American Conservatory Theater / 1989-90 Season
"There's no place like home. Unless you own a Camry."

There's something reassuring about a car that can make you feel at home regardless of where you drive it. The Toyota Camry is like that. A car you feel at ease in, A car with a reputation for earning people's trust. And with the kind of features that make you feel welcome. Like a memory-tilt steering wheel that adjusts to where you like it, and there remembers exactly where that is. Or a driver's seat that adjusts seven separate ways. Or a little ring around the ignition switch that lights up at night so you don't have to search around with your key in the dark. Little touches to make driving nice.

But perhaps the nicest little thing about the Camry is that it's a Toyota. And that means a heritage of dependability and quality that really makes you comfortable. So you can feel at home.

"Toyota, I love what you do for me."

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

19.4% 10.8% 9% 8.8% 7.1% 7.1% 5.3%

Of all sales reported in 1989, we were involved in more $500,000 + home and condominium transactions in San Francisco's most desirable neighborhoods than anybody else. A lot more.

In fact our nearest competitor was involved in a full 44% fewer of these transactions than McGuire.

Selecting your broker is a very important decision. That's why we wanted you to know this very important fact. McGuire is number one, where it counts.

The Experience Is Priceless.

2001 Lombard / 929-1500 • 1892 Union / 921-5555 • 560 Davis / 296-1000
"There's no place like home. Unless you own a Camry."

There's something reassuring about a car that can make you feel at home regardless of where you drive it. The Toyota Camry is like that. A car you feel at ease in. A car with a reputation for earning people's trust. And with the kind of features that make you feel welcome. Like a memory tilt steering wheel that adjusts to where you like it, and then remembers exactly where that is. Or a driver's seat that adjusts seven separate ways. Or a little ring around the ignition switch that lights up at night so you don't have to search around with your key in the dark. Little touches to make driving nicer.

But perhaps the nicest little thing about the Camry is that it's a Toyota. And that means a heritage of dependability and quality that really makes you comfortable. So you can feel at home.

"Toyota, I love what you do for me."

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

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

19.4% Source: San Francisco Association of REALTORS® Multiple Sales Service

Of all sales reported in 1989, we were involved in more $500,000 + home and condominium transactions in San Francisco's most desirable neighborhoods than anybody else. A lot more. In fact our nearest competitor was involved in a full 44% fewer of these transactions than McGuire.

Selecting your broker is a very important decision. That's why we wanted you to know this very important fact. McGuire is number one, where it counts.

The Experience Is Priceless.

2001 Lombard/929-1500 • 1892 Union/921-5555 • 560 Davis/296-1000
PERFORMING ARTS
San Francisco edition • April 2000 / Vol. 3, No. 4

CONTENTS

8
BE SEATED FOR TAKE-OFF!
by Kate Begson

17
AN ALLEY IN THE ARTS WORLD
Who is Anne Murphy? And why is she
so important to all of us?
by Leslie Phillips

THE PROGRAM

25
UNEASY PARADISE
Not a stranger to change, Hong Kong
learned for 1997
by Jay Weston

30
NEW GASTRONOMIC PLEASURES
IN HONG KONG
by Jay Weston

40
RUDE INTERRUPTIONS
by Peter Bay

42
RESTAURANT GUIDE

Brought to you on
National Public Radio
by the Chrysler
Corporation Fund.
Distinguished artists. Great
performances. Enlightening
critiques by top reviewers.
Every Monday through
Friday, "Performance Today"
showcases the most exciting
new directions in classical
music. Enjoy the best of
America's performing arts
and classical musicians on
"Performance Today".

INVITE SOME FRIENDS OVER. AND MAKE WAVES.
PERFORMING ARTS

San Francisco edition • April 1998 / Vol. 3, No. 4

CONTENTS

8 GREAT EXPECTATIONS

BE SEATED FOR TAKE-OFF!

by Kate Begin

17 AN ALK IN THE ARTS WORLD

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

by Debbie Phillips

following

22 THE PROGRAM

25 UNEASY PARADISE

Not a stranger in strange Hong Kong

by Ray Weston

THE ART OF DINING

30 NEW GASTRONOMIC PLEASURES IN HONG KONG

by Ray Weston

37 THE LAST WORD

40 NUDIE INTERUPTIONS

by Peter Bay

42 RESTAURANT GUIDE

Brought to you on National Public Radio by the Chrysler Corporation Fund.

Distinguished artists. Great performances. Enlightening critiques by top reviewers.

Every Monday through Friday, “Performance Today” showcases the most exciting new directions in classical music. Enjoy the best of America’s performing arts and classical musicians on “Performance Today.”

INVITE SOME FRIENDS OVER. AND MAKE WAVES.

To send a gift of Baileys anywhere in the U.S., call 1-800-258-1025 or 1-800-258-1757 and when prompted, “Baileys Original Irish Cream” Repeat Listening: Fox影音, New York, New York. All other rights reserved. © 1996 by Performing Arts Network. Inc. Reproduced from Performing Arts magazine without written permission is prohibited.
The Ultimate in Real Estate Lending

Our professional loan teams offer a superior level of expertise, flexibility and personal service to every client. First Republic specializes in customized financing on:

- Luxury residential properties
- Condominiums, cooperatives
- Apartment & commercial buildings

For a personal consultation, please contact: James Herbert or Katherine August.

FIRST REPUBLIC BANCORP INC.
San Francisco
(415) 392-1400 Toll Free (800) 392-1400
San Francisco   Los Angeles   San Diego

PLAY BOY'S CLUB CANARIO

A Great Supper Menu
The GRILL
ON THE ALLEY
1030pm-Midnight
Monday-Saturday
Valet parking
Reservations: 213-276-8035
9560 Dayton Way, Beverly Hills
(at the entrance to the alley, next to Fred Hayman Beverly Hills)
Great Expectations

Be Seated for Take-Off
People and Performances Flying Your Way in May

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

Up, Up and Away
Peter Pan, of course, is the eternal boy, who loves to crow “I won’t grow up!” — and he never does. Even the merry musical conceived from J.M. Barrie’s turn-of-the-century tale has a certain poignancy, as Peter eventually finds himself abandoned by all those Lost Boys and, finally, Wendy. There’s that hint of Peter’s endless youth is a kind of doom, shutting him away forever from a mundane human world of care, age, death — and love. (Mary Martin, the unforgettable star of the frequently televised 1954 Jerome Robbins production), implied all this delicate melancholy solely through a slight crack in her voice during her last conversation with the grown-up Wendy.) The production coming to the Golden Gate Theater stars former gymnast Cathy Rigby as Peter Pan in a new adaptation that promises to stay closer to the original Barrie story. The charming musical score by Moone Charlap and Carolyn Leigh will remain untouched, but the Southern California revival. Her director is Fran Soeder, who has also directed Rigby in The Wizard of Oz and is now working on a new musical about Charlie Chaplin. As always, the aerial effects, so necessary to Peter Pan’s spell, are designed by Flying by Foot, a company that has been flying Peter across the stage since the Jean Arthur/Boris Karloff production in 1950. May 9 through June 3, Golden Gate Theater. (415) 474-3890.

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

Through a series of tense and sometimes savagely funny vignettes, Keith Reddin draws us into the deadly tedium of life on those lonely missile bases and makes a shambling of Swift’s best (and worst) intentions. For Swift is the son of a genuine World War II hero and that past glory has kept him from reaching an understanding with his mother. Living in an illusion, the script draws more deeply from Barrie’s sense of Peter’s dramatic dilemma. Don’t expect Stephen Sandheim, however, this fairy tale ends happily, even if the magic is tinged with Barrie’s essential ambiguity. Rigby is no novice in the role; she played Peter in a lavishly praised 1966

Top, Cathy Rigby will play the ingénue Peter Pan at the Golden Gate beginning May 9. More: David Selkirk and Andrea Marcovitz in A.C.T.’s production of Landford Wilson’s Burn This at the Stage Door Theatre, May 2.

by Kate Regan

The Best Luxury Car in the World, and That’s Not Just Our Opinion.

The BMW 750iL — Automobile Magazine writes that “Right here, right now, the BMW 750iL is the best car in the world” And now, over 69,000 new voices second that opinion. They are the car enthusiasts who voted overwhelmingly for the BMW 750iL in the most recent reader poll sponsored by Auto Motor und Sport, Germany’s leading automotive journal.

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

But that’s not only the good news for those who looked at their options, then wisely invested in the BMW 750iL. According to the Kelley Blue Book, the BMW 750iL is projected to retain its value better over the next five years than 99.2% of all cars on the road today. All of which goes to prove that this brilliantly engineered family sedan is also, perhaps the world’s most prudent automotive investment.

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

The Ultimate Driving Machine.

For literature, or your nearest authorized BMW dealer, call 1-800-334-4BMW.
GREAT EXPECTATIONS

Be Seated for Take-Off
People and Performances Flying Your Way in May

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

UP, UP AND AWAY

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

The production coming to the Golden Gate Theater stars former gymnast Cathy Rigby as Peter Pan in a new adaptation that promises to stay closer to the original Barrie story. The charming musical score by Moone Charlap and Carolyn Leigh will remain untouched, but the Southern California revial. Her director is Fran Seidler, who has also directed Rigby in The Wizard of Oz and is now working on a new musical about Charlie Chaplin. As always, the aerial effects, so necessary to Peter Pan's spell, are designed by Flying by Day, a company that has been flying Peter across the stage since the Joan Arterton/Boris Karloff production in 1960. May 9 through June 3, Golden Gate Theatre. (415) 474-3900.

LIFE ON THE BASE

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

Through a series of tense and sometimes savagely funny vignettes, Keith Reddin draws us into the deadly tedium of life on those lonely missile bases and makes a shambles of Swift's best (and worst) intentions. For Swift is the son of a genuine World War II hero and that past glory has kept him from reaching an authentification of his own. Living in an illusory image of his father's glory, Swift is a tragic figure whose attempts to rise above his limited vision lead to his own destruction. In the hands of Reddin and his actors, the play is a moving and thought-provoking exploration of the conflict between idealism and reality.

by Kate Regan

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

THE BMW 750iL

Automobile Magazine writes that "Right here, right now, the BMW 750iL is the best car in the world."

And now, over 60,000 new voices second that opinion.

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

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

But that's not the only good news for those who looked at their options, then wisely invested in the BMW 750iL. According to the Kelley Blue Book, the BMW 750iL is projected to retain its value better over the next five years than 92.2% of all cars on the road today.

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

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

THE ULTIMATE DRIVING MACHINE.

FOR LITERATURE, OR YOUR NEAREST AUTHORIZED BMW DEALER, CALL 1-800-334-4BMW.
You always come back to the basics.

Australina's Circus returns to Berkeley's Zellerbach Hall, May 9-17.

APRIL 1988

NOTE FROM THE EDITOR

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

This unique drive goes straight to arts patrons; you draw by being here that you value the arts and appreciate what they mean in your communities and in your lives. Though many appeals for help took place right after the earthquake, none but this is addressing the stricken artists and arts organizations.

If each of you reading this appeal will use the envelope to send in at least $5.00, we will quickly reach our goal. If the envelope is missing from this issue, you can charge a donation by calling 1-800-678-0000 (Visa or MasterCard only), or contact the Arts Recovery Fund, 655 San Francisco Foundation, 685 Market Street, Suite 990, San Francisco, CA 94105; (415) 542-4632.

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

We urge you to use this envelope to help. Thank you for your kindness.
sion of honor and service, he escapes the dreary monotony of his life through drinking and sex, as does Fielding, albeit with more cold-hearted panache. Swift is a blundering boy while Fielding is the quintessential good time, a more manly version of the adolescent who thinks he knows it all.

Only the two women, his lover and his wife, seem to have a grasp of reality, and they, refusing to play military games, are nonetheless trapped by the meager pamo- phy. They have the wit, humor, and anger to survive, but not the will to break cleanly free.

Reddin has a gift of making banal conversations lively, of engrossing us in routines that in real time would be boring. And he gives these wounded people a wobbly dignity that makes us want to know more about their fate. May 1 through June 10, Magic Theatre North- side, Building D, Fort Mason Center. (415) 441-9001.

SEE THIS!

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

An offstage death brings about a hazzardous, hopeful love between a Manhattan dancer and a working-class wild man (called Pale after his predilection for V.S.O.P. brandy). Arms, the dancer, mourns not only the death of her gay roommate and artistic colleague, but also the fact that his family denied both his art and his homosexuality. Andy Mancinelli, memorable in last year’s Saint Joan, seems to have the fire and intelligence, high-strung presence for the role.

Pale is the dead Robbie’s oldest brother, and he’s furious, eloquent, hard-drinking, not entirely honest, uncontainable and sexy as hell. The young Mark Brando would make this preposterous and oddly attractive character believable. John Malkovich actually originated the role in the play’s 1987 premiere at the Mark Taper Forum in Los Angeles. In the A.C.T. production, we can look forward to Daniel Reichardt, whose portrayal of Sidney Caron in A.C.T.’s A Lie of the Mind was a superbly subtle blend of frolicsome and passion. He now has a role any actor would kill for: May 3 through June 18, Stage Door Theater, 420 Mason Street. (415) 781-2828.

BIG TOP, AUSSIE STYLE

Moving from hot-blooded angst to giddy entertainment, Circus Oz returns to the Bay Area, three years after its debut per-
The Australian ensemble, proclaimed itself last time as "the totally non-nuclear, non-evil, anti-Contra Circus Co," and now that the Contras are melting away, they will no doubt find another political jibe to fit the moment. The self-styled karateka, an Australian idiom for bittersweet, ready or disorderly folks, are nonetheless seriously gifted acrobats and clowns, throwing off their形式 with an almost casual ease.

For nearly thirteen years now, Australia's "biggest little circus" has traveled around throughout its home continent, to Europe and North America with its unlikely mixture of comedy, music, acrobatics, balancing, juggling and satirical send-ups of circus schtick. The music includes both original tunes and punk rock rhapsodies. Run as a collective of 11 performers and a technical crew of five, Ox is absolutely nonexistent, not only in its unique costumes, but more importantly in the equality of derring-do. In every stunt, the women are as impressively strong, active and effortless as the men.

And while many of the acrobatics are dangerous enough to be thrilling, Ox is not the one to risk. They aim to delight and stimulate their audiences, not stun them. The result is a weird and wonderfully likeable mix of skill and playfulness.

May 9-12, Boalt Hall, UC Berkeley: (415) 642-9988

IN BRIEF:
Theater: Most local companies are winding down their seasons next month, but Pacific Jewish Theater opens its ambition.

The Exquisite New Solitaire.

The art of writing.

MONT BLANC

For the store nearest you, call Montblanc North America, Inc. (646) 470-4204 or Canada, (905) 675-0285.

Published Mondats, Inc. Inc. of the United States and Canada
The Australian ensemble, proclaimed itself last time as “the totally non-nuclear, non-existent, anti-Contra Circus Co.,” and now that the Contras are melting away, they will no doubt find another political jibe to fit the moment. The self-styled farceurs, an Australian idiom for bittersweet, roundly or disarmingly funny, are nonetheless seriously gifted acrobats and clowns, throwing off their masks with an almost casual ease.

For nearly thirteen years now, Australia’s “biggest little circus” has traveled around throughout its home continent, to Europe and North America with its unlikely mixture of comedy, music, acrobatics, balancing, juggling and satirical send-ups of circus schtick. The music includes both original tunes and punk rock rhapsodies. Run as a collective of 11 performers and a technical crew of five, Ox is absolutely non-existent, not only in its unique costumes, but more importantly in the equality of derring-do. In every stunt, the women are as impressively strong, active and effortless as the men.

And while many of the acrobats are dangerous enough to be thrilling, Ox isn’t one to hover them. They aim to delight and stimulate their audiences, not stun them. The result is a weird and wonderfully likeable mix of skill and playfulness.

May 9-12, Zellerbach Hall, UC Berkeley. (415) 643-8888.

IN BRIEF:
Theater: Most local companies are winding down their seasons next month, but Pacific Jewish Theatre opens its ambitious, large-scale production of Shem Birman’s Beijing Lengend, set during the Chinese Cultural Revolution and of particular topical interest just now. May 28 through June 24, Spivey Hall Cultural Center, 820 Heitz Street, Berkeley — Mieke: The Grace Cathedral Choir of Men and Boys, directed by choirmaster John Feisterman, ventures outside the Cathedral walls for a program of English choral works including Ralph Vaughan Williams’s Ave in toto. May 5 in the Florence Gould Theater, California Palace of the Legion of Honor, Lincoln Park — Chanticleer, another exemplary male vocal ensemble, presents the world premiere of Christopher Huslig’s The Celestial Sixties and other 20th century pieces. May 13 at Sacramento’s Cathedral of the Blessed Sacrament; May 14 at the First Congregational Church, Berkeley; May 15 in Stanford University’s Memorial Church; May 19 at Herbst Theater in San Francisco — Music director Herbert Blemstedt leads the San Francisco Symphony in a forceful conclusion to the
1989-90 season with Bruckner's Symphony No. 6. May 23-26 in Davies Symphony Hall. Dance: While many Bay Area companies are concluding their seasons, on tour, or taking a breather, the Lar Lubovitch Dance Company comes from New York to Stanford for a one-night stand. Lubovitch sometimes slips into predictable patterns, but his dancers are terrific. May 1, Memorial Auditorium, Stanford University. Art: First seen in a video show in late 1988, Doug Hall's The Terrible Uncertainty of the Thing Described, an awesome multimedia installation, returns to the Museum of Modern Art, as a recent addition to the permanent collection. May 17 through July 8, San Francisco Museum of Modern Art. 14 new works by the Chilean-born artist Alfredo Jaar open in San Jose. His installations incorporate photographic transparencies, architectural elements and theatrical settings to examine human exploitation and the remnant of dignity retained by victims of social barbarities. May 6 through July, San Jose Museum of Art. Claude Lorrain, a Study in Conspicuousness, compares the Fine Arts Museums' View of Tivoli, by Claude, with another version of the painting belonging to the New Orleans Museum of Art; the intent is to verify or dispute the authenticity of San Francisco's painting and to indicate the methods used to establish a painting's assessment. May 2 through June 24 at the M.H. de Young Museum, Golden Gate Park. Related Events: The Eleventh Annual Carnaval San Francisco will take place from May 25-27 in the city's Mission District. Call (415) 866-1401 for further information.
1989-90 season with Bruckner's Symphony No. 6, May 23-26 in Davies Symphony Hall . . . Dance: While many Bay Area companies are concluding their seasons, on tour, or taking a break, the Lar Lubovitch Dance Company comes from New York to Stanford for a one-night stand. Lubovitch sometimes slips into predictable patterns, but his dancers are terrific. May 1, Memorial Auditorium, Stanford University . . . Art: First seen in a video show in late 1988, Doug Hall's The Terrible Uncertainty of the Thing Described, an awesome multi-media installation, returns to the Museum of Modern Art, as a recent addition to the permanent collection. May 17 through July 8, San Francisco Museum of Modern Art . . . 14 new works by the Chilean-born artist Alfredo Jaar open in San Jose. His installations incorporate photographic transparencies, architectural elements and theatrical settings to examine human exploitation and the remnants of dignity retained by victims of social barbarians. May 6 through July, San Jose Museum of Art . . . Claude Lorrain, a Study in Conspicuousness, compares the Fine Arts Museums' View of Tivoli, by Claude, with another version of the painting belonging to the New Orleans Museum of Art; the intent is to verify or dispute the authenticity of San Francisco's painting and to indicate the methods used to establish a painting's assessment. May 2 through June 24 at the M.H.H. De Young Museum, Golden Gate Park. . . . Related Events: The Eleventh Annual Carnival San Francisco will take place from May 25-27 in the city's Mission District. Call (415) 896-1400 for further information.
The upwardly mobile.

An Ally in the Arts World

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

No one ever accused Anne Murphy of being a wallflower.

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

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

As one of Washington’s premier art lobbyists, Murphy directs the American Arts Alliance, an advocacy organization for 650 nonprofit institutions ranging from the New York City Ballet to the Tampa Players. The Alliance — which Murphy has guided since 1979 — was relatively unknown by many in the art world. Until last year, that is.

1988, of course, was the year free artistic expression took a direct hit from Senator Jesse Helms, and the Christian fundamentalist, Rev. Dr. Walman. Performed by two photography exhibits which received partial funding from the National Endowment for the Arts, Helms and Walman led a holy crusade to ensure the public would never have to contribute another dime to fund art they considered offensive.

Because Murphy was an old congressi

Leslie Phillips is a congressional reporter for USA Today.

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

“Why should the government support the arts in this country?” she asks. “Because without creativity, we’re going to self-destruct. It’s a very simple answer.

I think what happens when the government gives money to the National Endowment for the Arts, it speaks in very loud ways with a very small amount of money about the importance of keeping in touch with our past, being aware of our present, and creating our future.

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

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

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

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

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

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

As one of Washington’s premier art lobbyists, Murphy directs the American Arts Alliance, an advocacy organization for 550 nonprofit institutions ranging from the New York City Ballet to the Tampa Players. The Alliance — which Murphy has guided since 1979 — was relatively unknown by many in the art world. Until last year, that is.

1988, of course, was the year free art-istic expression took a direct hit from Senator Jesse Helms, and the Christian fundamentalist, Rev. Dr. Wildman. Provoked by two photography exhibitions which received partial funding from the National Endowment for the Arts, Helms and Wildman led a holy crusade to ensure the public would never have to contribute another dime to fund art they considered offensive.

Because Murphy was an old congres-sional hand, working in and around Cap-tol Hill for almost a quarter century, she quickly mustered the troops. She assumed a central role in defending the NEA’s over- all integrity and in thwarting Helms’s attempt to censor controversial art. “Very quietly on her own she had a great effect on congressional leaders,” says Roger Mandel, deputy director of the National Gallery of Art.

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

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

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

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

But government funding for the arts is more tenuous while government interference with free expression is more probable. And in this rocky environment, the once tranquil National Endowment is struggling, as never before in its twenty-four-year history, to prevent further erosion. While the coming year may not be as tumultuous as the last one, it surely will be as difficult. And Murphy’s work is cut out for her: The National Endowment faces its every-five-year congressional reauthorization — the perfect opportunity for opponents to raise objections once again. 

An Ally in the Arts World

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

by Leslie Phillips
again to public subsidies for the arts. In addition, a twelve-member commission will undertake a review of the NEA's peer panel review process to determine if it's the best way to select grants. Also, the NEA's annual budget will be debated, and with it Helms' amendment barring funds for "indoor" art.

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

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

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

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

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

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

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

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

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

And here's Murphy on the concept of art: "Art isn't about showing the most beautiful part of today. It's about showing all of today. And all of today is not beautiful. ... And in many cases, art that is created to stimulate action in its time may or may not be lasting art. But it's performing a function in the society for which it was created. Picasso's Guernica is not the most beautiful thing to look at. It's about war, it's about destruction, it's about cruelty. Art can't be judged in its
again to public subsidies for the arts. In addition, a twelve-member commission will undertake a review of the NEA's peer panel review process to determine if it's the best way to select grants. Also, the NEA's annual budget will be debated, and with it Helms's amendment barring funds for "indecent" art.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

After graduating from Rhode Island College with a degree in child psychology, she taught school to help put her next youngest sibling through college.

But Washington was the place to be in the early 1960s, when Kennedy was electrifying an entire generation. As soon as she could, Murphy migrated south, and soon enough she was part of the world. She taught second grade for a few years, and college math. But it only made sense, in a company town, to work for the company. So she hired on with her congressman, Representative John Fogarty, who taught her about power and influence and how to get things done in Washington.

"It was very easy and there just were not a lot of questions," she recalls. "I learned how those who are meant to be powerful wear the responsibility of leadership."

In 1976, she joined the National Endowment for the Arts. There, as congressional liaison, she worked with the influential chairman Nancy Hanks, who had nurtured the endowment from a struggling federal grant program to an agency of real political muscle. Hanks became Murphy's mentor. And Murphy began to learn about art.

She did her paperwork by day and by night she attended panel meetings.

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

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

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

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

They disagreed with the strategy to label the Mapletonhorpe and Serrano grants mistakes — two in a handful of mistakes out of 86,000 grants in twenty-four years.

They worried that Murphy wasn't sufficiently alarmed at a proposed $400,000 cut in the NEA's visual arts program — the source of most of their grants.

They wanted to dig their heels in, rather than compromise on the Helms' proposal to ban public funding of "indecent" art. While the compromise succeeded in changing "indecent" to "objectionable," they are angered that the language singles out "homo-erotic" art — and therefore homoerotic art — as ineligible for grants. Also unacceptable to this group: language requiring the NEA to submit for special congressional review any future grants awarded to the Southeastern Center for Contemporary Art, which gave Serrano $5,000, and the Institute of Contemporary Art, which organized the Mapletonhorpe exhibit.

"For artists who work in a way that challenges people's viewpoints and for organizations whose mission is to support and present that work, that's a chilling effect," says Jay Silverman, director of the Los Angeles artist-run gallery L.A.C.E. "I don't think the open door is going to be affected. What is threatened here is the voice of diversity and pluralism. Look at what's being attacked. It's the voice of homosexuals, it's the voice of artists of different ethnic backgrounds."

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

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

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

"I can't possibly burn out," she says. "I've been getting ready my whole life for this."
own time. It takes distance.

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

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

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

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

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

She taught second grade for a few years, and college math. But it only made sense, in a company town, to work for the company. So she hired on with her congresswoman, Representative John Fargher, who taught her about power and influence and how to get things done in Washington.

"I was very young and there just were not a lot of questions," she recalls. "I learned how those who are meant to be powerful wear the responsibility of leadership."

In 1976, she joined the National Endowment for the Arts. There, as congressional liaison, she worked with the influential chairman Nancy Hanks who had nurtured the endowment from a struggling federal grant program to an agency of real political muscle. Hanks became Murphy's mentor. And Murphy began to learn about art.

She did her paperwork by day and by night she attended panel meetings.

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

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

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

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

They disagreed with the strategy to label the Maplethorpe and Serrano grants mistakes — two in a handful of mistakes out of 85,000 grants in twenty-four years.

They worried that Murphy wasn't sufficiently alarmed at a proposed $400,000 cut in the NEA's visual arts program — the source of most of their grants.

They wanted to dig their heels in, rather than compromise on the Helms' proposal to ban public funding of "indecent" art.

While the compromise succeeded in changing "indecent" to "obscene," they are angered that the language singles out "homo-art" — and therefore homosexual art — as ineligible for grants.

Also unacceptable to this group: language requiring the NEA to submit for special congressional review any future grants awarded to the Southeastern Center for Contemporary Art, which gave Serrano's "5,000," and the Institute of Contemporary Art, which organized the Maplethorpe exhibit.

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

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

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

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

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

"I can't possibly be burned out," she says. "I've been getting ready my whole life for this." □

You'll find the same taste difference in whiskies.

An interesting inquiry came in from a customer the other day. She wrote me: "There aren't enough cocks in smooth to describe the taste of Maker's Mark. Why is that?"

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

You see, when my father set out to create Maker's Mark, he wanted none of the "so-called" traditional tastes that are usually associated with most bourbon.

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

Instead of using grain (bourbon whiskey traditionally uses rye as a "flavor grain"), my father substituted winter wheat.

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

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

Instead of using grain (bourbon whiskey traditionally uses rye as "flavor grain"), my father substituted winter wheat.

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

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

Indeed, the bread was made with wheat traditionally used by the native Americans who settled Kentucky.
THE PERFECT RECESS
Re-cos (Webster): A break from activity for rest or relaxation.
Re-cos (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

Parliament
Lights

American Conservatory Theater
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1989/90 REPETORY SEASON

THREATS OF THE AMERICAN CONSERVATORY THEATER FOUNDATION
Mr. Alan Beach, President
Mrs. H. Harrison Neller, Executive Vice President
Mr. Albert J. Hornor, Vice President
Mr. Philip Koch, Vice President
Mr. Keith E. Williams, Production Manager
Mrs. Marilyn Shepardson, Secretary
Mr. Louis Allen
Mr. R. H. Benjamin
Mr. David R. Brown
Mr. Richard Butterfield
Mr. Howard C. Chitwood
Mrs. John A. De Luca
Mr. Marshall E. Elkin
Mr. John E. Flint
Mrs. John E. Flint
Mr. Albert F. Green
Mr. Peter Harris
Mr. Robert Pickard
Mr. Robert Pickard
Mrs. William A. Montgomery
Mr. Edward Hastings
Mrs. Austin Bell
Mr. Philip Larmor
Mr. Xiao Yang Li
Mr. Robert C. Scharf
Mr. Howard W. Vermette
Mr. Lyle Corwin
Mr. Seymour P. Robnik
Mrs. James Buoni
Mr. Ted Hume
Mr. Anthony J. Schon
Mr. Susan Sharpe
Mr. John Schott
Mr. Steven Bong

HONORARY TRUSTEE
In recognition of her vision and inspiring support.
Mrs. Edith Magnin

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

RIGHT MIND
by George C. Cohen
Performance Works
October 2 through October 15
Geary Theater

RITUALS OF PASSION
by Ariel Birnbaum
November 19 through November 28
Lomarce Hanberry Theatre

A TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 28 through December 2
Orpheum Theatre

A CHRISTMAS CAROL
by Charles Dickens
December 7 through December 24
Orpheum Theatre

ALMOST LIKE BEING IN LOVE
by John Byrnes
The Magic of Alan Jay Lerner
December 25 through January 5
Herbst Theatre

JUDENVINE
by David Buttolph
January 30 through February 24
PGE Eagle Street Theatre

TWELFTH NIGHT
by William Shakespeare
January 27 through February 10
Palace of Fine Arts Theatre

HAPPEN
by Tom Stoppard
March 7 through April 14
Stage Door Theatre

THE IMAGINARY INVALID
by Moliere
March 21 through April 14
Palace of Fine Arts Theatre

BURN THIS
by Lariad Wilcox
May 3 through June 10
Stage Door Theatre

Tickets and Information: (415) 441-2400

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.
THE PERFECT RECESS
Re-cress (Webster): A break from activity for rest or relaxation.
Re-cress (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

PARLIAMENT
Lights

American Conservatory Theater
Edward Hastings
Artistic Director
John Sullivan
Managing Director

1989/90 REPERTORY SEASON

RIGHT MIND
by George Czaik Performance Works
October 2 through October 15
Geary Theater

Two Acts of Passion:
BY CHURCH
by Amiul Baraka

CLARA
by Arthur Miller
(Co-production with the Lorraine Hansberry Theatre)
November 9 through November 24
Lorraine Hansberry Theatre

A TALE OF TWO CITIES
by Charles Dickens
adapted for the stage by Nagle Jackson
November 25 through December 2
Geary Theater

A CHRISTMAS CAROL
by Charles Dickens
December 7 through December 24
Geary Theater

ALMOST LIKE BEING IN LOVE
The Magic of Alan Jay Lerner
December 27 through January 2
Geary Theater

JUDY
by David Burhlim
January 28 through February 14
PGE Eagle Street Theater

TWELFTH NIGHT
by William Shakespeare
January 27 through February 16
Palace of Fine Arts Theatre

BAND
by Tom Shantyt
March 7 through April 11
Stage Door Theater

THE IMAGINARY INVALD
by Molberg
March 10 through April 14
Palace of Fine Arts Theatre

BURN THIS
by Lassard Wilson
May 5 through June 10
Stage Door Theater

Tickets and Information: (415) 749-2407

Honorary Trustee
In recognition of her vision and influential support.
Mrs. Edith Markham

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

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.
American Conservatory Theater

EDWARD HASTINGS, Artistic Director
JOHN SULLIVAN, Managing Director

ARTISTIC STAFF
Joy Carlin, Associate Artistic Director
Mary Garrett, Company Manager

Mary Stuart Masterson, Festival Artistic Director

Michael Sturminger, Director of Communications
Natacha Andrews, Managing Director's Office
Alina DeLisle, Development Director
Julie S. Stiles, Development Assistant

ADMINISTRATIVE STAFF
Diane M. Pitchick, General Manager
Fred Rezapour, Director of Operations

INCOME OFFICE
Patrick McManus, Manager
Beth Yochum, Manager's Assistant

OFFICE OF THE CHAIRMAN
Karen George, Manager

ADMINISTRATION
John Leonard, Associate Director, Development

John Peragine, Associate Director, Business Affairs

Jody Holman, Associate Director, Communications

Molly Marie Hennesy, Director of Audience Development

Emilie Adams, Manager, Audience Development

FINANCE
Sheryl Austin, Bauer
Carol Kohn, Controller

THEATRE ASSOCIATES

ADMINISTRATION
Cynthia McKie, Registrar
Jody Hartman, Assistant Registrar

Lisa McCullough, Manager
Wendy Mackin, Co-Director, Development

Anne Haines, Co-Director, Development

Emi O'Connor, Special Assistant to the President

FACULTY
Leslie Shipp, Moores
David Barry, Regent Sauer

Richard Stanbery, Dean

Michael Meuhling, Assistant Dean

PRODUCTION STAFF
Dan Hahn, Production Manager

New Playwriting for Young Actors
A long-sought goal of A.C.T.'s Young Conservatory will become a reality this summer when an exciting program to develop new playwriting by professional playwrights for young people is initiated. During a five-week period in July and August, noted playwright Timothy Mason will be in residence writing an original script for eight to ten actors in their teens—all of whom will be selected from A.C.T.'s Young Conservatory. Mr. Mason is currently working with Young Conservatory Director Craig Slaight on exploring a number of themes that concern young people.

"There is a real lack of quality appropriate material that deals with the human dilemmas of young people," says Slaight. "A number of countries around the world encourage and support young people writing their own plays, but what we're interested in doing is programming that encourages writers to write about the world through the eyes of the young, which in turn allows them to have their experiences experience the thrill of being a playwright." When Mason arrives at A.C.T. he will bring a draft of his new script with him. For five weeks he. Slaight, and the student actors will rehearse and present the final production, which will culminate in a studio presentation of the play on the last day of the workshop. Ultimately, says Slaight, "we hope that our process will result in a significant work about young people that can be produced by other groups around the country and around the world."

Timothy Mason is a former resident playwright at the renowned Children's Theatre Company of Minneapolis and has had two of his plays produced at Circle Repertory Theatre in New York (Legitmus and Only Fools). The Actors Theatre of Louisville produced his work at its annual American Revue Festival, and his version of Tim Shaefer ran for over a year in the Soviet Union.

NEWS FROM THE AMERICAN CONSERVATORY THEATER

New Playwriting for Young Actors
A long-sought goal of A.C.T.'s Young Conservatory will become a reality this summer when an exciting program to develop new playwriting by professional playwrights for young people is initiated. During a five-week period in July and August, noted playwright Timothy Mason will be in residence writing an original script for eight to ten actors in their teens—all of whom will be selected from A.C.T.'s Young Conservatory. Mr. Mason is currently working with Young Conservatory Director Craig Slaight on exploring a number of themes that concern young people.

"There is a real lack of quality appropriate material that deals with the human dilemmas of young people," says Slaight. "A number of countries around the world encourage and support young people writing their own plays, but what we're interested in doing is programming that encourages writers to write about the world through the eyes of the young, which in turn allows them to have their experiences experience the thrill of being a playwright." When Mason arrives at A.C.T. he will bring a draft of his new script with him. For five weeks he. Slaight, and the student actors will rehearse and present the final production, which will culminate in a studio presentation of the play on the last day of the workshop. Ultimately, says Slaight, "we hope that our process will result in a significant work about young people that can be produced by other groups around the country and around the world."

Timothy Mason is a former resident playwright at the renowned Children's Theatre Company of Minneapolis and has had two of his plays produced at Circle Repertory Theatre in New York (Legitmus and Only Fools). The Actors Theatre of Louisville produced his work at its annual American Revue Festival, and his version of Tim Shaefer ran for over a year in the Soviet Union.

Bank of San Francisco and Chico Nacional incorporated have provided lead corporate support for A.C.T.'s productions of Molière's classic comedy The Imaginary Invalid. Delta Dental Plan, which is headquartered in San Francisco, and Union Pacific Foundation, are both sponsoring this week's performance of this play.

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

Chico Nacional has been a corporate sponsor of A.C.T. since 1972, and Bank of San Francisco and Union Pacific Foundation since 1984. A.C.T. welcomes Delta Dental Plan as a new member of A.C.T.'s growing Corporate Council.

Bank of San Francisco and Chico Nacional incorporated have provided lead corporate support for A.C.T.'s productions of Molière's classic comedy The Imaginary Invalid. Delta Dental Plan, which is headquartered in San Francisco, and Union Pacific Foundation, are both sponsoring this week's performance of this play.

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

Chico Nacional has been a corporate sponsor of A.C.T. since 1972, and Bank of San Francisco and Union Pacific Foundation since 1984. A.C.T. welcomes Delta Dental Plan as a new member of A.C.T.'s growing Corporate Council.

Bank of San Francisco and Chico Nacional incorporated have provided lead corporate support for A.C.T.'s productions of Molière's classic comedy The Imaginary Invalid. Delta Dental Plan, which is headquartered in San Francisco, and Union Pacific Foundation, are both sponsoring this week's performance of this play.

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

Chico Nacional has been a corporate sponsor of A.C.T. since 1972, and Bank of San Francisco and Union Pacific Foundation since 1984. A.C.T. welcomes Delta Dental Plan as a new member of A.C.T.'s growing Corporate Council.
New Playwriting for Young Actors

A long-awaited goal of A.C.T.'s Young Conservatory will become a reality this summer when an exciting program to develop new plays written by professional playwrights for young people is initiated. During a five-week period in July and August, noted playwright Timothy Mason will be in residence writing an original script for the tenth scene in a ten-scene play—of which scenes one and two will be selected from A.C.T.'s Young Conservatory. Mr. Mason is currently working with Young Conservatory Director Craig Slaight on exploring a number of themes that concern young people.

There is a real lack of quality appropriate material that deals with the human dilemmas of young people," says Slaight. "A number of companies around the country encourage and support young people writing their own plays, but what we're interested in developing is a program that encourages writers and the world through the eyes of the young, which in turn allows the young to see that the theater is a place where their life experiences can be mirrored and enriched." When Mason arrives at A.C.T. he will bring a draft of his new script with him. For the five weeks he will write, the student actors will rehearse, directing, shaping, and realizing the material into a play. As the young actors work with Mason and Slaight, the final work will be placed upon the creative process, and will culminate in a studio presentation of the play on the last day of the workshop. "Ultimately," says Slaight, "we hope that our process will result in a significant work about young people that can be produced by other groups around the country and around the world".

Timothy Mason is a former resident playwright at the renowned Children's Theater Company of Minnesota and has had two of his plays produced at Circle Repertory Theatre in New York (Legends and Only One). The Actors Theatre of Louisville produced his work as a Northern Lights Award recipient at the American Drama Festival, and his version of Tom Sawyer ran for over a year in the Soviet Union.

Businesses Support a Classic

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

Delta Dental Plan, which is headquartered in San Francisco, and Union Pacific Foundation of Denver, are both sponsoring a week's performance of this play.

Through their support, these businesses help A.C.T. continue the arts, educational, and economic health of the Bay Area.

Chevron has been a corporate sponsor of A.C.T. since 1972, and Bank of San Francisco and Union Pacific Foundation since 1984. A.C.T. welcomes Delta Dental Plan as a new member of A.C.T.'s growing Corporate Council.
Molière's Grand Finale
by Jonathan Marks

The fourth performance of The Imaginary Invalid (Le Malade imaginaire) — on February 17, 1673 — was one of the most extraordinary, astonishing, electrifying moments in the entire history of the theater, mixing low comedy with high tragedy, mixing comedy with bitter reality, singing and dance with blood and anguish.

It was the epilogue of the career of one of the greatest men of the theater of all time, Jean-Baptiste Poquelin — stage name Molière — actor, director, producer, playwright, tragedian, humorist, master of emotions.

On that night Molière staged his own apotheosis, and paid for it — willingly, even willfully — with his life blood. He had been sick for a long time, with an awful cough. His friend and admirer, the critic Nicolas Boileau, had been urging him to quit the stage, both for reasons of health and for the sake of his literary reputation; without the sign of grace and graceless speech he could present himself as a candidate for the Académie française, to become one of the "immortals" of French letters.

You don't understand," he had told Boileau, "it is an honor for me not to quit!"

And quit he would not. The troupe that had followed him abroad for two years, now with real patrons, as the King's Troupe — relied upon him as their leading actor and their leading playwright. He would not let them down while there was still breath in him. He fashioned the central role of Argan in The Imaginary Invalid around his own infirmity; he could use the cough that caused him to come out of breath, he would use his own illness — which all Paris knew about — insuasive counterpoint to his character's

The play had been a tremendous success at its premiere during Carnival, the season of licentious merrymaking, and the high season for comedy in Paris — and the house was full and clapping at its fourth performance a week later. In the final scene, at the end of the comic hubbub of the third interlude — Argan's apoplectic — Molière was seen with a paroxysm and began spitting blood. The play continued to the final curtain, and Molière was carried off, where he died three hours later. He was buried at night in an unpublicized grave, because he was an actor he was anonymized.

Grown though he was, Molière had known his full share of tragedy and strife. One of the mainstays of his comedy — indeed, of comedy throughout history — had been puncturing the halo of frauds and impostors, and, since he was one of the most powerful public figures in Paris, and an accomplished courtier who had enjoyed particular favor in the eyes of Louis XIV, he aroused a frenzied calumny of powerful enemies when he dared to attack religious imposture in Tartuffe and Dom Juan. The battles surrounding these plays had ended his standing with the king and snapped his entire career.

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

THE IMAGINARY INVALID

(1673)
by Molière

A comedy in prose with music, created for the celebration of the pre-Lenten Carnival, 1673. Since its inception was considered from the King to present the play at Court, the play was presented for the first time on February 10, 1673 at the Théâtre of the Palais Royal. The dying playwright, who also played the title role, collapsed during the final scene of the fourth performance and expired a short time later.

Directed by: Lucien Williamson
Music and Dance by: Jacques Bontemps
Lighting by: Diego Luis
Costume Design by: Stephen Damm
Stage Manager: Alex Smith
Flies: Adam Stiles
The Ensemble: Lucien Williamson and others

Flora: Cathy Thomas-Grant
Chorister: Pippa Winwood
Danser: Richard Turndorf

Daphnis: Louis Léon
Shepherdess: Marie Chalier

Fouché and Jofre: Shari Simpson, Louis Oppenheim, Richard Stott, Michael McDuff

The Comedy — Place: a room in Argan's house and a garden just outside

Argan, the imaginary invalid: Peter Duncan
Bérenger, a servant: Patrick Mullen, Béatrice Dugdale
Angélique: Argan's daughter: Pippa Winwood
Dorine, Argan's second wife: Cythia Thomas-Grant
Montesquieu, a justice: Louis Oppenheim
Reacteur, Argan's son: Sydney Walker

The Doctor: Pierre Descartes
The Imaginary Invalid: The Imaginary Invalid: Michael Winters

Doctor Dupleix, Argan's eldest daughter: Alex Smith
Roderick, Argan's brother: Michael Winters

Montague Flaminus, an apothecary: Sydney Walker
Doctor Pumps: Argan's doctor: Sydney Walker

Doricles and Belettes: Staci Smith, Beth Schreiner, Lauren Lefler, Gracie Mullen, Alex Smith, Michael Winters, William Petersen, Richard Stott, Louis Oppenheim

Sam Fontana, Alan Omnès, Leith McAllister, Richard Stott, Michael McDuff, Staci Smith, Howard Swan, Cathy Thomas-Grant, Sydney Walker, Pippa Winwood

There will be no intermission.


Major corporate sponsorship of The Imaginary Invalid is provided by the Bank of San Francisco and Chevron U.S.A., Inc., with additional support from SuperSport and the Four Seasons Gilroy. The first act of performance is sponsored by Delta Dental Plan of California; the second act by Union Pacific Foundation.

Stage Manager: Kevin Van Zandt
Assistant Director: Christina Tao

American Conservatory Theater
Molière’s Grand Finale
by Jonathan Marks

The fourth performance of The Imaginary Invalid (Le Malade Imaginaire) — on February 17, 1672 — was one of the most extraordinary, astonishing, electrifying moments in the entire history of the theater, mixing low comedy with high tragedy, setting comedy with bitter reality, song and dance with blood and anguish.

It was the epilogue to the career of one of the great men of the theater of all time. Jean-Baptiste Poquelin — stage name Molière — actor, director, producer, playwright — tragedian, comic, lover of music and letters.

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

He had been sick for a long time, with an awful, consuming cough. His friends and admirers, the critics, had pleaded with him to quit the stage, both for reasons of health and for the sake of his literary reputation; without the signatures of playwrights, playwrights hypochondria could present himself as a candidate for the Académie Française, to become one of the "insignious" of French letters. "You don't understand," he had told Boileau, "it is an honor for me not to quit!" And quit he would not. The troupe that had followed him from the provinces, now with new patrons, at the King's Theatre — relied upon him as their leading actor and their leading playwright. He would not let them down while there was still breath in him. He fashioned the central role of Argan in The Imaginary Invalid around his own infirmity; he could use the cough that wracked him to comic effect; he could now see his illness — which all Paris knew about — in front counterpunt to his character's suffering. The play had been a tremendous success at its premiere during Carnival, the season of licentious merrymaking, and the high season for comedy in Paris — and the house was full and relishing at its fourth performance a week later. In the final scene, as the role of the comic height of the third act — Argan's apoplectic — Molière was able to project a paralyzing and begin spitting blood. With the laughter that had sustained him all his life still ringing in his ears, consciousness slipped away. The play continued to the final curtain, and Molière was carried home, where he died three hours later. He was buried at night in an unheated grave, because he was in a five-star hotel.

Grown though he was, Molière had known his full share of tragedy and triumph. One of the most accomplished of his comedy — indeed, of comedy throughout history — had been punctuating the balls of frauds and impostors, and, since he was one of the most prominent public figures in Paris, and an accomplished courtier who had enjoyed particular favor in the eyes of Louis XIV, he aroused a frenzied outburst of powerful enemies when he dared to attack religious imposture in Tartuffe and Dom Juan. The trials mounting these plays had ended his standing with the King and snapped his earning power. His final year brought him a number of especially bitter blows. On February 17, 1672 — a year to the day before his own death — the character of Argan from The Imaginary Invalid found his companion from the very beginnings of his own career, and his former mistress. In September he and his wife arrived in the Marais, in the Marais, and Argan's younger sister (or, as the scandal mongers had it, her daughter) — Continued on page A75.
Molière continued from page 174.

...and yet there have been times when it has made itself obvious and often it has been made an art for poaching men.

Nord did he hate all physicians, he numbered one of them, Jean-Armand de Mauvillon, among his friends. But Mauvillon was not an ordinary physician; he was a magistrate who repeatedly got into squabbles with the Faculty. He was in fact suspended several times—first, when he was still a student; for counselling the remedies of a charlatan.

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

Throughout his career Mauvillon championed new ideas in medicine, that was the sport of physician Molière could be friends. Still, he could be satirical even about his friend. "We have nice collisions," he once said. "He gives me remissions when I'm sick, I don't take them, and I get better.

It was said that it was Mauvillon who provided Molière with details of the physician's initiation rites that served as the basis for the burlesque ceremony at the end of The Imaginary Invalid. A month after Molière's death Mauvillon published a version of this bawdy final interlude, and on the title page he called his devoted friend "RANISSE RAPISTAT, MOLIERE, DOCTEUR COMIC"—Doctor of Comedy.
Performance of The Imaginary Invalid in the garden of Versailles a year after Mollière's death.

MOLLIÈRE (from page 1974) had a son, Poem, who died a year later. He also had a falling-out with one of his longtime collaborators, the composer Jean-Baptiste Lully, who had written several of Mollière's plays. Lully's frosty attitude to the composer seemed to have some effect on the latter's health, and he died in 1673.

July 1672 – more than a year after Mollière's death – that it was presented in the setting for which it had been created: before the King at Versailles. The extraordinary circumstances of Mollière's final work enabled the French government to present the play before the King at Versailles. It was Mollière's first play to receive this honor.

The extraordinary circumstances of Mollière's final performance created a wave of pamphlets and broadsides written with the intent of promoting the play. Among these was a letter written by a prominent critic, who praised the play for its themes of love and devotion. The letter was published in the newspaper Le Mercure, and became a bestseller.

July 1673 – more than a year after Mollière's death – that it was presented in the setting for which it had been created: before the King at Versailles. The extraordinary circumstances of Mollière's final performance created a wave of pamphlets and broadsides written with the intent of promoting the play. Among these was a letter written by a prominent critic, who praised the play for its themes of love and devotion. The letter was published in the newspaper Le Mercure, and became a bestseller.
New Faces of 1990

A.C.T. theater patrons may already recognize these ten talented actors and actresses. They are the 1989 graduating class of the Advanced Training Program of A.C.T.'s Conservatory, and their performances have been seen on our mainstage, in our community programs, and in co-productions with other theaters this season.

In April, the Friends of A.C.T. will feature three of these students at a black-tie fundraiser at the Westin St. Francis Hotel. We shall name them at their graduation from A.C.T. and begin their professional acting careers.

The Bay Area community is invited to see the showcase presentation which these students have prepared for casting directors and agents in Los Angeles and New York. This year's presentation will include scenes from well-known motion pictures, novels, and stage productions.

Chairman Harriet Bartell notes that "Not many people know about the fabulous training programs A.C.T. has...but after April 28th, they will! I think this community is going to be thrilled over and over and over, and tremendously proud that such amazing talent is being cultivated in their own backyard."

The evening will include a cocktail reception, dinner, and the Conservatory showcase and conclude with dancing. We are delighted to have the sponsorship of the Bank of San Francisco and Haraldy Hotel, Inc. for this event. Also, stopping for a drink with generous support are our friends at Simpson Paper Company, Olson Piggott, Meridien Winery, Piper-Scott Collins, Nice Beverage Corporation, Tiffany & Co., and Copy City Art.

Tickets are $150 per person. If you would like to reserve seats, call 749-2850. All proceeds benefit the Friends of A.C.T. Scholarship Fund and other Conservatory training programs.

Facts About the A.C.T. Training Programs

- A.C.T. has four training programs to meet the diversified needs of students in all different ages and levels: the Advanced Training Program, the Academy Program, the Young Conservatory Program, and the Summer Training Congress.

- A.C.T. is the only independent repertory theater company in the United States accredited to award a Master of Fine Arts degree in acting.

- An average of 400 students apply for the Advanced Training Program each year, of which only 32 are accepted.

- The third year of the three-year Advanced Training Program is by invitation only.

- The student body includes students from as far away as West Germany and Zimbabwe.

- Some Conservatory alumni include Annette Bening, Jennifer Grey, Harry Hamlin, Amy Irving, Don Johnson, Winona Ryder, and Donald Washington.

- Richard Buttersfield, who is now in his fourth season with the company, has appeared in Charles Durning's A Thrill of Two Cities, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Women in Mind, Captain Cummins in One Shoe Wasn't, Billy in The Real Thing, Young Scrooge in A Christmas Carol, Mike Goloborotko in A Young Thing Happened on the Way to the Forum, Bluebeard in Bluebeard, and as Soliloquizer in Hadestown. He also co-founded the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre last summer he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Hamlet (or the Madison) at the Weston Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P. teaches in the Sound Conservatory, and serves on the Board of Trustees in one of two artist members.

Who's Who

RICHARD BUTTERSFIELD, who is now in his fourth season with the company, has appeared in Charles Durning's A Thrill of Two Cities, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Women in Mind, Captain Cummins in One Shoe Wasn't, Billy in The Real Thing, Young Scrooge in A Christmas Carol, Mike Goloborotko in A Young Thing Happened on the Way to the Forum, Bluebeard in Bluebeard, and as Soliloquizer in Hadestown. He also co-founded the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre last summer he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Hamlet (or the Madison) at the Weston Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P. teaches in the Sound Conservatory, and serves on the Board of Trustees in one of two artist members.

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rosen's AN Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively in Off-Broadway (winning the Theatre World Award for Best Featured Actor in 1987), and came to A.C.T. in 1986. Here he has played in more than fifty productions, including King Lear, Hadrian VII, Cyrano de Bergerac, Equus, Man and Superman, Uncle Vanya, School for Wives, The Match for the American Experimental Theatre, The Two Cities, and A Young Thing Happened on the Way to the Forum. A graduate of Bowdoin College, Andrew Dolan is in his third year with A.C.T.'s Advanced Training Program. His studio roles include Clooney and Richmond in Richard III, Ben in The Little Foxes, Austin in True West, Starkie in The Country Wife, Robert Childs in A Midsummer Night's Dream, and Piggleweed in The Three-Penny Opera. He has played Hal Carter in Picnic and Curt in Coming Out at City College of San Francisco, and was last seen on tour in The Visit. His last summer Mr. Dolan appeared in Cusack Vningsen for Enrico Theatre Company. He recently appeared as Keith Korn in A.C.T.'s Pigs in Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as a faux in A Thrill of Two Cities, the Bilbo in A Midsummer Night's Dream, and in the main role in The Visit. He has appeared in Variations, Decades, and Smallville. In The Country Wife, Robert Childs in A Midsummer Night's Dream, and Piggleweed in The Three-Penny Opera. He has played Hal Carter in Picnic and Curt in Coming Out at City College of San Francisco, and was last seen on tour in The Visit. His last summer Mr. Dolan appeared in Cusack Vningsen for Enrico Theatre Company. He recently appeared as Keith Korn in A.C.T.'s Pigs in Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.

A third-year student in the Advanced Training Program, SAM PONTANA played Osofin in Ah! Yes and Tarragon in Waiting for Godot in the Bob and Doris M. Knight Theatre, and in Son of Man. He recently appeared as Keith Korn in A.C.T.'s Pigs in Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.

A graduate of Bowdoin College, Andrew Dolan is in his third year with A.C.T.'s Advanced Training Program. His studio roles include Clooney and Richmond in Richard III, Ben in The Little Foxes, Austin in True West, Starkie in The Country Wife, Robert Childs in A Midsummer Night's Dream, and Piggleweed in The Three-Penny Opera. He has played Hal Carter in Picnic and Curt in Coming Out at City College of San Francisco, and was last seen on tour in The Visit. His last summer Mr. Dolan appeared in Cusack Vningsen for Enrico Theatre Company. He recently appeared as Keith Korn in A.C.T.'s Pigs in Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.

A third-year student in the Advanced Training Program, SAM PONTANA played Osofin in Ah! Yes and Tarragon in Waiting for Godot in the Bob and Doris M. Knight Theatre, and in Son of Man. He recently appeared as Keith Korn in A.C.T.'s Pigs in Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.

A third-year student in the Advanced Training Program, SAM PONTANA played Osofin in Ah! Yes and Tarragon in Waiting for Godot in the Bob and Doris M. Knight Theatre, and in Son of Man. He recently appeared as Keith Korn in A.C.T.'s Pigs in Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.

A third-year student in the Advanced Training Program, SAM PONTANA played Osofin in Ah! Yes and Tarragon in Waiting for Godot in the Bob and Doris M. Knight Theatre, and in Son of Man. He recently appeared as Keith Korn in A.C.T.'s Pigs in Progress production of Pick Up Air, and in A Christmas Carol at the Orpheum.
American Conservatory Theater

New Faces of 1990

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

In April 26th the Friends of a C.T. will feature these three-year students at a black-tie fundraiser at the Westin St. Francis Hotel, and we welcome them as they graduate from A.C.T. and begin their professional acting careers. The Bay Area community is invited to see the showcase presentation which these students have prepared for casting directors and agents in Los Angeles and New York. For a ticket price, this year's presentation will include scenes from well-known motion pictures, novels, and stage productions.

Chairman Harriet Barlowe notes that "Not many people know about the Arthur Bell training programs A.C.T. has...but after April 26th they will! I think this community is going to be bowled-over and tremendously proud that such awesome talent is being cultivated in their own backyard!"

The evening will include a cocktail reception, dinner, and the Conservatory showcase and will conclude with dancing. We are delighted to have the sponsorship of the Bank of San Francisco and the Robert Childs Bank, Inc. for this event. Also stepping forward with generous support are our friends at Simpson Paper Company, Olive Pegna, Marthin Winery, Piper-Heidsieck, BevCo, and Copia Civic Arts.

Tickets are $45 per person. If you would like to reserve seats, please call 398-2282. All proceeds benefit the Friends of A.C.T. Scholarship Fund and other Conservatory training programs.

Facts About the A.C.T. Training Programs

- A.C.T. has four training programs to meet the diverse needs of students of all ages and levels: the Advanced Training Program, the Academy Program, the Young Conservatory Program, and the Summer Training Congress.
- A.C.T. is the only independent repertory theater company in the United States accredited to award a Master of Fine Arts degree in acting.
- A graduate of Reed College, ANDREW DOolan is in his third year with the Advanced Training Program. His studio roles include Clarence and Richmond in Richard III, Ben in The Little Foxes, Austin in True West, Seeley in The Country Wife, Robert Childs in An Ideal Husband, and Tiger Brown in The Three Penny Opera. He has played Hal Carter in Picnic and Carl in Coming Out at City College of San Francisco, and was last seen at the Geary in Merci Millions. Last summer Mr. Dolan appeared in Cost of Living at the Cal Shakes Festival in Berkeley, and will appear as a student in the 1991 A.C.T. in the production of Pick Up Line, and in A Christmas Carol at the Orpheum.
- RICHARD BUTTERFIELD, who is now in his fourth season with the company, has appeared in Duck Soupry in A Hole in Two Oils, Edgar in King Lear, the Soldier in Sunday in the Park with George, Tony in Women in Mind, Captain Cuming in The Wooden Lad, Billy in The Real Thing, Young Scrooge in A Christmas Carol, Mike Gerusa in A Young Thing Happened on the Way to the Forum, Bluebeard in South Sea Is, and in Side by Side by Sondheim, Southside, and Southside in Hold. He has also worked with the San Jose Repertory Company, Perseverance Shakespeare Festival, and Berkeley Arts Theatre. This season he acted in two productions in Connecticut: A.C.T.'s Saint Joan at the American Festival Theatre in Stratford and Demons at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P. teaches in the Conservatory, and serves on the Board of Trustees in one of two artist members.
- PETE DONATI, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States during summer stock and several national tours. He was a member of Ellis Bovin's A.P. company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off Broadway (winning the Theatre World Award for Best Featured Actor in 1965), and came to A.C.T. in 1968. He has been in more than fifty productions, including King Lear, Hamlet, Cymbeline, Coriolanus, Roman, and Shakespeare, Uncle Vanya, The School for Wives, Lysistrata, and others. His most recent work was in the role of Malvolio in Twelfth Night, in which he appeared in A.C.T. in the production of Pick Up Line, and in A Christmas Carol at the Orpheum.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Burt in A Hole in Two Oils, the Sheriff in A Christmas Carol, the Butler in Meet Me in St. Louis, the Engineer in The Inheritance, Stand in We Will Rock You, and the Butler in the 1991 A.C.T. in the production of Pick Up Line, and in A Christmas Carol at the Orpheum. He was a member of the company from 1973 through 1979, during which time he appeared in A.C.T. in the production of A Christmas Carol at the Orpheum.

Who's Who

A.C.T. in the production of Pick Up Line, and in A Christmas Carol at the Orpheum.
American Conservatory Theater

groes, The Threepenny Opera, and as Titania in The Taming of the Shrew, which was selected for the PBS series "Theater in America." During his time in
sons with the Oregon Shakespeare Festival he played such roles as Benedick in Much
Abot About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley
Theater, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los
Angeles Theater Center. Mr. Hamilton was a member of the original cast of A.C.T., and
played Jack Harper in the film The
Princely. He recently co-directed and
appeared in the Plays-in-the-Progres
production indie Whodunnit.

ED ROBINSON has appeared with A.C.T.
in A Streetcar Named Desire, Natural
Secret, Women in Mind, Golden Boy, A
Lice of the Mind, A Christmas Carol, and
The Bear Story. At the Pantages Theatre
he has performed in The Odd Couple, Fire,
and Lesbonskoi of the Bridge. He and his wife have worked for Encore Theater Company in
Essence, The Water Engine, and Coming
Attnuations. He is a member of Improv
Theatre, toured nationally in the shows,
and studied in A.C.T.'s Advanced Training
Program.

RICHARD JOHNSTON, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced
Training Program, where he has played Oscar in A Streetcar Named Desire, Hunsen
in As You Like It, and Louis in The Glass Menagerie. He has also performed in A.C.T.’s production of As You Like It, and
in the play The Persuaders. He was recently first in A.C.T.’s production of A Christmas Carol, and in A Christmas Carol, and in As You Like It at the
Pantages Theater.

BARRY RANFT (a charter member of the
company), has been seen in recent seasons in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating with the title role), End of the World, Golden Boy, as the Inquisitor in In the Name of the Father, and as Valentine in Twelfth Night.

BETH KRAFFT, a charter member of the
company, has been seen in recent seasons in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating with the title role), End of the World, Golden Boy, as the Inquisitor in In the Name of the Father, and as Valentine in Twelfth Night.

LESLIE ISHIKawa, originally from Seattle,
holds a B.A. in music education and a

How to Succeed in Business Without Really Trying — both on Broadway and in the film version. Mr. Klotz has played Duke Biddle in the San Francisco/Bay Area production of One Flew Over the Cuckoo’s Nest, Madame Mite in the HaightAshbury production of Phaethon of the Opera, and Miss Hestian in the first national tour of Annie.

LAUREN LANE is a third-year student in the Conservatory’s Advanced Training
Program, where she has played Arkadina in The Seagull, Audrey and Charlie (the
wooler) in As You Like It, and Lavinia in
Laurel and Hardy West in Fort Worth, Texas. She has spent two seasons with Encore Theater Company, appearing in Coralling Attractions and As
End of Blame, Mr. Lane is a graduate of the University of Texas at Austin.

MICHAEL LEWIS appeared with A.C.T. last season as Simon in Woyzeck. Among her previous roles with the
company were Forta in The Merchant of Venice, Phoebe in The Three Sisters, Phyllis in Little Murders, Claire in A Delicate Bal-
ance, Charlotte in Opera in the Round, and in The Tempest. Mr. McFall played the title
role in both of Shakespeare’s plays. He is currently appearing in the San Francisco Playhouse production of Private Lives. Ms. Lewis won three Emmy Awards for her portrayal of Olga, the Russian actress in the
English-language series "The Waltons," and another for her lead role in "Name." Her television work also includes this season’s "Living Dolls," seven episodes in last year’s "Civil War," and starring roles along-
side Robert Young in Mercy or Murder, Alan Arkin in Deadly Business, Jamie
Walton and Aidan Quinn in All My Sons, Hal Holbrook in Off the Mississippi, and
James Earl Jones and Richard Kilmer in a new two-hour Censorum for CBS.

DAVID MAIER, a graduate of the Ad-
vanced Training Program, has acted in numerous roles throughout the Bay Area.
He is a founding member and producer of Encore Theater Company— the A.C.T.’s alumni production company—and a pro-
ducer of A.C.T.’s Play-in-Progress Program,
where he recently directed Anthony
Chaves’s Pick-up Art. Mr. Maier is in his
fourth season with A.C.T.

NAHIDY MOORE acted with the Berkeley Shakespeare Festival last summer, appearing in Measure for Measure, The Taming of the Shrew, Romeo and Juliet, and Much
Abot About Nothing (Her). She is a third-
year student in the Advanced Training
Program, where she has played in the
play A Streetcar Named Desire (as Stella) and
The Cherry Orchard (Carolina). She was
seen last season in Moon Over Miami at the
Grass, and has appeared in this season’s
Twelfth Night and A Christmas Carol, in Bulbling with Leave Trillows, The River Nager and Booko-Weepi Land-
scapes at the Lorraine Hambury Thea-
tre, and in solo pieces. When the Moon
on the Calender Wife Killed herself, which she
wrote for the Brasa Women’s Series in San

McFall has played the Ghost of Christmas Future in A Christmas Carol, Clay in Deadness and Tarrow in Clarms in the A.C.T./Lorraine Hambury Te-
production 2 Acts of Passion, and Carlo in
Twelfth Night.

ACT-11
American Conservatory Theater

ED ROBINSON has appeared with A.C.T. in A Day of Sun, Nothing Sacred, Women in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Beautful. At the Berkeley Rep, he has performed in Narrow Road, Fire, and Landscape of the Body, and he has worked with Encores! The Theater Company in Evassos, The Water Engine, and Coming Attractions. He is a member of Improv Theatre, toured nationally in several shows, and studied in A.C.T.'s Advanced Training Program.

LESLEE ISHII, originally from Seattle, holds a B.A. in music education and a B.A. in music performance (clarinet) from the University of Washington. She is a third-year student in the Advanced Training Program and the 1995-96 President of the Friends of A.C.T. Fellowship; her studio mentors include Sylva Andryanova in Dramatic Studies, Marie Guerre in Voice, and Emily Haas in Acting. This season she has appeared in A.C.T.'s Tzeitel Night and as Belle Gorgeous in A Christmas Carol. She has also performed in Seattle with the Northwest Asian American Theatre and the Pioneer Square Theatre, and in Santa Maria with P.C.P.A. Ms. Ishii trained in dance with the Martha Graham School and the都市 Andre Studio and studied at the University of Washington.

BARRS KRAFT, a charter member of the company, has been seen in recent seasons in The Doctor's Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World, Golden Boy, as the Inquisitor in Saint Joan, as Esmeralda in A Tale of Two Cities, and in the Playhouse production of The Rose. He is a veteran of A.C.T.'s 1965 production of A Christmas Carol, and in Valentine's Tzeitel Night.

RUTH ROBERT joined A.C.T. in 1995 for her initial season in San Francisco, and since then has appeared with the company in numerous productions including The House of Bernarda Alba, A Hole in the Garden, Monday; in the Forte with George, Where He's Married, and A Piano Thing Happened on the Way to the Forum (in Dominia, the role which had earned her a Tony nomination in the original Broadway production). Before coming to A.C.T. her career included productions of contemporary opera with the New York City Opera Company, and the musical

LAUREN LANE is a third-year student in the Conservatory's Advanced Training Program, where she has played Arkadina in The Seagull, Audrey and Charles (the nurse) in As You Like It, and Lavinia in Twelfth Night. This season she appeared in Judah in and played Lydia in Dutchwoman and the title role in Olympia in the A.C.T. Lorraine Hansberry co-production 3 Acts of Passion. Last season she appeared in Arsenic and Old Lace and Septette in One Act Play Festival. She has spent two seasons with Berger Theatre Company, appearing in Crossing Attractions and As End of Blame. Ms. Lane is a graduate of the University of Texas at Arlington.


DAVID MEMBER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encores! Theatrical Company — the A.C.T. alumni production company and producer of A.C.T.'s Play-in-Progress program, where he recently directed Anthony Chavarro's Pick Up. Mr. Member is in his fourth season with A.C.T.
American Conservatory Theater

Frances McVey, who is in the 1990–91 season of the Peninsula Children's Theater Association, Fellowship Award. A native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

FRED OLSER was a member of the A.C.T. company from 1975 to 1976, appearing in The Ruling Class, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, and as a mount in Maxwell. He has also been on the faculty of San Diego Repertory Theater, New Mexico Repertory Theater, and the Denver Center Theater Company. He has appeared in Howard Barker's A Kind of Blues for Encores Theater Company, and has been featured in "Fahrenheit 451" and "Midnight Caller." He is the Christmas Elf in the Hershey's Kiss commercial.

WILLIAM PATTERSON is now in his 22nd season with A.C.T., now in his 22nd season with A.C.T. company in 1987 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a successful stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for television, film, and four national tours with his own one-man show. The list of A.C.T. productions in which he has appeared in major roles includes You Can't Take It With You, Babes in Arms, The Frohock Muller, Painting Churches, The Doctor's Dilemma, Dead End of the World, King Lear, Saint Joan, and this season's A Tale of Two Cities. Mr. Patterson played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its fourth season production. He served for nine years on the San Francisco Arts Commission.

FRANK OTTEWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1990. He studied at the Canadian Art Theatre and was in his hometown of St. Louis before moving to New York, where he studied at the Vera Sobol School of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played in Boston in 1969). The Machinal and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in televised versions of A.C.T. productions of Othello: Halquishon, A Christmas Carol, and Cypresses by Lamarr. Mr. Ottewell is also a past president of A.C.T.'s Board of Trustees.

DANIEL REICHEL was last seen as Sebastian in Twelfth Night. Previously at A.C.T. he played Supporters in A Tale of Two Cities, Marco Polo in Marco Polo's Journey, Dante in Saint Joan, and Edmund in King Lear at the Chicago Shakespeare Theater. A native of Chicago, Mr. Reichel has also performed at the University of Illinois at Champaign-Urbana.

KEN ROTA joined A.C.T. in 1987 when it first arrived in San Francisco in 1987, and remained with the company as a skit writer for the next six seasons. He returned in 1982 to direct Lost, and was more recently seen with the company in The Flooding Light Bulb, The Instant Pot for both of which he received Bay Area Critics Circle awards, and this season's Right Mind and A Christmas Carol. He was selected by Sir Tyrone Guthrie to be the original A.C.T. Christmas Carol for the American Festival Theater in Stratford, Connecticut. A graduate of A.C.T.'s Advanced Training Program, he appeared with Encore Performances in David Mamet's The Water Engine, Howard Barker's A Kind of Blues, and Ted Tally's Coming Attractions. He has performed Adolfo Echhmann in Good at the P.C.F. Thunderbird and Oscar in John E. Fletcher's production of A Midsummer Night's Dream at the Westwood Playhouse in San Diego. Mr. Rota danced as a witch in the San Francisco Opera's Macbeth, and played Brian Weiss in the Play-In-Progress production of Pop.Up.Ag.

MICHAEL SCOTT IVAN, now in his third season with A.C.T., has appeared as Sir Andrew Aguecheek in Twelfth Night, Marley's Ghost in A Christmas Carol, and Pablo Juarez in Decision, both of which were also seen in A.C.T.'s production at the American Festival Theater in Stratford, Connecticut. A graduate of A.C.T.'s Advanced Training Program, he appeared with Encore Performances in David Mamet's The Water Engine, Howard Barker's A Kind of Blues, and Ted Tally's Coming Attractions. He has performed Adolfo Echhmann in Good at the P.C.F. Thunderbird and Oscar in John E. Fletcher's production of A Midsummer Night's Dream at the Westwood Playhouse in San Diego. Mr. Rota danced as a witch in the San Francisco Opera's Macbeth, and played Brian Weiss in the Play-In-Progress production of Pop.Up.Ag.

PATRICK STREICH is a third-year student in the A.C.T. He has appeared on The George in San Jose, A Christmas Carol, and Julian Cane, and has had major roles in productions of Tinted Windows (Constantine), As You Like It (Moss), Cloud Nine (Betty Edward), and The Little Rascals (Oscar). Prior to attending A.C.T., Mr. Streich received a B.A. from UC.L.A., where he was a recipient of both the Hugh O'Brien and the Natalie Wood acting awards. Last summer he also appeared as Peppe in Gore's Laeta at Shakespeare in Santa Cruz.

HAROLD BURRATT, who was seen as Bob Cratchit in this season's A Christmas Carol and as Onions in Twelfth Night, first appeared with the company from 1983 to 1984. Playing in Lost, a Christmas Carol, A Midsummer Night's Dream, and The Sleeping Prince. Since that time he has

In the Collectors at the Lifeline Theater. A three-year student in the Advanced Training Program, played Edward and Betty in Cloud Nine and Nina in The Seagull. Last summer he was featured in Last summer he was featured as a principal in A.R.T.'s A Tale of Two Cities, and in "The Seagull" on the "Crackle and Ashes in Ashland in The Country Right. Most recently she was seen in A.C.T.'s A Tale of Two Cities, and in "The Seagull." At the University of Illinois at Champaign-Urbana.
FRANZ OTTENHEIM has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Silverta School of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played in Broadway in 1969), The Maskmaker and Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in television versions of A.C.T. productions of Of Human Bondage, A Christmas Carol, and Cymbeline. Mr. Othell is at present president of A.C.T.’s Board of Trustees.

DANIEL KECHERT was last seen as Sebastian in Twelfth Night. Previously at A.C.T., he played Señor Carton in A Tale of Two Cities, Marco Polo in Marco Millions, Durdin in Saint Louis, and Edmund Kean in The Actor’s Revenge. He is also well known in the Bay Area as a stage manager at the Berkeley Repertory Theater, where he has served as a production manager for several seasons. He has also worked as a stage manager at the American Conservatory Theater and the San Francisco Shakespeare Festival production of much ado about nothing. Last summer at the American Players Theatre in Spring Green, Wisconsin, Mr. Kechert played Edward in King Lear (directed by Morris Cunningham). Thessaly in A Midsummer Night’s Dream and the Second Messenger in Oedipus the King.

FRANK OLESTER was a member of the A.C.T. company from 1975 to 1977, appearing in The Ruling Class, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, and as King Lear in The Raving of the Winds, which was also broadcast on Theatre in America (FSS). Since his return in 1986 he has performed in The Best Thing, Private Lives, The Lady’s Not For Burning, King Lear, A Christmas Carol, Woman in Mind, What We’re Made Of, and Twelfth Night. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Birds in Macbeth, and the title role in Miss Julie and Anastasia’s Aunt. She has been a member of the companies of the Milwaukee Repertory Theater, Long Wharf Theatre, Human Terrain, and Alcat Theater. Her television credits include a guest appearance in Cagney & Lacey’s “Lo and Behold” and “A Year in the Life.”

LUIS OLIVIZA made his debut at A.C.T. in 1987 as the Fool in King Lear. Since then he has played Talbot in Golden Boy, the Governor in The Governor’s Doorway, and roles in Puffkins, Where We Are Married, Marco Millions, A Christmas Carol, Right Mind, and Twelfth Night. He began his career performing Chicago street theater in the bars of East Los Angeles, and spent five years working with Luis Valori and El Tiempo Compuesto. His various Bay Area theater credits include a Cupola City Council Award and a Tampa-Logie Award—an all-time-gold girl in Cloud Nine.

MICHAEL SCOTT IVAN, now in his third season at A.C.T., has appeared as Sir Andrew Aguecheek in Twelfth Night, Mark Antony in A Christmas Carol, and Pedro in Tour of Duty. Most recently he was seen in A.C.T.’s A Tale of Two Cities and in The Prince of重新生产 at the University of Illinois at Champaign-Urbana.

PATRICK STRETCH is a third-year student in the A.T.P. He has appeared at the Geary in Saint Joan, A Christmas Carol, and Julius Caesar, and has also performed at the San Francisco Shakespeare Festival. His roles include Squeers in The Railway Children, Doctor Fick in A Christmas Carol, and the Duke in Much Ado About Nothing. He has also appeared in productions of Mayerling, A Midsummer Night’s Dream, and The Crucible at the University of the Pacific. Most recently he was seen in A.C.T.’s A Tale of Two Cities and in The Prince of re-plein production of Cloud Nine.

HAROLD SCHRIBER, who was seen as Bob Cratchit in this season’s A Christmas Carol and as Gilbert in Twelfth Night, first appeared with the company in 1988 as Little Tim in A Christmas Carol. His other credits include the Second Messenger in Oedipus the King, and the Second Messenger in A Christmas Carol and the Second Messenger in Oedipus the King.
American Conservatory Theater

Founded in 1965, American Conservatory Theater (ACT) is the oldest continuously operating professional theater in the western United States. It is located in San Francisco, California, and is known for its commitment to new plays and experimental theater. ACT is a member of the League of Resident Theaters and is one of the nation's leading producers of new work.

CATHY THOMAS-GRIFFITH, a graduate of the Advanced Training Program, is now in her second season at ACT. Since joining a.C.T. in 1984, HOWARD SWAIN has appeared in The Doctor in the Attic, A Christmas Carol, The Seagull, A Letter from the Heart, Diamon Day, Golden Boy, Pinter's The Caretaker, and is currently performing in A Lion in Winter. His role as a Lion in Winter was leading actor with the ACT Repertory Company in New York under the direction of Ellis Stahl. He also appeared in three seasons with the London Center Theater Repertory Company under John Isherwood. In 1976 Mr. Walker joined a.C.T. and has

EDWARD HUGHES (Artistic Director), assumed the leadership of A.C.T. early in 1974, as Associate Producer of the company, he directed Chorus Line and Fiddler on the Roof during his first two San Francisco seasons. Since then he has staged many A.C.T. productions, including The Time of Your Life, The House of Blue Leaves, Street Smart, 19th of July, The Band Wagon, King Loved and We Are Married. In 1977 he founded the company's Playwriting Workshop, which is devoted to the development and presentation of new theater writing. Mr. Hughes served as a resident director at the Eugene O'Neill Playwrights' Conference for the past three seasons, and taught acting in 1974 at the Chicago Institute for the Performing Arts. He has been a major figure with the residence of A.C.T. as three theater artists from San Francisco for the opening production, March Miller. He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare's Henry VIII, and directed Fiddler on the Roof, his first San Francisco production, at the San Francisco Opera. Mr. Hughes is a member of the Honor Society of the Academy of Dramatic Arts and a member of the American Guild of Dramatic Artists. He has been active in the San Francisco arts community and is a member of the board of directors of the San Francisco Opera Association. Mr. Hughes has founded and produced numerous shows, including The National Outdoor Laboratory School's Summer Theater Festival and The National Outdoor Laboratory School's Summer Theater Festival 2010.
American Conservatory Theater

by way of Houston, L.A., Pittsburgh, London, and the University of Idaho — he has acted with the New Shakespeare Company, the Magic Theatre, One Arts, San Francisco Academy of Sciences, San Francisco Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Repertory, San Jose Rep, Shakespeare/Santa Cruz, and the Oregon Shakespeare Festival. Mr. Swan won a Bay Area Critics Circle Award for the role of Crow in The Birth of Venus at Berkeley Repertory Theater. He has also appeared on television in “Midnight Caller,” “Cries and Whispers,” “Partners in Crime,” “Hill Street Blues,” and in the movie Ice Shot with Whoopi Goldberg, Cherry 2000, and Milestone.

CATHY THOMAS-GRIFFIT, a graduate of the Advanced Training Program, is now in her second season at ACT, where she has appeared in A Funny Thing Happened on the Way to the Forum. Dame Joan, Moon Millionaire, A Christmas Carol, Golden Boy, A Tale of Two Cities, and Sheba. She has also acted with Encore Theater Company in Edward Bond’s Saved, and in Currents and B & A in ACT’s Plays-in-Progress series. This past summer Ms. Thomas-Grieff directed the Bay Area premiere of David Rudkin’s Sorcerers for Hoist Productions at the Intersection for the Arts.

SYDNEY WALKER, a forty-five year veteran of stage, film, and television, has performed in some 353 productions. A native of Philadelphia’s Delaware, she studied at the Philadelphia Repertory Company in New York and under the direction of Ellis Ruhl. She also appears for three seasons with the Lincoln Center Repertory Company under John Irvin. In 1974 Mr. Walker joined ACT, and has since performed in 54 productions including The Matchmaker (U.S.S.R. Tour), Peter Pan, The Cradle, Diamond Lil, A Christmas Carol, Joe, Angels Fall, The School for Wives, Prontoline, When We Are Married, Nothing Sacred, the remounting of Saint Joan at the American Festival Theatre in Stratford, Connecticut, the Laramie: The Legacy/ACT co-production 2 Acts of Passion, and Sheba. He has appeared on television in such series as “The Guiding Light” and “The Secret Storm,” and in acted in Love and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED series “New York Master Chefs” and teaches acting in A.C.T.’s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas’ Prelude to a Kiss.


Michael Winters was a member of the ACT company from 1977 to 1981. He directed The Admirable Crichton and was in numerous productions, including Ran, Fiddler on the Roof, and the original cast of Kevin McNally’s and Richard III. He starred in the national tour of the Royal National Opera, and the tour of the New York Shakespeare Festival in Stratford, Connecticut. The Laramie: The Legacy/ACT co-production 2 Acts of Passion, and Sheba. He has appeared on television in such series as “The Guiding Light” and “The Secret Storm,” and in acted in Love and the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED series “New York Master Chefs” and teaches acting in A.C.T.’s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas’ Prelude to a Kiss.

After touring for several seasons, she has also appeared at the San Francisco Mime Troupe and the Terrace Theater in Long Beach. She won a Drama League Award for her work in Quijote at the Geffen Theatre Company in Golden Grove. Miss Windlow was the first recipient of the Martin Fellow Award, which A.C.T.’s Board of Trustees established this year in honor of Mrs. Paul R. Winter.

She has also appeared at La Mama, The Little Theatre, The San Francisco Light Opera, and the Terrace Theater in Long Beach. She won a Drama League Award for her work in Quijote at the Geffen Theatre Company in Golden Grove. Miss Windlow was the first recipient of the Martin Fellow Award, which A.C.T.’s Board of Trustees established this year in honor of Mrs. Paul R. Winter.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1983. A founding member of the company, he directed O’Neill’s The Iceman Cometh and Our Town during his first two San Francisco seasons. Since then he has staged many ACT productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Pinter’s The Birthday Party, “Oscar Wilde’s The Importance of Being Earnest,” and a recent production of Yaron Lifschitz’ The Tribe. His recent productions of Henry V, A Streetcar Named Desire, and The Cherry Orchard have been critically acclaimed.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1983. A founding member of the company, he directed O’Neill’s The Iceman Cometh and Our Town during his first two San Francisco seasons. Since then he has staged many ACT productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Pinter’s The Birthday Party, “Oscar Wilde’s The Importance of Being Earnest,” and a recent production of Yaron Lifschitz’ The Tribe. His recent productions of Henry V, A Streetcar Named Desire, and The Cherry Orchard have been critically acclaimed.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1983. A founding member of the company, he directed O’Neill’s The Iceman Cometh and Our Town during his first two San Francisco seasons. Since then he has staged many ACT productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Pinter’s The Birthday Party, “Oscar Wilde’s The Importance of Being Earnest,” and a recent production of Yaron Lifschitz’ The Tribe. His recent productions of Henry V, A Streetcar Named Desire, and The Cherry Orchard have been critically acclaimed.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1983. A founding member of the company, he directed O’Neill’s The Iceman Cometh and Our Town during his first two San Francisco seasons. Since then he has staged many ACT productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Pinter’s The Birthday Party, “Oscar Wilde’s The Importance of Being Earnest,” and a recent production of Yaron Lifschitz’ The Tribe. His recent productions of Henry V, A Streetcar Named Desire, and The Cherry Orchard have been critically acclaimed.

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1983. A founding member of the company, he directed O’Neill’s The Iceman Cometh and Our Town during his first two San Francisco seasons. Since then he has staged many ACT productions, including The Time of Your Life, The House of Blue Leaves, Street Scene, Pinter’s The Birthday Party, “Oscar Wilde’s The Importance of Being Earnest,” and a recent production of Yaron Lifschitz’ The Tribe. His recent productions of Henry V, A Streetcar Named Desire, and The Cherry Orchard have been critically acclaimed.
American Conservatory Theater


JOY CARLIN (Associate Artistic Director), who has been a member of the acting company for many years, directed Raggedy, which is currently playing at the American Conservatory Theater. Among the roles she has played are Miss Petrie in A Tale of Two Cities, Annie Parke in Where We Were Married, Meg in A Little Life, Elin in The Floating Light Bulb, Miss Prim in The Importance of Being Earnest, Kitty Denny in The Time of Your Life, Bananas in The House of Blue Leaves and Lily in Peer Gynt. At the Berkeley Repertory Theater, she played the lead in Don Quixote. Her recent stage work includes Looking at the World through the Eyes of the People, which was presented in the Berkeley Repertory Theater production of "If You Can Smile," as part of the "Art of Seeing" series. She also directed and produced a number of plays at the Berkeley Repertory Theater, including "The Woman in White," "The Importance of Being Earnest," and "The Importance of Being Brian." She is a member of the Berkele Club.

SARAH FEISTEN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has also been a guest instructor at Temple University, the University of California at Davis, and U.C. San Diego. She was also director of Drama and Dance at the Berkeley Repertory Theater, and has also directed productions at the San Francisco Mime Troupe, the San Francisco Mime Troupe, and the San Francisco Mime Troupe. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, which presented the "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of Seeing" series. She is also a member of the Berkeley Repertory Theater's "Art of Seeing" series, and the "Art of See.
FOR YOUR INFORMATION

BOX OFFICE INFORMATION
A.C.T. Box Office: In the lobby of the Geary Theater, 630 Geary Street, San Francisco, California 94102.
Ticket Information: (415) 749-2228
Charge to Visa, American Express, MasterCard.
Box Office Hours: Monday through Saturday 10am-8:30pm.
Performance Times: Mon-Sat: 8pm, 2pm Sun: 2 and 7:30pm, other performances times as announced.
Mailing List: Call 749-2228 or 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.

THEATRE PARTIES: For groups of 15 or more, call Linda Graham at (415) 346-2906 for special group prices.
Discounts: Half-price tickets may be purchased at STBB on Union Square in San Francisco. Student and senior rates tickets for matinees only are just $5.
Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or last minute ticket insurance. If at the last minute you are unable to attend, you may make a voluntary contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract the action. However, if you carry a beeper watch, or cellular phone with alarm, please make sure it is set to the “OFF” position while you are in the theater to avoid disturbing the concentration of the performers and audience.

Educators: Call 749-2228 for information about 87 Student Matinee Program tickets, student handbooks, backstage tours. Call 749-2229 for information about A.C.T.’s Speakers Bureau.

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

BOX OFFICE INFORMATION

A.C.T. Box Office: In the lobby of the Geary Theater, Geary and Mason Streets. Mail: 450 Geary Street, San Francisco, California 94102

Ticket Information: (415) 749-2228

Charge to Visa, American Express, MasterCard.

Box Office Hours: Monday through Saturday, 10:00 a.m.-8:00 p.m.

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

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

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

Theater Parties: For groups of 15 or more, call Linda Graham at (415) 964-3960 for special group prices.

Discount: Half-price tickets can be purchased at STB on Union Square in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 5pm for evening performances. Senior Rush tickets for matinees only are just $5.

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

Photographs and Recordings: A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract the actors. Beepers, if you carry a beeper watch, or cellular phone with alarm, please make sure that it is set to the "Off" position, while you are in the theater to avoid disturbing the concentration of performers and audience.

Educators: Call 749-2228 for information about 87 Student Matinee Program: tickets, handbooks, backstage tours. Call 749-2228 for information about A.C.T.'s Speakers Bureau.

Conservatory: A.C.T. offers community classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 20. Call 749-2228 for a free brochure.

The Palace of Fine Arts

Please take the nearest exit.
In an emergency, WALK do not run, to the nearest exit.

Introducing a class of vodka you never knew existed.

STOLICHNAYA Crystall vodka. Sourced directly from Russia. Imported by Novitsky-Henry Imports, Ltd., White Plains, N.Y. 10604 ©1983
For Japanese children, dressing up can be a religious experience.

Understanding Asia means understanding its culture. For instance, if you're in Japan, you know that the little kids don't wear the traditional clothes at home; they wear them during the Shinto shrine ceremony called the Mikoshi Festival. This festival takes place on November 15, when the children wear these outfits. The outfits are special to the Japanese culture and are worn during the annual Shinto festival. The outfits are made of traditional materials and are worn by all children, regardless of their age. The outfits are usually made of silk and are embroidered with traditional designs. The children wear the outfits during the festival and are also given small presents as a gift for their participation.

Northwest notes.
We have daily nonstops from many U.S. cities to Japan from any other airline. That means there's always a flight at a time and place that's convenient to you—so you're sure to arrive rested and ready to work. And we offer something else no other U.S. airline can: the knowledge, insight, and understanding that comes from over 40 years of helping people do business in Asia. For international reservations, call your travel agent or Northwest at 1-800-447-1474. To find out more about doing business in Asia, just call 1-800-552-2275, ext. 186.
For Japanese children, dressing up can be a religious experience.

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

Northwest notes.
We have daily nonstops from more U.S. cities to Japan than any other airline. That means there’s always a flight at a time and price that’s convenient to you—so you’re sure to arrive rested and ready to work. And we offer something else no other U.S. airline can: the knowledge, insight and understanding that comes from over 40 years of helping people do business in Asia. For international reservations, call your travel agent or Northwest at 1-800-447-4747. To find out more about doing business in Asia, just call 1-800-553-2235, ext. 186.

Uneasy Paradise
Not a stranger to change, Hong Kong braces for 1997

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

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

From its unique Aberdeen harbor, where many thousands of people live aboard junks and sampans tied together into a floating city, and colorful hong restaurants seating thousands, two bridges of dimly lit flights of lights, to the teeming Wan Chai area, still called “the world of Susie Wong” after that

Above: The Star Ferry from Kowloon and the massive skyline of Hong Kong.

by Jay Weston
Parking is such sweet sorrow.

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

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

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

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

Ford Thunderbird SC. Parking is such sweet sorrow.

Best-built American cars.

The best-built American cars are built by Ford. This is based on an average of consumer-reported problems in a series of surveys of all Ford and competitive '88-'89 models designed and built in North America. At Ford, "Quality is Job 1."

Ford Thunderbird SC

Have you driven a Ford... lately?
Parking is such sweet sorrow.

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

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

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

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

Ford Thunderbird SC. Parking is such sweet sorrow.

Best-built American cars. The best-built American cars are built by Ford. This is based on an average of consumer-reported problems in a series of surveys of all Ford and competitive '88-'89 models designed and built in North America. At Ford, "Quality is Job 1."

Ford Thunderbird SC
Have you driven a Ford... lately?
celebrated book and movie, the people of Hong Kong live and love in an incredibly tight proximity.

At midnight on June 30th, 1997, the British Crown Colony of Hong Kong will be formally turned over to the People’s Republic of China. It’s rumored that Donald Trump and many other millionaires have reserved berths in the harbor to celebrate the occasion, and hotel rooms are already at a premium. However, the 5.7 million inhabitants of this sultry jet-powered metropolis just above the Tropic of Cancer are disturbed and confused about the transfer. Although the mainland Chinese government has promised to maintain the special status of Hong Kong’s free-wheeling economy and lifestyle, there’s great trepidation that life will not be the same. With its Communist landlord waiting for the lease to run out, most residents feel the city will be dumbed, dummed and unworkable as of 97. The Thatcher government has added to the muddle by refusing to allow the 3.2 million British passport holders in Hong Kong routine entry into England. They’ve set aside only 150,000 slots for potential immigrants, mostly senior civil servants and police officers. So the majority of affluent Chinese residents are making plans to move on, with a prominence of them going to Australia, Canada and the United States. Already some 50,000 residents a year have been

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

Hong Kong has been described as a great bargain for the rich, and it certainly fits that description, although the legendary bargains of the 50’s and 60’s are no longer available. (And no longer do tailors boast of making fine men’s suits overnight, now it takes two or three fittings and a week to get a custom-made suit, although the tailoring is among the best in the world.) The city is virtually one huge shopping mall, and everywhere you turn – even the lobby of new office buildings – reveals another center pushed with stores offering goods ranging from fine clothing to electronics, antique furniture, and expensive jewelry, furs, luggage, carpets, ivory, jade, optical goods, and enough watches to encircle the wrists of every man, woman and child on earth. Covered complex – slick to the shops recommended by the Hong Kong Tourist Bureau or those in the finer hotels.
celebrated book and movie, the people of Hong Kong live and love in an incredibly tight proximity. At midnight on June 30th, 1997, the British Crown Colony of Hong Kong will be formally turned over to the People’s Republic of China. It is rumored that Donald Trump and many other million-dollar yachtmen have reserved berths in the harbor to celebrate the occasion, and hotel rooms are already at a premium. However, the 5.7 million inhabitants of this sultry jet-powered metropolis just above the Tropic of Cancer are disturbed and confused about the transfer. Although the mainland Chinese government has promised to maintain the special status of Hong Kong’s free-wheeling economy and lifestyle, there’s great trepidation that life will not be the same. With its Communist landlord waiting for the lease to run out, most residents feel the city will be damned, doomed and unworkable as of ’97. The Thatcher government has added to the muddle by refusing to allow the 2.2 million British passport holders in Hong Kong routine entry into England. They’ve set aside only 150,000 slots for potential immigrants, mostly senior civil servants and police officers. So the majority of affluent Chinese residents are making plans to move on, with a predominance of them going to Australia, Canada and the United States. Already some 90,000 residents a year have been fleeing the potentially barren climate inspired by the Tiananmen Square massacre in Beijing.

The British acquired this small city on the South China coast in 1841, when Sir J.J. Gordon Bremer planted the flag on Hong Kong Island’s twenty-nine square miles of rocky soil. It served as a reward for the gunboat diplomacy of the British who won the first Opium War to foist their Indian-grown drug upon the Chinese and their unwilling Manchu empress in return for tea, silk and porcelain. Kowloon, on the adjacent mainland, was booty from the second Opium War in 1856, and the neighboring strip of land, known as the New Territories, was leased for ninety-nine years in 1898. After much negotiation, the British agreed to return the territory to the Chinese government at the end of the lease period.

The one constant about Hong Kong is that it’s always been ruled by change. The sanitized version we get from many travel writers doesn’t really exist. Like any world-class conclave, it’s a mad manic-depressive mixture of the sweet and the sour. Hong Kong’s name translates into Cantonese as “fragrant harbor,” probably because of the income factories that were clustered on the shore of the island in the mid-nineteenth century, although some think it was because of the opium odor from the laden ships at dock.

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

Hong Kong has been described as a great bargain for the rich, and it certainly fits that description, although the legendary bargains of the 50’s and 60’s are no longer available. (And no longer do tailors boast of making fine men’s suits overnight, now it takes two or three fittings and a week to get a custom-made suit, although the tailoring is among the best in the world.) The city is virtually one huge shopping mall, and everywhere you turn— even the lobby of new office buildings— reveals another center pushed with stores offering goods ranging from fine clothing to electronics, antique furniture, and expensive jewelry, furs, luggage, carpets, ivory, jade, optical goods, and enough watches to encircle the wrists of every man, woman and child on earth. Grantchester — stick to the shops recommended by the Hong Kong Tourist Bureau or those in the finer hotels.
As for hotels, the city offers a plethora of rooms to fit every budget. Top of the list is the famed trio of five-star palaces, The Regent, The Peninsula, and the Mandarin Oriental. The first two are on Kowloon and the latter on Hong Kong Island. The seventeen-story Regent, opened in 1964, boasts 602 rooms, many with stunning views of the harbor. It offers such unique amenities as two buffets on each floor attending to guest needs (starting with tea and chocolates at check-in time). The Regent’s marbled lobby lounge, popular rendezvous for social and business meetings, features a three-story-high picture window affording a breathtaking view of Victoria Harbor, with its tiny junks and huge ocean liners slipping past you in the distance. The last remaining three-sail junk of romance is a tourist vessel. At night, riding the top deck of the Star Ferry from Kowloon, a seventy-cent ride worth every penny, the lights of Hong Kong Island shine in the distance like a gleaming necklace of diamonds atop a dowerly princess. The world’s largest moon sign — a 235-foot-long advertisement for Citizen watch — is atop Elizabeth House in Causeway Bay, not far from the world’s longest escalator ride, a 700-foot-long moving staircase in the Ocean Park amusement center. McDonald’s reportedly has the most successful fast-food store on earth in a three-story building in Wan-chai, and J.M. Perle’s imposing Bank of China building (the tallest outside of New York and Chicago) has just joined the high-tech steel-band Bank of Hong Kong as one of this city’s most impressive monoliths dedicated to capitalism. Chinese don’t greet you by asking how you are, rather they inquire: “Chi fan le mui jou?” Which roughly translates to, “Have you eaten yet?” Food, as you can imagine, plays a major role in the social and business life of the Chinese, and the 200,000 “gweilos” (or “foreign devils,” as Cantonese are known). There are some twenty thousand restaurants here, from the tiny street stalls of the Temple Street open-air market to the elegant Lai Ching Heen Restaurant in The Regent, certainly one of the world’s best Cantonese eateries. Not to be missed is a visit to Lei Yue Mun, a cliffside shanty-town fishing village once a pirate stronghold, at the eastern Kowloon entrance to Hong Kong near Kai Tai Airport. Once accessible only by sampan, it can now be reached by taxi or bus. This could well be the ultimate fresh seafood eating experience of one’s life. For the half-mile long fish market is ringed by numerous neon-lighted restaurants. You walk among the glass fish tanks checking out what’s available here, then — once having purchased a “garouper” (grouper), or spiny lobster, clams, rare double-shell crab, oysters, abalone in the shell, sea scallops with roe, mussels, whatever, you carry — or can have sent — your purchases, alive and flapping in plastic bags filled with sea water, to the restaurant of your choice. There, the smiling manager prepares it to order for a small fee, usually 15% of the purchase price. Fresh fish no man has ever eaten! If snake is in season, in the winter months, you may try a steaming bowl of snake soup, for the Cantonese believe regular infusions of the reptile provide a special “inner warmth” that protects one from winter illnesses. Over 200,000 live snakes are imported annually from China to the snake street, Kwolloon.

Long a cultural desert, Hong Kong now boasts one of the most modern artistic centers in the world, the recently-opened (by Prince Charles and Princess Diana) Hong Kong Cultural Center, situated on a picturesque harborside site just across from The Peninsula Hotel. The $77 million arts center was designed by a committee of government architects, with no windows to see the incredible view and seats too narrow for comfort. The executive director of the pink-tiled, angular low structure admits that 95% of the local population is unhappy with it, but hopes that eventually it will be accepted by them. Hong Kong is a city abloom with temptations appealing to every taste and desire, a hustler’s haven and heaven where everyone talks incessantly of money, deals, trading, its official religion is not Buddhism but the big buck, whether it be dollar, yen or deutschmark. It seems every Chinese businessman is walking around with a portable cellular phone, and it’s not uncommon to see dozens of men strolling down the street or in a busy restaurant conversing on his Motorola or Panasonic. (Indigent citizens even have model phones with no words and pretend to use them.) A city of unimaginable wealth and incredible poverty, Hong Kong consists not only of its three main areas but also of 256 outer islands, including one — Lantau — twice the size of Hong Kong Island itself. You can take a bus past the frenetic Happy Valley, Racecourse, where the pretentious Chinese gamblers bet huge fortunes on the ponies, to Stanley Village, on the beach-dotted southern side of the

For people who like to smoke...

BENSON & HEDGES

SURGEON GENERAL’S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.
The seventeen-story Regent Hotel has stunning views of the harbor.

As for hotels, the city offers a plethora of rooms to fit every budget. Top of the list is the famed trio of five-star palaces, The Regent, The Peninsula, and the Mandarin Oriental. The first two are on Kowloon and the latter on Hong Kong Island. The seventeen-story Regent, opened in 1984, boasts 602 rooms, many with stunning views of the harbor. It offers such unique amenities as two butlers on each floor attending to guest needs (starting with tea and chocolates at check-in time). The Regent’s marble lobey lounge, a popular rendezvous for social and business meetings, features a three-story-high picture window affording a breathtaking view of Victoria Harbor, with its tiny junks and huge ocean liners slipping past you in the distance. The last remaining three-sail Junk of romance is a tourist vessel. At night, riding the top deck of the Star Ferry from Kowloon, a seventy-cent ride worth every penny, the lights of Hong Kong Island shine in the distance like a gleaming necklace of diamonds atop a dowager princess. The world’s largest neon sign — a 325-foot-long advertisement for Citibank watch — is atop Elizabeth House in Causeway Bay, not far from the world’s longest escalator ride, a 700-foot-long moving staircase in the Ocean Park amusement center. McDonald’s reportedly has the most successful fast-food store on earth in a three-story building in Wan-chai, and J.M. Pel’s imposing Bank of China building (the tallest outside of New York and Chicago) has just joined the high-tech steel-and-glass Bank of Hong Kong as one of this city’s most impressive monuments dedicated to capitalism.

Chinese don’t greet you by asking how you are, rather they inquire: “Chi fan le耐 you?” Which roughly translates to, “Have you eaten yet?” Food, as you can imagine, plays a major role in the social and business life of the Chinese, and the 200,000 ‘gweilos’ (or “foreign devils,” as Cantonese are known). There are some twenty thousand restaurants here, from the tiny street stalls of the Temple Street open-air market to the elegant Lai Ching Heen Restaurant in The Regent, certainly one of the world’s best Cantonese eateries. Not to be missed is a visit to Lei Yue Mun, a cliffside shanty-town fishing village once a pirate stronghold, at the eastern Kowloon entrance to Hong Kong near Kai Tai Airport. Once accessible only by sampan, it can now be reached by taxi or bus. This could well be the ultimate fresh seafood eating experience of one’s life, for the half-mile-long fish market is ringed by numerous neon-lighted restaurants. You walk among the glass fish tanks checking out what’s available here, then — once having purchased a ‘garouper’ (grouper), or spiny lobster, clams, rare double-shell crabs, oysters, abalone in the shell, sea scallops with roe, mussels, whatever, you carry — or can have sent — your purchases, alive and flapping in plastic bags filled with sea water, to the restaurant of your choice. There, the smiling manager prepares it to your order for a small fee, usually $1.50 of the purchase price.

Fresh fish no man has ever eaten! If snake is in season, in the winter months, you may try a steaming bowl of snake soup, for the Cantonese believe regular infusions of the reptile provide a special ‘inner warmth’ that protects one from winter illnesses. Over 200,000 live snakes are imported annually from China to the snake street, Kwolio.

Long a cultural desert, Hong Kong now boasts one of the most modern artistic centers in the world, the recently-opened (By Prince Charles and Princess Di) Hong Kong Cultural Center, situated on a picturesque harboride site just across from The Peninsula Hotel. The $77 million arts center was designed by a committee of government architects, with no windows to see the incredible view and seats too narrow for comfort. The executive director of the pink-tiled, angular low structure admits that 90% of the local population is unhappy with it, but hopes that eventually it will be accepted by them.

Hong Kong is a city abloom with temptations appealing to every taste and desire, a hustler’s heaven and haven where everyone talks incessantly of money, deals, trading, its official religion is not Buddhism but the big buck, whether it be dollar, yen or Deutschmark. It seems every Chinese businessman is walking around with a portable cellular phone, and it’s not uncommon to see dozens of men strolling down the street or in a busy restaurant conversing on his Motorola or Panasonic. (Indigent citizens even have model phones with no words and pretend to use them.) A city of unimaginable wealth and incredible poverty, Hong Kong consists not only of its three main areas but also of 259 outer islands, including one — Lantau — twice the size of Hong Kong Island itself.

You can take a bus past the frenetic Happy Valley Racecourse, where the twenty-three Chinese gamblers bet huge fortunes on the ponies, to Stanley Village, on the beach-dotted southern side of the

For people who like to smoke...

BENSON & HEDGES

SURGEON GENERAL’S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.
Island, where hordes of eager tourists
each day invade this seaside shopping
paradise in search of inexpensive
jogging
suit, imitation famous-brand handbags,
and gaudy trinkets and trinkets to remind
them of their stay here. The famed
‘Golden Mile’ of Nathan Street in Kowloon,
running perpendicular to the harbor in the
Kwun Tong district, neon-nightmare
of a thousand stores all carrying more or
less the same merchandise at prices
comparable
to those at home, leads one to
see freshfrights in the gilded lobby of
the Stars Hotel, where once
high-class prostitutes occupied one spot
available and another if engaged; now,
the inevitable Japanese tourists are tak-
ing
ting their tea after a hard day of shop-
ing at the lobby-side Vuitton and Puma
shops. Late in the afternoon, one still sees
here the beautiful tai tai women, wives
of the rich Chinese
merchants who control this economy.
Here the television channels are called
Peel and Jade, two Chinese and two Eng-
lish channels living side by side amidst
old American features and current news.
There are more Rolls Royces per square
mile here than any place on earth, and
you have to be careful in a restaurant
when the menu says “fresh fish priced
according to the market,” for the prices
goes up the more affluent one looks. Yet
tourists remark that they feel safer than
on the streets of New York, and aside from
an occasional pickpocket there seems to
be little street crime, a tribute to the
loved Hong Kong Constabulary.

Getting about Hong Kong is easy, due
in large part to the convenience of being
able to walk to many locations. In this
city, smaller than the incorporated city of
Los Angeles, taxis are plentiful and
inexpensive, and there are buses and jin-
neys roaming all over the city, but the
real revelation is the MTR, the mass-
transport railroad or subway, a blessing
for locals and tourists alike. A marvel of effi-
ciency, ease of use, speed and economy,
with stations every few blocks, directions
and station identifications in English and
Cantonese, easy to follow, it enables the
visitor to travel to the far corners of the
island and Kowloon in a matter of minutes.
Macau, a Portuguese enclave just forty
minutes away by hydrofoil, offers a com-
pletely different culture, and the African
pepper chicken eaten on the terrace at
The Bachelor is worth the trip. With the
Hong Kong dollar valued at $2.8 to the U.S.
dollar, you’ll find your money goes a long
way if you’re prudent with purchases,
and make certain you hold back $100 for
the airport exit tax. Americans only need
a passport for a month-long visit, tap
water is drinkable at hotels and restaur-
ants, the Beverly Hills Deli in the hippie
street of Linn Kwai Fong offers passable
corndog beef and pastrami, but don’t look
for a lot of Italian restaurants ‘cause the
Chinese don’t like cheese!

If you’ve never been to Hong Kong, or
haven’t been there lately, you now have
seven years to plan for and take one of
the most exciting, exotic and memorable
trips of your life. □
island, where hordes of eager tourists each day invade this seaside shopping paradise in search of inexpensive jogging suits, imitation famous-brand handbags, and gaudy t-shirts and gougers to remind them of their stay here. The famed 'Golden Mile' of Nathan Street in Kowloon, running perpendicular to the harbor in the Tsimshatsui district, neon-nightmare of a thousand stores all carrying more or less the same merchandise at prices comparable to those at home, leads one to see the remnants in the glided lobby of the St. Regis Hotel, where once high-class prostitutes occupied one spot that if available and another if engaged; now, the inevitable Japanese tourists are taking their tea after a hard day of shopping at the lobby-side Vuitton and Parda shops. Late in the afternoon, one still sees here the beautiful tai tai women, wives or girlfriends of the rich Chinese merchants who control this economy.

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

Getting about Hong Kong is easy, due in large part to the convenience of being able to walk to many locations. In this city, smaller than the incorporated city of Los Angeles, taxis are plentiful and inexpensive, and there are buses and jinneys roaming all over the city, but the real revelation is the MTR, the mass transit railroad or subway, a blessing for locals and tourists alike. A marvel of efficiency, ease of use, speed and economy, with stations every few blocks, directions and station identifications in English and Cantonese, easy to follow, it enables the visitor to travel to the far corners of the island and Kowloon in a matter of minutes.

Macau, a Portuguese enclave just forty minutes away by hydrofoil, offers a completely different culture, and the African pepper chicken eaten on the terrace at the Bela Vista is worth the trip. With the Hong Kong dollar valued at $7.8 to the U.S. dollar, you'll find your money goes a long way if you're prudent with purchases, and make certain you hold back $100 for the airport exit tax. Americans only need a passport for a month-long visit, tap water is drinkable at hotels and restaurants, the Beverly Hills Deli in the hippie street of Lan Kwai Fong offers passable corned beef and pastrami, but don't look for a lot of Italian restaurants 'cause the Chinese don't like cheese!

If you've never been to Hong Kong, or haven't been there lately, you now have seven years to plan for and take one of the most exciting, exotic and memorable trips of your life.
History has a way of repeating itself.

Malin Giddings
Number One in residential sales from our Lombard Street office and for that matter, company wide.
You can reach Malin at 929-1500.

Brian Cano
Sales leader from our downtown office in the Golden Gateway Center. Brian knows income property. Get in touch with Brian at 296-1000.

Camille Martinelli
Top Producer from our Union Street office. Camille specializes in prime residential and income properties. Call her at 921-5555.

We'd like you to meet the top sales people for 1989 from each of our three San Francisco offices. If you're buying or selling property in 1990, you'll want to tear out this ad and remember these names. Because... let's face it, history does have a way of repeating itself.

McGuire
REAL ESTATE SINCE 1919

THE ART OF DINING
New Gastronomic Pleasures in Hong Kong

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

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

by Jay Weston
History has a way of repeating itself.

Malin Gidding
Number One in residential sales from our Lombard Street office and for that matter, company-wide. You can reach Malin at 929-1500.

Brian Cano
Sales leader from our downtown office in the Golden Gateway Center. Brian knows income property. Get in touch with Brian at 296-1000.

Camille Martinelli
Top Producer from our Union Street office. Camille specializes in prime residential and income properties. Call her at 921-5555.

The Experience Is Priceless.
2001 Lombard 929-1500 • 1892 Union 921-5555 • 560 Davis 296-1000

THE ART OF DINING

New Gastronomic Pleasures in Hong Kong

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

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

by Jay Weston
when The City Council decided to cancel the lease of its former operators and put it open to new bids.

"I had first seen the restaurant in 1985, when I visited Hong Kong and decided to join some local friends in finding a business venture here. They told me two years ago that it had become available. I immediately knew it was the place of my dreams. We organized a company called Feeddragon, Ltd. and made an offer. I didn't realize at the time that I would be competing with nine of Hong Kong's most powerful developers, from the Hong Kong and Shanghai Hotel group to the all-pervasive Maxim's Hong to, even, McDonald's, which wanted to open a huge hamburger stand there." Tower went on to explain why he thinks his little-known group won out over the more prominent bidders. "We were the only ones who agreed to keep the nostalgic, wonderful old original structure which was here, extensively renovating it but keeping basically the same lines. Remember that I have an M.A. degree in architecture from Harvard and building is one of my passions. I was cognizant of the fact that more than 10,000 people had petitioned the Governor, Sir David Wilson, to preserve the cafe when its prior lease expired. It had become a rather tacky fast-food stop. I wanted to bring back its original beauty, the granite stone walls, the timber ceiling, the original ceiling fans and massive street fireplace. I found an antique Chinese chandelier in Manila and wonderful marble-topped tables. We renovated the garden so there would be outdoor dining, and put in an entirely new kitchen.

Speaking of the new kitchen, with its combination of Western wood-burning barbecue and gas ovens, huge woks and even an Indian tandoor clay oven for naan breads (served with all meals) and tandoori chicken and lamb, led Tower to enthuse about the food he's offering here. "It really is the most complete example I've ever seen of a melding of Oriental and Western cuisines, of course all filtered through my California sensibility." To supervise the restaurant's ten chefs, he brought from San Francisco his head chef of Stars and 690, 27-year-old Ted Hixon, and teamed him with Sunny Ah Cho, a top local chef. "Remember that The Peak Cafe is not going to be a high-priced haute cuisine establishment. We're here to serve the many thousands of visitors from all over the world who travel up the steep mountain railway to see the view, as well as the local Hong Kong residents who have a long tradition of eating here. We'll serve a light breakfast for the earlybirds, but lunch and dinner is when we'll really be busy."

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

But it's in its intriguing main-course entrees that The Peak Cafe reflects what's most exciting about this 50's-style restaurant. "There's sweet-and-spicy tea-smoked squash and Tandoor lamb brochette with couscous and harissa; you can go from baked pork spareribs to my famous black bean cake. I hope to add even more traditional Chinese dishes as we get into high gear," Jeremiah noted. "Our prices are relatively low, and we charge the same for lunch and dinner, with daily specials."

"Hong Kong offers some of the most sophisticated food in the world," he went on. "We're competing with hundreds of great Chinese places and a few dozen really good European spots, so for us to succeed we must offer truly unique combinations of foods in this breathtaking setting."

Tower further scaled his success by bringing to the services of a venetated fumigating priest to correct it was the prominent time and place to open the venture. Time will tell, but chefs are that Jeremiah Tower's The Peak Cafe will still be serving up its extraordinary food with the Mainland Chinese take over the British colony in the year 1997. After all, everyone knows the Chinese appreciate a good thing when they taste it. (The Peak Cafe, 121 Peak Road, The Peak, Hong Kong, tel. 840-7971.)

THE SPAGO OF THE ORIENT

With 5.7 million inhabitants, all but 200,000 of them Asian, there isn't a huge customer base in Hong Kong for Western-style restaurants to draw upon. The luxury hotels all maintain upscale European eateries, with Canda's at The Peninsula and The Phlane at The Peninsula prime examples of the cost-no-concern cuisine. (The Phlane's wine collection is the finest in Asia, with thousands of vintage bottles in its cellar.) A handful of other restaurants make up the remaining base from which the more affluent locals and sophisticated visitors choose fine Western dining. For the average tourist, here and Westernized locals, there are scores of fast-food outlets; the local McDonald's is considered the most profitable in the entire world. Even a Jewish-style delicatessen, The Beverly Hills Deli, offers a passing corned beef and pastrami sandwich, though no rival to the Carnegie Deli in Beverly Hills itself.

Thus, when a new Western-style restaurant opens and immediately takes the town by storm, it warrants a closer look by an inquisitive visitor, and I spent a long lunch and dinner enjoying the offerings of Michael's At The Fridge, a charming alfresco bistro open since late
The City Council decided to cancel the lease of its former operators and put it open to new bids. "I had first seen the restaurant in 1985, when I visited Hong Kong and decided to join with some local friends in finding a business venture here. They told me two years ago that it had become available. I immediately knew it was the place of my dreams. We organized a company called Freedragon, Ltd., and made an offer. I didn’t realize at the time that I would be competing with nine of Hong Kong’s most powerful developers, from the Hong Kong and Shanghai Hotel group to the all-pervasive Maxwin’s hong to, even, McDonald’s, which wanted to open a huge hamburger stand there.”

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

Speaking of the new kitchen, with its combination of Western wood-burning barbecue and gas ovens, huge woks and even an Indian tandoor clay oven for naan breads (served with all meals) and tandoori chicken and lamb, led Tower to enthuse over the food he’s offering here. "It really is the most complete example I’ve ever seen of a melding of Oriental and Western cuisines, of course all filtered through my California sensibilities." To supervise the restaurant’s ten chefs, he brought from San Francisco his head chef of Stars and 690, 27-year-old Ted Hiscox, and teamed him with Sunny Ah Cho, a top local chef. "Remember that The Peak Café is not going to be a high-priced haute cuisine establishment. We’re here to serve the many thousands of visitors from all over the world who travel up the steep mountain railway to see the view, as well as the local Hong Kong residents who have a long tradition of eating here. We’ll serve a light breakfast for the earlybirds, but lunch and dinner is when we’ll really be busy."

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

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

"Hong Kong offers some of the most sophisticated food in the world," he went on. "We’re competing with hundreds of great Chinese places and a few dozen really good European rooms, so for us to succeed we must offer truly unique combinations of foods in this breathtaking setting." Tower further backed his success by bringing to the services of a renowned feng shui prior to confirm it was the propitious time and place to open the venture. Time will tell, but, chefs are that Jeremiah Tower’s The Peak Café will still be serving up its extraordinary food when the Mainland Chinese take over the British colony in the year 1997. After all, everyone knows the Chinese appreciate a good thing when they taste it. (The Peak Café, 121 Peak Road, The Peak, Hong Kong, tel. 850-7917.)

THE SPADE OF THE OCEAN
With 5.5 million inhabitants, all but 200,000 of them Asian, there isn’t a huge customer base in Hong Kong for Western-style restaurants to draw upon. The luxury hotels all maintain upscale European entries, with Goddard’s at The Peninsula and The Plume at The Peninsula place examples of the cost-no-concern cuisine. (The Plume’s wine collection is the finest in Asia, with thousands of vintage bottles in its cellars.) A handful of other restaurants make up the remaining base from which the more affluent locals and sophisticated visitors choose fine Western dining. For the average tourist here and Westernized locals, there are scores of fast-food outlets, the local McDonald’s is considered the most profitable in the entire world. Even a Jewish-style delicatessen, The Beverly Hills Deli, offers a passable canned beef and pastrami sandwich, though no rival to the Circum Deli in Beverly Hills itself.

Thus, when a new Western-style restaurant opens and immediately takes the town by storm, it warrants a closer look by an inquisitive visitor. And I spent a long lunch and dinner enjoying the offerings of Michelle’s At The Fringe, a charming alfresco bistro with a clearly European bent, an old-world ambiance and a menu that has something for everyone, from the novice diner to the connoisseur. It’s a place that has the feel of a Paris café, with tablecloths and napkins, and service with a smile. The menu is divided into appetizers, main courses, desserts, and a wine list that runs to over 100 wines, many by the glass, many more by the bottle. The atmosphere is casual, with a choice of indoor or outdoor seating, and the service is prompt and friendly.

The menu begins with a selection of appetizers, such as the roasted artichoke hearts, the seafood platter, and the grilled salmon. Each dish is carefully prepared and presented, with attention paid to both flavor and presentation. The main courses include a variety of seafood, as well as beef and chicken dishes. The desserts are equally impressive, with a selection of both sweet and savory options, such as the chocolate mousse and the chicken liver parfait.

The wine list is extensive, with a wide variety of wines from around the world, including many from France and Italy. The selection is carefully curated, with an emphasis on quality and value. The wines are served in a variety of settings, from a simple glass to a more formal setting, and the staff is knowledgeable and friendly, providing guidance on pairing the right wine with the right dish.

Overall, Michelle’s At The Fringe is a great place to spend an afternoon or evening, with a great atmosphere, delicious food, and a wide selection of wines. It’s a must-visit for any food lover visiting the area.
FOR SALE
HILL & CO.
921-6000

SAN FRANCISCO'S
Housing Authority.

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

Michelle Garnaut has been a prominent figure in the food-and-catering world here for several years. For two years she ran the famous ‘7 Club here on Lan Kwai Fong Street, the hippest center of the city. The attractive, big-time Melbourne-born buttermilk chef then spent five months in Italy refining her cooking skills at Urbana and returned here to open a catering company while planning her dream restaurant. When The Fringe Club, a popular, counter-culture center open since ’83, featuring offbeat art and music events, offered her a set of empty offices at the top of the building, she grabbed at the opportunity.

The building housing The Fringe, now owned by the City government, had been a big old stone dairy built in 1931. Michelle called upon the talents of an old friend, designer Hugh Zimmerman, to create the comfortable, light-filled fifty-seat room. Twisted bronze light fixtures illuminate mottled hot pink walls. A recent visitor from Los Angeles very excitedly called it “The Space of Hong Kong.”

“We really got lucky here when we heard about the availability of twenty-four-year-old Pandr de Pury, a fellow native of Melbourne who, after cooking at Firm’s there, trained in Switzerland at hotel management school and went on to Washington, D.C.’s New Heights Restaurant. Her parents had a vineyard in Australia close to where I grew up, but I never knew her ‘til a friend introduced us. The moment I tasted her cooking, I knew I had found my chef.” Michelle concluded. Pandr supervises one chef and two cooks in the tiny kitchen, which is turning out some of the most exciting, innovative Western style food in all of Hong Kong. Reservations are booked several days in advance, and it seems all of the fashionable ladies of both Western and Chinese heritage are dining here, while evenings see the entire local fashion and show business crowd competing with powerful politicians and business figures for the few tables. The tiny bar at the entrance is presided over by Gayllyn, a vivacious California girl, and the attractive Western waitresses come from both Australia and the U.S.

Open six days, except Sunday, they’ve had to keep open ‘til 11 p.m. on Friday and Saturday evenings to meet the demand of other restaurant people who want to try Pandr’s innovative cooking.

The barbequed quail appetizer, scored with lemon and oregano and set atop ‘lanta saucy brown cheese with crisp pita bread, is but indicative of the originality of the offerings. The most popular dish is the Mezze, a platter of Middle Eastern dishes including tabbouleh, falafel, babaghanaoush and hummus, but I first tried the fried and onion soup with olive crevats, tasted my companion’s rich duck breast with winter mushrooms, duck wontons and Shanghai noodles, then ordered a heavenly pastis dish of spinach tagliatelle with Parma ham and snow pea leaves while my friend scarfed up the risotto of porcini mushrooms and chicken liver.

A parmesan fried chicken set on a sage cream sauce with herb potato cake would have done justice to a Wolfgang Puck kitchen; moist salmon fillets steamed with Moroccan onions on a spinach bed with balsamic vinegar sauce demonstrated the kitchen’s way with fish, and my barbequed slices of calves’ liver with onion confit and crisp polenta was as good as this dish gets. Charbroiled aubergine, fajitas de jalapeño, marinated lamb (browned with quince and pine nuts) and honey-glazed pigeon on smooth purée pui with a whiskey sauce were some other culinary touches.

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

So, if Hong Kong is on your itinerary in the coming year, make note of this Asiatique outpost of cutting edge cuisine. (Michelle’s At The Fringe, 21 Lower Albert Road, Central, Hong Kong, 877-4898.)
FOR SALE
HILL & CO.
921-6000

SAN FRANCISCO'S
Housing Authority.

Neighborhood by neighborhood, no one knows The City better than Hill & Co.
We've made it our business since 1956. Please feel free to call or visit.

HILL & CO.
Union Street at Webster. Call us at 921-6000.

November in the heart of Central, the incredibly crowded business district of Hong Kong Island.
Michelle Guzman has been a prominent figure in the food-and-catering world here for several years. For two years she ran the famous '57 Club here on Lan Kwai Fong Street, the hippest center of the city. The attractive, voluble Melbourne-born brunette chef then spent five months in Italy refining her cooking skills at Urbania and returned here to open a catering company while planning her dream restaurant. When The Fringe Club, a popular counter-culture center open since '83 featuring offbeat art and music events, offered her a set of empty offices at the top of the building, she grabbed at the opportunity.

The building housing The Fringe, now owned by the City government, had been a big old stone dairy built in 1933. Michelle called upon the talents of an old friend, designer Hugh Zimmerman, to create the comfortable, light-filled fifty-seat room. Twisted bronze light fixtures illuminate mottled hot pink walls. A recent visitor from Los Angeles very aptly called it "The Space of Hong Kong."

"We really got lucky here when I heard about the availability of twenty-four-year-old Sandra de Pury, a fellow native of Melbourne who, after cooking at Fanny's there, trained in Switzerland at hotel management school and went on to Washington, D.C.'s New Heights Restaurant. Her parents had a vineyard in Australia close to where I grew up, but I never knew her "til a friend introduced us. The moment I tasted her cooking, I knew I had found my chef," Michelle concluded.

Sandra supervises one chef and two cooks in the tiny kitchen, which is turning out some of the most exciting, innovative Western style food in all of Hong Kong. Reservations are booked several days in advance, and it seems all of the fashionable ladies of both Western and Chinese heritage are lining up here, while evenings see the entire local fashion and show business crowd competing with powerful politicians and business tycoons for the few tables. The tiny bar at the entrance is presided over by Gaylynn, a vivacious California girl, and the attractive Western waitresses come from both Australia and the U.S. On open six days, except Sunday, they've had to keep open 'til 1:30 a.m. on Friday and Saturday evenings to meet the demand of other restaurant people who want to try Sandra's innovative cooking.

The barbecued quail appetizer, served with lemon and oregano and set atop molten Fontina cheese with crisp pita bread, is but indicative of the originality of the offerings. The most popular dish is the Mezze, a platter of Middle Eastern dishes including tabbouleh, falafel, babaganoush and hummus, but I first tried the fennel and onion soup with olive croutons, tasted my companion's rich duck breast with winter mushrooms, duck wontons and Shanghai noodles, then ordered a heavenly pasta dish of spinach tagliatelle with Parmesan ham and snow pea leaves while my friend scarfed up the risotto of porcini mushrooms and chicken liver. A puréed fried chicken set on a sage cream sauce with herb and potato cake would have done justice to a Wolfgang Puck kitchen; roast salmon fillets steamed with Moroccan onions on a spinach bed with balsamic sauce demonstrated the kitchen's way with fish, and my barbequed slices of calves' liver with onion confit and crisp polenta was as good as any at the city's state. Charbroiled sitsa steak, pajine of lamb (tendered with quince and pine nuts) and honey-glazed pigeon on smooth purée purée with a whisky sauce were some other culinary choices. I was certain the desserts couldn't measure up to this feast, but was again proved wrong. Passion fruit banana with a caramel sauce was followed by a raspberry soufflé with homemade almond ice cream, while my companion tasted an excellent tartine tarte tatin and raved about his bananas baba with cream cheese, walnuts and dark rum served with the best vanilla bean ice cream I've ever eaten. The wine list was limited and very reasonable; in fact, the entire dinner with appetizer, entree, dessert and wine averaged about $40 per person.

So, if Hong Kong is on your itinerary in the coming year, make note of this Asian outpost of cutting-edge cuisine. (Michelle's At The Fringe, 21 Lower Albert Road, Central, Hong Kong, 877-6996.)
THE LAST WORD

Rude Interruptions

Theaters and concert halls today are places where audience members generally share their best behavior. If somebody whispers or rustles, others are quick to hush him. Even though the performing arts are meant to arouse our deepest passions, we rarely display emotion until the show is over.

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

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

Drinks instigated a number of theater riots both in Dublin and London, so that starting in 1721, armed soldiers were posted at the proscenium. In 1765 this failed to prevent a patriotic riot against David Garrick, the greatest actor-manager of his age, when he invited a troupe of French dancers to perform at Drury Lane. After causing damage to the theater, the audience marched to sack Garrick's home, which narrowly escaped destruction.

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

An even uglier incident was the Astor Place Riot on May 10, 1849, in New York, which arose from a personal feud between Edwin Forrest, the greatest American actor of his day, and his rival, Philip Hone, who was the manager of the Astor Place Theatre. The riot was triggered when the manager tried to raise ticket prices.

by Peter Hay
Theaters and concert halls today are places where audience members are generally on their best behavior. If somebody whispers or rustles, others are quick to hush him. Even though the performing arts are meant to arouse our deepest passions, we rarely display emotion until the show is over.

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

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

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

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

An even uglier incident was the Astor Place Riot on May 10, 1849, in New York, which arose from a personal feud between Edwin Forrest, the greatest American actor of the time, and "The Godfather of the Stage" William C. C. Macready. This, in turn, led to the 1863 race riot in New York when black performers, joined by African-American citizens, marched to protest the treatment of black people in the theater.
actor of the day, and William Macready, the most eminent tragedian of the British stage. Disrupting Macready’s farewell performance of Macbeth, Forrest’s supporters smashed in all the windows. Macready stopped playing and was smuggled out the lobby in disguise. The angry crowd jeered at the militia that had been called to disperse it. In the ensuing melee, dozens of people were killed and wounded.

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

A generation later, Ferenc Liszt was less playful when invited to perform at the Hofburg, the court in Vienna. In the middle of his concert he noticed Emperor Fridericha whispering something to his wife, Anna Caroline. The virtuoso stopped playing, and sat immobile at the keyboard, his head lowered. ‘What is the matter? Herr Liszt?’ finally the monarch asked. ‘When the masters speak,’ the artist replied with mock humility, ‘the servants must be silent.’

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

John Barrymore, once playing the same line, was greeted by a guffaw from the gallery. The actor bothered painfully forward and pointed his sword in the general direction of the heckler, while improvising a new Shakespearean line: ‘Make haste and saddle yonder braying ass!’

The Great Profile was not to suffer unduly, however. During the run of Leo Tolstoy’s Betrayal, the actor was irate by brocheliad attacks from several quarters of the auditorium. In the intermission, Barrymore despatched a stagehand to buy a fairly large sea bass, which the actor concealed under his coat as he went on for the second act. As soon as he heard a burst of coughing, Barrymore whipped out the fish and flung it at the audience in front. ‘There,’ he boomed. ‘Boys yourselves with that, you damned walrus, while we proceed with the play!’

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

Snowmobile: Ever wondered what it would be like to have your own ski lift? Well, all you need is an Isuzu Trooper, the official vehicle of the Women’s Pro Ski Tour.

The Trooper comes standard with auto-locking hubs, so you can switch into four-wheel drive without ever getting your feet cold. And, with its powerful 2.6 liter, fuel-injected engine or optional 2.8 liter V6, it can handle slopes like an expert. Or just take you through the shakiest streets.

Of course, the Trooper’s about as big as a ski lodge. With room for five adults and the most cargo space in its class. And what’s more, thanks to its price, you don’t have to be a mogul to drive over one.

In fact, finding a better downhill vehicle would be an uphill battle. So test drive an Isuzu Trooper today. And get snow bound. For free Isuzu brochures call: (800) 265-4549.

ISUZU TROOPER $13499

*MSRP list price. Equipped with 5-speed automatic, A/C, power windows, cruise control, heated seats, power steering and locks, side airbags.

All prices are subject to change without notice.
actor of the day, and William McReady, the most eminent tragedian of the British stage. Disrupting McReady's farewell performance of Macbeth, Forrest's supporters smashed in all the windows. McReady stopped playing and was smuggled out the lobby in disgrace. The angry crowd jeered at the militia that had been called to disperse it. In the ensuing melee, dozens of people were killed and wounded.

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

A generation later Terence lithist was less playful when invited to perform at the Hofburg, the court in Vienna. In the middle of his concert he noticed Emperor Ferdiindrand whispering something to his wife, Anna Caroline. The virtuoso stopped playing, and sat immobile at the keyboard, his head lowered. "What is the matter, Herr Liehr?" finally the monarch asked. "When the masters speak," the artist replied with mock humility, "the servants must be silent." Bury Sullivan, the Irish tragedian who was the favorite of the young George Bernhardt Shaw, called out Richard III's famous line, "A horse! a horse! my kingdom for a horse!" when someone in the pit shouted, "Wouldn't a jockey do as well for you?" "Sure," the actor turned to the sound of the voice, "come around to the stage door at once!"

John Barrymore, once playing the same line, was greeted by a gulf from the gallery. The actor bellowed dramatically, and pointed his sword in the general direction of the heckler, while improvising a new Shakespearean line: "Make haste and saddle yonder braying ass!"

The Great Profile was not to suffer unruly audiences passively. During the run of Leo Tolstoy's Redemption, he was irritated by brochures attacks from several quarters of the auditorium. In the intermission, Barrymore despatched a stagette to buy a fairly large sea bass, which the actor concealed under his coat as he went on for the second act. As soon as he heard a burst of coughing, Barrymore whipped out the fish and flung it at the audience in front. "There," he boomed. "Boys yourselves with that, you damned walruses, while we proceed with the play!"

Occasionally an actor will rebel against his lines and seek understanding beyond the footlights. On opening night of some West End comedy, Sir Ralph Richardson stopped in the middle of a scene, and peered out into the auditorium. "Is there a doctor in the house?" he asked. A man stood up. "Doctor," said the eccentric actor, "isn't this play simply awful?"
Nobody has the Carlton Combination.

1. Lowest tar. Lowest nicotine.
   1 mg. tar
   0.1 mg. nic.

2. "The taste that's right."

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

Carlton is lowest.

King Size Soft Pack: 1 mg. "tar", 0.1 mg. nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.