MISS EVERS' BOYS
BY DAVID FELDSHUH
Directed by Benny Sato Ambush • December 3-January 31

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PERFORMING ARTS
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CONTENTS

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NATIONAL

11 ONE HUNDRED YEARS OF DELIGHT
Celebrating The Nutcracker’s Centennial
by Sherry Plattow

P-1 PROGRAM INFORMATION

45 KNOWING KYOTO
by J. Herbert Silverman

53 A GIFT LIST FOR: EVERYONE ON YOURS
by Paulsen Paykus

57 RESTAURANT GUIDE

58 LIVING OR (DEAD) by Peter Bly

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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 discontent—
and by how its artists
take them on. Even knowing nothing of
Jacobean England, any reader of Ben
Johnson’s scoundrel 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
nineteenth century, yet both Johnson and
Webster wrote with an unambiguous
vigor, savouring the drama of their charac-
ters’ 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
Conservatory Theater, was born about 1580,
not long after Mary Queen of Scots was
beheaded; he died in 1645, 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. Shake-
peare’s complex balance of tragic ener-
gies has given way to a furious rash

by Kate Regan Eaton
The Fox, The Duchess and The Jester
Starting the New Year on a High Note

The Fox, The Duchess and The Jester were not only the best of friends, but also the most stylish. Their fashion sense was unparalleled, and they were always the talk of the town. The Fox, with her sleek black dress and red lipstick, was known for her bold fashion choices. The Duchess, on the other hand, favored a more classic look, with her elegant gowns and pearls. The Jester, with his clownish attire, added a touch of humor to every occasion. Together, they made a formidable trio, and their fashion choice was always a treat to watch. The Fox, The Duchess and The Jester, a true icon of style and grace.
Only one person outside the family knows our winemaking secrets. And he's dead.

His name is Alexander III, Tsar of Russia. A man with a passion for romance, and a love for Louis Roederer's Champagne that was equally unquenchable. So unquenchable, in fact, that in 1892, the Tsar was presented with the book that explained Louis Roederer's winemaking process in minute detail.

Today, you'll find Louis Roederer's descendants still following the age-old methods in Anderson Valley, California, an area chosen because of its soil and climate. Methods that produce what Tom Stevenson in Decanter Magazine calls “the first world-class sparkling wine outside of Champagne.”

Of course, we attribute Roederer Estate's success to many factors. Such as our exclusive use of estate-grown Pinot Noir and Chardonnay grapes, picked at the optimum point of ripeness.

For a perfectly balanced cuvée our winemakers blend in reserve wines, aged on lees in huge Center of France oak casks. This allows the “immense style, depth, and finesse,” as Anita Barron Minter of Agenda New York put it, to come through in every bottle.

The last reason, no doubt, would be the recipe itself. A covered secret. One that provides a taste described by The Wine Spectator as “lean, crisp and elegant.” But we're not about to share it. And neither is old Alexander.
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One Hundred Years of Delight
Celebrating The Nutcracker's Centennial

W hile William 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 Christmas 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. Botchorov, and costumes by Ivan Vsevolovsky, 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 succeeded to the ballet's enchantment.

The Nutcracker was the second collaboration for Petipa and Tchaikovsky, who had worked together on The Sleeping Beauty, 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 rechoreographed it in 1885—two years after Tchaikovsky's death—that Swan Lake received its due.

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


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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 Vessely, who sought to raise the standard 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 spirituality 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 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 colder and the Stahlbaums demonstrate an increasing lack of patience for the rambunctious of their daughter Marie. (In the ballet, the girl is often called Clara, who 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 dressing room, Drosselmeyer—the eccentric family friend who creates mechanical toys—appears suddenly and magically. 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 his shoe. She blacks out, and awakens in her bed. No one believes her story. Drosselmeyer makes "extraordinary faces" and receives a strange inscription that scares Marie. Although Hoffmann's Drosselmeyer is considered a "very dairing godpapa," he is rather frightening.

Yet there is also something childlike about Drosselmeyer, 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 Drosselmeyer on himself. The author had a keen interest in the supernatural; Drosselmeyer is a mysterious figure who may have mystical powers. Their physical characteristics are similar. Drosselmeyer is described as "commencing 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 Drosselmeyer is also a storyteller. He captivates Marie with the tale of Princess Pirlipat, who was made to look grotesque by Dame Mousserik in retaliation for the death of her seven sons. Drosselmeyer's nephew eventually broke the spell, and Pirlipat's beauty was restored. But when the nephew inadvertently killed Mousserik, he became

Petipa's scenario is a slow 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, summer tone than the original story. Petipa excised several gruesome moments, and Drosselmeyer, 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 Mousserik and Louise, the older Stahlbaum sister. The tension that exists 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 whirling of the disappearing mice."

When Clara and the Little Prince enter the Land of Sweets, Petipa said, "Here, I think, arepeggi. The music broadens and swells, like a raging storm. The anticipation 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 draft was unenthusiastic. In a letter written in June 1891, he called the ballet "infinitely worse than Sleeping Beauty." But as he continued to work on the score and the orchestration, his attitude became more favorable. In March 1902, 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-
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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, Pinafore. Virtually every aspect of the ballet was praised by critics and others. The music was variously called “weak” and “unsuitable.” Mostlly Tchaikovsky, the composer’s brother, said that Antonietta 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 tedious production. One critic, disdained by the “spectacle,” commented that it could “easily lead to the ruin of the ballet troupe.”

Mme. Ivanova was not brought to mind, and for whatever reason, The Nutcracker remained in the Russian repertoire. 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 Pooni Loglow staged a production that included spoken text. But aside from the first Nutcracker, the most significant production in Russia was the 1954 staging by Y选址y Myslov for the Kiev Ballet (formerly the Myrsinsky).

The Petipa-Ivanov production was intended as children’s fairy tale, but 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. Myslov 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 ideas even further: Among the most famous are Yuri Grigorovich’s 1960 version for the Bolshoi; Rudolf Nureyev’s (first performed by the Royal Swedish Ballet in 1967); and Mikhail Baryshnikov’s 1978 production for American Ballet Theater. Often in these more cerebral productions, Clara is portrayed by an adult.

William Christensen as the Cavalier and Odile Carcellini 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 Sergiev; after Ivanov, for the Sadler’s Wells Ballet (now the Royal Ballet). Alicia Markova, the first Sugar Plum Fairy in the Sergiev production, was again the ballerina when the Ballet Rassle 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. "Lepold 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 Alexander Danilova and George Baloche 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 Baloche 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 strawberry 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 Barrow's Wedding, they did the Chinese Dances 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, Gillida Carcellini (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.
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.

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The Matinsky was not brought to man, and for whatever reason, The Nutcracker remained in the Russian repertoire. 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 1910. Ten years later Pozner Logovskaya staged a production that included spoken text. But aside from the first Nutcracker, the most significant production in Russia was the 1914 staging by Isayev Vainman for the Kiev Ballet (former the Maryinsky).

The Peta-Petipa production was intended as children’s fairy tale, and there was no subtlety, 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. Vainman 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 1978 production for American Ballet Theater. Often in these more cerebral productions, Clara is portrayed by an adult.

William Chmielowski as the Cavalier and Odile Casaultais as the Sugar Plum Fairy in the 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 Sergeoyev, for the Sadler’s Wells Ballet (now the Royal Ballet). Alicia Markova, the first Sugar Plum Fairy in the Sergeoyev production, was again the ballerina when the Ballet Russe de Monte Carlo presented a truncated version of The Nutcracker in America in 1944.

That incomplete version of the ballet was the only one seen in the United States until 1944, when William Chmielowski choreographed a full-length production for the San Francisco Ballet. "Leopold Stokowsk had made a well-known recording of The Nutcracker Suite," recalls the ninety-year-old Chmielowski, the primary shaper of San Francisco Ballet’s formative years. “That recording was more or less the kick-off for me. I had never seen a complete version of the ballet." Chmielowski placed 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," Chmielowski 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 the snowflakes and the eight little girls hiding under Mother Ginger’s skirt.” Chmielowski 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,” Chmielowski says. The shorter dancers were the children. The company did the snowflakes scene, and although Chmielowski didn’t remember the steps, he remembered the formations. When they performed Barrow’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.”

Chmielowski’s Nutcracker premiered on Christmas Eve 1944. The choreographer portrayed the Cavalier, and the Sugar Plum Fairy was his sister-in-law, Gisella Casaultais (Lea Chmielowski’s wife). The ballet was an instant success, and although Chmielowski 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.
Five years later, the San Francisco Ballet introduced a new Nutcracker by Lew Christensen, who had taken over as artistic director. (William's production is still danced by Ballet West, which he founded.) In 1987 Lew created an even grander Nutcracker, and that production forms the basis of San Francisco Ballet's current beguiling Nutcracker which was revamped in 1998. William 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 luxurious 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, but he incorporated two bits of Izov's staging: the second act, mime for the Little Prince, and the Russian Dance (Candy Canes). But, as he told author Solomon Wolk in the book, Balanchine's homage to "The Nutcracker" is more sophisticated than the one in Petersburg; it's closer to the Hoffmann. In Balanchine's Nutcracker, Drosselmeyer climbs on a grandfather's clock as he does in the Hoffmann story. Balanchine also introduced Drosselmeyer'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 sets, 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 to the premier New York State Theatre. Kenneth MacMillan created new décor (replacing the original set by Horace Armindo), and most importantly, the magical tree which was always the centerpiece of the production, became truly majestic.

With The Nutcracker firmly established as a 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 repertoire. 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 company 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 Jeffrey 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 1981, he created his acclaimed The Hard Nut. (The Hard Nut is the name of the story that Drosselmeyer 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 William Christensen.

"Sometimes choreographers forget what The Nutcracker is about. Some of them seem to see 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 The Nutcracker is popular because the music is wonderful, and because it helps us see Christmas through the eyes of a child."
Five years later, the San Francisco Ballet introduced a new Nutcracker by Lew Christensen, who had taken over as artistic director. (William'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 1998. William 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 luxurious reward for Clara's goodness.

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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 to the former New York State Theatre. Robert Stowell collaborated with Petipa's original score and added two new acts, the Russian Dance and the Vietnamese Firebird. The production was revived in 1998, with new designs by John Neumeier and choreography by Kent Stowell.

The Nutcracker is a timeless classic that has captured the imaginations of audiences around the world. It is a story of hope, dreams, and the magic of Christmas, and it continues to delight audiences of all ages. The Nutcracker is a true holiday tradition that brings joy and wonder to all who experience it.
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Elaine McGovern) was broadcast on National Public Radio last winter. In England, she directed Mouncey’s Out of Sea, David Edgar’s Mary Stuart, and the British premier of Magdakolos’s The Red Dog for the Edinburgh Festival of 1983. This season Perlloff directs Sternberg’s Creditors and Sophie’s Choice at A.C.T., and in the summer of 1984 she will direct The Case, a new video opera by world-renowned composer Steve Reich and video artist Beryl Kent. The Case will premiere in Verona at the Theater an der Wien before touring to the Paris Opera, the Brooklyn Academy of Music, Royce Hall at UCLA, and the Holkham Festival. Perlloff 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 A.C.T. Perlloff has lectured and published widely on issues ranging from Harold Pinter’s ethos and potential of 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 1993 as an arts advisor for the National Endowment for the Arts. In 1990, Perlloff initiated the National 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 “Theatrical Woman of Outstanding Career Promise.” She is the proud mother of Alexandra Perlloff.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1984. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Fierstein’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 authors as David Mamet, Susan Sontag, and A.R. Gurney. More recently he produced The Defibrillator, a collaboration between Joseph Chaikin and Vanessa Medeiros 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 World Theatre Festival. He currently serves on the Executive Committee of the Los Angeles Drama Critics Circle. Sullivan holds a graduate degree from the University of Southern California 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 Bank of America, focusing on the theater and arts community. As A.C.T.’s communications consultant Sullivan has advised such diverse clients as the California Roundtable, Kucera City Power and Light, and Major League Baseball. Among his writings is The National Outdoor Leadership Schools 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 1980, BENNY SATOH AMBROS (Executive Artistic Director) was the Artistic/Producing Director of the Oakland East Bay Theatre for eight years, during which time he was a member of the Berkeley Repertory Theatre Board. From 1972-1974 he was a member of the Board of Directors of the Berkeley Repertory Theatre. From 1974-1975 he was a member of the Board of Directors of the San Francisco Playhouse. In 1975 he was selected as a member of the Board of Directors of the San Francisco Repertory Company. In 1976 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1977 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1978 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1979 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1980 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1981 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1982 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1983 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1984 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1985 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1986 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1987 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1988 he was selected as a member of the Board of Directors of the San Francisco Playhouse. In 1989 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1990 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1991 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1992 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1993 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1994 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1995 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1996 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1997 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1998 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 1999 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2000 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2001 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2002 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2003 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2004 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2005 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2006 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2007 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2008 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2009 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2010 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2011 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2012 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2013 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2014 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2015 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2016 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2017 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2018 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2019 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2020 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2021 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2022 he was elected as a member of the Board of Directors of the San Francisco Playhouse. In 2023 he was elected as a member of the Board of Directors of the San Francisco Playhouse.
CARRIE PERLOFF (Artistic Director) was appointed Artistic Director Designate of A.C.T. in November 1991 and assumed artistic leadership of the company in January 1992. She served as Artistic Director of New York City's Signature Theater Company from 1989 to 1991. Prior to that she served as Special Assistant to the Director at the Smith College Theater Company in Northampton, Massachusetts. She has directed numerous productions at the secondary and collegiate levels, and has also worked as a casting director with New York City-based director, John Guare. Perloff has directed such productions as "The Birthday Party," "The Seagull," "A View from the Bridge," "The Seagull," and "The Trojan Women." Additionally, she has served as a Visiting Professor at the Yale School of Drama and as a Guest Artist at the University of California, Berkeley, where she has taught and directed several productions. Her directing credits include "The Cherry Orchard," "The Caucasian Chalk Circle," "The Importance of Being Earnest," and "The Laramie Project." Perloff graduated from Smith College and holds an MFA in directing from the Yale School of Drama. She has received numerous awards for her work as a director, including the ASCAP-Perkins Grant for Outstanding New American Music, the Ewing M. Young Award for Excellence in Theater, and the Helen Hayes Award for Outstanding Directorial Achievement. She is a member of the Dramatists Guild and the Stage Directors and Choreographers Society. She lives in New York City and is a native of California.
American Conservatory Theater

Lecturer at Kenyatta University in Nairobi, Kenya in 1989, and a U.S. Artist 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 alumna of Brown University, Ambank received his M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEYD (Associate Director) was appointed Associate Director of A.C.T. in 1982. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theatre company, 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 League and Bay Area Theatre Critics Circle Awards for his productions of Cloud 9, Alberta Fox, and Alias Grace. Seyd was Associate Producing Director at the Eureka Theatre Company and directed many productions there, including Theory of Everything, The Island, and The Wash. Elsewhere he has directed the Pickle Family Circus in London, Three High With Geoff Boyle, Bill Irwin, and Larry Pinetti at the Minetta Memorial Theater, A View from the Bridge and Who's Afraid of Virginia Woolf? for Berkeley Repertory Theater, As You Like It for the San Francisco Shakespeare Festival, and The Dead at the O'Farrell Theatre. His productions include Unfinished Stories for the Mark Taper Forum's New Play Series. He directed The Learned Ladies and The Lovers with Jean Stapleton for CST Profiles Ltd. in New York during the 1981-82 season, and was invited to direct A Midsummer Night's Dream: The Dreaming at the O'Reilly 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 BALK (Associate Director) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright (her Miss Florence Page was produced at the Little Victory Theatre in Los Angeles), director (more than four hundred productions), actress (in a role she created for New York's BACA Downtown, Something About Baseball at the Atlantic Theater Company, and Same, Schneider, Carleton at Manhattan Punch Line). She has also directed production workshops of Olafur Eliasson at the Ensemble Studio Theater and the Los Angeles Center Theatre, 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 Theatre Workshop, Odyssey Theatre Ensemble, and Scorpion Rising Theatre in Los Angeles, and was a founding member of Oakland's Alternative Theatre. For two years she was a Program Associate in Theater for the New York State Council on the Arts. Dimmick received her M.F.A. in Drama from Harvard and taught at the Odyssey Theatre Ensemble. She is also a writer and has taught in the English Theatre and Literature Department at Yale University.

KATHLEEN DIMMICK (Associate Director) joins A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Production Director for Helen Muller's The Task, Ariel Dorfman's Widows, and for the Taper's New World Festival. Her production dramaturgy credits also include The Island, The Hothouse, and The Chairs by Samuel Beckett; The Lovers and The Lovers and the Poet by Anton Chekhov. She has also directed for the Oregon Shakespeare Festival, the Oregon Shakespeare Festival, and the Oregon Shakespeare Festival. She directed the 1983-84 San Francisco Shakespeare Festival in Portland. This season she directs The Learned Ladies and the American premiere of Dario Fo's The Pope And the Witch at A.C.T.

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A small, silver bell.
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American Conservatory Theater

Lecturer at Konkata University in Namba, Kenya in 1997, and a USA Theater delegate to the UNESCO in 1990. He has also served on the board of Theater Bay Area and chaired its Theater Services Committee; is a member of the Midcontinental 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, Ambrose received his M.F.A. in stage direction from the University of California, San Diego.

RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1982. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theater company, 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 Image Theatre Company. He has received Drama-Logue and Bay Area Theatre Critics' Circle Awards for his production of Cloud 9: About Face, and Asians Off. Seyd was Associate Producing Director at the Eureka Theatre Company and directed many productions there, including Tempest, Owen and the Wizard, and The Wash. Elsewhere he has directed the Pickle Family Circus in London, Three High with Geoff Boyes, Bill Irwin, and Larry Pinotti at the Marin Headlands 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; Festival and Unfinished Stories for the Mark Taper Forum's New Play Series. He directed The Learned Ladies with Jean Stapleton for CST Repertory Ltd. New York during the 1981-82 season, and was invited to direct A Midsummer Night's Dream at the Oregon Shakespeare Festival in Portland. This season he directs The Learned Ladies and the American premiere of Dale's The Pipe and the Whistle at A.C.T.

SUSAN STANFILL (Consortial Director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her Miss Flavorshale Shaw was produced at the Little Theater in Los Angeles), director (more than four hundred productions), actress (Broadway, Repertory Theater), and educator. She earned her M.A. from California State University Fullerton, taught in Southern California for fourteen years (wearing a chador 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 Performance: A Bird, the Wildstar Song of All (the TV series Star Trek), 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. Staat has been a creative consultant at Disneyland and toured in Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. In the summer of 1981 she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

KATHLEEN DIMMICK (Associate Drama- tist) joins A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Production Dramaturg for Hector Malde's The Year, 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; Festival and Unfinished Stories for the Mark Taper Forum's New Play Series. He directed The Learned Ladies with Jean Stapleton for CST Repertory Ltd. New York during the 1981-82 season, and was invited to direct A Midsummer Night's Dream at the Oregon Shakespeare Festival in Portland. This season he directs The Learned Ladies and the American premiere of Dale's The Pipe and the Whistle at A.C.T.

Shalom Heights at Home for Contemporary Theater, A Personalized and Instructive Introduction to the Theatres of the Opera at Bay Area French, Something About Baseball at the Atlantic Theater Company, and Same, Schwedick Characters at Marmont Tall. Puce. She also directed workshop productions of Yohannah Dali at Ensemble Studio Theatre and the Los Angeles Theater Center, as well as staged readings of other plays at Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Matrix Theater. As an actor Dimmick has been a member of the New York Art Theatre, Odyssey Theatre Ensemble, and Scopio Rising Theatre in Los Angeles, and was a founding member of Oakland's Alameda 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 Costume Criticism from the Yale School of Drama, where she was awarded the Kenneth Tyrone Peters for Dramaturgy, and has taught in the English and Theatre Studies departments at Yale University.

DENNIS POWERS (Director of Casting and Publicity) joined A.C.T. in 1987, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position by Barry Perlow, 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 director include Julieta Reis, Grijalva de Paez, The Cherry Orchard, The Bourgeois Gentilhomme, King Richard III, The Winter's Tale, Streetcar, and Dido, Queen of Carthage. His production of the adaptation of Shakespeare's Roman for the San Francisco Shakespeare Festival in 1982 was for the San Francisco Shakespeare Festival's new outdoor Amphitheater in 1984. Last season he directed Simba's Story at the Los Angeles Theater Center. Born Thursday 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 Dale's The Pipe and the Whistle at A.C.T.

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.

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*See qualifications in dealer copy for back seat of rear seats, front seats, side panels, and other interior areas. ©1992 Mazda Motor of America, Inc.
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Now there's a luxury sedan that thinks like a human. By using the same kind of processes that let you make choices and solve puzzles, the Mazda 929 can anticipate many things you want to do. And then do them for you. So 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" 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 the cabin. So while you'll certainly appreciate the 929's V6 power, its sculpted shape, and luxuries such as the available leather trim, what you may like most is the way this car thinks.

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.

Standard features include a Preferred Maintenance Plan, covering all scheduled maintenance for 36 months or 36,000 miles, 24-hour Roadside Assistance Program. And a 36-month/50,000-mile, no-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 1-800-639-8000.

American Conservatory Theater

presents

MISS EVER'S BOYS

BY DAVID FELDSHUH

Directed by Benny Sato Ambush
Scenery by Jefferson Sage
Costumes by Alvin Perry
Lighting by Clifton Taylor
Dialect Consultant Haifia Osei-Owusu
Folklorist and Language and Music Consultant Dr. Beverly J. Robinson
Sound by Stephen LeGrand

The Cast

Bessie Evers
Dr. Eugene Brodie, Administrator, Freedmen's Memorial Hospital, Tuskegee, Alabama
Dr. John Douglas, Field Physician, United States Public Health Service
Willie Johnson, a Tenant Farmer
Calhoun Hampton, a Tenant Farmer
Hodman Bryan, a Tenant Farmer
Ben Washington, a Tenant Farmer

Judymoreland
Steven Anthony Jones
Dennis Barnett
Kent Gash
Wendell Pierce
Fraswell Hyman
Charles Brocklyn

The Time

Act I: 1914 and 1915
Act II: 1946 and 1972

The Place

Tuskegee, Alabama

There will be one intermission.

Understudies

Miss Evers — Gloria Weinstock, Dr. Brodie, Calhoun — Roger Beaudoin, Dr. Douglas — Andrew Dulan
Wilie — Brent St. Clair, Hodman, Ben — Lomie 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. Cullen, 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 Ms. and Mrs. Howard Hemovenski 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 changing 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' encounters with the men involved in the study, David's aim is not to reproduce their conversations word for word, but to get at something more important: the nature of black nurses' 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 belittling the history of a medical and scientific study whose implications are still relevant today, David seeks not factual authenticity or consent — in spite of the scientific curiosity and self-serving indulgence 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 placebo 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 unexplainable 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 to prevent a described by the 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 knowledge.
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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 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.

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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’ 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 detracting from the historical and scientific pursuit of the play’s purpose, it’s clear that Miss Evers is a complex character."
About David Feldshuh

Theater history is filled with stories about playwrights who had jobs, even successful careers, outside the theater. In most cases, each 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 at 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 Arthur Miller, 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 Miller, 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 artistic director Michael Langham, before he decided to enroll in medical school at the University of Minnesota. He was then thirty. He worked his way through medical school, supporting himself with acting, directing, and teaching jobs, then began the required 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 Fennig and their two sons.

In writing Miss Evers' Boys, Feldshuh was able to draw on both his medical and theatrical experiences, since the play deals with the forty-year Tuskegee Study of Untreated Syphilis in the Negro Male. The drama, inspired by James H. Jones' acclaimed history of the Tuskegee Study, Red Blood, is not a documentary About playwriting

One of the early productions was at Utah's Sundance Institute Playwriting Workshop in 1989, the same year in which it was honed 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 a series of talks following certain Sunday matinees performances of Miss Evers' Boys. Moderated by the director of the play, A.C.T. Associate Artistic Director Benj C. resizing, distributing issues raised by Miss Evers' Boys at 3:30 p.m. on the following dates:

January 17, 1993
The Cultural History and Folk Life of Miss Evers' Boys

January 24, 1993
The Medical Ethics of Human Experimentation
(with David Feldshuh, author of Miss Evers' Boys)

January 31, 1993
Contemporary Racism in the AIDS Era: Race, Discrimination in Public Health Policy

Come to see the play again, or feel free to join us at 3:30 p.m. on the above dates for the discussion period, or both—there is no additional admission charge for symposia. We look forward to hearing your response to the play, to what promises to be a stimulating series.
About David Feldshuh

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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 drama, inspired by James H. Jones’s acclaimed history of the Tuskegee Study, Red 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 composite figures formed by the author’s imagination.

Miss Evers Boys isn’t Feldshuh’s first produced work. That distinction belongs to Public 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 over forty 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 Red 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 1980s. The Tuskegee Study was a grim reality that Professor Jones’s book is recommended to all who would desire a meticulously researched, insightful, and absorbing overview 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, reorganized, 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

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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 Jenny Saad Abushuk, 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 3:00 p.m. on the following dates:

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SYPHILIS VICTIMS IN U.S. STUDY WENTUNTREATED FOR 40 YEARS

By Jean Heller
The Associated Press
(From The New 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 determine 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 syphils 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. Merlton D. DeVal, 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 400 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 definitive 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 meals, free medical care 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. When 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. Milburn says.

Dr. Milburn 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-

view that he has serious doubts about the program.

Dr. Milburn 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. Milburn said, "so much more effective and so much less dangerous" than pre-exist-

ent therapy.

"The study began when attitudes were much different on treatment and experimentation," Dr. Milburn 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 joint deformations, deafness, blindness, heart disease, and death or the central nervous system.

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

The Hippocratic Oath

I swear by Apollo the physician, and Aesculapius, and Health, and Panaceas, and all I hold most sacred that, while I am able to do anything, I will do it, to help the sick according to the ability and judgment, and will not do any harm to anyone...

I solemnly pledge myself before God and his brethren to observe faithfully and to practice this profession faithfully. To avoid the corruption of my profession and to practice the science according to the laws of medicine, as well as to promote the health and welfare of mankind. To keep sacred and holy the secrets committed to my keeping. To make no false promises and to speak the truth. To treat all patients with respect and kindness. To respect the privacy of my patients. To protect the rights of my patients. To be a true and faithful member of my profession. To continue my education and improve my knowledge. To be a good citizen and to serve my country. To be honest and fair in all my dealings. To be a friend to mankind. To be a true and faithful member of my profession. To continue my education and improve my knowledge. To be a good citizen and to serve my country. To be honest and fair in all my dealings. To be a friend to mankind. To be a true and faithful member of my profession. To continue my education and improve my knowledge. To be a good citizen and to serve my country. To be honest and fair in all my dealings. To be a friend to mankind.

— Florence Nightingale, "The Nightingale Pledge"
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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 treatment, while 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 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 housing while in the hospital, and free medical care for the survivors.

Syphilis was a highly contagious infection spread by sexual contact. If untreated, it can cause bone and dental deformations, deafness, blindness, heart disease, and death. The disease especially affected the central nervous system.

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

Could Have Been Helped

The Tuskegee Study began 10 years before penicillin was found to be a cure for syphilis and 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 interview 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 time in point of view, 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 experimentations 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 death. The disease especially affected the central nervous system.

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

U.S. PUBLIC HEALTH SERVICE

The study was initiated in 1932 by Dr. J.R. Hatcher, 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 syphilis patients it once became widely available, Dr. Millar said, "I doubt that it was a one-man decision. These things seldom are. Whoever was director of the TD 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." Dickler stressed. Rather, they were not offered drugs.

When the study began, doctors could offer only what is now regarded as poor therapy—sotions of metals like bismuth, arsenic and mercury. Such treatments were known to be toxic. Many doctors, Dr. Millar said, then decided "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 and Aesculapius... and the power of those now living... I will keep holy the art of medicine and will not practice wrongly... 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 repeat...

To my colleagues in the profession, I will ever be last and generous. Whatever I learn or see in the lives of men which ought not to be spoken of, I will not repeat... lest I be deprived of the confidence of my patients.

- Florence Nightingale, "The Nightingale Pledge"
American Conservatory Theater

Some Reflections on the Tuskegee Study

The Nurse

"Oh, we had a good time. Really and truly, we were just a bunch of people... that was the joy of my life."

"As a nurse, I just didn't think I was doing [advocating treatment] was my responsibility. That was the doctors. As a nurse being trained when I was being trained, we were taught that we were never supposed to do even a something as simple as a discharge."

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... They 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 knew from my personal feelings how I felt. I felt I'd do good in working with the people. I knew I didn't mislead anyone."

— Name: Dusoe Rovers (1972)

A Survivor

"You say they ain't been doctoring me? Well, they sure gave me enough shots and took enough blood for some reason. I even got one of them spinal taps... Well, they told me I had the had 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 pain 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 might lose the use of this leg. So I took a home remedy."

Senator Kennedy: "Did you think they were cutting out blood?"

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

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

Mr. Hollingsworth: "Yes."

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

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

— Notes: Mr. Hollingsworth's Senate hearing testimony

The Doctors

"I hope I know something of the psychology of the Negro, but as a rate I try my best to send them with a feeling of the kindness of the clinic to their friends and family."

— Dr. Austin V. Darby, United States Public Health Service (USPHS) office in charge of the Tuskegee Study (1938)

"We know now, what we could only surmise before, that we have contributed to their ailments and shortened their lives. I think that 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. Love, Director of the USPHS Vascular 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 of Community, 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, witness USPHS official (1951)

They didn't resent us at all. It was a picnic atmosphere. We did the blood, they ate the sandwiches, and they all sat around and sang. We had fun."— Notes: General involvement in the study in 1960 and all the things that bothered you most, you were most bothered by at that time. After seeing these people, 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 Mardis, Atlanta doctor once involved in the Study (1950)

"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 all over the world. They were serving their race."— Notes: Dr. John Cutler, Center for Disease Control official (1950)

"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 they would have the study population untreated, but there

The Best Reason Yet to Choose County 17 Instead of the Interstate. SAAB Introduces the 9000 CSE.

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The SAAB 9000 CSE features a 200HP turbocharged engine, new side air bag and new side-impact measures are put to work, The result is a car that responds to your emotions without breaking your conscience. And whose warranty (6 years or 80,000 miles*) could well outlast your payments.

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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 if it runs, and it compiles as though the idea were its own, planning you deeper into the leather upholstery. Yet it delivers its exhilarating 200HP turbocharged engine, new side-impact measures are put to work, keeping you wary on the eye on your own fuel appetites. Ask it to embrace serpentine roadways, and it feels slots 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 human precision. Ask it to help you survive an accident, and its rigid steel safety cage,
Some Reflections on the Tuskegee Study

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"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."

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"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. ... They were studying the Negro just like they were studying the white man, see, making a comparison."

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"The whole time I was in the study, I had no idea what was going on. When I was released, they gave me a letter saying I was healthy and congratulating me on my recovery."

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

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

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

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

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

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

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— Senate Hearings testimony

The Doctors

"I hope I know something of the psychology of the Negro, but at any rate I try to make it best to send them forth having enough about the pains of the clinic to their friends at home."

— Dr. Austin V. Dilbert, United States Public Health Service (USPHS) officer in charge of the Tuskegee Study (1938)

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— Dr. Sidney Marden, 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 amongst 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 should have been an option for treatment."

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OPEN YOUR HEART.

STARTS DECEMBER 18TH
AT A THEATER NEAR YOU.
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was effective against late syphilis that has
gone beyond the infectious stages and
involves the brain and central nervous
system, or fails latent and quiescent in
the body.

— Dr. John E. Hunter, Director of the
Study from 1941-53 and former
Chief of the
USPHS Venereal Division (1952)

"By 1940, standardized treatment sched-
ules for the treatment of all stages of
syphilis — primary, secondary, latent and
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in 1946, we hadn't yet become aware of
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treating them were better, then its guilty
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— Dr. Vernon C. Caro, Director of the
Bureaus of Venereal Disease Control of
the New York City Department of
Health (1973)

"It is clear there was not informed
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— From Dr. Caro's Senate
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“Would it have been conceivable to do
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— J.D. Millar,
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branch of the Center for
Disease Control (1973)

"As all previous works in this study have
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— Dr. Oswald (1952)
The Mayor

"[The study] has certainly been blown
out of proportion. It's a very small pig,
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— Charles Drenier, Mayor of Tuskegee,
Alabama (1992)
was no covert attempt to keep these people untreated. We told them what they had. We didn’t lie to them or say we were looking for syphilis. I don’t think they would have known what it was. There was absolutely no malice or forethought to this study, and this was not an attempt to exploit the Negro.

“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 [had 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 hell 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 stage and in five years. It took studies that ran into the 1950s to determine whether penicillin was effective against late syphilis that has gone beyond the infection stages and involves the brain and central nervous system, or lurks latent and quiescent in the body.

— Dr. John R. Hollier, Director of the Study from 1933 to 1934, former Chief of the USPHS Venereal Disease Division (1972)

“By 1940, 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 information encouraging treatment of syphilis at all stages.”

— Dr. Samuel G. Carse, Director of the Bureau of Venereal Disease Control of the New York City Department of Health (1975)

“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.”

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— Charles xoer, Mayor of Tuskegee, Alabama (1972)
American Conservatory Theater

WHO’S WHO

Though this marks DENNIS NASSEH’S first appearance with A.C.T., he is no stranger to Bay Area audiences. His most notable roles include Belinda in the Berkeley Rep’s Twelfth Night, the Fool in the Berkeley Rep’s production of King Lear, and the Young Man in San Francisco Opera’s production of Britten’s Peter Grimes. He has also appeared in various productions at the San Francisco Mime Troupe, the San Francisco Mime Troupe’s production of The Tempest, and in the Berkeley Rep’s production of The Winter’s Tale.

ANDREW DOLAN, a graduate of Brown University and A.C.T.’s summer program, has now taken on the role of The Fool in the Berkeley Rep’s production of The Winter’s Tale. He has also appeared in various productions at San Francisco’s Magic Theatre and the Berkeley Shakespeare Festival. He is presently serving as the Associate Director of the Repertory Theatre, a Bay Area troupe that produces new plays and playwrights. Last summer he appeared in Upstream’s highly anticipated production of The Tempest, which was directed by John C. Mather.

CHARLES BRANKLIN, who played the role of The Fool in Upstream’s production of The Tempest, has been a fixture on the Bay Area’s theatre scene since his early days at the San Francisco Mime Troupe. His other major roles include Belinda in the San Francisco Opera’s production of Britten’s Peter Grimes, and the Young Man in San Francisco Opera’s production of Britten’s Peter Grimes.

KENNETH GOMES has appeared in various productions throughout the Bay Area, including Upstream’s production of The Tempest, and has been seen in various productions at San Francisco’s Magic Theatre and the Berkeley Shakespeare Festival. He is currently serving as the Associate Director of the Repertory Theatre, a Bay Area troupe that produces new plays and playwrights. Last summer he appeared in Upstream’s highly anticipated production of The Tempest, which was directed by John C. Mather.

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JUDITH MORELAND appeared last season in Mrs. Cogswell in A.C.T.’s A Comedy of Errors. Her other major roles include Belinda in the San Francisco Mime Troupe’s production of The Tempest, and the Young Man in San Francisco Opera’s production of Britten’s Peter Grimes. She is presently serving as the Associate Director of the Repertory Theatre, a Bay Area troupe that produces new plays and playwrights. Last summer she appeared in Upstream’s highly anticipated production of The Tempest, which was directed by John C. Mather.
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ANDREW DOLAN, a graduate of Boston College and A.C.T.'s Advanced Training Program, appears this season in A.C.T.'s world premiere of "The Man in the Middle" at the Mark Tafel Theater in the San Francisco Shakespeare Festival. He has performed in various productions with Berkeley Repertory Theater, the San Francisco Shakespeare Festival, and the San Francisco Mime Troupe. He has also appeared in productions with the San Francisco Mime Troupe and the San Francisco Shakespeare Festival. He is currently performing in the world premiere of "The Man in the Middle" at the Mark Tafel Theater in the San Francisco Shakespeare Festival.

CHARLES BRANZENK, who played Thaddeus in the 1980 production of "The Cherry Orchard" at the Mark Tafel Theater in the San Francisco Shakespeare Festival, has appeared in various productions with the San Francisco Mime Troupe and the San Francisco Shakespeare Festival. He has also appeared in productions with the San Francisco Mime Troupe and the San Francisco Shakespeare Festival. He is currently performing in the world premiere of "The Man in the Middle" at the Mark Tafel Theater in the San Francisco Shakespeare Festival.

WILLIAM FORD first appeared at A.C.T. as the leading role in "The Man in the Middle." This year he appeared in the San Francisco Shakespeare Festival production of "The Cherry Orchard," and he has also appeared in productions with the San Francisco Mime Troupe and the San Francisco Shakespeare Festival. He is currently performing in the world premiere of "The Man in the Middle" at the Mark Tafel Theater in the San Francisco Shakespeare Festival.

BOGDAN BLASEDO, a recent graduate of the University of California, Berkeley, has appeared in various productions with the San Francisco Mime Troupe and the San Francisco Shakespeare Festival. He has also appeared in productions with the San Francisco Mime Troupe and the San Francisco Shakespeare Festival. He is currently performing in the world premiere of "The Man in the Middle" at the Mark Tafel Theater in the San Francisco Shakespeare Festival.

JUDITH WESTRICK appears regularly in film and television, including two seasons of "Midnight Caller." She has also appeared in "The Cherry Orchard," "The Man in the Middle," and "The Man in the Middle" at the Mark Tafel Theater in the San Francisco Shakespeare Festival. She is currently performing in the world premiere of "The Man in the Middle" at the Mark Tafel Theater in the San Francisco Shakespeare Festival.
American Conservatory Theater

Shakespeare Festival, nestled at the Young Fugitives Festival; and The Good Times Are Kindling. Mr. Rossiter currently resides in New York City, writing plays, novels, and screenplays for television. His most recent works include the stage adaptations of Wuthering Heights and The Scarlet Letter. His next project is a film version of Fyodor Dostoevsky's Crime and Punishment.

GLORIA WEINTOCK is originally from New York, New York. She currently lives in the San Francisco Bay Area and is a frequent collaborator with A.C.T.'s West Coast ensemble. She has been a member of the A.C.T. company since 1974 and has appeared in numerous productions, including The Importance of Being Earnest, The Cherry Orchard, and The Rose Tattoo. She is an accomplished actress and has received numerous awards for her performances.

BRENT ST. CLAIR made his San Francisco stage debut in A.C.T.'s production of A Christmas Carol. Originally from North Carolina, he attended University of Delaware, and the University of the Arts in Philadelphia. He has appeared in numerous productions, including the role of Scrooge in A Christmas Carol, and has received critical acclaim for his performances.

JEFFREY SMILE (Scenic Design) has designed for numerous theater companies, including the Pillow, Shakespeare Theatre Company, and the Utah Shakespearean Festival. His work has been seen in New York, Los Angeles, and Chicago. He is currently working on a new production of Richard III for the Shakespeare Theatre Company.

CLAYTON FALLOWS (Lighting Design) has designed for A.C.T. in San Francisco, the Mark Taper Forum, South Coast Repertory, and the Oregon Shakespeare Festival. He has been a member of A.C.T. for over ten years, and has received numerous awards for his lighting designs.

ADAM PERBY (Costume Design) has designed for A.C.T. in San Francisco, the Mark Taper Forum, South Coast Repertory, and the Oregon Shakespeare Festival. He has been a member of A.C.T. for over ten years, and has received numerous awards for his costume designs.

BIJALY J. J. ROBINSON (Sound Design) has designed for A.C.T. in San Francisco, the Mark Taper Forum, South Coast Repertory, and the Oregon Shakespeare Festival. He has been a member of A.C.T. for over ten years, and has received numerous awards for his sound designs.

TO THE AUDIENCE: Special thanks to Kristen R. Nally of the Alabama Shakespeare Festival, Share White, Lon Himerman of the Goodwin Theatres, and Kathryn Sullivan for their help in the production of this program.
MISS EVERS’ BOYS DIRECTORS, DESIGNERS, AND STAFF

JEFFERSON SMILE (Scenic Design) has designed scenery and lighting for Fiddler on the Roof, 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 Super-

box, the Pennsylvania Playhouse, the Pennsylvania Opera Center, the Pittsburgh Public Theater, American Stage Festival, Mannie Marx Theatre, and The Cleveland Playhouse, among others. He has worked as a scenic designer for city and many retail stores around New York. Today he is a graduate of New York University’s School of Dramatic Design.

CLIFFTON YATES (Lighting Design) has designed at the Alabama Shakespeare Festival, the Florida Shakespeare Festival, the Pennsylvania Playhouse, the Pittsburgh Public Theater, American Stage Festival, Mannie Marx Theatre, and The Cleveland Playhouse, where he has served as the resident lighting designer for 11 years. He has also designed hundreds of ballets for Ballet Hispanico, Maria Tallchief, Stella Maris, Joyce DiDonato, Boston, and more. He has worked with such notable choreographers as Robert Joffrey of the Joffrey Ballet of Chicago, Susan Stroman, and the late Bob Fosse.

ADAIN PEIRCE (Costume Design) has designed for The American Stage Festival, the Chautauqua Theatrical Company, and the Florida Shakespeare Festival. She is the resident costume designer for the Alabama Shakespeare Festival and the resident costume designer for the Florida Shakespeare Festival. She has also designed costumes for the New York City Opera, the Metropolitan Opera, and the New York City Ballet. She is a graduate of New York University’s Tisch School of the Arts.

BEVERLY J. JOHNSON (Kostüm und Leitung der Musik) ist eine der führenden Schauspieler der USA. Sie ist eine der wenigen Schauspielerinnen, die in der Vergangenheit für die Tennessee Williams Theater Company arbeiteten. Sie ist auch eine der wenigen Schauspielerinnen, die in der Vergangenheit für die Tennessee Williams Theater Company arbeiteten. Sie ist auch eine der wenigen Schauspielerinnen, die in der Vergangenheit für die Tennessee Williams Theater Company arbeiteten.
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 19, Jean Stapleton presents her one-woman show, "Bon Appetit!" a delightful double bill based on Ruth Draper's hilarious 1950s monologue, The Italian Lesson, together with an outrageous cooking lesson based on a Julia Child recipe for a hokeyo 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 her signature piece, dedicating the show to her role as the late Billie Holiday, Dinah Washington, Beside Smith, Ma Rainey, Ethel Waters, and Mahalia Jackson.

Bon Appetit!

Stapleton, of Broadway fame and television's "All in the Family," reprises for her hit performance of "Bon Appetit!" which she originated in New York at the Kennedy Center in 1989 and presented again last season at O.C.T. — The Classic Stage Company under Cherry Percy's direction. Comprised of two monologues set to music by composer Lee Holby, the show opens with The Italian Lesson, one of Draper's most celebrated performances. Known as "the queen of the one-woman theater," Draper delighted audiences during the first half of the century with her wryly funny and profoundly touching monologues, chronicling the experiences of women from all walks of life. The Italian Lesson, Stapleton recreates Draper's beloved society matron as she attempts to prepare Daisy into her busy day amidst a flurry of endless interruptions. Watching this woman govern her house hold, one is sure that she could as capably run a corporation or major studio, as she fields phone calls, dispatches charity orders, organizes performing 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 concocting Gateau au Chocolat (Emilence Bruni). Stapleton was drawn to this work by composer Holby, whose discovery of the inherent musicality in Child's cooking lessons—which embody more than mere culinary instruction—gives 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

1915 with her portrayal of Ma Rainey, of the famous "black beauty," turning her charms on us with Rainey's deliciously wicked teasing. She then captures the hearty and humorous Beside Smith and proves 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 "Stardust," "Good Morning Heartache," and "God Bless the Child." She then transforms herself into the spine of the Blues, Delta 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

The Late Great Ladies of Blues and Jazz

Complementing the historical hilarity of Bon Appetit!, 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 hot-bet All-Star Jazz Band.

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

...as Beside Smith.

...as Mahalia Jackson.

...as Ethel Waters.

...as Billie Holiday.

...as Lily Tomlin.

...as Julia Child.
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 19, Joan Stapleton presents her one-woman show, *Born Appetit!*, a delightful double bill based on Ruth Draper's Pulitzer 1950s monologues, *The Italian Lesson*, together with an outrageous cooking lesson based on a Julia Child recipe: a hocus-pocus chocolate dessert. Performing concurrently beginning December 21, 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, Beata Smith, Ma Rainey, Ethel Waters, and Mahalia Jackson.

*Born Appetit!*

Stapleton, of Broadway fame and television's "All in the Family," again takes on her hit performance of *Born Appetit!*, which she originated in New York at the Kennedy Center in 1989 and presented again last season at O'Sha. — The Classic Stage Company under Cheryl Perkoff's direction. Composed of two monologues set to music by composer Lee Holby, 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," Holby delighted audiences during the first half of the 20th century with her wryly funny and profoundly touching monologues, chronicling the experiences of women from all walks of life. In *The Italian Lesson*, Stapleton recreates Draper's belted society matron as she attempts to prepare Dante into her busy day amidst a flurry of endless interruptions. Watching this woman govern her maid household, one is sure that she could as capably run a corporation or 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 concocting Gateau au Chocolat (Emileur's Banana). Stapleton was drawn to this work by composer Holby, 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 celebrated Sandra Reaves-Phillips as voice from her one-woman show, *The Late Great Ladies of Blues and Jazz.*

...as Lorett...

...as Billie Holiday.

...as Ethel Waters.

...as Mahalia Jackson.

...as Beata Smith.

1915 with her portrayal of Ma Rainey, of the famous "back but- lish," turning her charms on us with Rainey's deliciously wicked teasing. She then recreates the honey and bitterness Beata Smith and probes the proud soul of Ethel Waters. Waters is followed by a haunting recreation of Billie Holiday's Carambola Hall appearance, in which Reaves-Phillips conveys that great lady's tragic beauty in such memorable songs as "Stardust," "Good Morning Heartache," and "God Bless the Child." She then transforms herself into the Queen of the Blues, Dinah Washington, and does by taking the audience to heaven with a rolling, thunderous tribute in the uplifting spirituals of Mahalia Jackson.

*Born Appetit!* opens December 18 with a Gala Benefit hosted by the Friends of A.C.T. at the Fair Pacific Hotel. After the show, patrons are invited back to the Fair Pacific for a champagne dessert reception hosted by Stapleton, where they can sample the gorgeous gateau created earlier in the evening. Tickets for the show and dessert reception are $57. Call 749-2207 for Gala tickets and information.

The Late Great Ladies of Blues and Jazz

Complementing the delicious hilarity of *Born Appetit!,* 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 saucy, strong self. She then transports the audience to a southern tent show somewhere in Georgia around...
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Mondays at 6:00 p.m.
Stage Door Theater
23 Mason Street, San Francisco

January 25, 1994
Pam Walker, Ted R.;
Jerry M. Flynn, Me; Les; Lizzie Eichler, The Bicycle Thief

February 22, 1994
Mark Bologias, Elizabeth Wallace; Andrew Fisher, The Morning After; Ray Wise, The Provider of Her Company

March 22, 1994
Bette Bose, Bertrand; Margie Ingalls, The Revolutions; Toni Gallagher, The Lover of Women

April 28, 1994
William Mancini, The Fisherman Who Had No One to Go Out to His Boat with His; Sandra Ginett, Never Marry a Manover; Norman Bush, Instruments of Seduction

For information call (415) 770-2427

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Stage Door Theater

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American Conservatory Theater
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With a taste derived from a mysterious combination of exotic spices, B&B excites the palate and delights the imagination. Discover it straight up or over ice.

The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between September 1, 1991 and October 15, 1992.

CONTRIBUTORS

Among the contributors, there are several names followed by amounts. For example, "Erik M. Schmitz Fund: $15,000 (above)". These amounts indicate the generosity of the contributors and their support for the theater. The list is comprehensive, acknowledging the support from various sources, including foundations, companies, and individuals.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
ACT's administrative and Conservatory offices are located at 400 Geary Street, San Francisco, CA 94110. (415) 749-2225.

BOX OFFICE INFORMATION
ACT's Central Box Office
Location: 400 Geary Street at Mason, next to the Geary Theater; one block west of Union Square.
Box Office Hours: 9 a.m. - 9 p.m. Tuesday through Saturday, 9 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Charge By Phone: (415) 749-2225. Use your Visa, MasterCard, or American Express card.
Box Offices at the Stage Door Theaters, Marines Memorial Theatre, and Orpheum Theatre: Full-service box offices will be open 90 minutes prior to each performance in these venues.
BASE: ACT tickets are available at all Bay Area/TM centers, including The Warehouse and Tower Records Video.

STAGE DOOR
STAGE DOOR BOX OFFICE
MARIINES MEMORIAL THEATRE
ORPHEUM THEATRE
Ticket Prices

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<tr>
<th>Price</th>
<th>Orchestra/Loge</th>
<th>Balcony</th>
<th>Gallery</th>
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<tr>
<td>Previews</td>
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<td>Finals</td>
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<td>Final Finals</td>
<td>$26</td>
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Games: In a performance, each game will be scheduled for a specified period of time, as shown above. Each game will be played on a separate stage, and each player will be assigned a specific area on the stage. The games will be played in a sequence, with the first game being played first, followed by the second game, and so on. Each player will be given a specific number, and each number will correspond to a specific game. At the conclusion of each game, the player with that number will move to the next stage, and the player who finishes first will receive a special prize.

Special Programs
ACT Prologues are presented before Tuesday evening performances for all productions, except in a Christmas Carol, and the same theatre at the evening's play, from 5:30 p.m. to 6:30 p.m. Open door at 5:00 p.m.

POST-PERFORMANCE CONVERSATIONS: Information after-show discussions concerning issues and ideas surrounding the evening's play will be scheduled throughout the season. Evening programs will feature special guests discussing the speaker and topics for that evening. Information about upcoming Conversations, call 749-2225.

School Matinees: Matinees are offered at 1:00 p.m. to elementary, secondary, and college groups. Tickets are specially priced at just $5. For more information, please call June Teer, Student Matinees Coordinator, at 749-2225.

CONSERVATORY: ACT conservatory offers classes, training, and advanced training for students between the ages of 8 and 18. Call 749-2225 for more information.

A.C.T. News:

ORPHEUM THEATRE:
The Orpheum Theatre is located on Market Street at Eight, near the Civic Center BART/MUNI station.

THE STAGE DOOR THEATERS:
The Stage Door Theaters are located at 430 Mason Street at Geary, one block from Union Square.

MARIINES MEMORIAL THEATRE:
The Marines Memorial Theatre is located on 900 Sutter Street at Mason. Conveniently located within walking distance of the Stage Door Theaters, the Marines Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.
American Conservatory Theater

FOR YOUR INFORMATION

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A.C.T.'s administrative and Conservatory offices are located at 400 Geary Street, San Francisco, CA 94102. (415) 749-2200.

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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) 749-2225. 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 60 minutes before each performance in these venues.

BASE: A.C.T. tickets are available at all Base/TM centers, including The Wharehouse and Tower Records/Video.

STAGE DOOR / MARINES MEMORIAL / ORPHEUM THEATRE

Ticket Prices

Presale:
Orchestra/Loge $32
Balcony $30
Gallery $12
Seniors/Tuesdays/Thursdays/Thursdays
Orchestra/Loge $32
Balcony $32
Gallery $12
Fri/Saturdays
Orchestra/Loge $32
Balcony $32
Gallery $12

Group Discounts: For groups of 15 or more, call Linda Grubin at (415) 446-7985 for special prices.
Latecomers: Latecomers will be seated at an appropriate interval.

Mailing List: Call 749-2225 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 STAGES on Union Square in San Francisco. Half-price Student and Senior tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior tickets are available.

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

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

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

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

Smoking is not permitted in the auditorium.

Beepers! 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 performances. Alternatively, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS

A.C.T. Prologues are presented before the Tuesday evening 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 749-2225.

School Matinees: Matinees are offered at 10:00 a.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $5. For more information, please call Jane Trever, Student Matinee Coordinator, at 749-2225.

Conservatory: The A.C.T. conservatory offers classes, training, and an advanced theater study for adults. In Young Conservatory program offers training for students between the ages of 9 and 18. Call 749-2225 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportwears, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2225 for more information.

A.C.T. Nomes:

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On Travel

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 1614. But the proud elders always rallied. Thirty years later when Kyoto celebrated its millennium 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 WW2 and remains traditionally Japanese in character. It has always been a city of craftsmen who create hand-painted silk kimonos, intricate woven baskets and ingenious wooden folding fans as well as melodious musical instruments like the Koto. Furthermore, the city’s art is both modern and traditional; to this day, albeit diluted to some degree by a profusion of “authentic” souvenirs. But happily, many contemporary artists 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 persona.

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 magnificently ornate 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 placed 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 Ginkaku-ji (Silver Pavilion), now a Buddhist temple was once the country villa of Ashikaga Yoshimasa, a shogun who retired here in 1483 after a tumultuous life. His home was patterned after the more famous Kinkaku-ji (Golden Pavilion) on the other side of town built by Yoshimasa’s great grandfather. Kinkaku-ji is now a replica since the original burned to the ground almost forty years ago.

One of the most heart-warming is the Jishu Shrine, home of the country’s Gup (Okinawan no miko), resident deity of 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 love or decorated pine tree offerings, with vows of love. Each plaque is a plea to the God asking that one’s wishes be granted.

The vermilion-colored shrine is located on the grounds of the Kyomizu Temple built in 798 by the third Tokugawa shogun, Iemitsu. The most noted artifact consists of two stones set about thirty feet apart called Enkouin no mado (love- fortune telling stones).

According to local folklore, it is said that if you walk softly 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 empirics claim by sell good luck charms in orange, blue and white for about five dollars and for every

by J. Herbert Silverman

Above, Kyoto’s classical Daigo-ji Temple is by far one of Japan’s best and 400 Shinto shrines within the ancient capital.
Comparing the Bravada to an Explorer is a Lot Like Comparing a Swiss Army Knife to a Melon Baller.

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One of the most heartwarming is the fun Shrine, home of the country’s Cupid (Okinomi no wo no moto), its resident deity the God of love and matchmaking. Many young people in Japan believe that to possess a 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 garlands of decorated pine tree 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 1638 by the third Tokugawa shogun, Ieyasu. The most noted artifacts consists of two stones set thirty feet apart, called “enpitsu no mizu,” (love-telling fortune stones).

According to local folklore, it is said that if you walk silently 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

by J. Herbert Silverman

Above, Kyoto’s classical Enkakuji Temple is but one of 1,000 Buddhist temples and 400 Shinto shrines within the ancient capital.
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 hire a priest to pray for you for one year.

The Kiyomizu "slope" leading down from the temple height is checkboarded with stands where you can pick up any one of a dozen Buddha woodcarvings, a God of Thunder, or religious natty. There's even a delightful "Koshu" restaurant popular with Japanese called Abekawa's (Bam) at the foot of the slope which serves a typical chsliso-bento (box lunch) containing rice, pickles, vegetables, fish, meat, and eggs accompanied by toasted rice tea and 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 swoop by in dashing inscrutability during the early evening hours.

Incidentally, Gion is the annual site in mid-June for a Japanese version of a Mardi Gras. The fête dates back to the tenth century and celebrates the day the emperor successfully ended a terrible plague. The colorful ceremony is highlighted by a parade of thirty-one great floats and geisha 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 ebi 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.

Mitsui-bashi (Sanjo-omote Dobutsukanke-me-dori Silky-down) is a good place to experience the joys of kyo ebi. One of the most popular restaurants in town, it was founded impressively in 1736 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 (39 Daikokiji momozawa, Morisaki) in operation for five hundred years, with a history of feeding the Daikokiji Temple priests. Not surprisingly it serves Buddhist temple food and is located outside the temple's east gate.

The rules for sightseeing are simple comfortate shoes which you replace with slippers on entering each temple and adherence to the admonition not to smoke. Temuels 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 origin dates to 1569. This is a bustling open-air, five block-long arcade covered with a red and green decorative fans, religious symbols, dolls, and lots. 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 seasoned or offer you a cake as an inducement to buy.

Another unusual Kyoto shop is the work- place of Minouco (Yamato-Doji) where Surya Takaet produces gets, the hand-carved wooden shoes used for centuries in Japan and almost a mandatory part of Japanese dress before WWII.

Z总的 are cut from wooden blocks which are sawn then split and finished with a powder brushed on with a special tool called an "ore" which raises the grain. The wooden shoes are fitted from about forty (standard) to almost three-hundred
You know exactly where you're going.
We can help you get there.

human dream from good health to passing an examination, tying a "low 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.

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Kyoto cuisine of the yosei is distinctive for its light seasoning, the aesthetic arrangement of the food and he use of vegetables, perhaps because in medieval days fresh fish was not generally available. The basis 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.

Minokochi (Sanjo-ya: Hachimane-kyo) is a good place to experience the joys of yosei yory. One of the most popular restaurants in town, it was founded impressively in 1758 and has a handsome garden. Somewhat "touristy," it has a menu in English which also lists sukiyaki, tempura and sushi.

For an erotic experience, dine at Kikyu (39 Daikokujicho momosu, Morokashu), a moss-covered roof, which filters muted colors onto the innomendable tiny stalls that line the centuries-old central walkway. The arcade is primarily a food center where everyone comes to shop and the majority of hotels and top restaurants can be found searching out fresh dried seaweed, huge white radishes, rice cookies, grated bonito, dry mustard, squid, small clams cooked in soy sauce, edamame, grilled vegetables, radishes, eggplant, Japanese peppers, turnips, the ever-present tofu—blue jeans, umbrellas and parasols side by side with income stalls and wine shops featuring Beaujolais Nouveau.

But travelers will also find great buys in Japanese antiques, intricately carved wooden boxes, handcrafted jewelry.
It's time for a change to the wines of Ernest & Julio Gallo.

This holiday, savor the crisp taste of our California Chardonnay elegantly served in Marquis by Waterford® Crystal.
It's time for a change to the wines of Ernest & Julio Gallo. This holiday, savor the crisp taste of our California Chardonnay elegantly served in Marquis by Waterford® Crystal.
dollars for custom-made footware made from birch bark. While unwise in hotels, they are still worn by geishas as part of their traditional costume.

The Kyoto Handicraft Center (Kumano Jigokudani-ko) is a vertical shopping mall now in its twenty-second year selling everything from gold filigree vases at Satsuma (eight thousand dollars) to a seven-page porcelain tumbler for about five dollars, enamel 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 enclosures such as the above-mentioned Satsuma where it's possible to watch artists create exquisite objets d'art with infinite patience, see weavers at work, gaze at graphic artists working in brush and ink or listen to an explanation of chojiuri (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 hostries ranging from your basic dormitory-like ryokan (tens) to deluxe hotels. The former 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 Takanagi-ya Prince near the shore of Lake Takanag-like. Typically, hotels like this one are noted for their spacious guest rooms, the requisite sukiyaki and tempura restaurants and a gourmet continental dining room, in this case, Chateau Sur, beautiful but expensive.

The hotel (which also supplies slippers) comes complete with such amenities as a Shinto Shrine (colorful), a tea house (exquisite), and assured 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. Also, according to tradition, relatives get only one cup. An elaborate bridal headdress, Hiko Kasabi, 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 rooms 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 famous Zen Buddhist Koyasan Monastery which welcomes guests. The suggestion was made by the Takanagi-ya Prince Hotel concierge who thought the contract would be interesting and easily accessible by flat commuter train from Kyoto — an understatement of somewhat noble proportions.

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

Koya-san, today an enclose of about eight thousand people, became a center of religious learning in 165 A.D. When the Emperor Saga, previously 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 Kukai, a great exponent of The Secret Teaching and was revered for this humanitarianism.

Staying at a popular temple like Koyasan 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 inapposite monks bearing rice, goma (soy 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. at which time visions are welcome. Prayer ends in a room fragrant with incense which one is told speeds up communication with Buddha.

IF YOU GO: Reservations at the monasteries are necessary and prices for an overnight stay, including two vegetarian meals range from fifty-five 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.

A story about
love, family and other
embarrassments

Used People

Life's tough.
So laugh a little.
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Shirley MacLaine · Kathy Bates · Jessica Tandy · Marcia Gay Harden and Marcello Mastroianni

A story about
love, family and other
embarrassments

Life’s tough. So laugh a little.

PERFORMING ARTS

OPENs DECEMBER 16 IN LOS ANGELES / COMING SOON TO THEATRES EVERYWHERE
A JUMBO MORTGAGE SHOULDN’T SIMPLY BE LARGER. IT SHOULD ALSO BE SMARTER.

It should come with no points. Or a rate that’s equivalent to or less than the prime rate. Above all, it should come with an experienced advisor, someone solely responsible for your account.

| If you’re seeking a residential first mortgage on a primary or secondary residence, you’ll find that mortgage at The Boston Company. Our personal advisors are there to help you every step of the way, from understanding options, to customizing a mortgage, to giving you tax flexibility with our 10-year interest-only feature.
| It’s no wonder some of America’s most successful families have sought our assistance for over a century.
| Our jumbo mortgages begin at $350,000. For detailed information about refinancing or buying a new or additional home, please contact Esty D. Lawrie, Vice President, Suite 102, 400 Montgomery Street, San Francisco, California 94104, 415-951-4120.

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

*Through our subsidiary, Boston Safe Deposit and Trust Company, Member FDIC. An Equal Housing Lender.

A Gift List for Everyone on Yours

This holiday season, for lists—shopping, making decisions, remembering everyone and for celebrating.

We’ve made a wish list of our own, filled with ideas about what to give for him, her, those kids and couples or families on your list. Our choices span the classics and the unusual. The talent is matching the gift to the people you love.

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 with a black enamel face and carry, c.1815; a diamond and black enamel brooch, c.1820.

Bulgari, the Italian jeweler, has just opened a store 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 timelessness pieces with which one can mix and match. The perfect gift for the woman who already has everything.

FOR HIM
From Gucci, a strap of exquisite pearls with a custom-designed clasp.

Avada’s aromatherapy jewelry is a perfect way to be scented. 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, citrine, 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 310-473-3303 and dinner from restaurants including Indigo, Red Car Grill, East India Grill. Nick’s Italian Grill. Nichy Blair’s beautifully presented.

Day Spa is a wonderful way to spend one. In San Monica, Burke Williams Day Spa has just opened. Imagine a day of yoga, your body wrapped in herbal seaweed, massaged, steamed and totally relaxed. This is just a partial list of their offerings.

Burberry has some of the most beautiful lipstick cases. They really could be used as an evening clutch in a large variety of colors.

Above: Patricia Petticoat at Le Pianistes du Bal.

by Barbara Foley

DECEMBER 1993

A Little Dinner Music.

The soft ears of the piano mix with the splash of a distant fountain and together, drift up through a 34 story moonlit sky.

It’s the perfect complement to San Francisco’s most romantic restaurant... the Pacific Grill.

Join us for a celebration of the cuisine of California cuisine and enjoy complimentary parking and a delightful pre-dinner three-course dinner from our regular menu for just $25 per person. This season, it’s making the Pacific Grill a destination as attractive as The Pan Pacific Hotel itself! For reservations please call 415-771-8600.

THE PAN PACIFIC HOTEL
San Francisco
A Block from Union Square at 999 Post Street, San Francisco (415) 771-8600

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Escada has a new collection called “classics elements” made up of timeless pieces with which one can build a wardrobe, especially good for State Senators. At Neiman Marcus and Escada shops.

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Below: Palmiers Patisserie’s Le Pastisier du Bain.

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THE PAN PACIFIC HOTEL
San Francisco
A Block from Union Square at 999 Flower Street, San Francisco
1-800-538-4667, (415) 771-8600

Above: Palmiers Patisserie’s Le Pastisier du Bain.
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.

Quovert is famous for divine fragrances and even more divine bottles. Les Meteorites Vaporisateur is another such collector's item. $400 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.

Arman’s collection for men is suitable for any career; any season. 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 $48.

Couch 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 custom 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 Meisterstuck and Limited Edition. At The Beverly Center and South Coast Plaza.

Bouer Bug 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 heavier, at Neiman Marcus and I. Magnin.

FOR THOSE KIDS
H. Dalton offers Christmas 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 books 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 sofette of black velvet for $18.

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

The Warner Bros Studio Store is filled with fun fantasies inspired by their famous cartoon characters. Available through their mail order catalogue. 800-221-6504.

"Man always kills the thing he loves, and so we the poisons have killed our wilderness. Some day we had to. Be that as it may, I am glad it shall never be young without wild country to be young in."

ALDO LEONIDOU

“We used wilderness prodigality — as much of it as we still left, and as many kinds, . . . it is important to us . . . simply because it is there — regardless that is, simply as an idea.”

WALLACE STEVENS

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

JOHN MuIR

$19.00 Three Course Prix Fixe Dinner
$80 Concert & Dinner, In the Heart of the Famous District

The space provided is a public service.
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Carroll and Company has been at the corner of Bolero 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 fancies 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.

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Feeling Man is German designer Jil Sanders new scout for men. It's inverter at Neiman Marcus and I. Magnin.

FOR THOSE KIDS
H. Dalton offers Dinosauria by James Gurley (Turner). Dinosaur lover's dream. Rizzoli, at South Coast Plaza and newly in Beverly Hills, has a wonderful selection of children's books 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 pale aquats of black velvet for $18.

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

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"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 are wise to keep it." — EDWARD ARBERRY
GREAT EXPECTATIONS, presented from now on

a "human jukebox spilling out these anecdotes." Her longing for transon- demmen is as close as Guatemalan society to apathetic. Marlo Thomas will play the role in San Francisco, with John Cun- ningham (from the original Broadway production) as her romantic interest, and a con-man character of change. January 5-31, Curran Theatre, 1 Taylor Street. (415) 441-0619.

OUTSIDE OR INSIGHT
Jeff Koons, an artist whose talents for self-promotion are undeniable, is either a glubonisseur to our need for outrage or a prescient commentator on a world gone out of whack. Mostly reading about his large-scale wood or porcelain sculptures of kitschy objects — puppets, kits, birds, and birds — sends some people into raptures, while others consider him a radical satisit of the consumer society he criticizes. We'll have to see a chance for ourselves: if artistically, 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 Koons, the very validity of Koons's objects assumes a sin- nister edge: his enlargements and intensifications of the sentimental, theiek, 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 by such later generations. Not every irritation art comes in Van Gogh, however. It is the kind of comment when, move, Koons is an artist who seems to turn out novices, engaged in their own reactions rather than in the work itself. Peter Schjeldahl, writing in the publication 7 April 2001, is the perfect example of this sort of exasperated evocation of mine. "Jeff Koons makes me sick... I'm interested in my response, which includes excitement and helpful pleasure along with alienation and dis-... I love it, and pardon me while I throw up." Pardon me while I leave the room. Perhaps the slipperiness of Koons's objects does turn him into a mouthpiece for the work at hand into rapt commu-
nication with one's own emotional diges-
tive system. But a night spent watching any network TV channel would be equally interesting, if one paid attention. We do still need to search to understand that the world is filled with terrifying trivialities!

Restaurant Guide

SAN FRANCISCO

BRASSERIE SAVOY, 290 Geary at Jones, SF 415/447-
4744. Cozy and comfortable French bistro with a wide range of dishes, including appetizers, main courses, and desserts. Open Monday-Saturday 5:30 PM-10:30 PM, Sunday 4:30 PM-10:30 PM. Phone 415/447-4744.

CAFE 222 at HOTEL NIKKO, 222 Mason St, SF 415/392-4000. Open 7 AM-11 PM Monday-Sunday. Features great coffee and a variety of breakfast dishes. Open 7 AM-11 PM Monday-Sunday. Features great coffee and a variety of breakfast dishes. Open 7 AM-11 PM Monday-Sunday. Features great coffee and a variety of breakfast dishes.

IN BRIEF: Dance: The Royal Winnipeg Ballet, Canada's oldest ballet company, will bring a program of modern works to Berkeley, January 24-26, Zellerbach Theatre, UC Berkeley. (510) 220-5624. Music: Wosił Lootanieski returns to San Francisco Symphony, conducting three of his main works including the legend of the Impressionists, that what repels us must be good and will be recognized by such later generations. Not every irritation art comes in Van Gogh, however. It is the kind of comment when, move, Koons is an artist who seems to turn out novices, engaged in their own reactions rather than in the work itself. Peter Schjeldahl, writing in the publication 7 April 2001, is the perfect example of this sort of exasperated evocation of mine. "Jeff Koons makes me sick... I'm interested in my response, which includes excitement and helpful pleasure along with alienation and dis-... I love it, and pardon me while I throw up." Pardon me while I leave the room. Perhaps the slipperiness of Koons's objects does turn him into a mouthpiece for the work at hand into rapt commu-
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tive system. But a night spent watching any network TV channel would be equally interesting, if one paid attention. We do still need to search to understand that the world is filled with terrifying trivialities!

SFO HERALD, 401 Van Ness Ave, SF 415/464-0000. Open 9:00 AM-8:30 PM Monday-Saturday, 8:00 AM-6:00 PM Sunday. Features great coffee and a variety of breakfast dishes.

LA SCENE, 449 Geary St, SF. Free and ACT Den-
sation in the San Francisco Hills has created a brand new spot for your attention. Open 9:00 AM-8:30 PM Monday-Saturday, 8:00 AM-6:00 PM Sunday. Features great coffee and a variety of breakfast dishes.

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MASSACHUSETTS AVENUE CAFE, 3330 Massachusetts Ave, Cambridge, MA 02139. Open 7 AM-11 PM Monday-Sunday. Features great coffee and a variety of breakfast dishes.

MOORE'S RESTAURANT, 1350 18th St, SF 415/441-0619. Open 11:00 AM-10:00 PM Monday-Saturday, 11:00 AM-10:00 PM Sunday. Features great coffee and a variety of breakfast dishes.

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a “human jukebox spilling out these anecdotes.” Her longing for transcendence is as close to Garnett Cooney in aethopsia. Marlo Thomas will play the role, in San Francisco, with John Cunningham (from the original Broadway production) as her necrotic bun of a husband and Nata De Vicente, a native of Uganda who has studied theater in New York, Moscow and Great Britain, as the less-than-human co-man of change. January 6-31, Curran Theatre, 1 Taylor Street. (415) 441-0419.

OUTRAGE OR INSIGHT
Jeff Koons, an artist whose talents for self-promotion are undeniable, is either a glas gilder to our need for outrage or a prescient commentator on a world gone out of whack. Mostly reading about his large-scale wood or porcelain sculptures of kitschy objects — puppies, kits, birds, and kittens — sends some people into rapture, while others consider him a radical satirist of the consumer society he criticizes. We will have a chance to see for ourselves 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 vulgarity of Koons’s objects assumes a sinister edge: he maligns and intensifies the sentimentally dreck surrounding us, and we are chilled.

There is an old argument, going back at least to the 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 art form can be a Van Gogh, however. In the Koons show, more, Koons is an artist who seems to turn critiques into novelties, engaged in their own reactions rather than in the work itself. Peter Schjeldahl, writing in the October 7, 1988, issue of The New Yorker, notes that Koons is a perfect example of this sort of explosive examination of visceras: “Jeff Koons makes me sick. I’m interested in my response, which involves excitement and helpless pleasure along with alienation and dis
gust. I love it, and pardon me while I throw up.” Pardon me while we leave the room.

Perhaps the slipperiness of Barnet D. Koos’s objects does turn his critique from the work at hand into raw communication with one’s own emotional digestive system. But a night spent watching any network TV channel would be more exhilarating, if one paid attention. We do still need anyone to tell us that the world is filled with terrifying trivialities!

SFMOMA’s Caldwell has made a valiant 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 a “conceptual artist,” and arouses a lot of admiring controversy about his ability to manipulate, to appropriate, and to incite. Meanwhile, though, these big and very concrete objects bearing his name are being made and sold as high-priced commodities. And the things may last a good deal longer than the concepts swirling around them. December 16–February 28, San Francisco Museum of Modern Art, 401 Van Ness Avenue. (415) 234-2000.

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) 644-2520...

MOORPARK, CA –“The Moorpark Art Festival will be held on Saturday, February 18 from 10 a.m. to 5 p.m. in downtown Moorpark. The festival will feature a variety of handmade items ranging from pottery, jewelry, and photography to paintings, hand-dyed scarves, and handwoven baskets. All items are one-of-a-kind and made by local artists.

PACIFIC GROVE: At the Pacific Grove Hotel, 1000 Forest Avenue. (831) 373-0000. All shows are free of charge.

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Live! (or, Dead?)

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

Milton Cross, who hosted for many months major musical events on radio, had problems announcing the world-famous conductor of the N.Y. Symphony Orches-
	ra. He once tried to call Arturo Tansini "Ottosco Targamini," and realized that it did not sound right, cor-

ceted it to "Artusco Tarini." In what became perhaps his most memorable blooper, Cross announced a newscast on one of the Tempo operas broadcast live from the Met. "And now, stay tuned for the newscast!"

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 Mauri tribe from New Zealand." And one Sunday night, when he tried to make a picture 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 spoonersisms are almost a professional hazard in broadcasting, there are other kinds of flubs 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 sin-

ters." And Bob Schieffer, the CBS corre-

cspondent 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 thermocline underwear.

For actors coming from the live theatre, the fluffs and errors of the new-fangled media were not entirely unfamiliar, but they were magnified on radio and television. The worst terror-

goging one's lines or drying - is some-
times referred to as the actor's night-

mare. Even when they held the script in

hand, actors sometimes lost their place. Those with cool quickly recovered. Dur-

ing the Theatre Guild's production of "Green Pastures," Marc Donnelly's exuber-

ant gospel version of the Bible, one of the actors began to stumble badly. Juanita

Hernandez, who played the role of De

Laud, rescued the struggling mortal.

"Son," he bellowed, "you are nervous before me and I can understand that.

But I am DeLaud, and I know what is in

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

vandervellian simply said: "I must have

something to say, otherwise I wouldn't

be standing here.

With television came a new panic: not

only had actors to remember 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 prepossessing them in a desk,

bookcase or some other prep.

Others took to more desperate mea-
sures. Eva Marie Saint was supposed to

be chatting to a fellow passenger on an

airplane in an episode of "Our Miss

Mansfield," when the actor forgot his

lines. Much to her astonishment the man

mumbled, "Excuse me - this is my stop,"

and then literally baled out.
Live! (or, Dead?)

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 Dodoess of Windsor."

Milton Crooks, who hosted for many years major musical events on radio, had prominent announcements the world famous conductor of the NBO Symphony Orchestra. He once tried to call Arturo Toscanini "Otorso Turaani," and realizing that it did not sound right, corrected it to "Arturo Turaani." In what became perhaps his most memorable blooper, Crooks announced a newsbreak on one of the Tenco operas broadcast live from the Met. "And now, stay away from the tubes."

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 Zealand." 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 zippers 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 Frederian slip by announcing a songstress: "And here is one of radio's most charming and lovely young singers." And Bob Schiffer, 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 thermoclear underwear."

For actors coming from the live theatre, the fluffs and errors 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 crying - 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 "Othello," Marc Donnelly's exuberant gospel version of the Bible, one of the actors began to fumble badly. Juanita Haller, who played the role of Desdemona, rescued the struggling mortal: "Son," she boomed, "you are nervous before me and I can understand that. But I am De Lord, and I know what is in your mind." Then he proceeded to recite the nervous actor's lines and save 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."

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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 "Mulligan's Family," when the actor forget his lines. Much to her astonishment the man mumbled, "Excuse me - this is my stop," and then literally bailed out.

by Peter Hay

Peter Hay's novels, "Eamonn Laughlin: The Best Stories from Radio and Television," has just been published by Oxford University Press.

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