where everyone from housewives to chefs from prominent hotels and top restaurants can be found searching out fresh dried seaweed, huge white radishes, rice cookies, grated bonito, dry mackerel, squid, small clams cooked in soy sauce, eel, pickled vegetables, radishes, eggplant, Japanese peppers, turnips, the ever present tofu — blue jeans, umbrellas and parasols side by side with incense stalls and wine shops featuring Beaujolais Nouveau.

But travelers will also find great buys in Japanese antiques, intricately carved wooden boxes, handcrafted jewelry,



The serenely beautiful gardens of Kyoto's Ryoanji Temple.

Kita-ku) in operation for five hundred years with a history of feeding the Daitokuji Temple priests. Not surprisingly, it serves Buddhist temple food and is located outside the temple's east gate.

The rules for sightseeing are simple — comfortable shoes which you replace with slippers on entering each temple and adherence to the admonition not to smoke. Temples this old are not fireproof.

While Kyoto has earned its fame as a holy city, on a less celestial level, it has one of the oldest markets in the country and handicraft centers that can satisfy even avid bargain hunters.

One of the most fascinating shopping experiences however, is a visit to Nishiki, a market whose origins date to 1000 A.D.

This is a bustling open-air, five block-long arcade covered with a red and green

decorative fans, religious symbols, dolls, and toys. Shops here have some of the most attractive souvenirs in all of Japan and the price is about two-thirds what you might pay at your hotel.

Food purveyors will let you taste their seaweed or offer you a cake as an inducement to buy.

Another unusual Kyoto shop is the workplace at Minochu (Nawate Dori) where Sanya Sakuri produces *geta*, the handsome wooden shoes used for centuries in Japan and almost a mandatory part of Japanese dress before WWII.

Geta are cut from wooden blocks which are sawed then split and finished with a powder brushed on with a special tool called an *uzukuri* which raises the grain. The wooden shoes are priced from about forty (standard) to almost three-hundred

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dollars for custom-made footwear made from *kiri* hardwood. While unwelcome in hotels, they are still worn by geishas as part of their traditional costume.

The Kyoto Handicraft Center (Kumano Jinja Higashiyama-ku) is a vertical shopping mall now in its twenty-second year selling everything from gold filigree vases at Satsumare (eight thousand dollars) to a *satsuyumaya* porcelain thimble for about five dollars, enameled chopsticks (eight dollars) or a wedding kimono (five-thousand dollars).

While you can pick up cameras, watches, and CD-players, the most fascinating stalls are the one-of-a-kind handicraft enclaves such as the aforesaid Satsumare where it's possible to watch artists create exquisite *objets d'art* with infinite patience, see weavers at work, gaze on graphic artists working in brush and ink or listen to an explanation of how *Imari* (porcelain made from ground stone and then handpainted) is produced.

To accommodate the tens of thousands who visit its shrines annually — either as pilgrims or tourists — Kyoto has its fair share of hostels ranging from your basic dormitory-like *ryokans* (inns) to deluxe hotels. The *ryokan* permits you to live as the Japanese do.

Shoes are left at the entrance and one puts on slippers but in the room covered with tatami mats, the slippers come off. Dinner and breakfast are usually included in the room charge which can run as high as about three hundred-fifty dollars per person.

On the other hand, there are luxury hotels such as the Takara-ga-ike Prince near the shores of Lake Takara-ike. Typically, hotels like this one are noted for their spacious guest rooms, the requisite sushi and tempura restaurants and a gourmet continental dining room, in this case Beau Sejours, beautiful but expensive.

The hotel (which also supplies slippers) comes complete with such amenities as a Shinto Shrine (colorful), a tea house (exquisite), and assorted restaurants (Japanese, Chinese and continental).

This shrine is a favorite for weddings but a visit to the lovely room is also instructive. Shinto, translated as "The Way of God" is Japan's nearest approach to a national religion and is basically a

set of forms and ceremonies.

During the nuptials, the bride and groom wear the traditional kimonos, rings are exchanged and three cups of a sacred wedding sake called *Omiki* are drunk from special cups. Alas, according to tradition, relatives get only one cup. An elaborate bridal headdress, *Tsuno Kakushi*, symbolizes that "the bride is acting shy to conceal her horns."

Not unlike some American weddings, the special occasion kimonos, which can cost six-thousand dollars or more, are often rented for only thirty minutes.

Another deluxe hotel with early roots in Japanese tourism is the Miyako built at the turn-of-the-century whose first English guests included Prince Arthur of Connaught, who arrived here in 1906 and found the hotel had only forty-three guest rooms and a staff of only six plus five kimono-clad maids.

But the chambers were furnished with bentwood chairs and each was warmed by stoves and decorated with fresh flowers. A formal garden has shrunk over the years as the hotel has expanded and been modernized. In its new west wing, the lobby resembles the entrance to New York's Waldorf Astoria.

If you really want to enjoy the ultimate in Japanese hospitality — spend an overnight in one of countless monasteries, those sacred places which offer friendly accommodations, albeit stark and startling.

This traveler's introduction to a uniquely Japanese form of culture shock was a visit to the famed Zen Buddhist *Koya-san* Monastery which welcomes guests.

The suggestion was made by the Takara-ga-ike Prince Hotel concierge who thought the contrast would be interesting and easily accessible by fast commuter train from Kyoto — an understatement of somewhat noble proportions.

Some background — The three thousand foot-high sacred mountain, Mt. Koya, protected by towering stands of cypress is the pinnacle of the mysterious world of Buddhism. It's all here — monks with shaved heads, daybreak religious ceremonies, the clear sounds of temple bells and the air filled with perfume.

Koya-san, today an enclave of about eight thousand people, became a center of religious learning in 816 A.D. when the

Emperor Saga graciously allowed Kukai, known posthumously as Kobo Daishi, to establish his Shingon sect of Buddhism. Kobo Daishi had spent years in China studying esoteric Buddhism under Keikwa, a great exponent of The Secret Teaching and was revered for this humanitarianism.

Staying at a popular temple like Shojoshin-in involves some unusual demands on Americans, not the least of which is agility. Meals are presented pure monk style. One sits cross-legged on the floor and is served by neophyte monks bearing rice, goma tofu (bean curd) and the vegetable of the day seasoned with sesame and soy sauce plus endless cups of green tea. A dining hazard is having your foot go fast asleep while waiting for your supper.

Accommodations are comfortable if somewhat austere. While there is electricity, other modern conveniences are rather sparse. One sleeps on a futon in between a down comforter. Since there is no central heating and the mountain can be chilly at night a kerosene heater is provided in each room. It must be used cautiously however, because of the danger of fire and fumes: therefore its warmth is available only during your waking hours.

The monks get off to an early start with services promptly at 6 a.m. to which visitors are welcome. Prayers end in a room fragrant with incense which one is told speeds up communication with Buddha.

IF YOU GO: Reservations at the monastery are necessary and prices for an overnight stay, including two vegetarian meals range from fifty-three to eighty dollars. Travel lightly — storage space in your room is at a premium and bring warm clothing, particularly in spring and autumn, for the long cold nights. Communication takes some ingenuity since English is a rarity.

Koya-san is still relatively isolated — a trip of approximately four hours from Kyoto involving three or four transfers. Be sure to get detailed routing before departing your hotel. Japanese trains, like their Swiss counterparts, arrive and depart with split-second timing and finding the proper transfer platform can be an experience unto itself. □

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In Fashion

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FOR HER

Tiffany's collection of period jewelry. The pieces, which are subject to prior sale, represent chief design movements from the late 19th century forward. Among the pieces are a delicate pendant watch hung from a black silk cord with a tassel, c.1915; or a diamond and black onyx bracelet, c.1920.

Bulgari, the Italian jeweler, has just opened shop in Beverly Hills. Here one can buy incomparable earrings, bracelets, necklaces, and his and hers watches.

Escada has a new collection called "classic elements" made up of timeless pieces with which one can build a wardrobe. especially good for State Sena-

tors. At Neiman Marcus and Escada shops.

From Gump's, a strand of exquisite pearls with a custom designed clasp.

Aveda's aromatherapy jewelry is a perfect way to be scentual. At The Beverly Center.

J Crew cashmere is becoming legendary for its colors and simple styling. A sweater set was on many designer collections for fall. In pearl, citrus, capri, coral, ruby at J. Crew South Coast Plaza or by catalog. A cashmere starter set? How about socks for \$18?

Why Cook? Good question. The answer is 310-478-3303 and dinner from restaurants including Indigo, Red Car Grill, East India Grill, Nicky Blair's beautifully presented.

Day Spas are a wonderful way to spend one. In Santa Monica, Burke Williams Day Spa has just opened. Imagine a day of Yoga, your body wrapped in thermal seaweed, massaged, steamed and totally relaxed. And this is just a partial list of their offerings.

Borghese has some of the most beautiful lipstick cases. They really could be used as an evening minaudiere large

Above: *Paloma Picasso's Le Passions du Bath.*

by Barbara Foley

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enough to fit two lipsticks, the silver swirl design is accented with faux jewels. \$40 at I. Magnin, Neiman Marcus, Saks Fifth Avenue.

Paloma Picasso's silver sculptured powder case, or any of her makeup and red lipstick especially good for raven beauties.

Chanel. A suit would be nice. But their fragrances can set quite a mood, starting at \$15 for a perfumed soap. At Chanel boutiques and better specialty department stores.

Guerlain is famous for divine fragrances and even more divine bottles. Les Meteorites Vaporisateur is another such collector's item. \$160 for a quarter ounce at I. Magnin.

A Basket of natural skin care products from the originator of the current craze. The Body Shop, San Francisco, Westside Pavilion, and South Coast Plaza.

Mark Cross was responsible for Grace Kelly's discreet overnight bag in Alfred Hitchcock's *Rear Window*. You can still buy one, in Beverly Hills, South Coast Plaza, and San Francisco.

FOR HIM

From Gucci, a watch that keeps time beautifully.

Armani's collection for men is suitable for any career, any evening. How about a new tuxedo, a business suit, or maybe a handsome bottle of fragrance.

Music Center Gift Shop is located on the plaza of the Music Center. They have imaginative gifts, for example, a silk Mozart tie for \$49.

Coach has the softest, most durable leather goods. A new wallet, or a utility case for travel would be handy.

Sulka is known for its exquisite cus-

tom made shirts, underwear and pajamas. But they also have equally lovely ready made items with the same sort of panache. In Beverly Hills.

Carroll and Company has been at the corner of Rodeo Drive and Santa Monica Boulevard long before the famed street was famous. For the traditional man on your list, this is the perfect place. One of their fortes is sweaters.

El Portal luggage offers the complete selection of Mont Blanc pens including Meisterstock and Limited Edition. At The Beverly Center and South Coast Plaza.

Boxer Bay has the new collection of ties, robes and, yes, boxer shorts from Nicole Miller. Great stocking stuffers. At The Beverly Center.

Feeling Man is German designer Jil Sander's new scent for men. It's lavender, at Neiman Marcus and I. Magnin.

FOR THOSE KIDS

B. Dalton offers *Dinotopia* by James Gurney (Turner). Dinosaur lover's dream.

Rizzoli, at South Coast Plaza and newly in Beverly Hills, has a wonderful selection of children's book including the latest Walt Disney classics- *The Little Mermaid*, *Aladdin* and *Beauty and the Beast*.

Sam and Libby have perfect ballerina flats for little girls in plaid taffeta of black velvet for \$18.

FAO Schwarz is filled with lions and tigers and bears and mountain gorillas and German shepherds and boxers and giraffes. It's all happening at their zoo.

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WALLACE STEGNER

"The love of wilderness is more than a hunger for what is always beyond reach. It is also an expression of loyalty to the earth, (the earth which bore us and sustains us), the only home we shall ever know, the only paradise we ever need—if we had the eyes to see."

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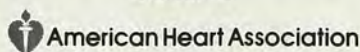
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Volunteer.



GREAT EXPECTATIONS *continued from page 8*

a "human jukebox spilling out these anecdotes." Her longing for transcendence is as close as Guare comes to apotheosis. Marlo Thomas will play the role in San Francisco, with John Cunningham (from the original Broadway production) as her aristocratic hustler of a husband and Ntare Mwine, a native of Uganda who has studied theater in New York, Moscow and Great Britain, as the play's con-man messenger of change. *January 5-31, Curran Theatre, 1 Taylor Street. (415) 441-0919.*

OUTRAGE OR INSIGHT

Jeff Koons, an artist whose talents for self-promotion are undeniable, is either a glib panderer to our need for outrage or a prescient commentator on a world gone out of whack. Merely reading about his large-scale wood or porcelain sculptures of kitsch objects — puppies, kittens, and birdies — sends some people into rage, while others consider him a radical satirist of the consumer society he entices. We'll have a chance to see for ourselves when approximately sixty-five of his mixed-media sculptures and wall pieces arrive at the San Francisco Museum of Modern Art.

"I think he's on to something," says John Caldwell, SFMOMA's curator of painting and sculpture and the exhibition's organizer. For Caldwell, the very vapidity of Koons's objects assumes a sinister edge: he enlarges and intensifies the sentimental dreck surrounding us, and we are chilled.

There is an old argument, going back to nineteenth century rejection of the Impressionists, that what repels us must be good and will be recognized as such by later generations. Not every irritating artist is a Van Gogh, however. Furthermore, Koons is an artist who seems to turn critics into navel-gazers, engaged in their own reactions rather than in the work itself. Peter Schjeldahl, writing in the publication *7 Days*, is a perfect example of this sort of expiatory examination of viscera: "Jeff Koons makes me sick. ... I'm interested in my response, which includes excitement and helpless pleasure along with alienation and dis-

gust. ... I love it, and pardon me while I throw up." Pardon *us* while we leave the room.

Perhaps the slippery banality of Koons's objects does turn the mind away from the work at hand into rapt communication with one's own emotional digestive system. But a night spent watching any network TV channel would be a revelatory, if one paid attention. Do we still need anyone to tell us that the world is filled with terrifying trivialities?

No artist is responsible for the vapid-ity of his critics, and it's fair to note that in the exhibition's catalogue essay, SFMOMA's Caldwell has made a valient and persuasive case for confronting Koons's work directly. As he sees it, this is an art that turns familiar pleasures into agents of anxiety.

Because Koons does not actually make anything (he designs an installation whose elements are fabricated by others), he is deemed a "conceptual artist," and arouses a lot of admiring commentary about his ability to manipulate, to appropriate and to infuriate. Meanwhile, though, those big and very concrete objects bearing his name are being produced and sold as highly-priced commodities. And the things may last a good deal longer than the concepts floating around them. *December 10–February 7 at the San Francisco Museum of Modern Art, 401 Van Ness Avenue. (415) 252-4100.*

IN BRIEF: *Dance:* The Royal Winnipeg Ballet, Canada's oldest ballet company, will bring a program of modern works to Berkeley; January 24, Zellerbach Hall, UC Berkeley. (510) 642-0212. ... *Music:* Witold Lutoslawski returns to San Francisco Symphony, conducting three of his own works including the local premiere of *Chantefleurs et chantefables* plus *Livre pour orchestre* and *Piano Concerto*; January 28-30 at Davies Symphony Hall. (415) 431-5400. ... *Hakan Hagegard*, the splendid Swedish Hagegard, performs in recital; January 26, Herbst Theatre. (415) 398-6449 ... *Art:* twenty years of Annie Leibovitz's photography, most of it celebrity portraits; January 27–March 14, Ansel Adams Center, San Francisco. (415) 495-7000. □

Restaurant Guide



BRASSERIE SAVOY, 580 Geary at Jones, SF (415/474-8686). Continental Breakfast 6:30 AM-9:30 AM Daily, Dinner and Bar 5:30 PM-10:30 PM Daily, Fri & Sat till 11:00 PM, Dessert and Bar 10:30 PM-11:00 PM Sun-Thu. Chef Tony Najola's spirit of the best French bistros with savvy style & quality of California cuisine. Featuring fresh seafood and an extensive wine list. Hailed by *Food and Wine Magazine* and *Gourmet Magazine*. *Esquire Magazine* selected the Brasserie as one of the best new restaurants of 1991: "The Brasserie Savoy seems to sum up all that is good about San Francisco restaurants, from the warm welcome at the door to the last sip of good, strong coffee." Valet Parking. AE V MC DIS JCB RR

CAFE 222 at HOTEL NIKKO, 222 Mason St., SF (415/394-1100). Daily B 6:30 AM-11 AM, L 11 AM-2:30 PM, D 6 PM-9:30 PM. Bistro-style reflects a Pacific Rim flavor, featuring an innovative blend of California freshness and Asian spices, as well as Japanese specialties. Located on the second floor of HOTEL NIKKO. Two hour free validated parking for L & D is provided. ALL MAJOR CREDIT CARDS

CAMPTON PLACE RESTAURANT, 340 Stockton St., SF (415/781-5155) B 7 AM-11 AM Mon-Fri, 8 AM-11:30 Sat, 8 AM-2:30 PM Sun BR, L 11:30 AM-2:30 PM Mon-Fri, 12 Noon-2:30 PM Sat, D 5:30 PM-10 PM Sun-Thu, 5:30 PM-10:30 PM Fri & Sat. Third time winner of Conde Nast Traveler's distinguished restaurant award, "Chef Jan Birnbaum rarely misses at his new American cooking." Valet parking. ALL MAJOR CREDIT CARDS

CALIFORNIA PIZZA KITCHEN, 438 Geary St. (415/563-8911). Daily L-D 11:30 AM-10 PM Mon-Thurs, 11:30 AM - 11 PM Fri-Sat, 1:00-9 PM Sun. Voted "Outstanding Restaurant" by *Esquire Magazine*. Redefines pizza, offering 28 original varieties; barbeque & Santa Fe chicken, BLT and more. All wood-fired to sear in flavors. Pastas, salads and desserts. Located right across from the theaters. AE MC V DC

DAVID'S DELI RESTAURANT, 474 Geary at Mason (415/771-1600). 7 AM-1 AM Mon-Fri, 8 AM-1 AM Sat-Sun. Hundreds of delicious deli items; chopped liver, white fish, lox, stuffed cabbage, Hungarian Goulash, potato pancakes and blintzes. The bakery creates about 110 different pastries each day. Take-out service available. AE V MC

IL CAFFE, Opera Plaza — 601 Van Ness (415/928-0400). L 11:30 AM-2:30 PM Mon-Fri, D 5:00 PM-10:30 PM Mon-Fri, D 5:00 PM-11:00 PM Sat & Sun. Food of Italian heritage. Artistic banquet events. Reservations accepted. AE DC CB V MC Airplus, JCB

KULETO'S ITALIAN RESTAURANT, 221 Powell St., (415/397-7720). B 7:30 AM-10:30 AM, L & D 11:30 AM-11 PM. Wonderful antipasto, pastas, grilled fish,

meat & poultry. Considered San Francisco's favorite Northern Italian restaurant. AE DC CB V MC DIS

LA SCENE, 490 Geary St., (at Taylor and A.C.T. theater, downtown in the Warwick Regis Hotel) (415/292-6430). Cocktails nightly at 5:00 PM, D Tue-Sat at 5:00 PM. Contemporary American menu, "specialty" dishes include Tournedo of Salmon served with Peppered Gratin of Potatoes and Cabernet Sauce; half peppered quail and wild mushrooms in filo with tangy house chutney; grilled Ahi tuna with warm lentil salad, braised leeks and chervil essence. Valet parking, Mason O'Farrell & Union Square garage. AE V MC DIS

MAX'S OPERA CAFE, 601 Van Ness (Golden Gate St.) at Opera Plaza (415/771-7300). 11:30 AM-10 PM Mon, 11:30 AM-12 PM Tue-Thu, 11:30 AM-1 AM Fri & Sat, 11:30 AM-11 PM Sun. Upscale New York style deli. Fare with wide variety of dinner entrees served after 5 PM. V MC AE DIS DC.

MCCORMICK & KULETO'S SEAFOOD RESTAURANT AND CRAB CAKE LOUNGE & BAR, Ghirardelli Square, 900 North Point Street, Corner of Beach and Larkin. Restaurant 929-1730, Banquet 929-8374. Featuring 30 to 50 fresh seafood varieties daily. With an unobstructed view of the bay, serving lunch, dinner daily and Sunday brunch. Moderate. Valet Parking. ALL MAJOR CREDIT CARDS ACCEPTED

PACIFIC GRILL at THE PAN PACIFIC HOTEL, 500 Post St. (at Mason). (415/771-8600) Daily B 7:00 AM-11 AM, L 11:30 AM-2:30 PM, D 5:30 PM-10:30 PM, Sun BR 10 AM-2 PM. Light, California Cuisine with Asian influence and frequently changing menu. Chef Hans Wiegand's specialties include crab cakes with sturgeon caviar, roasted rack of lamb with Meyer lemon & curry, & grilled sturgeon with chile sauce. Piano entertainment & complimentary valet parking during L-D. AE DC ER JCB MC V

VICTOR'S RESTAURANT at The Westin St. Francis, 335 Powell St. on Union Square, 32nd Floor (415/774-0253). Daily D 6 PM-10:30 PM, special 3-course sunset dinner 6 PM-7 PM. French California cuisine. Chef Joel's Sonoma duck foie gras, Braised filet of baby salmon, Hot mesquite smoked rack of lamb, Maine lobster ragout. Master Sommelier selection of 25,000 bottles. ALL MAJOR CREDIT CARDS.

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Live! (or, Dead!)

Buried not so deep down in the human psyche is the desire to see something that has been meticulously planned to go wrong unexpectedly. It has been said that one of the main attractions of live performances, even in this age of pre-recorded film and sound, is the audience's cherished hope that they might witness on their particular night out the scenery collapse. (My own long wait for such a disaster was rewarded finally with a visiting performance of Japan's Grand Kabuki at UCLA, when one side of the flats slowly keeled over and almost crushed some of the Lilliputians on stage.)

These are not noble thoughts, yet what else would explain the careful preservation in the anecdotal tradition of major and minor mishaps that attend live performance, sometimes decades, or even centuries after the event? With the advent of motion pictures it became possible to excise mistakes and retake ruined scenes any number of times. Yet there are connoisseurs who will tell you when clothes, makeup or furniture do not match previous shots, when suddenly the light or the sky changes, or somebody drives off the wrong way. Such barely detectable errors in continuity seem to provide some people deeper delight than the films themselves.

Much of the nostalgia for the live days of radio and television is mingled by both listeners and performers with memories of bloopers, breakdowns and heroic recoveries. Some of the pioneer announcers on radio are now remembered mainly for their slips of the tongue. Harry von Zell once introduced President Herbert Hoover as Hoobert Heever, and then,

according to legend, he corrected himself with "Hervie Hoover." On another occasion, Von Zell introduced the former Edward VIII and the woman he loved as "my dear friends, the Duck and Doochess of Windsor."

Milton Cross, who hosted for many years major musical events on radio, had problems announcing the world-famous conductor of the NBC Symphony Orchestra. He once tried to call Arturo Toscanini "Ortosco Torganini," and realizing that it did not sound right, corrected it to "Artosco Turanini." In what became perhaps his most memorable blooper, Cross announced a newsbreak on one of the Texaco operas broadcast live from the Met: "And now, stay stewed for the nudes."

Ed Sullivan, who became as famous for slips of the tongue as for his wooden delivery, once introduced a group of New Zealand natives: "Please welcome the fierce Maori tribe from New England." And one Sunday night, when he tried to make a public service announcement in the fight against tuberculosis, Sullivan astonished millions of listeners with the admonition: "Good night everybody, and please help stamp out TV!"

While spoonerisms are almost a professional hazard in broadcasting, there are other kinds of fluffs which can be traced more to the brain than the tongue. Ralph Edwards displayed his Freudian slip by announcing a songstress: "And here is one of radio's most charming and lovely young sinners." And Bob Schieffer, the CBS correspondent covering Jimmy Carter's inauguration on a chilly, January day, must have been thinking warm when he reported: "The Supreme Court justices

have robes on but underneath they're wearing thermonuclear underwear."

For actors coming from the live theatre, the fluffs and terrors of the new-fangled media were not entirely unfamiliar, but they were magnified on radio and television. The worst terror-forgetting one's lines or drying - is sometimes referred to as the actor's nightmare. Even when they held the script in hand, actors sometimes lost their place. Those with cool quickly recovered. During the Theatre Guild's production of *Green Pastures*, Marc Connelly's exuberant gospel version of the Bible, one of the actors began to fumble badly. Juano Hernandez, who played the role of De Lawd, rescued the struggling mortal.

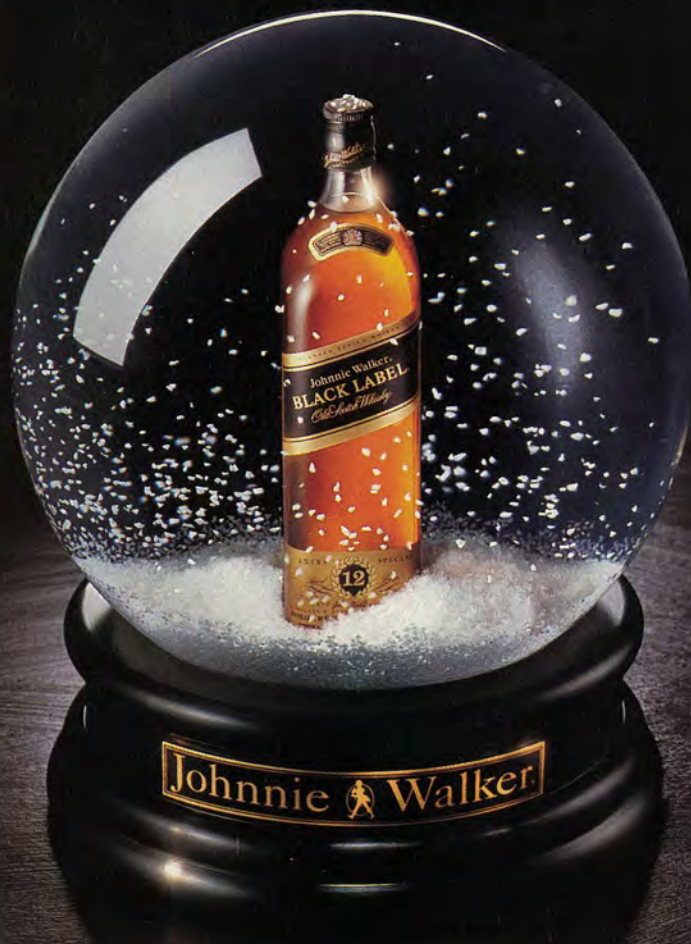
"Son," he boomed, "you is nervous before me and I can understand that. But I is De Lord, and I know what is on your mind." Then he proceeded to recite the nervous actor's lines and saved the moment. Once when Ed Wynn could not see his cue cards, the experienced vaudevillian simply said: "I must have something to say, otherwise I wouldn't be standing here."

With television came new panic: not only had actors to memorize their lines, but also to remember where to keep within range of the lights, camera, and microphones. There were no retakes, and live drama might go on for fifteen or thirty minutes without a break. Stage veterans employed the old technique of writing out difficult speeches on small cards and prepositioning them in a desk, bookcase or some other prop.

Others took to more desperate measures. Eva Marie Saint was supposed to be chatting to a fellow passenger on an airplane in an episode of *One Man's Family*, when the actor forgot his lines. Much to her astonishment the man mumbled, "Excuse me - this is my stop," and then literally baled out. □

Peter Hay's ninth book, Canned Laughter - The Best Stories from Radio and Television, has just been published by Oxford University Press.

by Peter Hay



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