WORLD PREMIERE
FIFTEENTH ANNUAL
Food and Shelter A.C.T. A Christmas Carol
You must be joking.
Kentucky Champagne?

He was a food and wine critic, a travel magazine editor, basically one of the nation's leading arbiters of good taste. And I had the honor of showing him around Kentucky for a few days.

One of our excursions was to our little distillery near Loretto, where I explained some of the virtues of our whisky that so many Kentuckians seem to prefer. Like a true critic, he politely congratulated us on our efforts in making a quality bourbon, and on the modest success we seem to be having.

Later, we arrived at Stanley Demo's Coach House restaurant in Lexington for dinner. Before anyone working there recognized me, the waiter came to our table and asked if he could bring us something to drink. That's when my companion did something unusual. He asked the waiter to bring us some "Kentucky Champagne."

I thought, "You must be joking. Kentucky Champagne?"

Then we watched as the waiter went to the bar and asked for Maker's Mark in two brandy snifters.

My friend's genius finally dawned on me. He had tested what I'd told him about the esteem our whisky enjoys in Kentucky. What better way to do it than with one simple metaphor for good taste? With an open-ended request with any number of possible outcomes?

Fortunately, the joke wasn't on me. What if our waiter had come back with something other than Maker's Mark?

He deserved a tip even larger than the one I left.

Bill Samuels, Jr.
President
Maker's Mark Distillery

MARKET SHARE UPDATE

Who lists and sells the most prime property in San Francisco?

$500,000 + single family home, condo and co-op transactions between 1/1/90 and 6/30/90.

Source: San Francisco Association of REALTORS® Multiple Sales Service. All % rounded up.

At the beginning of the year, we ran an ad that ruffled a few feathers. Why? Because the ad included actual market share data as reported by the San Francisco Association of REALTORS® multiple sales service, and McGuire Real Estate was 44% ahead of it's nearest competitor.

No wonder the competition made a little noise. And that's exactly what it was...noise.

Well, here it is six months later, and we thought it was time for an update. And this time, we're talking City-wide. For the first six months of 1990, McGuire Real Estate was involved in twice as many $500,000+ transactions than our nearest competitor.

In today's market, the sign on your house better say "McGuire", because anything else is just "for sale". Call McGuire today.

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Maker’s
Mark

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Source: San Francisco Association of REALTORS® Multiple Sales Service. All % rounded up.

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8%
7%
6%
6%
5%

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together in the
most dangerous city
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Because the tears are real.

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PERFORMING ARTS

San Francisco edition • December 1986 / Vol. 3, No. 12

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GREAT EXPECTATIONS

Morgan, Mozart, and Margie
A Menagerie to Ring in the New Year

The most ferociously ill-mannered couple in American theater has come back to the party: Edward Albee's George and Martha once again demand to know Who's Afraid of Virginia Woolf? And twenty-eight years after they first sprang onto the stage, these domestic warriors still know how to turn a living room into a jungle.

Richard Seyd, who will direct Albee's 1982 play for Berkeley Repertory Theater, will keep the production true to its 1960s setting, feeling that the embittered Martha could not have been unaffected by the changes in women's status during the last thirty years. However, as one reads the play, it seems fresh and timeless, riveting. One has not far to look today for angry women in their early fifties who could never earn power directly and had to marry it.

George, of course, is in the same situation: he married Martha to gain the favor of his boss, his father, and ended up inheriting her bitter soon and his own self-disgust.

But these are only the socio-political facts of a marriage that Albee rightly sees as far too complicated to be fixed by getting the little woman a job. The savagery of George and Martha's hatred manifests itself by cementing them terribly together, up to the cruel conclusions of Act III. The cooler, more calculated prudence of the younger couple, Nick and Honey, makes them a pull in second to their hosts. These giants are the not-so-innocent victims of George and Martha's wild games.
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by Kate Regan
You always come back to the basics.

however, there is every hope that they too, can graduate to nastier things.

Even to re-read the play after all these years is to feel again the exhilaration of danger. George and Martha have a synchronicity of purpose, a fierce need to draw blood not only from each other, but from anyone around them who tries to cover up the truth of their fury. As George says to Nick, "You realize, of course, that I've been drawing you out on this stuff, not because I'm interested in your terrible life, but only because you represent a direct and pertinent threat to my life, and I want to get the goods on you."

While nothing can ease the impact of Elizabeth Taylor and Richard Burton in the movie version of Who's Afraid of Virginia Woolf? Seyd finds other possibilities in focusing on the role of Martha, whose unashamed rage makes her the most vibrant character. Much depends upon the players, of course, and a strong cast was never more necessary, especially in the final act. Here, Albee's over-shockingly revealing about George and Martha's elusive son could turn ludicrous without a precise understanding of their binding pain. January 3 - February 22, Berkeley Repertory Theater, 2025 Addison Street, Berkeley. 415-845-4700.

SWAN'S WAY

Swans denote purity, chastity, and fidelity in several religions, but in Greek mythology, the swan is sacred to Apollo and was the form assumed by the great god Zeus to seduce an earthly woman. The legend of Leda and the Swan has haunted Western artists and poets over the centuries, not only for its striking imagery but also for its outcome: The children of this mating were Helen, whose beauty caused the Trojan War, and Clytemnestra, who brought down the House of Atreus by murdering her husband.

Swan Play, Elisabeth Egolf's surreal modern version of the myth, examines the plight of Leda, now transformed into Dona, a nurse in present-day Nebraska. It will be produced by Magic Theatre in January.

The grandeur of William Butler Yeats's poem Leda and the Swan doesn't quite express the strangeness of Dona's encounter with the huge animal, looking like a radioactive snowflake, that plunges into her backyard barking hysterically. Even after the Swan's metamorphosis into a raised man, it isn't love at first sight. The Swan needs pizza, and Dona is helplessly mixed up with a married milkman, who can only bluster, "I'm telling you Dona, if this is a swan, it belongs in the zoo, the hospital, wherever. It does not belong in the same house where you live. It's not healthy, it's not even sanitary."

Slowly and inexorably, Bill the Swan has a promising future. Michael Morgan, the orchestra's new music director, has chosen an intriguing blend of both classics and contemporary works, combined in programs that he believes offer "an internal drama . . . a balancing of diverse and complimentary elements."

Morgan, who accepted the position of music director only last September, is a young man with considerable experience behind him. In his fifth season as assistant conductor of the Chicago Symphony Orchestra, he was also appointed principal conductor of Chicago's Civic Orches-

Detail of a portrait of Mozart painted by Kniffi after the composer's death.
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His sister is an Oakland resident, and he knows the city well from visiting her. He's planning to commute between
Chicago and Oakland, maintaining homes in both cities, and hopes that the Oak-
land East Bay Orchestra’s current four-
program season will grow in a sensible
way. “Now that everyone has seen how
it can happen, the way the orchestra has
been building back, I believe there is a
possibility of having an impact on the
whole Bay Area.”

Because of his experience in Chicago,
something new, an audience can develop
appreciation. It works in Chicago!”

The opening January program, for
instance, includes Copland’s Appalachian
Spring, Beethoven’s Violin Concerto in
D, with the highly praised Ian Swenson
as soloist, Dukas’ The Sorcerer’s Appren-
tice — and the West Coast premiere of
Michael Bunzleyzki’s Toulon Secrets.

Another of Morgan’s efforts is to expand
bring our audiences closer to us and to
the music.” Program One of the Oakland
East Bay Symphony, January 18 at the
Calvin Simmons Theatre, Henry J. Kais-
er Convention Center, 1000 Seventh
Street, Oakland. (415) 445-5900 or through all
BASS outlets.

MOZART MANIA
Sinfonia San Francisco opens its ambit-
ious 1991 season mid-January with an
all-Mozart program featuring the com-
poser’s early one-act comedy The
Impresario, a sort of eighteenth century
vaudeville spoofing the temperament of
sopranos. Even then, so early on, divas were
diva.

Ann Paragutis, so deliciously and
ambiguously desirable in the 1989 San
Francisco Opera production of Zaide, will
take the role of Madame Herz, pitted
against another soprano in the matter of
who gets the higher fee. Their arias,
increasingly high-flyin’, not to say
reverberatingly argumentative, have a charm
overriding the libretto’s coarseness. Maria
Fortuna will be Madame Silberklang
and Craig Estep is the tenor who has to
keep his colleagues down.

In its day, this opera buffo was fit
for a king; it was commissioned in 1786
by Emperor Joseph II for the assignement
of the Netherlands’ governor-general.

For the same occasion, by the way,
Mozart’s soon-to-be-superbised rival,
Saliert, was given a far more important
operatic assignment, a work almost
nobody now remembers.

The Overture to The Marriage of
Figaro and the Sinfonia Concertante in
E Flat Major complete the Sinfonia’s
Mozart celebration. January 19 and 20
at Hertz Theatre, 401 Van Ness Avenue,
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MARGIE SOLO
Very few solo dancers can find an evening
with sustained power, but Margie Gillis
is a dancer to break all rules and molds.
Her first San Francisco appearances last
year were to sold-out audiences and
almost unanimous praise. She will return
next month with a selection of her
nature works and several local premiers.

The sister of Paul Taylor soloist
Christopher Gillis, Margie Gillis has pre-

Margie Gillis returns to the Theatre Artaud beginning January 4, with a selection of her signature
works and several local premieres.

Morgan anticipates little resistance from
audiences to the new works he will pre-
sent. “You have to perform contemporary
pieces on the same programs with stan-
dard repertory works, rather than
segregating them in evenings of all-new
music. Because the audiences for stan-
dard classical repertory and for new music
don’t usually mix or cross over. But if you
do something familiar side-by-side with
the orchestra’s in-school program, essen-
tial to the future development of the
orchestra itself. Morgan conducted two
free daytime concerts for elementary
school students in November, and hopes
to do more.

All concerts are set for the Calvin Sim-
monrs Theatre, a choice determined by
Morgan, who hopes that the theater’s
intimacy and excellent acoustics “will

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The Overture to The Marriage of
Figgio and the Sinfonia Concertante in
E Flat Major complete the Sinfonia's
Mozart celebration, January 15 and 15
at Herbst Theatre, 401 Van Ness Avenue,
San Francisco. (415) 420-4799.

MARGIE SOLO

Very few solo dancers can fill an evening
with sustained power, but Margie Gillis
is a dancer to break all rules and limits.
Her San Francisco appearances last
year were to sold-out audiences and
nearly unanimous praise. She will return
next month with a selection of her
signature works and several local premi-
ers.

The sister of Paul Taylor soloist
Christopher Gillis, Margie Gillis has pre-

Murphy’s Lawbreaker

If ever there was a car with a reputation for working like it’s
supposed to, this is it. The Toyota Camry. The most trouble-
free compact car for the third year in a row,* and a worthy
relief from the usual uncertainties of automobile ownership.

But don’t mistake Camry’s trouble-free nature for a lack of sophis-
tication. From a powerful V6-valve electronic fuel-injected engine
to ventilated front disc brakes and rack-and-pinion power steering,
the Camry is sorely the most advanced passenger car you can buy. Add to
that fact that it’s a Toyota, and you have just about the perfect car.

Eat your heart out, Murphy:

"I love what you do for me." TOYOTA

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Based on owner-reported problems during the first 90 days of ownership. **010 preliminary EPA mileage figures for 4-door Camry Deluxe with
6-spd manual transmission determined by Toyota. EPA estimated mileage figures unavailable at time of printing. See your Toyota dealer for
Black brings out the brilliance of the holidays.

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December 1990

ferris almost from the beginning of her career to get it alone. She began studying ballet and gymnastics at the age of three and has been performing professionally for more than fifteen years. About a decade ago, she began crafting her character costumes and “landscape portraits,” immersing herself in each role as if she were the part she was portraying. A slender, muscular woman who can seem either agonizingly frail or majestically athletic on stage, Gillis can change the mood and character of her dances with the simplest of means.

Last year she told us that performing is “like becoming a child again, for it sometimes feels as if you are born brilliant and become suddenly secure at the age of three. With all this incredible wisdom comes the dread that you may never return. Daring . . . is a way to regain that lost knowledge...” Watching Gillis dance, we understand what we never knew we’d lost. January 6–13, Theater Artuad, 401 Alabama Street. (415) 621-7597.

MAGIC SCULPTING

Mythological figures, and their representations in art, have a potency that extends far beyond the cultures in which they originated. Coming from very different places, two artists at the San Francisco Craft and Folk Art Museum have created works informed by the magic of other-worldly spirits.

Ogbon: An Igbo Mاسkmaker of Nigeria is, according to museum representatives, the largest collection of traditional masks by one African carver ever shown in the country. He worked in the village of Ovimo in southeastern Nigeria, and his work was purchased there by the late William F. Bascom, who brought about one hundred of the carved masks to the United States in 1945. Bascom subsequently became director of UC Berkeley’s Lowe Museum of Anthropology.

It is unusual, in Western collections, even to focus on a specific African artist, for more European and American anthropologists or art historians made little effort to learn even the names of tribal artists or their workshops. Bascom was an exception; his field notes indicate that Ogbon was a “fine carver who gives you what you want,” and the artist did indeed produce the entire range of masks used in his village’s traditional mask festivals. Each represents a specific character in the dance of the collections and, they vary widely in form and function. Some have wild raffia mazes and carved faces as intricately decorated as tribal tattooing. Others project a somber, concentrated energy, stripped to the basics yet immeasurably more complex in their balance of symbol and rhythm.

Peter Winter, a San Francisco artist who was once an Air Force pilot, first became aware of his instinctive response to the numinous during several years as a performance flier. As any flier can tell you, the sky captivates those who have danced through its cloud and vast space, some say it never lets you go. In Winter’s case, a lifelong interest in mythology has led him to present sculptures of deities who seem poised for flight. These lifelike figures made of mundane cardboard, glue and fiberglass combine elements from classical, aboriginal and contemporary mythology, but there is nothing “constructed” about their appearance or commanding presence. Entirely original, yet they have the resonance of ancient beings. They first were born in Winter’s mind while living in an ancient Spanish house fifteen years ago, but they could be centuries old, or ageless.

Along with Winter’s sculptures, Oak-land artist Nance O’Banion will show several of her large three-dimensional structures made of paper, wood, bamboo and wire. Finely colored and strongly architectural in construction, they could be housing for the gods of Oghono or Peter Winter. January 5–February 15 at the San Francisco Craft and Folk Art Museum, Port Mason Center, San Francisco. (415) 779-6090.

IN BRIEF

Dance: The 1991 Bay Area Dance Series will present nine companies and nine individual performers during a ten-week period, opening with the Margaret Jenkins Dance Company, January 23–26, Laney College Theatre, Oakland. (415) 464-8556 ... San Francisco Ballet’s one-time-only opening night gala includes a champagne promenade before the perfor- mance and dancing afterwards, January 30 at the Open House. (415) 647-1177 ...

The enthraling Gaither Fagan Dance, now in its twentieth year of splendidous movement, appears January 25 and 26 at Zellerbach Hall, UC Berkeley. (415) 643-9989 ... Thunder: American Con- servatory Theatre joins the quarterly Zyzxyus in a series of Monday evening readings of great short stories by California authors. A program of “Stories of Legal Oppression” includes Jon Carlin reading Ethan Canin’s Angel of Mercy, Angel of Wrath, Ken Burton reading Raymond Carver’s Elephant and Nancy Carlin reading Elizabeth Tallentyre’s Two Ghosts of Us, January 21 at the Stage Door, 429 Mason Street. (415) 749-2427 ... The Brussels-based actor/director Wim Vandekeybus makes his Bay Area debut in What the Body Does Not Remember, a transformation of physical danger and childhood play into theater, January 12–25 at Zellerbach Hall, UC Berkeley. (415) 643-9988 ... Music: The Melos Quartet, one of Europe’s most cherished chamber ensembles, present all-Mozart evening of string quartets, January 25 at Herbst Theatre. (415) 398-4449 ... The San Francisco Symphony’s Great Performers series presents pianist Peter Serkin in recital, January 21 at Davies Symphony Hall. (415) 864-6000
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A Lass Unparallel’d

A tribute to Vivien Leigh

“Not base thou; death, in thy possession has a less unparallel’d” — Antony & Cleopatra—William Shakespeare

Vivien Leigh, the first British actress to be awarded an Oscar was one of the greatest stage and screen beauties of all time. Years after her early death in 1967, she is still remembered with love and affection by her fellow artists.

Born Vivian Mary Hartley in Dalgety, India on November 5th, 1913, she was the only child of an expatriate British stockbroker Ernest Hartley and his wife Gertrude.

Sent to England after World War I, she was given an education worthy of the young daughter of a wealthy family.

At the age of eighteen, petite, sophisticated and beautiful, she surprised everyone by becoming engaged in July 1932 to Leigh Holman, a lawyer thirteen years her senior. They were married five months later.

Her studies at the Royal Academy of Dramatic Art were interrupted by the birth of their only child — Suzanne.

But parts in poor films were followed by her first stage role in a play called The Green Slash at a tiny theater outside London. This was however followed by an appearance in The Mask of Virtue in the West End itself. This made the dark-haired, lynx-eyed actress into an overnight star. Vivian Holman was now Vivien Leigh (the “i” in Vivian was dropped in favor of “u”) and she took her husband’s first name.

Also making a name for himself in the West End at that time was a young actor with dashin good looks — Laurence Olivier. Vivien fell for the handsome

young actor, although she was not at all unhappy with Leigh.

The romance blossomed when Olivier and Vivien were chosen to appear together in the film Fire Over England in 1939. It was during this fourteen week period that Olivier’s wife, Jill Esmond, gave birth to a son — Tamzin.

The following year, they appeared in

Hamlet at Elsinore Castle itself in Denmark. When they returned to England, they set up house together. Both professionally and personally, things were going well for the young lovers. Their respective partners however, would not agree to divorce.

On Vivien’s 25th birthday, Olivier came to the States to appear in the movie Wuthering Heights. The lonely Vivien, left behind in their Chelsea love nest, set out to join him a short while later.

In Hollywood, she landed the plum role of Scarlett O’Hara, a story so well known that it does not need repeating here.

On September 11, 1940, Vivien at last became Mrs. Olivier. The couple were married in Santa Barbara, before returning to war-torn Britain.

Shortly after the Allied landings in France, she suffered a miscarriage and there appeared the first signs of the terrible mental illness that was to plague her for the rest of her life. The following year it was confirmed that she was suffering from tuberculosis.

After convalescence, she returned to work but she began to suffer bouts of hysteria.

The first couple of the British stage, now Sir Laurence & Lady Olivier undertook a tour of Australia in 1948. Whilst down under Oliver invited an unknown local actor to look him up if ever he should find himself in London. Peter Finch took up the invitation!

Vivien played Blanche Du Bois in A Streetcar Named Desire on the London stage and followed that by winning her second Oscar for her film portrayal.

by Derek Cross

Above: Vivien Leigh's romance with Laurence Olivier blossomed during the filming of Fire Over England in 1939.

CHANEL

CHANEL BOUTIQUE: 155 MAIDEN LANE, SAN FRANCISCO (415) 981-1550

DECEMBER 1990
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"Now boast thou, death, in thy possession lies a lass unparallel'd" — Antony & Cleopatra—William Shakespeare

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Sadly, her health began to deteriorate further and she also had an affair with Peter Finch who was, by now, an established actor. In 1933, she had to be flown back to England from Hollywood suffering from a nervous breakdown. Despite the fact that she was a manic depressive and with her marriage to "darling Larry" falling, she gamely soldiered on playing in Shakespeare, Coward, and Fry.

Twenty years and three months after their marriage in California, the one time "star struck lover" were divorced. Vivien bravely continued with her career, although she was very ill and electric therapy treatment was prescribed. She loved people and being surrounded by people. She continued to throw lavish parties and all her waking time was spent in activity of one sort or another. Vivien got by on only a few hours sleep each night anyway.

At the end of May 1967, she returned to her luxury London apartment from her country home but was immediately confined to bed with a recurrence of tuberculosis. No one realized just how ill she was, and her friends were stunned when they learned that the disease which had first laid her low some twenty years earlier, had finally destroyed her lungs.

On Saturday July 8th, 1967 the night after her death, the West End of London paid a rare tribute. The lights of all the theaters were dimmed in her memory. Stage and screen had been robbed, not only of a rare beauty, but also of a rare talent.

Eric Berry, now living in California, appeared with Vivien Leigh when she "trod the boards" professionally, for the very first time. He remembers the young Vivien.

"My memory of the 23-year-old Vivien is still very vivid. I remember her walking into the first rehearsal (which took place in a somewhat squallid room above a bar, hardly the background one might expect to find the Vivien Leigh that the whole world was shortly to know so well). It was being directed by a man for whom I had previously worked and after he had introduced me to the rest of the cast including Vivien, I took him on one side and asked him where he had found this exquisite young girl. She was the most beautiful person I had ever seen, like a delicate piece of Dresden china and he told me she came with the play, which was all about a very young Florentine girl in the fifteenth century. I also vividly recall that on the opening night the audience gasped when she made her first entrance, but it was not long after that they seemed no longer to be listening to the play. It was her very first appearance and her voice was high and nervous and of course, her technique was then nonexistent. However, one Sydney Carroll (a London producer) came later in the week to see the play and immediately offered Vivien the juvenile lead in a play called The Mask of Virtue to her little house with its sloping floors (unhappily laid flat during the London Blitz) and meeting her fourteen month-old daughter and spending time waiting for her husband Leigh to come home, discussing books. A memory that constantly clashed with the Vivien who emerged little by little for the rest of her life, from her ruthless determination to take Olivier away from his wife Jill Esmond (who I played with later and from whom I heard a very different version of Vivien, as you may well imagine!) to the power with which she played Maggie's like Scarlett and the lackluster of her performances when playing good girls (such as in Waterloo Bridge).

"We never met again until I went backstage to see her after an afternoon performance of the musical Tower of Babel that she did on Broadway. She was very remote and rather grand with me on that occasion, but it was a time when she was very mentally disturbed and I was sorry that I had decided to see her."

British vaudeville comedian Dickie Henderson appeared in a movie in which a young Vivien had a bit part.

"I do remember being in the film with my father — I was about twelve at the time — but I did not know that I had been in the same film as Vivien Leigh. I am now extremely flattened to think that I was!"
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Actress Dilians Hambrett recalls happy times at Shakespeare's birthday: "I understood Miss Leigh at Stratford on Avon Memorial Theatre during the 1956 season. I was told that, as she was a delicate person, it would be more than likely that I would have to go on as Lady Macbeth or Viola. Being new in the theater I was hopeful, but as I grew to know and love Vivien Leigh, I realized she would always make herself well to perform, and I didn’t mind at all.

She treated me with great kindness... I think that season saw the end of an aura of glamour. Sir Lawrence and Miss Leigh (as they liked to be called) were totally committed professionals and inspiring leaders of a classical company. Vivien Leigh was certainly not given enough credit for her performance of Lady Macbeth. Her sleepwalking scene I shall remember always.

I owe a great deal to Vivien Leigh, although we did not see a great deal of each other in her last years. We kept in touch and the last time I saw her was at her home in Letchworth, when she seemed so frail and slender, but determined not to wilt. One dear friend said she was born with a steel rod up her back! Beautiful, gifted, refined, cultured, famous, but haunted.

Well known British actor James Grant has slightly different memories of the actress of whom he was extremely fond. Before contributing to this piece, he made plain that he was too young to contribute to the ever increasing tendency to shine too bright a spotlight on a superfluous hanger. Assured that this tribute would be compassionate and sympathetic, he cast his mind back to 1955. "One Friday evening, Vivien said to Dilians (Hambrett) and myself, ‘We’re going to the pictures tomorrow morning’. I asked her what we were going to see. ‘Streetcar’ she replied. I pointed out that it wasn’t showing in the town. ‘Yes, it is,’ she told me. ‘I’m having a copy sent up from London.’

Dilians and I waited outside the theater at ten o’clock as arranged. There was no one else there. Then Vivien arrived in a brown Bentley with Larry at the wheel. He drove off, saying he would pick her up. The cinema manager greeted the three of us and led us to the circle. I sat on the right side of her. The screening began and suddenly I was aware of the seat next to me shakin’. It was Vivien crying her eyes out, completely immersed once again in the role of Blanche. I consoled her by gripin’ her arm. This went on all through the picture.

When it was over, Vivien thanked us for attending and sped off in the Bentley... she used to love telling a story against herself about when she became an overnight sensation in The Mark of Venus. She said that James Agate, the most influential British critic of the day, came to her dressing room and said, ‘Miss Leigh, you are the most beautiful woman in the world.’

Vivien was, without doubt, the most beautiful woman I have ever met. She was also highly intelligent and had great wit and dignity. She was a very hard worker and great fun to be with.”

Frank Middlemass recalls a birthday party given for Vivien during an Australian tour in the 1960s. “... best party I ever attended!” and he goes on to say, “I thought her the most beautiful creature I had ever seen and I loved her dearly. I remember her warmth and her wit and her kindness and generosity. She was a very rare person.”

A further tribute to her talent comes from Griffith Jones, her co-star in the Anglo-American production, A Bank at Oxford which also starred Robert Taylor. “Those who saw Vivien Leigh in The Rosamund Spring of Mrs. Stone and remember her in A Bank at Oxford will know that her beauty, combined with talent and experience, will produce extraordinary quality. Most of us acting with her were aware that she was on the threshold of a brilliant career. A Bank at Oxford seemed to be the apex of that career.”

Did Vivien Leigh think that the original Wicked Lady was a ‘furry lady’? Margaret Lockwood, the star of that British movie recalls—“She came backstage to see Graham Payne who was a great friend of hers (and of Noel Coward), when he was cast in a play I was in back in 1959. I was so thrilled to meet her as I had always been a great admirer of her talent and beauty. She never mentioned it and I’m sure had forgotten our first meeting. I was not surprised as it was on my part, completely dotty!”

She was at the New Theatre playing Lady Teazle with Larry in The School for Scandal.
The 1991 Buick Park Avenue Ultra.

*After driving the new Park Avenue Ultra, the editors of Motor Trend concluded, "Buick may have created the perfect car for the '90s.*

*Drive it yourself, and you may conclude that we've created the perfect car for you.*

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"Simple innovation plus excellent design, engineering, and execution at an expected price..." — *Motor Trend*

"...highway-speed passing seemed effortless." — *Automobile Magazine*

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"...a fine-rate tuner..." — *Automobile Magazine*

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"More impressive than a long list of amenities is the new Park Avenue's fine attention to detail...you get the same impression of quality when you drive the car." — Car and Driver

"Just sitting in the Park Avenue's roomy interior is pleasing." — Car and Driver

"The New Symbol For Quality In America.

**BUICK**

**The Perfect Car For The '90s.**

Actress Dlys Hammond recalls happy times at Shakespeare's birthplace: "I understood Miss Leigh at Stratford on Avon Memorial Theatre during the 1965 season. I was told that, as she was a delicate person, it would be more likely that I would have to go on as Lady Macbeth or Viola. Being new in the theater, I was hopeful, but as I grew to know and love Vivien Leigh, I realized she would always make herself well to perform, and I didn't mind at all.

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Dudley Field Malone, the Broadway manager, has special memories of a very dear person.

'She was a remarkable person and eternal friend. She had wit, taste, great talent and a huge capacity for loving friendship which I shall always treasure.' George Howe, who appeared with Lawrence and Vivien in the Eliotson Castle production of Hamlet said. "She was always kind to me, once trying to get me in the film Anna Karenina and she got me into the movie set to introduce me to the Director."

The English character actress Miriam Karlin recalls the first time she met Vivien. It was on the set of The Deep Blue Sea.

'Just thought—God isn't she beautiful! Why don't I look like that?'

Terence Morgan gives further evidence about Vivien Leigh's great beauty and charm.

'Vivien Leigh was, without doubt, the most beautiful woman I have ever met. She was also highly intelligent and had great wit and dignity. She was a very hard worker and great fun to be with.'

Frank Middlemass recalls a birthday party given for Vivien during an Australian tour in the 1940s.

'...best party I ever attended!' and he goes on to say.

'I thought her the most beautiful creature I had ever seen and I loved her dearly. I remember her warmth and her wit and her kindness and generosity. She was a very rare person.'

A further tribute to her talent comes from Griffith Jones, her co-star in the Anglo-American production, A Bank at Oxford which also starred Robert Taylor.

"Those who saw Vivien Leigh in The Roman Spring of Mrs. Stone and remember her in A Bank at Oxford will know that her beauty, combined with talent and experience, will produce extraordinary quality. Most of us acting with her were aware that she was on the threshold of a brilliant career. A Roman Spring seemed to be the apex of that career."

Did Vivien Leigh think that the original Wicked Lady was a funny lady?" Margaret Lockwood, the star of that British movie recalls—

"She came backstage to see Graham Payne who was a great friend of hers (and of Noel Coward), when he was cast in a play I was in back in 1939. I was so thrilled to meet her as I had always been a great admirer of her talent and beauty. She never mentioned and I'm sure had forgotten our first meeting. I was not surprised as it was on my part, completely dotty! She was at the New Theatre playing Lady Wars with Larry in The School for..."
It will change the way you think about Gallo.
It will change the way you think about Gallo.
Evelyn. It was 1949 and I was going back to the stage after twelve or thirteen years of nonstop filming, to do a long tour of Noel Coward’s Private Lives.

I was in a panic about my make-up. In the theater you have to do it all yourself and I had totally forgotten how! Or what to use.

At that time we had never met, but I rang her at the theater and asked if I could come and watch her making up for an afternoon performance. I can’t imagine what she thought, but she very graciously agreed.

I arrived feeling like an awkward schoolgirl and was very much in awe of this great theatrical star.

I sat beside her at her dressing table and watched her putting on the most exquisite make-up. I had my pad and pencil and made notes of all the cosmetics she used.

After half an hour, I left feeling sure I would never be able to do it so expertly.

In the event, I too became an expert.

So much so, that in subsequent movies I made myself up, which was unheard of.

I still think Vivien must have thought, “What a funny lady!”

Leonard Mannix appeared on stage with Vivien Leigh in Thornton Wilder’s The Skin Of Our Teeth, during the run of which she was stricken with tuberculosis.

“Vivien Leigh was as brave as a lion...her beauty fitted her. The conversations I had with the most beautiful woman in the world were no more than good morning at rehearsal and good night at the end of the day. Besides, there was something quite uncanny about beauty which causes the stoutest fellow to simmer like an idiot and walk straight into the filing cabinet.”

Vivien’s last performance in England was in the short-lived tour of La Contessina.

In it, she shared the stage with a youthful rising star — and great beauty herself — Nicola Fagett.

I was nineteen and it was my third job. We were all rather in awe of her. I called her Miss Leigh a lot and I felt that rehearsals were very formal. She was always beautifully dressed. I can’t say that I got close to her. I don’t think anyone did.

I realized that she was unhappy, but perhaps that is presumptuous. There weren’t many jokes at rehearsal.

Despite her own fame and fortune, Vivien Leigh did not neglect her fellow professionals. Michael Freeman, one-time General Manager of Liverpool’s Everyman Theatre relates —

“We had read that Vivien Leigh was to be in Liverpool and had written inviting her to call on us...it reflects her responsiveness to young and new theatrical endeavor being prepared to go out of her way to support, encourage, and help a manifestly impoverished, struggling group of theatrical people.”

A well known theatrical designer who does not wish to be named, tells of his experience of working with Vivien Leigh.

“I never got to know her very well. I was far too shy and young, but she was extremely helpful to me — wore the costumes as designed — was at pains to ‘look like the others in the play’ i.e. no star costume. She was really altogether charming, exquisitely mannered and had, on one occasion (for some forgotten reason) to apologize to me, which she did with grace and humility (rare qualities).

I think we tend to forget she was a very great beauty (she didn’t like her wrists as I recall, as being a little heavy, which was so, but only in the pursuit of ideal proportions).

Vivien Leigh was also clever, witty and knowledgeable — a person of style. She was always very delightful to me.”

Further evidence of Vivien’s kindness and thoughtfulness are delightfully recounted by Moira Roddam.

“I understood Vivien Leigh in Peter Brook’s production of Titus Andronicus with Sir Laurence as the cast. She always came to rehearsals immaculately dressed — probably by Balmain! — and wearing pearls or a diamond brooch, and always earrings. Surprisingly, she never removed her gloves! I thought, how smart. Perhaps very famous ladies always worked in gloves. Later, I learned that she was very selfconscious about her hands, which were proportionately too large for the rest of her perfect self — and perhaps they were, slightly, but who would notice when everything else was so perfect? In her dressing room, on the dressing table, were masses of little china hand figures — as though she had a real thing about hands. I think she was the last of the really glamorous leading ladies (apart from American film stars).

Her dressing room, carefully and jealously guarded by her dresser Trudy, was the epitome of style, beauty, glamour, wealth and the mystery of a sort of fairyland. To visit her in her dressing room was like visiting a princess in her boudoir (18th or 19th century, of course). Off stage, she had a delicate Dresden porcelain quality — on stage she had a classical beauty that took one’s breath away.

Playing Lavinia, she had only sixty lines to say before her tongue was cut off (off-stage, thank God) and her hands as well.

But there was a brilliant costume design where the stumps were covered by white bandages, and long red streaming gloves from the ground. Her movements were all.

The hair was set down to cascade over her shoulders and bosom — and I don’t think anyone has moved with such pathos and, at the same time, grace — accompanied by such ravishing beauty.

She was a kind and loyal member of the company — and whilst we were abroad, the people above the title had many grand invitations and Vivien always fought to get the rest of the company included.

Whilst in Paris a very, very famous (I do not name her) French theatrical actress invited the ‘above the title’ to a moonlight excursion on her riverboat up the Seine. Vivien insisted the rest of us were invited. This famous and beautiful French star stood near the gangplank with a fixed smile on her face to welcome her guests. The GREAT ONES were entertained on the top deck with lobster and champagne and the rest of us went into the lower deck where we were given cold chicken, crisps and lemonade. Vivien was furious afterwards.

She was in the habit of visiting dressing rooms before we got to the theater and scattering flowers or sweets on every dressing table. Once, it was wild strawberries.

The title of this collection of anecdotes was penned by William Shakespeare, but it was Moira Roddam who penned the fitting last words —

“I suppose she died comparatively young, but no one could never visualize an old Vivien Leigh!”

The art of writing.

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Mont Blanc. 1982 - 1985. (Editor: H. C. Forster)
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An American Playwright in South Africa

When I wrote Slave Trade, an allegorical drama about race relations, I never dreamed the play would interest a producer in the Republic of South Africa, or that I would be invited to see the production and tour the country. But in April and May of 1998, I saw for myself the enormous effect theater has had on the dramatic changes occurring throughout that nation.

Though unaware of it at the time, my journey to South Africa began in 1988 when Mr. Fred Sharp, General Director of the Performing Arts Council of the Orange Free State Province, received a copy of Slave Trade while visiting the Robert A. Freedman Dramatic Agency in

Above: A scene from James Engelhardt's Slave Trade which was produced by the Sand du Plessis Theatre in the city of Bloemfontein in South Africa. inset: The author

by James Engelhardt

DECEMBER 1998
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DEC 1 EBER 1998
New York. In my play, Mr. Sharp found thematic implications that he believed would be especially meaningful back at the Sandu di Pietro Theatre in the city of Bloemfontein.

Set in the nineteenth century aboard an American rum-trading ship off the coast of Africa, Slave Trade explores the relationship between the skipper, Captain Lynch, and a Swahili-speaking prince named Mwivi (chief), who is captured and chained in the hold as the captain's slave. During the voyage back to Massachusetts, Lynch attempts to befriend the enigmatic native, much to the disapproval of his vicious and opportunistic first mate, revenge, conjuring up the erotic vision of a dancing woman, sending Lynch into a delirium. When he awakes, Lynch is in chains; Mwivi—a chief of souls—has become captain in his place and takes command of the ship.

The theater’s artistic director, Mr. Gerben Kamper, was enthused about bringing Slave Trade and its author to Bloemfontein. Mr. Sharp was eager to begin negotiations with the agency, but I had many reservations; most important was the matter of apartheid, which I in no way wanted to support.

As an American, I was aware of the economic sanctions imposed against South Africa but, as a playwright, I was particularly aware of the Cultural Boycott and the UN Cultural Blacklist of Artists, first appearing in 1986 and now an annual publication. Many artists who had visited South Africa had been publicly criticized and blacklisted in their own countries (recall the initial reaction to Paul Simon upon release of his “Graceland” album). Many other artists have chosen, either by private conscience or public pressure, not to work in South Africa.

However, everyone involved believed a production of Slave Trade could be as beneficial as it would be controversial.

At the very least it would provide black artists much needed employment; at best it could influence the viewpoints of its South African audiences. Permission to present the play was granted with the contractual guarantee that all performances would be open to people of all races. During the flight to South Africa I was still filled with uncertainties: Should I have defied the Cultural Boycott? Would white audiences tolerate a play about race relations? Would the government impose some form of censorship if it found the play objectionable? What kind of reception would an American playwright receive in that turbulent nation?

I was amazed to find many of my preconceptions about the theater of South Africa, and the country itself, turned out to be misconceptions. To consider the situation as only a black/white issue, as though there were but two ethnic identities, is an oversimplification. The black community is comprised of no less than nine nations (four of them independent), each with its own history, language, and cultural background. In addition to the white community, made up of Afrikaner and English-speaking peoples and immigrants drawn from Europe and the Americas, there are communities of Chinese, Indian, Malay and Griqua. South Africa is literally a nation of minorities, possessing a diversity of cultures greater than in any other country.

Another serious misconception is the belief that theaters in South Africa are segregated, and that a visiting artist lends tacit support to the system of apartheid by working there. We perceive the South African government as repressing freedom of expression in the arts by suppressing works that protest apartheid. I found the exact opposite to be true—the arts offer a medium through which South Africans freely voice their abhorrence of the apartheid system. I found protest theater flourishing wherever I traveled in the country. Moreover, it was the arts community that created the first cracks in apartheid policy.

To understand the significance of this it is necessary to understand how the State theaters are organized. In 1965 an Act of Parliament established the Arts Councils, charging them with the respo-
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P-1
American Conservatory Theater

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JOHN SULLIVAN, Managing Director

ARTISTIC STAFF
Joy Caflisch, Associate Artistic Director
Albert M. Tannenbaum, Resident Director
Ken Ruta, Associate Director
Jacqueline I. Pechanec, Administrator
ARTISTIC STAFF
Stephen Goddard, Stage Manager
Alicia Smith, Costume Shop Manager
Wayne King, Costume Shop Manager
Nancy Angier, Prop Shop Manager
Hannah M. Tannenbaum, Production Assistant
SUNNY KOREN, Production Assistant
Beverly Torres, Set Shop Manager
Alicia Smith, Costumer
Gretchen Mulligan, Apprentice Costume Maker
Sunny Koren, Wardrobe Manager
STEVE GANZEL, Stage Manager
Alicia Smith, Costume Shop Manager
Randy N. Wise, Production Assistant

PLAYS IN PROGRESS
Albert M. Tannenbaum, Director of Programming
David Keeling, Producing Director
Kris Knight, Producer

COMPANIES
Sunny Koren, Costume Shop Manager

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Season Gala

During this culturally diverse theatrical season, A.C.T.'s Season Gala found its own place in the international spectrum. The décor was green, while the red, the theme was Italian, and the Gala—a fund raiser for A.C.T.—was a smashing success!

The Westin St. Francis Hotel provided the perfect setting for cocktails, dinner and dancing, combined with a noted performance of the 1990-91 season opener Saturday, Sunday and Monday by Eduardo De Filippo. In keeping with the Neapolitan theme of the show, underwritten by Louise and Claude Rosenberg, Jr. and B. Fornaciari America Corporation, the finest Italian cuisine created by the chefs of The Westin St. Francis graced the menu. Following the performance, a musical interlude featured a mould-matching array of Italian desert and danced to the lively sounds of Crosswinds.

Tiffany & Co., major sponsor of the Season Gala, deserves a round of applause for generosity and dedication. The eye-catching ballroom decor was courtesy of Gala designer Louis Sykes. Our special thanks go to a group of individuals, retailers and businesses whose contributions made the evening a gastronomical and social success.

Cocomel, Ederer Roeder USA (what champagnes!), St. Supery Vineyards and Winery, Trethlen Vineyards and Williams-Sonoma.


Season Gala Chairman Deborah Stroub and the Gala Committee deserves kudos for an event planned and executed with enthusiasm and punctual, personal attention spread to everyone involved, from donors to guests, for inaugurating A.C.T.'s 1990-91 season with the most festive of gala!

A.C.T.'s Season Gala Chair Deborah Stroub (center) and Board of Directors Chair, The Italian Consul General and Mrs. Marcus Sorensen.

Catletta Development Corporation Rings in the Holiday Season with a Very Merry Contribution

Catletta, the developer of Mission Bay, San Francisco, is the exclusive corporate sponsor of A.C.T.'s 1990 production of Charles Dickens' cherished holiday treat, A Christmas Carol.

A.C.T.'s association with Catletta found its genesis in the wake of the October 17, 1989 Loma Prieta earthquake which left the company's home, the Geary Theater, uninhabitable. Catletta President and CEO Jerry League spearheaded the effort to get the acclaimed production back on the stage. The outstanding young company that has worked so hard to keep the Company afloat now can use the $50,000 gift to help them through the 1990-91 season, serving as a top-notch community theater for San Francisco.

In addition to its plans to become publicly traded, Catletta is implementing strategy to increase its holdings of its properties through strategic development, skillful management and long-term ownership.

Following its fifteen annual presentation of A Christmas Carol we find that over 480,000 theatergoers have enjoyed this tradition. Thanks to Catletta inurn- ing its continuation, a few thousand more will ring in the holidays at the Orpheum Theatre with a Dickensian Christmas.
Canadian National Exhibition

American Conservatory Theater

EDWARD HASTINGS, Artistic Director
JOHN SULLIVAN, Managing Director

ARTISTIC STAFF

Joy Calvin, Associate Artistic Director
Albert Tannenbaum, Resident Director
Dennis Powers, Associate Artistic Director
Arthur Ballet, Literary Advisor

PLAYS IN PROGRESS

Larry Kramer, Playwright
Dennis Powers, Producer

COMPANIES

Elaine Hendy
Stephanie Leinard

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Season Gala

During this culturally diverse theatrical season, A.C.T.'s Season Gala found its own place in the international spectrum. The décor was green, white, and red, the theme was Italian, and the Gala—a fund raiser for A.C.T.—was a smashing success!

The Westin St. Francis Hotel provided the perfect setting for cocktails, dinner and dancing, combined with a top performance of the 1990–91 season opener Saturday, Sunday and Monday by Eduardo De Filippo. In keeping with the Neapolitan theme of the show, underwritten by Louise and Claude Rosenberg, Jr. and B. Fornos American Corporation, the finest Italian cuisine created by the chefs of The Westin St. Francis graced the menu. Following the performances, a coloring book activity was enjoyed by a meatball making outbreak of Italian desserts and relaxed the lively sounds of Crosswinds.

Tiffin & Co., major sponsor of the Season Gala, deserve a round of applause for generosity and dedication. The eye-catching ballroom decor was courtesy of Gala designer Louis Sykes. Our special thanks go to a group of individuals, retailers and businesses whose contributions made the evening a gala evening and social success. Coboc, Roederer USA (what champagnes?), St. Supery Vineyards and Winery, Trefethen Vineyards and Williams-Sonoma. Chileno de Winke of 1989 provided a lively Season Gala kick-off event on September 14. Our appreciation also is extended to Auntie Pasta, Cantinelli Sausage Company, Corbett Canyon Vineyards, Carol Goodman, Domestica Di Cocoros, Ervins, Boudin, Inc., Marcel et Henri Charcutier Francais, The Park Hyatt Hotel, Furiani French Bread, Peercept Inc., Farmers and Swam Oyster Depot.

Season Gala chairman Deborah Strobos and the Gala Committee deserve kudos for an event planned and executed with enthusiasm and professional standards expected to be expected from the most festive gala of all.

Catellus Development Corporation Rings in the Holiday Season with a Very Merry Contribution

Catellus, the developer of Mission Bay, San Francisco, is the exclusive corporate sponsor of A.C.T.'s 1990 production of Charles Dickens' cherished holiday treat, A Christmas Carol. A.C.T.'s association with Catellus found its genesis in the wake of the October 17, 1989 Loma Prieta earthquake which repeated and redoubled the company's home, the Geary Theater, uninhabitable. Catellus President and CEO Bert Verheijen, in a letter to A.C.T., announced the company's intention to provide office space to the theater temporarily while it searches for a new permanent home. This generous offer is the first step in a much larger plan to help the company find new permanent home in San Francisco.

In addition to its plans to become publicly traded, Catellus is implementing strategies to diversify its real estate properties and enhance its bottom line through strategic development, financial management and long-term ownership.

As our major sponsor for the 1990–91 season, Caterpillar has provided financial support for A.C.T.'s 1990 production of Charles Dickens' cherished holiday treat, A Christmas Carol. A.C.T.'s association with Caterpillar found its genesis in the wake of the October 17, 1989 Loma Prieta earthquake which repeated and redoubled the company's home, the Geary Theater, uninhabitable. Caterpillar President and CEO Bert Verheijen, in a letter to A.C.T., announced the company's intention to provide office space to the theater temporarily while it searches for a new permanent home. This generous offer is the first step in a much larger plan to help the company find new permanent home in San Francisco.

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A CHRISTMAS CAROL
A Ghost Story of Christmas
by Charles Dickens
(1843)
Adapted by Dennis Powers and Laird Williamson
Directed by Laird Williamson
Associate Director Eugene Barone
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Derek Daige
Music by Lee Holby
Pezzettino Dance by Angeline Weeks
Wigs by Rick Echols

The Cast

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Scrooge</td>
<td>Dan McGarry</td>
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<td>Tiny Tim</td>
<td>Lauren Lewin</td>
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<td>Bob Cratchit</td>
<td>William Paterson</td>
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<td>Frederick Cratchit</td>
<td>Ken Barta</td>
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<td>Mrs. Cratchit</td>
<td>Paula Skoubye</td>
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<td>The Chauncy Gentleman</td>
<td>Steve Cohn</td>
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<td>Fred</td>
<td>Eric Mills</td>
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<td>A Woman in the Street</td>
<td>David Maier</td>
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<td>The Woodcutter</td>
<td>Harold Surratt</td>
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<td>Mrs. Fezziwig</td>
<td>Jim MacCormick</td>
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<td>The Ghost of Christmas Past</td>
<td>James Patrick Kennedy</td>
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<td>His Family</td>
<td>Bob Steiner</td>
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<td>School Children</td>
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<td>Boy Scrooge</td>
<td>John Doe</td>
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<td>Little Fan</td>
<td>Jane Doe</td>
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<td>Belle Cousins</td>
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<td>Young Scrooge</td>
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<td>Fizziwig</td>
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<td>Dick Wilkins</td>
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<td>Mrs. Fezziwig</td>
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<td>The Fezziwig Guests</td>
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<td>A Toy Daughter</td>
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<td>A Toy Clown</td>
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<td>A Toy Dog</td>
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<td>A Toy Cat</td>
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<td>Mrs. Cratchit</td>
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A page from Dickens's original manuscript of A Christmas Carol, 1843.
A CHRISTMAS CAROL

A Ghost Story of Christmas
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Adapted by Dennis Powers and Laird Williamson
Directed by Laird Williamson
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Costumes by Robert Morgan
Lighting by Derek Duarte
Music by Lee Holby
Fezziwig Dance by Angeline Fenees
Wigs by Rick Ehols

The Cast

The Caroller
Dan McGarry
William Paterson, Ken Ruta+
David Maier
Harold Surmacz
Eric Miller, Kelvin Han Yee
James Patrick Kennedy
Deborah Norton
Briana Smathers, Lindsay Block
Luis Orosco de
Michael Scott Ryn
Anna Chiari, Courtney Elkins, Nicholas LoCasale
School Children
Jesse Malings, Alexis Gruau, Jason Wyse,
Arthur Cooper, Ben Scharrin
Boy Scrooge
Dan McGarry
Laurel Lee Crow
Belle Cousins
Elizabeth Sampson
Young Scrooge
Marvin Greene
Rick Hamilton
Dicken Walrus
Jamie Lopez
Mrs. Fezziwig
Fredi Oltar
The Fezziwig Guests
Willa Beset, Kelvin Han Yee, James Patrick Kennedy,
Eric Miller, Gillian Marleth,
Deborah Norton, Stephanie Fujii
A Toy Dancer
Briana Smathers
A Toy Clown
Laurel Lee Crow
A Toy Dog
Dan McGarry
An Elf
Jason Wyse
A Toy Elf
Alexis Gruau
Mrs. Cratchit
Deborah Sussel
From the Darkness Into the Light

by Laird Williamson

The earliest known photograph of Dickens from a daguerreotype by Unwin, 1843.
From the Darkness Into the Light
by Laird Williamson

Not upon a time, Charles Dickens wrote a "ghost story of Christmas." His intent was to change the lives of those who read it. This coalescence of ghosts was animated by a passionate concern for the gloomy condition of contemporary society. England was in a state of economic depression. The industrial revolution had already begun to manufacture an atmosphere of indifference between man and man. Social injustice was epidemic. Children labored under appalling conditions, and for the most part the mass of society lived lives of grinding poverty.

Instead of writing a pamphlet intended to clarify the life of the poor to those who found themselves better off, Dickens launched upon a work which he believed would be much more powerful. "By the end of the year," he said, "you will certainly feel that a sleighman has come down with twenty times the force—twenty times the force!—I could exult by following my first idea." He was already imagining the creation of A Christmas Carol.

We cannot gauge to what degree the book assuaged the ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holiday festivities were on the decline, he reconstructed a model for a season which embraced sparkling merriment, warm openhearth fires, ping hospitality, bright flames, glowing faces, radiant spirits, Dickensian laughter and a dancing gaiety. His "sleighhammer blow was that of a warm breath thawing a frozen heart. By rekindling an almost extinguished flame, his name forever was made synonymous with Christmas. And the vision that man's estate could be "a warm and glowing celebration of sympathy and love" came closer to becoming more than a dream.

Dickens believed that the disease of society could only be cured by a profound resolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "killifish man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the moneyed indifference of the prosperous classes who believe that their responsibilities toward their fellow man are completed once they have paid their taxes. The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption of an apparently irredeemable human spirit in all mankind.

In this production and in the adaptation created for it, we have imagined Scrooge's world to be one of shut-up houses, cases and cupboards—eaves, masts and masts of houses, within which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate rejections for his life. His has created his own "flying place." Fragments of the past are lodged in sealed, keystone boxes; the watchdog, shelves and drawers have become the hosts of his psychological existence. His heart confides in no one. In the chest and caskets his secrets lie dormant. In dark coffers his inner life has become entombed.

The strains of an antique carol, the haunting mental image of Jacob Marley, the presentation of his physical death and the power of Christmas itself forms his inward. The looks and looks at the compartments of his memory spring open. From the aggregation of remembrances emerges the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being begins to be rejuvenated by encounters with impressions of his childhood. He is weep, moved, stirred by natural feelings he has denied for a long, long time. The marvelous joys, laughter and pain of each illusion, the scenes of affection and brotherhood between family and friends, brings him closer to his most dreaded fear: a loveless and lonely death.

It is at the moment when he is able to face with his imminent death that Christmas happens. Out of the darkest comes the renewal of the light. Out of the point of exertion and light returning to the earth at the darkest and dodgy time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles formed in growing up, locking out his childhood, his youth, and in the abdication of his maturity to a hostile, indifferent world. He becomes the hammering reminder of Dickens' insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all beings. He represents the baby of whom R.D. Laing speaks, who brings with it the "possibility of reunion, who is a "potential prophet, a new spiritual prince, a new spark of light precipitated into the outer darkness." His story is the essence of Christmas itself.
Their Master's Voice
by Dennis Powers

American Conservatory Theater

I didn't want anything of them, I gathered, and judging by the few I'd been able to wade through, I understood why some were shrewder or slightly schematic.

Scrooge's Third Visitor. From an original illustration by John Leech, 1843.

Or good scripts with a specialized approach to the story that didn't jibe with what Laird had in mind for his production. As he was saying over the phone, fidelity to Dickens was more to the letter than to the spirit of the piece in the majority of scripts.

In short, "Why don't we do one of our own?" Which is how we found ourselves sitting across the table from each other in the sunny kitchen of Laird's house in the Bernal Heights area of San Francisco, facing the question that all collaborating writers eventually have to deal with: how in God's name did we get into this? As it happened, I had been a half of a writing team before, mostly on script adaptations with Ballard himself, of which Caosno de Berganzon is probably best remembered. But each collaboration is different, and as it turned out, there were some fairly substantial adjustments to be made on both sides.

For one thing, Laird tends to approach his work with more intensity, and I wrote a very personal blend of dream, myth, symbols, psychology, and visual and verbal images (as anyone who has seen his work will recognize). I, on the other hand, was (and am) stuck with a rather pictorial sense and dependent on the verbal and literary aspects of the work. But the two sharing insights I can glean. Eventually, we learned to work towards each other, a strength complementing. Neither of us suspected the show would still be going in 1990, and neither suspected our partnership would not only continue into future projects, but would deepen into a closer friendship.

Like almost everybody in the English-speaking world, I thought I knew A Christmas Carol pretty well: A theologically old-fashioned name Scrooge spits his pennies and bourgeois his clerk, Bob Cratchit. He shows his contempt for Christmas by snarling, "Bah! Humbug!" at the drop of a hat and muttering dark impressions about people who might be hunted with a stake of holy through their hearts. Then, on a blindingly cold Christmas Eve, he's visited by a squad of ghosts: his former business partner, Bill, browed by Christmas past, present, and future. From them, he learns the error of his ways and wakes up on Christmas morning a new man. Hugs and kisses all around. The End.

But as I rememvery, the story became aware of what Laird had already discovered, Dickens' book, written in 1843, is not only a classic ghost story, a remarkable psychological portrait, and a metaphorical rewriting of basic Christian doctrine all rolled into one: it is a social document, as well, a scathing indictment of society's indifference to the miserable suffered by the poor. Like the dirt beneath the Industrial Revolution, a blinding attack on the social injustice that was taking on epidemic proportions. And of the depressed economy of Dickens' English.

The material that later became A Christmas Carol first took shape in the great writer's mind as a tract exposing the extent and effects of English poverty, and enviously reading to more compassion and responsibility for those less fortunate than ourselves. Some notion of articulating his concerns in a fictional context gradually replaced his initial impulse, Dickens wrote to a friend, "By the end of the year, you will certainly feel that a dodgemaster has come down with twenty times as well thing of the farce — I could underset by following my first idea."

Dickens believed the life of society could only be cured by a profound revolution within the individual human spirit, and he hoped to spark that revolution with A Christmas Carol. He created Ebenzer Scrooge — one of the great archetypes of English fiction — as an embodiment of the "utilitarian man" of the age, a man for whom the accumulation of wealth holds life's only meaning. Scrooge personified, too, the callous indifference of the prosperous to the plight of the penniless. Laird wrote, "The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption for an apparently irredeemable human spirit."

Two points on which we agreed were, first, that we wanted to create a joyous, entertaining show with equal appeal to adults and children, and, second, that we would try — as far as it was possible in translating the work from narrative to dramatic form — to be faithful to Dickens's intentions. One of the most dispiriting discoveries had been the extent to which some writers had sanitized the social and economic underpinnings of the story in fear of a strained bonhomie that didn't always ring true. Our goal was to stay as close to our source as we could, either by transferring scenes from page to stage virtually intact or through skilful equivalents for Dickens' narrative methods when the latter proved unsatisfactory.

An example of such an equivalent was one that Laird, working with scenic designer Robert Blackman, developed to give visual form to Scrooge's inner life. In a note for the original Christmas Carol program, Laird explained: "We have imagined Scrooge's world to be one of shut-up boxes, cases, and cupboards — coffins of his memories, safety in which his feelings have long since retreated. Out of the pain of existence, he has constructed elaborate receptacles for his life. He has created his own 'hiding place.' Fragments of the past are lodged in sealed keepsake boxes. His heart confides in no one. In the chest and caskets his securities lie immortal. In dark coffers, and in his inner life has become entombed."

We had intended to retain as much of Dickens's dialogue as possible, but here we had to compromise. His expansive, leisurely style (partly the result of his paid-by-the-word publication deal) proved problematic for the stage. We ended up keying phrases and vivid images, pruning away the repetitions and condensing the rest. Along the way, we learned one of Dickens's slyest secrets: He was a master of creating a large number of lampant paradoxes. Without calling attention to themselves, they give the prose a driving rhythm and power and extra resonance. We kept as many of those as we could.

In only a single instance did we feel that the play required a scene not provided by Dickens in his story. In order to give added poignancy and drama to a scene in which the young Scrooge is rejected by his sweet heart, Bob Cratchit, we wrote a lyrical scene early in the play in which the youthful Scrooge and Belle go ice skating at twilight, full of love for each other and hope for their future together. Because no such scene existed in A Christmas Carol, we borrowed some dialogue from a similar scene in Dickens's Martin Chuzzlewit, augmenting it with our own interpolations.

This year brings the fifteenth annual presentation of A Christmas Carol at A.C.T. Over the years hundreds of adults and young people have appeared in the show, often bringing to their roles qualities that didn't even occur to us but that deepened and enriched the characters. To all of them, to this year's wonder- ful cast, headed by Ken Ruta and William Paterson alternating in the role of Scrooge; and to Laird Williamson, and to Eugene Barone, who recreates Laird's original staging, my profound thanks. And to the adults and youngsters who come to A.C.T. this December to witness the joy and beauty and rebirth that are the mean- ing of the holiday we celebrate with our play, a very merry Christmas. And God bless us, every one.
Their Master's Voice
by Dennis Powers

Laid wasn't having any of it. I gathered, and judging by the few I'd been able to wade through, I understood why some were dropouts or slightly insane.

In short, "Why don't we do one of our own?" Which is how we found ourselves sitting across the table from each other in the sunny kitchen of Laid's house in the Dornellas Heights area of San Francisco, facing the question that all collaborating writers eventually have to deal with, how in God's name did we get into this? As it happened, I had been half a writing team before, mostly on script adaptations with Ball myself, of which Camino de Borgoñac is probably best remembered. But each collaboration is different, and as it turned out, there were some fairly substantial adjustments to be made on both sides.

For one thing, Laid tends to approach his work with far more intensity than my slightly personal blend of dream, myth, symbol, psychology, and powerful visual images (as anyone who has seen my work will recognize). I, on the other hand, was (and am) stuck with a rather picturesque sense and depend on the verbal and literary aspects of the work in ways which provide me with insights I can glean. Eventually, we learned to work in stages, using our strengths complementarily. Neither of us suspected the show would still be alive in 1950, and neither suspected our partnership wouldn't only continue into future projects, but would deepen into a close friendship. Like almost everybody in the English-speaking world, I thought I knew A Christmas Carol pretty well. A canonical old standard named Scrooge pinches his pennies and beats his clerk, Bob Cratchit. He shows his contempt for Christmas by scaring,"Bah! Humbug!", at the drop of a hat and muttering dark imprecations about people who ought to be hunted with a stake of holy through their hearts. Then, on a briskly cold Christmas Eve, he's visited by a squad of ghosts; his former business partner, Billow, by Christmas past, present, and future. From them, he learns the error of his ways and wakes up on Christmas morning a new man. Mugs and kisses all around.

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Who's Who

WILMA BONET recently appeared in A.C.T.'s Saturday, Sunday and Monday, and was seen last season in A Christmas Carol and Twelfth Night. She has performed extensively with the San Francisco Minte-Troupe, and received a Bay Area Critics Circle Award for her acting in Secretes de la Senda and a Drama-Logue Award for her role as Lauretta in Puccini's Tosca. Her other Minte-Troupe credits include Flute in the Opera, Saloonman, Hotel Universe, Rats, Mee and the Moral Majority, and 1985. She has also appeared at the Old Globe Theatre, the Magic Theatre, Vanwee Theatre, El Teatro Campesino, the L.A. Theatre Center, and with the Bilingual Foundation for the Arts in Los Angeles. She has appeared on television in "Midnight Caller" and in the films El Maguey, Burying Second Count and Howard the Duck, among others. Ms. Bonet is an artist-in-residence with the East Bay Center for the Performing Arts in Richmond, where she also teaches acting.

Joy Carlin, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T., where she will direct this season's world premiere Foot and Shelter. Among the roles she has played are Miss Pross in A Tale of Two Cities, Anne Parker in Where We Are Married, Meg in A Life of the Mind, Unit in The Floating Light Bulb, Miss Primm in The Importance of Being Earnest, Kiki Davis in The Time of Your Life, Baran: in The House of Blue Leaves, Asia in Peer Grier, Aunt Sally in All the Way Home, Sylvia in The Little Flower, and Oudie in Oudie Conquers. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not For Burning, The Doctor's Dilemma, Marc's Millie, Golden Boy, and Haywood at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

MARVIN GREENE is an M.F.A. candidate in his third year with A.C.T.'s Advanced Training Program, where he has played Ralph in Nichols and Nichols, Verzhin in The Three Sides, the title role in Tinfluff, and an insatiable in last season's Twelfth Night. Prior to attending the Conservatory he appeared as Carney in a national tour of Biloxi Blues (directed by Nancy Simon), and performed at the Long Wharf Theatre in New Haven, Connecticut, and at the Westport Country Playhouse, where he was seen with Christopher Walken in a revival of Bill of Divorcement. He has also starred in Biloxi Blues and has directed and performed in the Loring Wharf Theatre in New Haven, Connecticut. He has also starred with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. He is a native San Franciscan, JAMES PATRICK KENNEDY first appeared on the stage at 11, on the cover of St. Ignatius College Preparatory. He is now a third-year M.F.A. candidate in the Advanced Training Program, having played Othello in The Three Stages, York in Henry IV, Parts I & II, At Least You Don't Know What You're Going To Get, and Hamlet in The Empty Planet. Last season, he co-directed and appeared in the A.C.T. Plays in Progress production Inside Twosoula.

Scott Freeman has appeared with the company in Saturday, Sunday and Monday, and in Oudie Conquers. Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Luigi in Saturday, Sunday and Monday, as Burton in Burm &. Bards in A Tale of Two Cities, the ballet in Nothing Sacred, in The Importance of Being Earnest, in The Three Men in the Middle, and made his debut in Much in the Bend Thing, and played a Private in The Private Lives. He was a member of the company from 1974 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Gorus, The Three Penny Opera, and as Mylar in The Threepenny Opera. He has also starred with the Berkeley Repertory Theatre and San Jose Rep. Mr. Hecht has received an F.B. in The Glass Menagerie, Hotspur in Henry IV, Parts I & II, and The Lady's Not For Burning. He has also appeared with the Berkeley Repertory Theatre and San Jose Rep. Mr. Hecht has recently performed in The Glass Menagerie at the Theatre on the Square.

Lawrence Hecht, now in his 11th season with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Burial Child, Night and Day, Three Sisters, Happy Landings, The Holliday, Sunday in the Park with George, End of the World, ... A Life of the Mind, Brothers, Woman in Mind, St. Joan, A Tale of Two Cities, and Saturday, Sunday and Monday. He has also directed a number of plays, including The Dolly, Pudd'nhead, and 'Night, Mother at the Geary, numerous productions for Plays in Progress, and Rhinoceros for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he founded in 1986 through 1988. Mr. Hecht has also served as actor, resident director, and Director of Actor Training at the Pacific Conservatory of the Performing Arts, where his directing credits include Hamlet, Major Barbara, and Bus Stop. He has also directed with the Berkeley Repertory Theatre and San Jose Rep. Mr. Hecht has recently performed in The Glass Menagerie at the Theatre on the Square. He has won several awards, including the American Theater and Academy Awards, and has been nominated for a Tony Award for Best Direction in a Play. He has also directed several productions for A.C.T., including The Three Stages, York in Henry IV, Parts I & II, At Least You Don't Know What You're Going To Get, and Hamlet in The Empty Planet. Last season, he co-directed and appeared in the A.C.T. Plays in Progress production Inside Twosoula.

BARRY KRAFT, a charter member of the company, has been seen in recent seasons in A Christmas Carol, A Tale of Two Cities, and The Glass Menagerie. Among his other roles, Mr. Kennedy played Joseph Brown in Finian's Rainbow, Bucklin in The Recruiting Officer, and Hamlet in Rosencrantz and Guildenstern Are Dead at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies. He has also directed several productions for A.C.T., including The Three Stages, York in Henry IV, Parts I & II, At Least You Don't Know What You're Going To Get, and Hamlet in The Empty Planet. Last season, he co-directed and appeared in the A.C.T. Plays in Progress production Inside Twosoula.

A native San Franciscan, FREDERICK KENNEDY first appeared on the stage at 11, on the cover of St. Ignatius College Preparatory. He is now a third-year M.F.A. candidate in the Advanced Training Program, having played Othello in The Three Stages, York in Henry IV, Parts I & II, At Least You Don't Know What You're Going To Get, and Hamlet in The Empty Planet. Last season, he co-directed and appeared in the A.C.T. Plays in Progress production Inside Twosoula.
WILMA BONET recently appeared in A.C.T.'s Saturday, Sunday and Monday, and was seen last season in A Christmas Carol and Twelfth Night. She has performed extensively with the San Francisco Mime Troupe, and received a Bay Area Critics Circle Award for her acting in Secrets on the Sand and a Drama-Lecture Award for her role as Laurencia in Phaedra. Over her Mime Troupe credits include Pindarico the Opera, Seduced, Hold Universe, Radonius Meets the Moral Majority, and 1655. She has also appeared at the Old Globe Theatre, the Magic Theatre, Buntu Theatre, El Teatro Campesino, the L.A. Theatre Center, and with the Bilingual Foundation for the Arts in Los Angeles. She has appeared on television in "Midnight Caller" and in the film El Milagro, Bornado Second Cousins, and Howard the Duck, among others. Ms. Bonet is an artist-in-residence with the East Bay Center for the Performing Arts in Richmond, where she also teaches acting.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T., where she will direct this season's world premiere Fast and Shaker. Among the roles she has played are Miss Pros in A Tale of Two Cities, Annie Parker in Where We Are Married, Meg in A Lie of the Mind, Unid in The Floating Light Bulb, Miss Pinn in The Importance of Being Earnest, Klink Doval in The Time of Your Life, Bananas in The House of Blue Leaves, Asia in Peer Giant, Aunt Sally in All the Way Home, Sylde in Little Dancing, and Ondine in Ondine Conquest. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernadette, Albee's Not for Burning, The Doctor's Dilemma, Manx Millar, Golden Boy, and Haygoods at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, a Contemporary Theatre of Seattle, and the Shanghai Young Drama Troupe of China, where she directed You Can't Take It With You.

SCOTT FREEMAN has appeared with the company in Saturday, Sunday and Monday, Judasitus, A Tale of Two Cities, Nothing Sacred, Joe Turner's Come and Gone, Golden Boy, A Christmas Carol, Macbeth, and The Sleeping Prince. He performed in Big Sky Life, Coming Attractions, and The Higher Engine with Exence Theatre Company (of which he is an Associate Artist), and as Flowers in The School for Wives at San Jose Rep, and as Orlando in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Transfigure and Hermit at the Green Shakespeare Festival, in Villains Company at the One Act Theatre, and as Benvolio in Romeo and Juliet with the South Coast Repertory. His film appearances include No Way Out and John Schlesinger's Pacific Heights. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

MARVIN GREENE is an M.F.A. candidate in his third year with A.C.T.'s Advanced Training Program, where he has played Ralph in Nicholas Nickleby, Veshzem in The Three Sisters, the title role in Tartuffe, and an islander in last season's Twelfth Night. Prior to attending the Conservatory he appeared as Carney in a national tour of Biloxi Blues (directed by Nancy Simon), and performed at the Long Wharf Theatre in New Haven, Connecticut, and at the Westport Country Playhouse, where he was seen with Christopher Walken in a revival of Bill of Discontent. His other stage credits include Hail in Picnic; Bliss in Death of a Salesman, and Honor in The Glass Menagerie. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and at the Los Angeles Theatre Center. Mr. Greene was a member of the original cast of Awaas and played Jack Harkley in the film The Principal. Last season, he co-directed and appeared in the A.C.T. Plays in Progress production Inside Monocle.

Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Lucifer in Saturday, Sunday and Monday, as Burton in Born Thai, Barad in A Tale of Two Cities, the Bailliff in Nothing Sacred, Bill in Women in Mind (which he also played at the Westport Playhouse with Sally Kirkland), foward in King Lear, Paul Cowan and Jim in End of the World, Max in The Band Thing, and Eloy in Private Lives. He was a member of the company from 1973 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Gourgeous, The Three Penny Opera, and King Vidor's The Passion of the Christ, which was televised for the PBS series "Theater in America." During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedict in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Parts 1 & 2, Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and at the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of Awaas and played Jack Harkley in the film The Principal. Last season, he co-directed and appeared in the A.C.T. Plays in Progress production Inside Monocle.

LAWRENCE HIGHTON, now in his 18th season with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Holiday, Sunday in the Park with George, End of the World . . . , A Lie of the Mind, Feathers, Woman in Mind, Saint Joan, A Tale of Two Cities, and Saturday, Sunday and Monday. He has also directed a number of plays, including The Doll, Translations, and 'night, Mother at the Geary, numerous productions for Plays in Progress, and the National Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he headed from 1984 to 1988. Mr. Highton has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. He has also acted with the Berkeley Repertory Theatre and San Jose Rep. Mr. Highton most recently performed in The Curious of the Versailles at the Thetis on the Square.

BARRY 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 Enviromando in A Tale of Two Cities, Kerner in Haygoods, and in the Plays in Progress production Inside Monocle. He is a veteran of A.C.T.'s 1965 production of King Lear in Pittsburgh, as well as of the 1965 season in San Francisco. Mr. Kraft has spent 24 of the last 30 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. Among the roles

A.C.T.'s mainstage in A Tale of Two Cities, and at Theatre Rhinoceros in Poppies. Among his other roles, Mr. Kennedy played Joseph Brennon in Fishtown, Bullock in The Recruiting Officer, and Hamlet in Rosenwasser and Goldenspan Are Dead at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies.

A native San Franciscan, JAMES PATRICK KENNEDY first appeared on the stage attending St. Ignatius College Preparatory. He is now a third-year M.F.A. candidate in the Advanced Training Program, having played Solvy in The Three Sisters, York in Henry IV, Parts 1 & 2, Newman Noggs in Nicholas Nickleby, Horace Baber in Courtship, and Bert in Marie and Bruce. He has performed on
PERFORMING ARTS

A third-year student in the A.T.P., TIM LORD has appeared in the studio as Tisiphone in The Learned Ladies, Antipholus in The Three Sisters, Gloucester and Albany in King Lear, Leontes Veruschaff and M. Strovel- lini in Nicholas Nickleby, Kip in Life Is a Vaudeville, and John Tyler in Advice to the Players, and on the mainstage in A Tale of Two Cities. He has also produced and directed for A.C.T.'s Student Cabaret, and this summer he acted with the San Francisco Shakespeare Festival in Richard III. Mr. Lord is a graduate in political science at Brown University.

GILLIAN MARLOTH is in her third year with A.C.T.'s A.T.P., where she has played, among other roles, Itria in The Three Sisters, Martine in The Learned Ladies, Margaret in Henry VI, Parts 1-3, and Lisa in Action, and appeared on the mainstage in Twelfth Night. This summer she was seen in Encores Company's Boy's Life, and last season in SecondCity's Watershed Productions. She recently appeared in the Plays in Progress production Babylon Gardens. In addition to numerous appearances in television, she has appeared in the films Why Don't You Dance and In the Mood. Ms. Marloth holds a B. F. A. from the University of California at Santa Barbara.

JUDITH MORELAND is a graduate of the Advanced Training Program at A.C.T., where she has appeared in studio productions of The 39 Steps (Eliza), Cortolimas (Valerie), and The Three Sisters (Itria), in the Plays in Progress productions Babylon Gardens (Opal) and Them That's Old (Sharon), and on the main stage in Much Ado About Nothing (Both and Mrs. Dilber). She has also performed at the Eureka Theatre in Ms Rose (Rosa), and with the New York Shakespeare Festival in, among other plays, Romeo and Juliet (Lady Montague) and As You Like It (Phoebe). Ms. Moreland, who teaches in A.C.T.'s Conservatory, holds a B.A. from Stanford University.

PRINCESS in Twelfth Night. She has appeared on A.C.T.'s mainstage in Twelfth Night, Coming Attractions, and June 2nd for Encore Theatre Company, in Babylon Gardens for plays in progress, and in numerous productions for E.C.P.A. Theatricals, including A Midsummer Night's Dream at the Westwood Playhouse in Los Angeles.

FIXED OULTER was a member of the A.C.T. company from 1973 to 1976, appearing in The Rolling Class, The Merry Wives of Windsor, The House of Bernarda Alba, Equus, and as Kate in The Taming of the Shrew, which was also broadcast on "Theatre in America" (TBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, The Lady's Not for Burning, King Lear, A Christmas Carol, The Man in Mind, Where We Are Married, Twelfth Night, and Saturday, Sunday and Monday. 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, Milla Dawn in A Rose is a Rose, and the title role in Miss Julie and Anna Iulia's Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Capney and Lacey," "Lassie," and "A Year in the Life."
he has played at the Oregon Shakespeare Festival as Bernabe in Love’s Labour’s Lost, Baptista in The Taming of the Shrew, and Bellomy in The Tempest at the Utah Shakespearean Festival. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cyrano de Bergerac (as Cyrano), Edward Hastings’ 007: Cramps, and Passion under the direction of Jay Caffin. Most recently he played Joseph Kern in Magic for Muggles for a Contemporary Theatre in Seattle. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

GILLIAN MARLOTH is in her third year with A.C.T.’s A.T.P., where she has played, among other roles, Irena in The Three Sisters, Martine in The Learned Ladies, Margaret in Henry VI, Parts I & II, and Lisa in Action, and appeared on the mainstage in The Two O’Clock. She has also produced and directed for A.C.T.’s Student Cabaret, and this summer she acted with the San Francisco Shakespeare Festival in Richard III. Mr. Lord is a graduate in political science of Brown University.

A third-year student in the A.T.P., TIM LORD has appeared in the studio as Triston in The Learned Ladies, Andrel in The Three Sisters, Gloucester and Alhazen in King Lear, Leod Verihsigt and Ms. Stovelici in Nicholas Nickleby, Cpl. in Life of Misers, John Tyler in Advice to the Players, and on the mainstage in A Tale of Two Cities. He has also produced and directed for A.C.T.’s Student Cabaret, and this summer he acted with the San Francisco Shakespeare Festival in Richard III. Mr. Lord is a graduate in political science of Brown University.

JUDITH MORELAND is a graduate of the Advanced Training Program at A.C.T., where she has appeared in stage productions of The Plough and the Stars (Elsie) and A Christmas Carol (Belle and Mrs. Dilber). She has also performed at the Eureka Theatre in Ms Rose (Rosa), and with the New York Shakespeare Festival in, among other plays, Romeo and Juliet (Lady Montague) and As You Like It (Phoebe). Ms. Moreland, who teaches in A.C.T.’s Conservatory, holds a B.A. from Stanford University.

DEBORAH NORDIN is a third-year student in the A.T.P., having played such roles as Arnie Gayle Long in Spring Dance, Amy Beth in Life Under Water, Hedda in A Doll’s House, Octavius in A Christmas Carol, Wintour in The Merry Wives of Windsor, and Madame in Miss Julie and Anouilh’s Antigone. She has also appeared in the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on “Cagney and Lacey,” “Lies,” and “A Year in the Life.”

ERIK MILLS, a third-year student in A.C.T.’s Advanced Training Program, has played numerous roles in the Conservatory studio, including several parts in The Learned Ladies, Monsieur Lefol in Tartuffe, Klyton in The Three Sisters, Edmund in King Lear, and Nicholas/Mr. Whittyterry in Nicholas Nickleby. He has also performed with the San Francisco Mime Troupe (See-ing Double), the Syracuse Stage (Romeo and Juliet), and Mac-Haydn Theatre (Ang-thing Goes and Sugar Babies, among others). A graduate of Syracuse University with a B.F.A. in acting and musical theater, Mr. Mills has also studied with Joseph Chaikin and Robert Lewis.

FIXED OUSTIN was a member of the A.C.T. company from 1973 to 1971, appearing in The Ruling Class, The Merry Wives of Windsor, The House of Bernarda Alba, and as Kate in The Taming of the Shrew, which was also broadcast on “Theatre in America” (TBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, The Lady’s Not for Burning, King Lear, A Christmas Carol, woman in Mind, When We Are Married, Twelfth Night, and Saturday, Sunday and Monday. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Pertia in The Merchant of Venice, Milla Darn in A Rose for Emily, and the title role of Miss Julie and Anouilh’s Antigone. She has also appeared in the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on “Cagney and Lacey,” “Lies,” and “A Year in the Life.”

LUIBROKPEZA made his debut at A.C.T. in 1987 as The Fool in King Lear. Since then he has played Tokio in Golden Boy, the Seward and DeConradis in Saint Joan, and roles in Peerless, Where We Are Married, Marro Millers, A Christmas Carol, Right Mind, The Imaginary Invalid, Enchanted April, and Sunday and Monday. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle Awards and a Drama-Logue award — include a five-year-old girl in Clock 9 and 21 different characters in How I Got That Story (both for the Eureka Theatre) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Mr. Oposa has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has been featured on “Pulpo Creci” and “Midnight Caller” in the film Pacific Heights, and has just completed four months as Dr. Bunker in Curse of the Werewolf at Theatre on the Square.

JAMIE LOPEZ is in his third year with the A.T.P., where he has played Sufik and Richard III in Henry VI, Parts I & II, Othello in The Tempest, Macbeth in Nicholas Nickleby, Dagny in Terminal Bear, and Tussenbach in The Three Sisters. He also has been seen as Chris in Navy Brut at the Seattle Repertory Theatre, Mimilo in The Overgrown Path at the Empty Space, Charlie in The Best Christmas Pageant Ever at Seattle Children’s Theatre, and Salvador in The Rose Tattoo at the Latineum Theatre. Mr. Lopez toured the United States, the Soviet Union, and Central America for the Peace Child Foundation, and has appeared in numerous films, television programs, and commercials.

DAVID MAIER, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Choice Theatre Company — the A.C.T. alumni production company — and a producer of A.C.T.’s Plays in Progress program, where he directed Anthony Charest’s Pick Up Art. Mr. Maier is in his fifth season with A.C.T.
A summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes You Can't Take It With You, Jumblies, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The One Game, Odd "M" for Murder, Painting Churches, The Doctor's Dilemma, King Lear, Saint Joan, A Tale of Two Cities, and Saturday, Sunday and Monday. Mr. Paterson played Scrooge in the original A.C.T. production of A Christmas Carol, and this season will be Scrooge again in its fifteenth production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

KEN RUTA joined A.C.T. when it first arrived in San Francisco in 1967, and remained with the company as acting instructor for the next six seasons. He returned in 1982 to direct Lost and was more recently seen with the company in The Floating Light Ball, The Invigraiment (for both of which he received Bay Area Critics Circle Awards), and last season’s Right Mind, A Christmas Carol, and Hippogig. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre in Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directirng A Streetcar Named Desire, Doctor Faustus, and En Bois (which he also adapted and translated). Recently he appeared as Titus Andronicus with the Utah Shakespearean Festival, and in Sycamore Stage’s Three Sisters. He has also appeared in the American premieres of Breaking the Silence at the Pasadena Playhouse, at San Diego’s Old Globe in Love’s Labour’s Lost, Coriolanus, and Romeo and Juliet, and with the Seattle Repertory Theatre in The Tempest and Nothing Sacred. Among the other resident theatres in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle in-the-Square companies, and in the Broadway productions The Elephant Man, The Three Sisters, Box, Separate Tables, and Inherit the Wind. Mr. Ruta has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera (the Minnesota Opera, and the Minnesota Orchestra.

A three-year student in the A.T.P., ELIZABETH SAMPSON has played in Conservatory studio productions of The Three Sisters (Masha), Tartuffe (Flitelles), All’s Well That Ends Well (the Countess), Nicholas Nickleby (Fanny Squeers and Miss Brawoo), Courtship (Elizah Vaungh), and Marie and Bruce (Betina). Last season she was seen on A.C.T.’s mainstage in Twelfth Night. In addition to training in acting, Ms. Sampson has studied dance with the Royal Ballet in London, the Stuttgart Ballet in Germany, and the Washington Ballet in Washington, D.C.


A three-year student in the A.T.P., MICHAEL SCOTT RYAN, now in his fourth season at A.C.T., has appeared in September, Sunday and Monday. The Imaginary Invalid, Twelfth Night, A Christmas Carol, Diamond Lil, Right Mind, Golden Boy, Noah’s Ark, and Millions, When We Are Married, Saint

HAROLD SURRATT, recently seen as Polyneices in The Gospel at Colonus, and was seen in last season’s A Christmas Carol, Twelfth Night, and Hippogig. He first appeared with the company from 1982 to 1984, playing in Lost, A Christmas Carol, A Midsummer Night’s Dream, and The Sleeping Prince. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in As You Like It and Romeo and Juliet, directed by Estelle Parsons. His regional theater credits include South Coast Rep (Glenmary Glen Ross), Mark Taper Forum’s Twelfth Night (The Game of Love and Chance), Denver Center Theatre Company (Hamlet, The Three Years of Your Life, Peregrine, and Accidental Death of an Anarchist), Old Globe Theatre (The Merry Wives of Windsor), P.C.F.A. (Death of a Salesman and The School for Scandal), and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Luna and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as “Simon and Simon,” “Newhart,” “The Bold and the Beautiful,” and “Baymen” and in the feature film The Dream Team. Mr. Surratt is a graduate of A.C.T.’s Advanced Training Program.

DEBORAH SUSSEL received a B.F.A. from Carnegie-Mellon University, where she was awarded a Fulbright-Hays Grant for study at L.A.M.D.A., and spent a year with the Theatre of the Living Arts in Philadelphia prior to joining A.C.T. in 1967. She taught in the Conservatory and played leading roles with the company until 1972, appearing in Chekhov’s Uncle Vanya, The Orphans’ Home, Twelfth Night, A Fine Day in Her Ear, Old Dad, Poor Dad . . . The Importance of Being Earnest, Little Malcolm and His Struggle Against the Snobs, The Tavern, The Beggar’s Opera, The Merchant of Venice, Clean and Closer, Private Lives, and Paradise Lost. In 1979 she returned as speech and scencon coach, and appeared at the Geary in Hay Fever and I Remember Mama. She then went to private practice as a communications consultant and as a speech and dialect coach. She teaches acting at U.C.Berkeley and Mills College, and Verbal Acting in the Conservatory and for the company. Ms. Sussel has also appeared in the films Bullitt, June 19, 1967, and Tell Me a Middle. Most recently at A.C.T. she played Leah Harkill in The Invigraiment and Mrs. Chastain in last season’s A Christmas Carol.

KEVIN HAN YEE played Merryweather in A.C.T.’s Hippodrom, Medevdor in The Songbird, several roles in Morro Ilongo and A Tale of Two Cities, Brother Martin Ladaw in Saint Joan (as well as Padrag in last summer’s American Festival Theatre production), and in Twelfth Night. He originated the role of Bradley Yamasita in Tender Denny Men at the Berkeley Repertory Theatre and the Los Angeles Writers Theatre Center, and was seen in the premiere of Jen Lin Fu Pat in the Bay Area Playwright’s Festival, and in the Colorado at San Jose Rep. A founding member of the
a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time off for live television, films, 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, Jumpers, The Matchmaker (U.S.R.S. tour), All the Way Home (Japan tour), Buried Child, The Glass Menagerie, and D"Urville for Murder, Painting Churches, The Doctor's Dilemma, King Lear, Saint Joan, A Tale of Two Cities, and Saturday, Sunday, Monday. Mr. Paterson played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he will be Scrooge again in its fifteenth production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

KEN BUTA joined A.C.T. when it first arrived in San Francisco in 1967, and remained with the company as actor/ instructor for the next six seasons. He returned in 1982 to direct Lost and was most recently seen with the company in The Floating Light Ball, The Immigrant (for both of which he received Bay Area Critics Circle Awards), and last season's Right Mind, A Christmas Carol, and Hippogood. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre in Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Lawrence, directing A Streetcar Named Desire, Doctor Faustus, and La Ronde (which he also adapted and translated). Recently he appeared as Titus Andronicus with the Utah Shakespearean Festival, and in Syracuse Stage's Three Sisters. He has also appeared in the American premieres of Brecht's The Caucasian Chalk Circle, in Los Angeles, and the Boston Shakespeare Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway production of The Elephant Man, The Three Sisters, Ross, Separate Tables, and Inherit the Wind. Mr. Buta has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera (the Minnesota Opera, and the Minnesota Orchestra.

MICHAEL SCOTT RYAN, now in his fourth season at A.C.T., has appeared in Hamlet, Macbeth, The Full Monty, The Comedy of Errol Flynn, and The Visit. Last season she was seen on A.C.T.'s mainstage in Twelfth Night. In addition to training in theater, Mr. Ryan has studied dance with the Royal Ballet in London, the Stuttgart Ballet in Germany, and the Washington Ballet in Washington, D.C.


HABOLD SURLATT was recently seen as Polyneices in The Oedipus at Colonus, and was seen in last season's A Christmas Carol, Twelfth Night, and Hippogood. He first appeared with the company from 1982 to 1984, playing in Lost. A Christmas Carol, A Midsummer Night's Dream, and The Sleeping Prince. Since that time he has played on Broadway in Serious Money and off-Broadway with the New York Shakespeare Festival in As You Like It and Roméo et Juliet, directed by Estelle Parsons. His regional theatre credits include South Coast Rep (Glamour Glen Iris), Mark Taper Forum's Taper Too (The Game of Love and Chance), Denver Center Theatre Company (Hamlet, The Three Year of Your Life, Pericles, and Accidental Death of an Anaesthetist), Old Globe Theatre (The Merry Wives of Windsor), P.C.F.A. (Death of a Salesman and The School for Scandal), and the Berkeley Shakespeare Festival (The Merchant of Venice and the title role in Othello). He recently acted in Lima and Serious Money for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Newhart," "The Bold and the Beautiful," and "Hunter" in the situation film The Drama Team. Mr. Surlatt is a graduate of A.C.T.'s Advanced Training Program.

KEVIN HAN YEE played Mery Weatherr in A.C.T.'s Hippos, Medvedkin in The Seagull, several roles in Morroco and A Tale of Two Cities, Brother Martin Labadens in St. Joan (as well as Potting) in last summer's American Festival Theatre production), and in Twelfth Night. He originated the role of Bradley Yamabata in Faster Dem Uzi Die at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in the premiere of Jon Fox's Play in the Bay Area Pay- what's it Festival, and in OSF's Cymbeline at San Jose Rep. A founding member of the
appeared as Lord Frederick Vetepic in the Canadian company of Nicholas Nickleby, and as Patrick in Robert Bolt's Post Card at the Canunian New Play Festival. Mr. Zivot is a trainer in A.C.T.'s Advanced Training program, where he teaches voice and speech. He has also served as voice and dialect coach for A.C.T.'s A Tale of Two Cities and Judenice, Berkeley Shake-

— DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director) assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed Chekhov's Uncle Vanya and Our Town during its 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 Scene, Ffifth of July, The Real Thing, King Lear, When We Are Married, and Judenice. In 1972 he founded the company's Pips in Progress program, which is devoted to the development and presen-
tation of new theater writing, and for which he recently directed Timothy Motley's Daytuming Gardens. Mr. Hastings served as a resident director at the Eugene O'Neill Playwright Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute for International Education. He directed a national company of the London and Broadway musical Oliver!, starred the American production of Shakespeare's People (starring Michael Bogdchine), directed the Australian premiere of The Hot Pot in Melbourne, and restaged his A.C.T. production of A Christmas Carol at San Francisco's The Musical Box in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season will direct the West Coast premieres of Lisez Mebel Bosh's South African drama Don't Sue.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Francisco, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harena's production of The Bridge for the Circuit Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer, as head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaudville Noveau at San Francisco's Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatres Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinema, Mr. Sullivan wrote and directed a number of programs for the educational and entertainment markets, including three which were featured on national Emmy Award broad-
casts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the Film Foundation of Berkeley, table, Kansas City Power and Light, and Major League Baseball. Among his writings is The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SAD SMITH (Associate Artis-
tic Director) is a veteran theater profes-
sional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T., he served as the Artistic/Producing Director of the Oakland Ensemble Theatre (GET) for eight years, where his directing credits included Direc-
tion Street, Letters from a Nine England Negro, M.K.: We Are the Dream, Thurn of Honor, and Admissions. He also directed Master Harold, and the Boys for the California Conservatory Theatre. Before joining GET, he served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director/In-Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theatre, and as a United States Information Agency sponsored lecturer at Kenyatta University, Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its Theatre Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advancing cultural equity, re-
troditional casting, and plulsmism in American art. Mr. Ambush received his B.A. in Drama from Brown University, and his M.F.A. in stage directing from the Univer-
sity of California, San Diego.

DENNIS POWERS (Associate Artistic Director, Co-Adaptor) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he worked with Mr. Sullivan at the Oakland Tribune. As a communications consultant Mr. Sullivan has advised such diverse clients as the Film Foundation of Berkeley, table, Kansas City Power and Light, and Major League Baseball. Among his writings is The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

EUGENE BARBOONE (Associate Director) is a charter member of A.C.T.'s two-year veteran class. He was the Director of the Young Conservatory. She is a playwright (her Miss Firehorse Stage Bracket was produced at A.C.T.) and has directed at Victory Theatre, The Cherry Orchard, The Bourgeois Gentilmen, King Richard III, The Winter's Tale, St. Joan and Diamond Lil. The most popular of his adaptations, the fifteen-year-old A Christmas Carol, was a holiday remembrance written with Laidi Williamson, who was also his collaborator on Christmas Mirac-

M.L. M.A. from the California State University at Fullerton, taught in southern California for 14 years (earlier, he taught at the University of Redlands, Whittier College, and California State University Fullerton, and served as Boarding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conserva-
tory he has created and directed Find Me a Home, The Hidden Show of All Things (Voice Scene Award), and Th Thon R\ May Corus, directed The Diary of Anne Frank, and co-directed Who Are the People? Ms. Stauer served on the Superinten-
dent's Task Force for the San Francisco School of the Arts, on the Board of Direc-
tors of Bay Area Theatre Sports, has been a creative consultant at Disneyland, and taught acting to on-air telephone callers with the Oregon Shakespeare Festival's Educational Outreach Program.

LAIRD WILLIAMSON (Director) has staged A.C.T.'s productions of The Imagina-
portant Sunday, in the Park with George, End of the World . . . A Month in the Country, The Visit, The Prodigal, and The Matchmaker. He has directed and performed extensively for the Oregon Shakespeare Festival, the Denver Cen-
ter Theatre Company, and the P.F.A. Theaterlista, where he played the title role in Simon and Magdalen and The Taming. He also played the title role in Simon and Magdalen and The Taming.

SUSAN STAUFFER (Conservatory Co-di-
rector) is a native San Franciscan and a graduate of the Young Conservatory. She is also a playwright (her Miss Firehorse Stage Bracket was produced at A.C.T.) and has directed at Victory Theatre, The Cherry Orchard, The Bourgeois Gentilmen, King Richard III, The Winter's Tale, St. Joan and Diamond Lil. The
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The Annual Christmas Treat Lives On!

A.C.T.'s seasonal gift to Bay Area seniors — A Christmas Treat — will light up the Orpheum Theatre on December 31. Conservatory students join A.C.T.'s faculty, staff and company members to share their vivacity and talent with approximately 1,000 seniors invited by Senior Centers, the YMCA and other Bay Area service organizations in an original holiday variety show provided annually for this enthusiastic crowd. Organizers of the attending groups say the day is one their senior clients anticipate all year.

Donna Reper, Executive Director of the YMCA Visits, commented, "It's a fabulous opportunity for Seniors who don't often get out of the house and certainly wouldn't have the money to buy theater tickets. Many of our clients are people who rarely go downtown. They're reluctant to take public transportation, so we provide it. We target clients with limited incomes, people who would otherwise never see a stage show. This is their chance and a valuable tradition!"

At San Francisco Senior Center's Aquatic Park Branch, Director Betty McGuire agrees wholeheartedly. "Every year when our people report back to us, they're just glowing," comments McGuire. "A Christmas Treat brings away the grumpiness of the young actors, so full of life and willing to give, to share with the older people — it's like a tonic! Every year, as a Christmas Treat draws near, our clients start calling to make sure it's really going to happen. They depend on A Christmas Treat, and it's truly the perfect expression of the spirit of Christmas. We're proud and thankful to participate.""
CATHY THOMAS-GROFF (left) in Passado array graces audience members following A.C.T.'s A Christmas Treat, 1989.

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Donna Roper, Executive Director of the Mission YMCA, claims “It's a fabulous opportunity for seniors who don't often get out of the house and certainly wouldn't have the money to buy theater tickets. Many of our clients are people who rarely go downtown. They’re reluctant to take public transportation, so we provide it! We target clients with limited incomes, people who would otherwise never see a stage show. This is their chance and a valuable tradition!”

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Sharing the festive spirit through A Christmas Treat is a nineteen-year-old tradition at A.C.T. As one of the highlights of four holiday seasons, we look forward to it, too.

A Christmas Carol for Underprivileged Youth

Another widely anticipated event this time of year is the Cyril Magline Matinee. Named for the beloved and generous San Francisco benefactor, the Cyril Magline Matinee is A.C.T.'s gift to Bay Area students whose economic or physical limitations normally prevent them from attending live theater. The matinee is free to all attendees and includes an art contest in which all who participate may win prizes. The students whose drawing garners First Prize receives a fully paid scholarship to A.C.T.'s Young Conservatory - a class in Creative Drama for youngsters! Bay Area schools receive tickets for distribution through the San Francisco Unified School District Elementary and Middle School Divisions. For many of the children in the audience who would not otherwise be exposed to the theater, the Cyril Magline Matinee is a new and exciting experience, and a memorable way to ring in the holidays.

Our Thanks to Those Who Gave

How to thank all the friends, businesses and community groups who pulled us out of the earthquake doldrums has been a puzzlement until now. The new A.C.T. gift wrap was the perfect answer and an ideal way to show our appreciation to all those who supported A.C.T. through a difficult time.

Throughout December, specially printed gift wraps will be available for purchase in the lobbies of the Orpheum and Stage Door theaters. Each shiny violet and silver card, imprinted with the names of our generous 9,000 post-earthquake supporters — every last one of them! Four gifts wrapped in this unique paper will have a special meaning this year, coming from the warm hearts of so many good people who shared with A.C.T.!
FOR YOUR INFORMATION

BOX OFFICE INFORMATION

A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square in the heart of Theater Row.

Ticket Information: (415) 749-2228
Charge to Visa, MasterCard, American Express.

A.C.T.'s Central Box Office Hours:
10am-6pm Tuesday through Saturday;
10am-6pm Sunday and Monday.

Ticketing: A.C.T. tickets are available at all Ticketmaster Outlets including Rainbow Records, or by calling (415) 392-SHOW.

Box Office at the Stage Door, Orpheum, and Palace of Fine Arts Theaters: When A.C.T. is performing at one of these locations, a full-service box office will open the day before each performance.

Ticket Prices:

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Group Discounts: For groups of 15 or more, call Linda Grinham at (415) 365-7466 for special group prices up to 50% off single prices.

Latecomers: Latecomers will only be seated at an appropriate time selected by the director of the play.

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

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

Discounts: Anyone can purchase half-price tickets on the day of the show at STBS on Union Square or Embarcadero Center in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 5pm for evening performances.

Special Programs:

Tuesday Conversations: Thursday evening tallies of information discussions concerning issues and ideas surrounding the evening's play. Tuesday evening programs will have special insights describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free of charge and are open to everyone.

School MATINEES: We offer Ipm matinees to elementary, secondary, and college students groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8.

Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 9 and 18. Call 749-2228 for a free brochure.

THE ORPHEUM THEATRE

The famed Orpheum Theatre is located two blocks from San Francisco's City Hall on Market Street where Eighth Street, Hyde, and Grove all intersect. Ask your Box Office for suggestions about any of the fine restaurants nearby.

Parking is available across the street from the theater in two parking lots, at the Holiday Inn, or the Civic Center Plaza garage.

BAFT and Muni: The Civic Center Station is just a few steps from the theatre. As you exit the station look for direction signs to City Hall and Eighth and Market. For schedules call (415) 466-BAFT or 673-MUNI.

For the Comfort of All Our Patrons: Smoking is permitted only in designated areas.

Restrooms are located on the Orchestra and Balcony levels of the theater.

THE ART OF CHRISTMAS

Cognac L'Art de Martell

Since 1715.

Sharing the world's finest cognac recalls the past and celebrates the future. During the holiday season, it also makes the perfect present.
American Conservatory Theater

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Box Office at the Stage Door, Orpheum, and Palace of Fine Arts Theaters: When A.C.T. is performing at one of these locations, a full-service box office will open 90 minutes before each performance.

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Tuesday/Thursday/Thursday

| Orchestra/Loge | $25 | $25 |
| Balcony        | $19 | $19 |
| Gallery        | $10 | $10 |

Friday/Saturday/Sunday

| Orchestra/Loge | $32 | $32 |
| Balcony        | $34 | $34 |
| Gallery        | $10 | $10 |

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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 lost ticket insurance. If at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.

Wheelchair Access: The Stage Door, Orpheum, and Palace of Fine Arts Theaters are fully accessible to persons in wheelchairs. Sennheiser Listening System is designed to provide clear amplified sound anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performance.

Photographs and Recordings: A.C.T. performances are strictly forbidden. Beepers! If you carry a pager, beeper, watch or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance.

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School Matinees: We offer Ipm matinees to elementary, secondary, and college students groups. Thousands of students attend these performances each season. Tickets are specially priced at just $1.50. Exclusive corporate support has been provided by the Pacific Tietoes Foundation. For more information please call Katherine Spellman, School Matinee Coordinator at 749-2238.

Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 9 and 18. Call 749-2238 for a free brochure.

Cognac. L'Art De Martell. Since 1715.
ability of producing music, ballet, opera, and drama. There are four regional Arts Councils, one in each province — The Performing Arts Council of the Transvaal (PACT), based in Pretoria; The Natal Performing Arts Council (NAPAC), based in Durban; The Cape Performing Arts Board (CAPAB), based in Cape Town; The Performing Arts Council of the Orange Free State (PACOFS), based in Bloemfontein, which produced Slave Trade. Each is an autonomous organization with its own independent management board, although the four Performing Arts Councils receive a considerable part of their funding from the State by an annual grant-in-aid from the Department of National Education.

Regardless of their state sponsorship, the Arts Councils are remarkably equal-opportunity organizations. Their performing companies are not only all inter-racial, but the recruitment of non-white talent is an ongoing priority. All four of the Arts Councils use a common salary scale based solely on job designation, not race. According to The South African Co-ordinating Performing Arts Council, the four Arts Councils currently employ about one thousand non-whites, and there are employees representing seven tribes on the PACOFS staff in every production area.

All performances at the four Performing Arts Councils, as well as the other professional companies such as The Market Theatre in Johannesburg, have been integrated for many years. As long ago as 1978 the South African Association of Theatre Managers succeeded in securing official permission from the South African Government to open their doors to multi-racial audiences. In 1978 hotels, restaurants, and even sporting facilities remained segregated.

But the theaters of South Africa began openly defying the law as far back as 1971, presenting integrated productions for integrated audiences. For the past two decades many of the productions by the Arts Councils (as well as by the independent theaters) have openly attacked the apartheid policies of the very government that has funded them. (The irony of funding restrictions placed by our government on The National Endowment for the Arts is not lost on the Arts Councils of South Africa.) In 1986, in Parliament’s White Paper on the Funding of the Creative Arts, Mr. F.W. de Klerk, then Minister of National Education and now President of South Africa, said, “The State clearly acknowledges its role as a patron of the arts without this resulting in State regimentation or interference.”

Slave Trade received an elaborate production that was spectacularly staged by director Ernst Eloff. The cast, comprising Sydney Chuma as Mvumi, Brian O’Shea as Captain Lynch, Blaise Koch as First Mate Conwy, and Diana Munuzane as the Dancing Woman, were highly talented and passionately committed theater professionals.

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Regardless of their state sponsorship, the Arts Councils are remarkably, fully autonomous, equal-opportunity organizations. Their performing companies are not only all inter-racial, but the recruitment of non-white talent is an ongoing priority. All of the Arts Councils use a common salary scale based solely on job designation, not race. According to the South African Co-ordinating Performing Arts Council, the four Arts Councils currently employ about one thousand non-whites, and there are employees representing seven tribes on the PACOFS staff in every production area.

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In the history of the world’s great sports cars, success has most often resulted from adherence to the following principle: When everyone zigs, zag.
productions to attract all-race audiences, and Slave Trade, as hoped for, drew substantial numbers of non-whites. Their response to the show was especially enthusiastic. The appearance of Mwivi produced delighted astonishment, in part, perhaps, because the character of an African deity was the last thing expected from a white American playwright. Speeches about the nature of freedom—that it cannot be conferred but must be won—elicited spontaneous applause. By Morning, South Africa program, televised nationally. This provided an invaluable opportunity to speak not only about Slave Trade, but to discuss the Cultural Boycott and my support for the changes in South Africa, on a national platform. My South African experience led me to conclude the Cultural Boycott is the result of misguided good intentions. I saw no evidence at all that boycotts affect those responsible for the socio-political ills of South Africa. Ironically, the boy author of Cry the Beloved Country, stated, “I can tell you I see no value in a cultural boycott whatsoever. Not only for people like you and me who wish to see change take place in South Africa, but for people who wish to exercise such a boycott… I cannot subscribe to the concept that isolation of an individual can make that nation any better. Instead of being angry with us for our transgressions the world should rather seek to guide us into being better.” I heard and read these sentiments echoed universally by South African artists, white and non-white alike.

I believe overseas artists can have a positive effect on changing South African attitudes, that hasten the process of reform from within, by exposing audiences to democratic values. Plays from the U.S. particularly can show that a successful integrated society is possible. Perhaps we need to show that minorities here are still struggling for true equality as well. We know achieving racial tolerance is not only a matter of repealing discriminatory laws; personal attitudes must also change. A nation’s conscience will respond more readily to encouragement than to punitive action. The theater, as a voice of progressive thought, has caused audiences of all races to reflect deeply upon the issues facing South Africa. Most importantly, it touches the heart. And when it comes down to it, hasn’t the dismantling of apartheid been motivated, fundamentally, by a change of heart?

When I arrived backstage with Mr. Doff for the first technical rehearsal of Slave Trade, I noticed my picture in an article from an Afrikaners newspaper pinned to the call board. Curious, I asked him to translate the headline. “Oh that,” he smiled, “it says ‘American Playwright James Emanuel Bring Hope to South Africa.’” That was an emotional moment: How often in life do we feel we may be accomplishing something truly worthwhile? We walked into the auditorium and got to work.

Slave Trade premiered in 1988 as part of the subscription season of Brooklyn Academy of Music, New York, under the direction of Phylicia Rashad.
productions to attract all-race audiences, and Slave Trade, as hoped for, drew substantial numbers of non-whites. Their response to the show was especially enthusiastic. The appearance of Mwivi produced delighted astonishment, in part, perhaps, because the character of an African deity was the last thing expected from a white American playwright. Speeches about the nature of freedom—that it cannot be conferred but must be won—elicited spontaneous applause. By morning, South Africa program, televised nationally. This provided an invaluable opportunity to speak not only about Slave Trade, but to discuss the Cultural Boycott, and my support for the changes in South Africa, on a national platform.

My South African experience led me to conclude the Cultural Boycott is the result of misguided good intentions. I saw no evidence at all that boycotts affect those responsible for the socio-political ills of South Africa. Ironically, the boy author of Cry the Beloved Country, stated, "I can tell you I see no value in a cultural boycott whatsoever. Not only for people like you and me who wish to see change take place in South Africa, but for people who wish to exercise such a boycott...I cannot subscribe to the concept that isolation of an individual or of a nation will make that nation any better. Instead of being angry with us for our transgressions the world should rather seek to guide us into being better." I heart and read these sentiments echoed universally by South African artists, white and non-white alike. I believe overseas artists can have a positive effect on changing South African attitudes, that hasten the process of reform from within, by exposing audiences to democratic values. Plays from the US, particularly, can show that a successful integrated society is possible. Perhaps we need to show that minorities here are still struggling for true equality, as well. We know achieving racial tolerance is not only a matter of repealing discriminatory laws; personal attitudes must also change. A nation's conscience will respond more readily to encouragement than to punitive action.

The theater, as a voice of progressive thought, has caused audiences of all races to reflect deeply upon the issues facing South Africa. Most importantly, it touches the heart. And when it comes down to it, hasn't the dismantling of apartheid been motivated, fundamentally, by a change of heart?

When I arrived backstage with Mr. Doff for the first technical rehearsal of Slave Trade, I noticed my picture in an article from an Afrikaans newspaper pinned to the call board. Curious, I asked him to translate the headline. "Oh that," he smiled. "It says American Playwright James Earl Jones Brings Hope to South Africa." That was an emotional moment. How often in life do we feel we may be accomplishing something truly worthwhile?

We walked into the auditorium and got to work.

---

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Possible Dreams
Ideas from all over California for those special people on your holiday gift list

Dreaming impossible dreams is not nearly as rewarding as making dreams come true. The holidays are a time of collective dreaming, when fantasies can materialize. The boundaries between dreams and realities are pushed to new limits this season because technology and creativity make almost anything possible.

Making the dreams of others come true is often the most giving gift. Charities including care for the homeless, the sick, the elderly and the poor are plentiful, all too plentiful. Giving of yourself or your money will help satisfy their needs.

Bringing a holiday basket to a neighbor who is alone, or serving meals to those who need them is the kind of generosity and purpose of heart upon which this season is built.

Membership in the Sierra Club, the World Wildlife Foundation or Greenpeace are among ecological contributions that can open horizons of awareness all year long. On the aesthetic track, museum membership or season tickets to theatrical or musical events are brilliant gifts that give endless pleasure.

Materially speaking, gifts run the gamut from extravagant to simply special. Some December morning, picture a pair of his and hers Jaguars from Bauer Jaguar in Anaheim in your garage. A four-door XJS in black would be stately for him, an oyster colored XJS convertible would be elegant and racy for her. In the glove box, why not add a diamond and sapphire watch from Cartier? In his glove box, add an 18-carat gold Patek Philippe from Tiffany’s with a black alligator band.

In the back seat, pile up some cashmere sweaters from T.J. Maxx and some great cashmere wraps and blankets from S. Pearl, both at South Coast Plaza. She would love a couple of books from St. John knits, a day dress and a glitzy evening suit. Then travel, with some basics from The Gap, in one car, to the Claremont Hotel and Spa for a week or a weekend.

The Claremont Hotel has been nestled in the Berkeley hills since 1914. Two years ago they added an spa, complete with weightlifting rooms, aerobics, tennis, hot tubs, swimming, Jacuzzi, beauty treatments and massage. One year ago the rooms were renovated with modern conveniences, all without sacrificing Old World charm.

While you’re in the San Francisco area, a makeover at David Starr can be a dramatic transformation, or a solid learning experience when taught by Mr. Starr. Of course there’s shopping galore on the streets of San Francisco — L. Magnin, Gumps, Saks Fifth Avenue, Neiman-Marcus. One of the most traditional shops is Brits, a fabric store par excellence. For those of us who can’t seem to put needle to thread, their notions department is filled with ribbons, trimmings, and buttons from all over the world.

The boundaries between dreams and realities are pushed to new limits this season...

by Barbara Foley
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Dance On The Hill

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Glistening like ornaments, both new and classic fragments make an ideal gift.

Including Century City, is a great place for books and music, both classic and contemporary. Barney's New York has also just opened with gifts as well as cloth- ing for both men and women. Down the mall, J. Crew brings its famous catalog to life in a sleek store filled with affordable fashions.

Carson's O'Brien at Fashion Island in Newport Beach has some unique holi-
Dance On The Hill

Every Friday and Saturday night something special happens at elegant Nob Hill. Couples dance the night away and enjoy music that creates a memorable evening. So, be sure to make reservations at the Nob Hill Restaurant, open daily for lunch and dinner, offering innovative contemporary California cuisine.

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Carilion’s O’Reilly at Fashion Island in Newport Beach has some unique holiday gift items. Or visit an art gallery in La Jolla for a one-of-a-kind piece of art that quenches the recipient’s visual palette. Giving and receiving, gifts can add great joy to holiday celebrations. But, of course, the best gift at anytime of year is to be in good health and to be able to spend time with friends and family.

May all your dreams be possible soon.

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Fasten Your Seatbelts

It's Another Movie Quiz

Many lines of dialogue from the movies have found their way into the popular vernacular. If "frankly my dear, you don't give a damn," then this is not the quiz for you. But if you are as big a movie buff as I am then "play it, Sam." Play it and see if you can discern not only from which movies the following lines of dialogue come, but how they are all related.

1. "What a dump!"
   A. Jane Fonda looks for somewhere to store nuclear waste in The China Syndrome.
   B. Elizabeth Taylor as Cleopatra makes her big entrance into Rome and is not impressed at all.
   C. In Beyond the Forest, Bette Davis is stuck not only with a cheap wig, but a badly decorated pad as well.

2. "With all my heart, I still love the man I killed."
   A. After a few beers, Wyatt Earp (Terence Stamp) ruefully reminisces about the Gunfight at the OK Corral.
   B. In Moby Dick Part II, the dolphins teach the whale to speak and his first words are a stunner.
   C. Bette Davis confesses infidelity and more than a trace of sadomasochism to her husband in The Letter.

3. "I've written a letter to Daddy. His address is Heaven above."
   A. Jesus Christ Superstar.
   B. Grown-up Baby Jane sings a medley of her hit in Whatever Happened to Baby Jane?
   C. Mia Farrow tells a major lie to her nephew in Rosemary's Baby.

4. "... after you kissed me, I always used to wipe my mouth... wipe my mouth..."
   A. Typhoid Mary's husband files for divorce in Bagdad.
   B. Mildred the waitress goes way beyond a Dear John Letter in breaking up with Leslie Howard in Of Human Bondage.
   C. In Miracle on 34th Street, Natalie Wood tells Santa Claus what she thinks of him.

5. "... don't let's ask for the moon..."
   A. In National Lampoon's Animal House, John Belushi keeps lifting his legs.
   B. NASA tells the astronauts to be content merely orbiting the earth in The Right Stuff.
   C. Charlotte Vale settles for no ring and a lifetime of soggy cigarettes in Now, Voyager.

6. "I'd love to kiss you, but I just washed my hair."
   A. The Prince tries toowel up Rapunzel's split ends in the movie version of Into the Woods.
   B. Bette Davis becomes very unromantic after a wash and set in Captive in the Cotton.
   C. Yul Brynner gives a little ironic humor on Deborah Kerr in The King and I.

7. "Are you remembering the time you wanted me to wear white? Are you? Well, until now, I never have."
   A. Zaza Pitt, her boyfriend joins the Ku Klux Klan in Birth of a Nation.
   B. Our Southern belle heroine tries to apologize to Henry Fonda for wearing a red dress to the ball in Jezebel.
   C. Doris Day, before she became a virgin in Pillow Talk.

8. "You know we got raisins in the cellar?"
   A. Understatement of the year in Willard.
   B. Raisins and fourteen buried bodies in Arsene and Old Lace.
   C. Jane tries to hint to her sister what she's serving for brunch in Whatever Happened to Baby Jane?

9. "Nothing is any good unless you can look up or turn around in bed — and there he is. Without that, you're not a woman."
   A. Elizabeth Taylor insists on sleeping in Lassie's doghouse in Lassie Come Home.
   B. No one has bothered telling Zaza, the transvestite that

by Frank Giordano
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by Frank Giordano
C. Margo Channing is leaning toward giving up the stage for the man she loves in *All About Eve*.

10. "You're going to have a wedding whether you like it or not!"

A. Rex Harrison and Richard Burton as the aging roommates in *The Shaggy Dog* argue over whether to legalize their relationship.

B. Unmarried Betty Hutton is pregnant with sextuplets in *Miracle of Morgan's Creek* and her parents have registered her silver pattern at Macy's.

C. Mama is planning daughter Debbie Reynolds' nuptials in *The Caledon Affair*.

11. "I didn't bring your breakfast because you didn't eat your din-din!"

A. The reason Aline's Restaurant went out of business.

B. Jane puts Joan Crawford on a Weight Watchers' fast in *Whatever Happened to Baby Jane?*

C. Julia Childs coos baby talk in the movie version of her *Cooking for the Pre-Schooled*.

12. "If you're killed, I'll be free. If I'm killed, it really doesn't matter. If we both die... good riddance."

A. Bette Davis explains to film audiences why the film is called *Dangerous*.

B. Bully Cassidy and the Sundance Kid leap off the cliff together.

C. Dresdale suspects trouble when his botched approaches with a wooden stake, a mirror, a rosary, a cross and an Oui machine gun.

13. "Must I carry the weight — the agony — of the world alone?"

A. Arnold Schwarzenegger plays the role for which he was born, Felix.

B. Elizabeth Taylor and Shelley Winters team up to combat all the overweight jokes in the tearful finale of *Planet in the Sun*.

C. The lonely monarch loves Ethel Flynn but she loves England and chewing the scenery more in *The Private Lives of Elizabeth and Essex*.

14. "Tonight, I want her to call me mother!"

A. Little Orphan Annie's relationship to her dog Sandy is really getting a little too intense.

B. Helen Keller has just said her first word — water — and now her parents expect glib conversation in *The Miracle Worker*.

C. Bette Davis at last wants her illegitimate daughter to recognize their true relationship in *The Old Maid*.

15. "...she's the only one I know who remembers when I used to be called Chunky."

A. Charley the Ruma makes a cameo guest appearance as the squid's pal in *The Little Mermaid*.

B. Olive Oyl longing for the friend who knew her before Jenny Craig in *Pipe and Peace*.

C. In *Old Acquaintance*, our heroine really reaches for a reason she's been pals with neurotic Miriam Hopkins all these years.

16. "Fasten your seatbelts, it's going to be a bumpy night."

A. In *The High and the Mighty*, John Wayne makes one final announcement over the P.A. before making an unscheduled landing.

B. Overly pessimistic Wright Brothers do everything but sing "Neener My God to Thee" before their first test flight in *Those Magnificent Men in Their Flying Machines*.

C. Margo Channing warns her party guests that she's not exactly in the mood for chips and dip in *All About Eve*.

---

There's a Masterpiece in the Magic!

Unsurpassed masters of animation art gave life to Walt Disney's story-telling genius. Now timeless scenes from Disney films are available in limited editions for art-lovers and collectors who've kept the dreams of childhood alive. These works of art recreate the colorful paintings on celluloid ("cel") used in the production of Disney animated classics. The resulting vibrancy and depth of image is unique to great animation art.

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For information on Disney animation art write:
The Disney Art Program, The Walt Disney Company, 500 South Barksdale Drive, Burbank, California 91521.

Skeetographie, hand-painted cel from the 1963 animated short Mickey's Christmas Carol. Edition size: 500 Image size: 12' x 16'
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Aranui, Aranui
Following the Open Road to Another Polynesia

The Aranui sails tonight and I won’t be on board. Just about the time the boat starts heading up in the seedy dives and discos across from the docks on Boulevard Ponceau, she’ll cast off her lines and with a few deafening blasts of the horn, chug out of Papeete harbor and into the darkness of barely traveled sea lanes, bound for the far-flung Marquesas Islands, deep inside French Polynesia.

From her astrov-turboed sun deck, sixty or so privileged passengers will file down to a modest dining room for supper and socializing. Then they’ll head for bed and sweet dreams, robed to the gentle rhythms of the Pacific swell. Ahead of them stretch two weeks of adventure on and about some of the world’s remotest islands, days of exploration, discovery and revelation, experienced by only a lucky few each year. And I won’t be on board. Seventeen days on the Aranui were not enough for me, and I’ve been told I’m not alone. Many a passenger dreams of returning to that familiar sun deck perch for one more wonderful go-round and in fact, about twenty percent do just that.

For the Aranui, (Tahitian for “The Open Road”), isn’t just another dream puff of a cruise ship, another pretty face on the sailing circuit. There’s muscle behind her gleaming white exterior and a mission to her monthly 2,000-mile voyages. Part of a proud tradition begun by trading schooners more than a century ago, this 18,000-ton freighter serves as a vital link to the outside world for the nearly eight thousand inhabitants of the Marquesas Islands, stranded nearly eight hundred miles northeast of Tahiti. Frozen food, medicines, diesel fuel, trucks, tractors and building materials vie for space in her cavernous hold along with small luxuries like household appliances, beer, video tapes and even an occasional helicopter. For the return trip, the ship’s brassy Polynesian sailors are kept jumping, hoisting and singing as they bring aboard island bounty in the form of succulent tropical fruit, vanilla, sandalwood, fresh fish and more than one hundred tons of sweet-smelling copa, the archipelago’s chief export and backbone of its fragile, subsidized economy.

Down to the sea the agricultural products arrive on horseback or by truck, delivered from narrow, neighboring valleys with names that defy pronunciation—Hanaipa, Hahatea, Hatiheu, Taohae. Entire settlements along the six island route turn out in welcome and to gossip, work or watch as the hulking bags of copa are carefully weighed and loaded into motorized whaleboats, the only practical ship-to-shore transport for merchandise and passengers along most of these inhospitable, surf-battered coasts. Untamed, half-forgotten, part of a French Polynesia seen by few visitors to the region, the Marquesas have, nonetheless, figured prominently in the sometimes turbulent history of the eastern Pacific. Once known as ‘8 Heru Husnai, “Land of Men,” these waterbound outposts were settled around the fifth century A.D. by wandering Maori seafarers and served as the focal

Suzanne Murphy is a Los Angeles-based writer and photographer.

by Suzanne Murphy
Photography by the author

Above: Loading passengers aboard the Aranui in the Marquesa Islands, deep inside French Polynesia.
The Aranui sails tonight and I won’t be onboard. Just about the time
the boat starts heading up in the
seedy dives and discos across from the
docks on Boulevard Faumea, she’ll
cast off her lines and with a few
desperate blasts of the horn, chug
out of Papeete harbor and into the
darkness of barely traveled sea
lanes, bound for the far-flung
Marquesas Islands, deep inside
French Polynesia.

The Aranui carries a crew of sixty-six;
in those selected, the captain,
second-mate, deckhands, steward,
driver, confectioner, and
massagist are Papeete residents,
while the rest, including the
butler, the chef, and a woman
who’s the Aranui’s concierge, are
from the nearby Hawaiki.

From her astern-turled sun-deck,
all or some privileged passengers
will file down to a modest dining
room for supper and socializing.
Then they’ll head for bed and
daydream, roiled to the gentle
rhythms of the Pacific swell.
Ahead of them stretch two
weeks of adventure on and about,
some of the world’s remotest islands,
and days of exploration, discovery, and
revelation, experienced by only a
lucky few each year. And I won’t
be on board. Seventeen days on
the Aranui were not enough for
me, and I’ve been told I’m not
alone. Many a passenger dreams
of returning to that familiar
sun-deck perch for one more
wonderful go-round and in fact, about
twenty percent do just that.

For the Aranui, (Tahitian for “The
Open Road”), isn’t just another
dream puff of a cruise ship, another
pretty face on the sailing circuit. There’s
muscle power behind her gleaming white exterior and
a mission to her monthly 2,000-mile voyages. Part of a proud tradition began
by trading schooners more than a cen-
tury ago, this 18,000-ton freighter serves
as a vital link to the outside world for
the nearly eight thousand inhabitants of
the Marquesas Islands, stranded nearly
eight hundred miles northeast of Tahiti.

Frozen food, medicines, diesel fuel,
trucks, tractors and building materials vie
for space in her cavernous hold along with
comforting luxuries like household appli-
cances, beer, video tapes and even an occa-
sional helicopter. For the return trip, the
ship’s brawny Polynesian sailors are kept
jumping, hoisting and singing as they bring aboard island bounty in the form of succulent tropical fruit, vanilla, sand-
"dung, fresh fish and more than
one hundred tons of sweet-
smelling copra, the archipelago’s
chief export and backbone of its
fragile, subsidized economy.

Down to the sea the agricultural
products arrive on horseback or
by truck, delivered from narrow,
neighboring valleys with names
that defy pronunciation—
Hanaipa, Hahatea, Hatiheu,
Taohae. Entire settlements along
the six island route turn out in
welcome and to gossip, work or
watch as the hulking bags of copra
are carefully weighed and loaded
into motorized whaleboats, the
only practical ship-to-shore trans-
port for merchandise and pas-
sengers along most of these
inhospitable, surf-battered coasts.

Untamed, half-forgotten, part of
a French Polynesia seen by few
visitors to the region, the
Marquesas have, nonetheless, figured promi-
nently in the sometimes turbulent history of the eastern Pacific. Once known as the
Hunas Heiva, “Land of Men,” these
waterbound outposts were settled around
the fifth century A.D. by wandering
Maori seafarers and served as the focal
point from which their culture was spread to neighboring archipelagos like the Society chain and beyond to Easter Island and Hawaii, according to archeologists.

And when Europeans and Polynesians had their first murderous meeting in 1696, it took place at Fatu Hiva, southernmost of the chain's twelve rugged islands, during adventurer Álvaro Mendezu's ill-fated expedition to colonize the Solomons. By the time the treasure-hunting Spaniard and his four canoes sailed out of Omuvai Bay, the archipelago had been christened with the aristocratic title it would carry into the coming centuries, (for the wife of the explorer's patron, a Peruvian victory), but hundreds of natives were sacrificed to that encounter. Two centuries would pass before the next series of foreign incursions. Our first glimpse of the Marquesas came after four nights at sea and a stop in the Tuamotu Islands where coconut groves carpet the landscape, and azure lagoons provide the perfect site for black pearl cultivation. While both archipelagos were born of fierce volcanic eruptions, the ancient Tuamotu have been tamed by fifty million years of erosion and today, little remains of these low-lying atolls save their sand and coral crows. Such is not the case with their neighbors to the north, however. Geographically a fraction that age, the Marquesas are still raw and unruly by comparison. Lacking the gentle influence of barrier reefs, they...
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A not lasting in the noisy splendor of Nuku Hiva.

whittled human numbers from a robust fifty thousand to just over two thousand in about a century's time.

Not surprisingly, many of the cultural remnants related to these warring but artistically accomplished tribes also have disappeared over time, victims of jungle rot, louse and measles, Christian missionaries. Still, archeological vestiges of stone house foundations (paepae), agricultural terraces (a'a) and ceremonial sites (marae) do survive as stop along our route revealed. On Hiva Oa's northeast coast, we trekked up a deep river valley where French Polynesia's largest tiki silently posed for photos. Down the dirt road a piece, two smaller versions of these carved stone sentinels guard the royal remains of the Marquesa's last queen, buried beside her beloved imported bicycle. Decidedly less endearing was an eerily hawaiian forest on Nuku Hiva whose tangled roots are said to conceal the skulls from ritual human sacrifices.

Treasure hunting for island arts and crafts quickly developed into another absorbing activity in the seaborne communities we toured on foot, horseback and in four-wheel drive trucks. On crescent-shaped Us Huka where wild horses roam and plateaus above a crashing surf, we stopped at modest workshops to browse for carvings in rosewood, ironwood and fragrant sandalwood, meticulous reproductions of those seen in an earlier museum visit. The big attention getter, elaborately decorated war clubs and lethal-looking lances, recall an era when warring between rival tribes was a common pastime. But these master craftsmen also turn out finely inlaid bowls, pad-
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W. Brian De Palma

W. Brian De Palma... Tom Hanks Bruce Willis Melanie Griffith "THE BONFIRE OF THE VANITIES" Morgan Freeman David Strickler Fred Caruso Peter Guider & Jon Peters Michael Cristofer Tom Wolfe Brian De Palma Brian De Palma...
dies, E.T.-like tikis, ukuleles, bracelets and combs.

As we soon learned, nearly every island promotes its own creative specialty — the result of a spirited cultural revival dating back several decades. A'a Huka, for example, boasts the region’s best woodcarvers. Hiva Oa is known for stonework and on tiny Tabatea, the main attraction is a versatile sandalwood and coconut oil concoction no self-respecting Polynesian would do without. Known as monau, it’s part perfume, part moisturizer and if used in sufficient quantities, an effective insect repellent as well. On hibiscus, Tiare Hiva, flower production takes top priority for its female artisans. Made from treated tree bark, this textured cloth furnishes the backdrop for bold designs drawn from ancient themes and echoed in the eye-catching tattoo patterns sported by the Aruans’ daredevil sailors.

No less an artistic immortal than Paul Gauguin became fascinated by the highly developed art of Marquesan tattooing while on his first sojourn to Tahiti in the early 1880s. By the time the French artist moved to Hiva Oa in late 1901, this mesmerizing art was a painful sublimation of adornment which could cover the entire body, face and tongue, had been outlawed by missionaries. Clearly, Gauguin had arrived several hundred years too late to realize his dream of discovering the “primal sources of art.” Still his second Polynesian sanctuary did provide the inspiration for the more than thirty paintings and woodcarvings he completed before his death in 1903. Like thousands before us, we made our own pilgrimage to Calvary Cemetery, the site of his massive tombstone which was carved by Marquesans in 1958.

Times when we weren’t shopping, swimming or sightseeing, we were being filled with banquets and entertainment at small island restaurants. Home establishments with names like Hiva Nui, Chez Marguerite and Tane Rosalie rolled out the red carpet for our arrivals with Marquesan specialties that included fresh river shrimp, tarpon fish, grilled lobster, tars, breadfruit, bananas and a dozen other local delicacies. At Chez Yvonne, they fired up the pit oven for a feast of roasted pig, crowned our heads with paralands of flowers and varigated leaves, kept the beer and wine flowing and regaled us with hours of singing, dancing and merry-making. Not a half-bad way to spend the afternoon.

While we worked at being good tourists, the ship’s indefatigable sailors were laboring too, often rising before dawn to begin their day’s work or loading cargo onto the everexpanding deck. Little did we imagine that on occasion the crew could be out in force, as was the case when the stevedores, who were a hardy band of local males, had to be called into action to help unload the ship’s cargo.

MORE INFORMATION

FREIGHTER TRAVEL — the 345-foot Aruans Z, in operation since early 1980, was specially refitted in Germany to replace the original Aruans II which carried Polynesian waters for six years as an inter-island trading ship. While in no way meant to compete with a luxury liner, this refurbished vessel does boast its own small swimming pool, a video room, two sundecks and a library/saloon. All cabins are fully air-conditioned. Daily maid service and twice-weekly laundry calls are also included. Heartly, home-cooked meals with wine are served family style at two seatings.

ITINERARY — the new Aruans Z has an expanded itinerary to match its new and improved image. The 17-day trip now includes stops at Rangiroa, the world’s second largest atoll, and stunning Bora Bora for swimming, snorkeling and scuba diving expeditions.

WHAT TO TAKE — the Aruans II prides itself on its informality and friendly Polynesian atmosphere. Dress is correspondingly casual and should include light clothing for the Marquesas’ subtropical climate where the median temperature is 82°F. In addition to comfortable walking shoes and a hat, a good insect repellent and heavy sun block are essential items to pack along with a French phrase book for chatting with islanders in their second language. WHO GOES — itinerant cabin fare passengers are mostly Americans and French. But many locals use the Aruans II as well for handcrafting and visits to Tahiti. Islanders generally travel deck passage.

WHAT TO DO — the Aruans II makes some fifteen trips a year to the Tuamotus and Marquesas Islands. High season months include June, July, August and December. TARIFFS — prices range from approximately $3,600 for an outside cabin with queen-sized bed, mini bar and private bathroom to $1,950 for inside and outside cabins with upper and lower births and no private facilities.

TO FIND OUT MORE — contact CPTM (Compagnie Polynesienne Transport de Maritimes) at 505 Market Street, #2886, San Francisco, CA 94105 or call them at 415/541-8677.

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While we worked at being good tourists, the ship’s indesatigable sailors were laboring too, often rising for duty before dawn, shoreside, or cleaning the decks of the Aranui’s small audience pool, poolroom, two sundecks and a library/salon. All cabins are fully air-conditioned. Daily maid service and twice-weekly laundry calls are also included. Hearties, home-cooked meals with wine are served family style at two seatings.

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Our Past Makes A Tasteful Present.

The atmosphere at a Chinese tea house is far from serene. There's a cacophony of Western and Chinese voices, interspersed with the clatter of tea cups, chinspicks, and saucers. Sounds that compete with the singong voices of the (usually) female servers, their rolling carts heaped high with small aluminum steamers, and various-sized plates of food, as they shout out the names of their dishes, exotic polysyllables like stu mai, chu sui bow, har gow, fun gow, hoi si gok.

Chinese dim sum, or tea lunch, is far more than just a meal. It's an all-involving experience, even a lifestyle. In Hong Kong, the tea houses open very early in the morning, often at five A.M. as the sun begins to peer over Victoria Peak, in order to handle the night shift factory workers who drop in for a bite on their way home. Here in San Francisco, by contrast, most tea houses open at ten in the morning or a little after, and close down by around three in the afternoon. During the evening, they turn into garden-variety Chinese dinner houses, leaving no evidence of the turmoil that exists during lunchtime. By tradition, dim sum is not served in the evening, though a number of local restaurants have started serving dumplings after dark. And for good reason — this is a perfect late-night snack.

The exact meaning of the term dim sum is a bit blurred (as is the transliteration), which sometimes makes it seem sum, other times dim sum or even hai-yo, but the spirit of the stuff is clear. Broadly speaking, dim sum are bite-sized, hand-made dumplings of various textures, wrapings and fillings, either served steamed or fried. But then, dim sum can also be many other things. Some say the term means simply "little morsels." Others define it as "tea food," or more poetically, "small pieces for the heart." My favorite definition is "little jewels," a term that supposedly derives from the habit of the

THE ART OF DINING

A Cart's Delight

Dim Sum and Then Some

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In the larger tea houses, where the hustle and bustle of the rolling carts is described as “Hong Kong-style,” a dozen or more can be seen cruising the floor at any given time. Because of the many-ringed circus aspect of a big dim sum house, there’s a certain degree of strategy involved in the creation of truly satisfying dim sum lunch. Dim sum works best if you’re daring and quick; in this case, the more is definitely to the swift. Experienced diners will assess the traffic flow of the carts as they emerge from the kitchen, and choose a seat that gives them an early shot at the goods, before they’re too picked over. Another vital tip is to lose control as the first cart rolls by, grabbing one of everything it carries. This is a waiting game; patience is well rewarded. More carts will be coming, and each is fairly sure to be carrying a few items you may have never seen before — perhaps a plate of duck’s feet stuffed with minced shrimp and mushrooms, some parchment wrapped chicken marinated in soy, garlic and ginger; or refreshing plates of pickled mustard greens, a superb palate cleanser between dumplings.

One last thing. Contrary to what you might observe, your waiter is not blessed with the sort of total recall that allows him to remember every dish you’ve eaten, and thereby add up your check from memory. The way the tab is computed (at least, in the older dim sum houses), is by counting up the dishes left

by Deborah Sroloff

Above: “Chinese dim sum is far more than just a novel. It’s an all-involving experience, even a lifestyle.”

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THE ART OF DINING

A Cart’s Delight

Dim Sum and Then Some

by Deborah Sroloff

DECEMBER 1980

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stacked on your table, different sizes of which have different values. And don't forget that dim sum restaurants are also tea houses, and that the experience is most satisfying if you sip your green chrysanthemum, jasmine or lichee tea slowly, savoring the entire experience.

Almost single-handedly, Asia Garden (772 Pacific Ave., San Francisco, 415-386-5121) began the dim sum craze in Chinatown. To be sure, there was dim sum to be found for years before at restaurants like the Grand Palace, the Hong Kong Tea House and at the venerable Yank Sing. But Asia Garden was the first of the big (holding a good thousand customers at any given moment) Hong Kong tea houses. It's the dumpling palace that all others have had to try to live up to. Asia Garden, which looks a bit like a two-level football field with tables, was famed from its very first day for its superb dishes, created by a team of chefs airlifted in (at no small expense) from the restaurants of Hong Kong. If the stuff tastes authentic, that's because it is — same chefs, same ingredients, same discerning crowd. Even San Francisco Bay and Hong Kong Harbor look like close relatives.

Despite the massiveness of the place, the dim sum that rolls along on the carts at Asia Garden is about as good as it gets, on either side of the Pacific. The routine is textbook tea house — more than a dozen women (mostly young, this is grueling work) slowly cruise the aisles, singeing out the names of their specialties. Both the baked and the steamed barbecued pork buns (gop cha siu bau and jing cha siu...

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Tung Fong (868 Pacific Ave, San Francisco, 415-982-7115), less than half a mile away from Asia Garden, is about a million miles away in style. Where Asia Garden is immense, Tung Fong is petite. Where carts roll through Asia Garden, girls with an assortment of dumplings on trays come to your table. They're very different sides of the same coin. But they're equally wonderful. Some, in fact, prefer the intimacy (and the relative quietude) of Tung Fong. The place is renowned for its spicy crisp sweet and sour mustard pickles, which they sell jammed in a window in the back of the restaurant. Fans have been known to take home gallons of the stuff, which can last in the refrigerator for years (though most eat it within days).

Small as Tung Fong is, the selection offered is the equal of anything found in the tea house barns. In fact, because the owner-chef is from Shanghai, the selection has an unusual edge of Northern Chinese flavor to it, with the flavor of chives perking up the plain tastes of Cantonese cooking. The whole-wrapped chicken, for instance, is so far larger than the usual chicken bits served at other dim sum providers — a full thigh, with bone, turned mahogany-like thanks to a slowly, slowly marinated, basting. Instead of the usual pork bao, try the chicken bao, more delicate, but also more seasoned. And don't miss the small pockets of green peas, filled with shining rice, then grilled until the pepper begins to blacken. There are cold dishes, like the salad of marinated bean sprouts, that sparkle in contrast to the heat and spice of the dumplings. Like dim sum themselves, Tung Fong is proof that good things come in small packages.

Harbor Village (Four Embarcadero Center, San Francisco, 415-781-8833) is the recently-opened San Francisco branch of a Hong Kong restaurant chain that also recently opened a branch in Los Angeles’ Montecito. Unlike either Asia Garden or Tung Fong, Harbor Village is plush, opulent, nicely appointed with white damask tablecloths, silver chippotuck plates, Chinese scrolls, and crystal chandeliers; it’s one of the few diners where a tie and jacket seems appropriate. And it’s one of the few tea houses to offer a view, in this case of the Ferry Building, the Bay, and the park that surrounds the Vaillancourt Fountain. As at the Los Angeles branch, dim sum is the most popular meal of the day, with every table in this roomy, 400-seat restaurant filled with discerning diners. And for good reason — dim sum chef Ming was one of the best dumpling masters in Hong Kong, and is one of the best in America. He makes dumplings unlike anyone else — try the translucent shrimp and chive triangles, for instance, or the sticky-sweet rice wrapped, filled with pork, chicken and shrimp steamed in a lotus leaf. An endless array of wonders come spilling from the kitchen, a small gem each and every one of them — which is exactly what dim sum is supposed to be — jewels that taste as good as they look.  

Restaurant Guide

CAPE PESCATORI 2645 Mason St. (at Northpoint) (415) 543-4455 11:30 AM-11:00 PM Mon-Thur; 11:30 AM-1:00 PM Fri; 11:30 AM-1:00 PM weekends; 11:00 AM-1:00 PM weekends. Italian-American, seafood. cozy. 81.7 of the 100 best restaurants in the state. Advance reservations required. ALL MAJOR CREDIT CARDS.

CORINNA BAR & GRILL 4414 Martin Luther King Jr. Blvd (415) 558-4800 11:30 AM-1:00 PM Mon-Thur; 11:30 AM-1:00 PM Fri; 11:30 AM-1:00 PM Sat. Italian. Very good. VERY GOOD. "A real gem in San Francisco." AD VIS ALL 9.8.5 3/00

GOLDEN OWL 1650 Fillmore St. (415) 282-5000 12:00 PM-2:00 PM Fri; 11:30 AM-11:00 PM Fri; 11:30 AM-1:00 PM Sat. Italian-American, seafood. "A great restaurant in the heart of the Fillmore district."

KULKULITA ITALIAN RESTAURANT 1222 Polk St. (415) 986-3373 11:00 AM-2:00 PM, Mon-Sat; 11:00 AM-1:00 PM, Sun; 11:00 AM-1:00 PM, Sat. Italian-American, seafood. Stylish. 95.7 of the 100 best restaurants in the state. Advance reservations required. AD VIS ALL 9.7.0 1/00

WOODSTOCK LASSONER'S OPEN PLACE 1001 Van Ness (415) 299-1658 11:30 AM-1:00 PM Mon-Thur; 11:30 AM-1:00 PM Fri; 11:30 AM-1:00 PM Sat. Italian-American, seafood. "The best restaurant on the block."

THE CAFE KITCHEN 2420 Fillmore St. (415) 282-1234 12:00 PM-1:00 PM, Mon-Sat; 11:00 AM-1:00 PM, Sun; 11:00 AM-1:00 PM, Sat. Italian-American, seafood. Very good. VERY GOOD. "A real gem in San Francisco." AD VIS ALL 9.8.5 3/00

CAPES PESCATORI 2645 Mason Street (at Northpoint), San Francisco, California • 516-1111

...a warm authentic Italian seafood restaurant in the heart of Fisherman's Wharf.

CAPE PESCATORI

...the dishes have been worked out carefully. They’re not only gorgeous on their colorful ceramic plates, but they taste clean and refreshing on the palate—a wonderful combination of earthy native-American and spicy Latin-American ingredients with sophisticated cooking techniques.

Patricia Unkeman, San Francisco Chronicle

THE new chef makes the Corana a whole new restaurant worth checking out.

Jim Wood, San Francisco Examiner

88 Cyril Magnin, San Francisco 392-5500

DAVID'S DELI/RESTAURANT

474 Geary St. (near Taylor) San Francisco • 771-1600
bao respectively) are superbly and unmistakably addition - flabby rolls filled with chunks of pork in a sauce that's halfway between sweet and savory. The translucent, almost delicate hot buns are plump with pigeon shiitake; the pork-fillet egg rolls are about as crisp and grassless as they can be. The noise level is staggering, the wait on a weekend can be considerable. Take note that many Chinese families show up in groups of a dozen or so, allowing them to sample much more.

Tung Fong (888 Pacific Ave., San Francisco, 415-982-T115), less than half a mile away from Asia Garden, is about a million miles away in style. Where Asia Garden is immense, Tung Fong is petite. Where carts roll through Asia Garden, girls with an assortment of dumplings on trays come to your table. They're very different sides of the same coin. But they're equally wonderful. Some, in fact, prefer the intimacy (and the relative quietude) of Tung Fong. The place is renowned for its spicy crisp, sweet and sour mustard pickles, which they sell jarred from a window in the back of the restaurant. Buns have been known to take home gallons of the stuff, which can last in the refrigerator for years (though most eat it within days).

Small as Tun Fong is, the selection offered is the equal of anything found in the tea house barns. In fact, because the owner-chef is from Shanghai, the selection has an unusual edge of Northern Chinese flavor to it, with the flavor of chilies peeking of the plain tastes of Cantonese cooking. The full-wrapped chicken, for instance, is a far larger affair than the usual chicken bits served at other dim sum summertime — a full thigh, with bone, turned mahogany-like thanks to a slow, light smoker before baking. Instead of the usual pork bao, try the chicken bao, more delicate, but also more intensely seasoned. And don't miss the small pockets of green peppers, crispy with sliding paste, then grilled until the pepper begins to blacken. There are cold dishes, like the salad of marinated bean sprouts, that sparkle in contrast to the heat and spice of the dumplings. Like dim sum themselves, Tung Fong is proof that good things come in small packages.

Harbor Village (Four Embarcadero Center, San Francisco, 415-781-8833) is the recently-opened San Francisco branch of a huger-than-life Hong Kong restaurant chain (that also recently opened a branch in Los Angeles' Monterey Park). Unlike either Asia Garden or Tung Fong, Harbor Village is plush, opulent, richly appointed with white damask tablecloths, silver chopstick rests, venerable Chinese scrolls, and crystal chandeliers; it's one of the few places where a tie and jacket seems appropriate. And it's one of the few tea houses to offer a view, in this case of the Ferry Building, the Bay, and the park that surrounds the Vaillancourt Fountain.

As at the Los Angeles branch, dim sum is the most popular meal of the day, with every table in this roomy, 450-seat restaurant filled with discerning diners. And for good reason — dim sum chef Ming was one of the best dumpling masters in Hong Kong, and is one of the best in America. He makes dumplings unlike anyone else — the translucent, shrimp and chive triangles, for instance, or the sticky-sweet rice wrapped, filled with pork, chicken and shrimp steamed in a lotus leaf. An endless array of wonders come spilling from the kitchen, a small gem each and every one of them — which is exactly what din sum is supposed to be — precious jewels that taste as good as they look.

Restaurant Guide


GARDENIA: One Embarcadero Center (415-997-7777). 6th floor. 415-997-7777. L, 11-1 & 5-8 PM; D, 5-8 PM. "Delicious, fresh, unpretentious Italian restaurant. Specializes in pasta, fish and meat, with innovative, colorful & colorful contemporary Mexican cuisine. Fresh lime Margarita jean's "Best in San Francisco."" AD Crib 9 MC V.

WOODSTOCK LAFONNETTE. Open Plan 610 Sansome (415-989-0000). 11-1 & 5-8 PM, Mon-Sat, 5-8 PM Sun. "Traditional French lunch and dinner menu, with special lunch & dinner specials. Specialties include coq au vin and pot-au-feu. Accepts AD Crib 9 MC V. Diplomatico AD.

THE MONT BLANC RESTAURANT. 440 Polk St. (at Market). 415-392-1122. L, 11-1 & 5-8 PM, Mon-Sat, 5-8 PM Sun. "French bistro featuring contemporary California cuisine and wines. Open our Saturday Night Dinner Specials. AD Crib 9 MC V.


SPLENDORE's, Embarcadero Center. 415-397-0700. L & D, 11-1 & 5-8 PM Mon-Sat, 5-8 PM Sun. "California cuisine. Chef Joe's seasonable duck has been named "Best in Show" 3 years running. Specialties: Cafe Donato's, Duck Tripe etc. Accepts AD Crib 9 MC V.

VICTOR'S RESTAURANT at the Woufant St. Francis. 335 Powell St. (at Union Square). 415-397-0700. L & D, 11-1 & 5-8 PM Mon-Sat, 5-8 PM Sun. "Specializing in contemporary California cuisine. Chef Joe's seasonable duck has been named "Best in Show" 3 years running. Specialties: Cafe Donato's, Duck Tripe etc. Accepts AD Crib 9 MC V.

KEY: T Tape/Dry-erase, L Lunch, D Dinner, F Fresh
CREDIT CARDS: AE American Express, DC Discover Card, CB MasterCard, CI Visa, DS Diners Club, MB Mastercard

December 1993

88 Cyril Magnin, San Francisco 392-5500

The new chef makes the Corona a whole new restaurant worth checking out.

Jim Wood, San Francisco Examiner
The Hype's the Thing

Show business runs on the fuel of publicity; getting bad press is a boon, if the alternative is being ignored. Broadway's great showmen instinctively understood the value of personal promotion. Earl Carroll, who produced floor shows in the Twenties, once collapsed while mounting a production in Baltimore. Rushed to Johns Hopkins, he told the press that he had suffered a heart attack. Dr. W.R. Thayer examined the producer: "There is nothing wrong with Mr. Carroll," he opined, "except a terrible attack of publicity mania."

Pathe Entertainment presents SEAN CONNERY, MICHELLE PFEIFFER, FRED SCHEPISI, ROY SCHIEDER, JAMES FOX, JOHN MAHONEY, KLAUS MARIA BRANDAUER, JERRY GOLDSMITH, PETER HONESS, RICHARD MACDONALD, TOM STOPPARD, JOHN CARRE, PAUL MASLANIK, FRED SCHEPISI, FRED SCHEPISI

CHRISTMAS

by Peter Hay

In the Naughty Nineties, Florenz Ziegfeld established Anna Held (and himself) by letting it be known that his star bathed her delicate skin only in milk or champagne. He deliberately postponed paying his extravagant bills until he was sued by his creditors, which would get his name in the papers.

At the height of his fame, the producer happened to sail from New York during a major international crisis which had forced news of his departure from the front pages. Ziegfeld went to the telegraph office on board to dispatch this query to his press agent: "Why did you sneak me out of America?"

Producer David Merrick was famous for his publicity stunts. His first success, the...
The Last Word

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PETER HAY is the author of nine successful collections, including Movie Interference, just published by Oxford University Press.

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Above: At Homefield's whimsical 1984 series entitled "Unlikely Catching" included David Merrick as Santa Claus.
To add that Galilean touch while promoting Irma La Douce, Merrick hired sandwich-board men to walk along Broadway in cardboard pictures. These special dishes originated in the palace kitchens of the Maharajas and Navarats.

GAYLORD
India Restaurant
One Taunton Center (508) 822-7225
Gardner Square (508) 774-8002
Sturbridge Shopping Center (508) 393-8381

Experience the Beauty and Grandeur of the Bolshoi and Kirov Ballets
Enjoy the wonder and elegance of Leningrad and the majesty of Moscow. You’ll see some of Russia’s finest ballet & opera during this Classical Russian Odyssey. Two weeks of personalized first-class arrangements. Private receptions & gala dinners. orchestra seats, private showings at the Hermitage & Summer Palace.

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San Francisco, CA 94131
Ph: (415) 641-5808 • Fax: 641-1638

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Zov Tours
1300 SanDiego
San Francisco CA 90431
Ph: (415) 541-5368 * Fax: 541-1038

"To add that Gallic touch while promoting Irma La Douce, Merrick hired sandwich-board men to walk along Broadway in cardboard pincers.

This continued for hours, inconveniencing New York traffic, until a number of reporters showed up "inquiring anxiously," as one contemporary described it, "for this strange proceeding. Each of them was referred to Mr. Worm. Mr. Worm was hard to find. Once found, he was reluctant to give up. Finally he told the story. Mrs. Campbell was extremely nervous. The noise on the streets annoyed her greatly. He had had the tambourine cut down so that she might not be disturbed while acting."

Mrs. Pat’s tour was a triumph. The most famous Broadway press agent from the Twenties to the Fifties was Richard Maney. One of his early problems was trying to sell the public The Squall (1928), a classical drama featuring a "gypsy soul afflicted with a pagan English." After seducing every male in sight, she was threatened with execution. "Nah, good girl. Nah, stay," she pleaded, but this proved too much for critic Robert Benchley, who walked out and told his readers in the fledgling New York magazine: "Benchley as box office. Benchley go."

To neutralize the barb, Dick Maney wanted to insert a line into his ads: "The Play that Made a Street-Walker out of Robert Benchley." When The New York Times refused to accept it, the publicity reluctantly changed "street walker" to "nocturnal nomad."

"To further intrigue the community," Maney reminisced, "I identified The Squall as ‘a passionate drama of the sexes.’ The implication that there were more than two acts was tantamount to the creative could not withstand."

The play ran for eight months.

One of George S. Kaufman’s few lapses was his accommodation of a French name into Someone in the House. The show opened during the great influenza epidemic of 1919 and audiences stayed away in droves. Kaufman suggested to producer George Tyler that he advertise the play with the slogan: "Avoid crowds — see Someone in the House at the Knickerbocker Theatre."
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