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PERFORMING ARTS
The Theatre & Music Magazine for California & Texas
DECEMBER 1987

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London Report
by Michael Ratcliffe

A scene from the RSC’s current Taming of the Shrew, directed by Jonathan Miller: “warmhearted, level-headed, unsentimental.”

THE deadlines for the three main British theatre awards — the Laurence Olivier, London Evening Standard and Drama magazine — normally fall at the end of October. It is thus usual for the West End and the subsidized theatres to sparkle with new shows as soon as the summer tourists have flown and the children are back at school.

Not this year. As I write in the first week of October, all the major autumn offerings are still to come: Maggie Smith, Albert Finney, Sam Shepard’s Lie of the Mind, and Howard Goodall’s musical Girlfriends, which restores Gladys Cooper’s beautiful old Playhouse on the Thames Embankment to live theatrical use for the first time in 36 years.

The West End dozed through September with hybrid offerings that seemed specifically designed to reassure those wakening, like the Playhouse, after a long sleep, that nothing had changed. The most durable of these sedatives will certainly prove to be Jeffrey Archer’s Beyond Reasonable Doubt at the Queens. It was an event too large to be confined to the theatrical community alone.

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age was exhaustive — his first play was set to take the biggest advance for a straight play in West End history — £100,000, or £300,000 or £200,000, according to who is talking — and to provide The Best First Night of the Year: Michael Caine, Andrew Lloyd Webber, gossip columnists, members of Parliament, dowager duchesses, earringed and blazered bouncers on the door, numerous assorted time-servers and tarts. It was precisely the kind of glittering occasion that a theatre critic's aunt thinks he attends every night of the week.

Frank Finlay is marvelously resourceful in lending it a greater emotional truthfulness than it has. Quality has, of course, nothing to do with the box office: people are buying a piece of the hype.

Beyond Reasonable Doubt is robustly packaged to be a hit. Elsewhere, the West End touch was much less sure. Donald Sinden directed The Importance of Being Earnest at the Royalty on Kingsway — another theatre reclaimed from television use — as though all a director had to do was stand there and let the actors get on with the job (he had not directed a play before). Predictably, this worked when the actors knew what they were doing, but not when they did not. I made it about 40/60 percent respectively, and the sets were chillingly grand.

The Royalty Theatre Company will be run by established actors and produce classics from, roughly, the years 1880-1960 for limited runs of five or six weeks, thus enabling starry performers to take part in them without great loss of earnings from missed opportunities in cinema and TV. An excellent idea, if economics allow, which should see a revival of interest in writers like Rattigan, Barrie, Priestley and Galsworthy at present neglected by the National Theatre and the Royal Shakespeare Company.

Three great favorites — Dorothy Tutin, Eileen Atkins and Sian Phillips — all appeared together in the Paris hit Thursday's Ladies in which three women calculated with cunning exactitude to appeal to every woman in the audience — met once a week to remember and slip back into old times. They were almost as embarrassed reverting to childhood games and rivalries as we were watching them, but the grave, wise and ironic Atkins was as moving as she had been in the dramatic evening of T.S. Eliot's poems at the same theatre in the summer, and the piece will no doubt continue to be done wherever there are middle-aged actresses looking for new roles. I called it a Christ-
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Fiona Shaw and Brian Cox who, with director Miller, "devised a vision of the Shrew in no way exceptionally cruel or out of step with ideas on woman's place in Renaissance society and literature."

All of this was a great deal more important than the play's dull, contrived mystery: has the distinguished, if prickly, barrister of working-class origins murdered his rich, adoring wife, or merely eased her terminal suffering by helping her to die? The entire piece is derivative and artificial, showing its highmindedness by lengthy quotations from Dylan Thomas and its sensitivity by the trembling of stiff upper lips and the refined concealment of pain. In the circumstances, The 1988 Buick Regal is specifically designed for America's great roads — like Mulholland Drive in Southern California. Sculpted in the wind tunnel, Regal's beautiful design is exclusively Buick. There's nothing like it. On any road. Anywhere.

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mas Shopping Play, but, alas, it did not last beyond October, proving, I think, that the audience for which it is designed no longer comes to the West End in force. A good episode of *Golden Girls* on television is better, any old day.

Critics frustrated by the slow autumn start dealt gently with *Thursday's Ladies* and even with mere amazement at Mr. Archer; the full force of their wrath fell on Agatha Christie's *And Then There Were None* (Duke of York's), the new, sanitized title of *Ten Little Niggers*. Not having seen it, I will not comment, except to say that it is depressing to see such opportunistic imports coming from a subsidized theatre in the regions, which should be feeding the British theatre with new blood. This one was from Nottingham Playhouse, the most important and influential regional theatre in the 1960s and early '70s, under the successive artistic direction of John Neville, Stuart Burge and the next director of the National Theatre, Richard Eyre. Such regional loss of nerve is depressing.

One excuse for taking the line of least resistance is reduced funding; another, growing with an insidious power, comes from the pressures exerted, directly or indirectly, by the sources of revenue themselves: the Government-funded Arts Council, which holds increasingly firm views about the kind of work that theatres should be providing; from local government; and from the sponsors being wooed to bridge the gaps left by the effective overall decline in public grants.

Both local authorities and sponsors think along the lines of popular conservatism rather than ambition and adventure; they run a mile from risks. The Lyric Hammersmith, for example, the most cosmopolitan theatre in London outside the national centres, which last year staged the superlative Nuria Espert/ Glenda Jackson *House of Bernarda Alba* and next year plans both parts of Goethe's *Faust* (a London first). The Lyric is threatened with closure in March because the London Borough of Hammersmith, whose drab, vandalized and over-trafficked streets it greatly cheers up with a sharper, jollier vision of life, insists that its work is too "elitist" — meanest, most
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mindless, defeatist and envious of words. The short way to fight your way out of trouble is, like Nottingham and Bristol Old Vic (recently also in crisis with the local county, but now potentially on the up with the appointment of a gifted young director, Paul Unwin), to play safe with Christie, Ayckbourn, Willy (Educating Rita) Russell, Orton, Lloyd Webber and the current school-syllabus Shakespeare play.

The long-term, and braver, way is to become more ambitious, not less, to increase the national and international profile of your theatre, making it a bolder and more individual place with which to associate a sponsorship deal. (As more and more sponsors enter the arts, so does the adventurousness of the new ones, who go for a younger market, the big spenders of tomorrow, increases). There is no doubt that the long-term view offers the exhilaration of greater risk. The Leicester Haymarket, Manchester Royal Exchange and Glasgow Citizens Theatre each exercises it to the full, and it can be no coincidence that, with the Sheffield Crucible Theatre in Yorkshire, they are currently the most highly rated theatres outside London.

The Haymarket, which sent Robert Lindsay to London, Los Angeles and Broadway with Me and My Girl, began its new season in September with a sumptuously well-designed production of Tennessee Williams’s Summer and Smoke, starring Frances Barber; two years ago the RSC’s incomparable Camille. Audiences started slow, but word of mouth packed the theatre out in the last week — the recurrent pattern with unfamiliar material in all theatres here. On the first night of Jean-Claude van Itallie’s The Traveller in the Haymarket Studio, however, the audience was filled with local students who enjoyed the British premiere of this Mark Taper Forum originated piece more than I did. It struck me as pretty traditional stuff, although whizzily directed to disguise the fact.

The Citizens and the Royal Exchange both trod boldly in where the National and the RSC have ever feared to tread: into the theatre of Friedrich Schiller. They proved that if the choice is between waiting indefinitely for the “right” English playwright to turn German Romantic dramas into an acceptably English form, and getting them on anyway to see how they can work, the second is to be preferred. With a less than perfect version the spectator’s own imagination is given more to do, and that can only be good. Die Jungfrau von Orleans (Joan of Arc) and Don Carlos inspired Verdi to heights of vigor and genius respectively. The Citizens’ gave Joan of Arc a complex and allusive production by Robert David MacDonald which, though occasionally bewildering, was never remotely dull; and Nicholas Hytner’s production of Don Carlos at the Royal Exchange was an occasion of sombre power and piteousness a little marred by under-casting.

I long to see Don Carlos done at full
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strength and with a less colloquial translation than James Maxwell's used here: it is a magnificent play.

Back at the Barbican, the RSC announced plans to trim the scale of their operations in both London and Stratford. The decision was applauded by those who believe that part of the company's recurring problems lie in the seemingly unstoppable expansion which has turned them into an army which has advanced too far from base with ever-thinning lines of communication and supply behind them. New structures of responsibility and consultation are also on the way, but

is looking good. The best production anywhere in September was Jonathan Miller's The Taming of the Shrew in the Royal Shakespeare Theatre: a warm-hearted, level-headed and unsentimental account of what can, for some, be a problem play. Miller, his Petruchio (Brian Cox) and Katharina (Fiona Shaw) devised a vision of the Shrew as in no way exceptionally cruel or out of step with ideas on women's place in Renaissance society and literature.

The loving antagonists emerge as the sharpest, wisest, happiest and most truly fulfilled people in all Padua. They will, give a scrap or two and a great deal of laughter, live happily ever after on more or less equal terms. Shaw makes the final submission very moving. Cox, a Scottish actor who combines bull-like tenacity and power with a deliciously gritty, off-hand comedy technique, has been near the top of the profession for 20 years; he has blossomed this year, suddenly raised his game and emerged as something like a star.

Antony Sher, the company's official, and indeed acclaimed, star at Stratford this season, completed a trio of performances — Shylock (superb) and Malvolio (outrageous) — with a controlled version of the desperate Vindice in Tourneur's The Revenger's Tragedy at the Swan. Sher benefits from playing in the smaller, more exposed house, and the play is splendidly directed by Di Trevis, who reveals all the glittering and catastrophic comedy of this unique piece. Trevis is one of several women directors successfully introduced by the RSC this year — they include Deborah Warner, Sarah Pi Anderson and Jude Kelly — together with outsiders like Miller and Hytner of Don Carlos at the Royal Exchange. This is the kind of glasnost which, more than structural changes, will have a rejuvenating effect on the RSC.

The International Theatre Season, hosted by the National Theatre, continued with the triumphant visit of Yukio

(Continued on page 64)
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Back at the Barbican, the RSC announced plans to trim the scale of their operations in both London and Stratford. The decision was applauded by those who believe that part of the company's recurring problems lie in the seemingly unstoppable expansion which has turned them into an army which has advanced too far from base with ever-thinning lines of communication and supply behind them. New structures of responsibility and consultation are also on the way, but since all the directors except one remain in place, the change looks cosmetic on paper and the artistic outlook is likely to be much the same. Next spring and summer will tell.

If the RSC's most recent new work in London has been artistically flaccid (The Balcony, They Shoot Horses, Don't They?) or commercially unsuccessful (The Great White Hope) the current Stratford season, which transfers to London next spring, is looking good. The best production anywhere in September was Jonathan Miller's The Taming of the Shrew in the Royal Shakespeare Theatre: a warm-hearted, level-headed and unsentimental account of what can, for some, be a problem play. Miller, his Petruchio (Brian Cox) and Katharina (Fiona Shaw) devised a vision of the Shrew as in no way exceptionally cruel or out of step with ideas on woman's place in Renaissance society and literature.

The loving antagonists emerge as the sharpest, wisest, happiest and most truly fulfilled people in all Padua. They will, give a scrap or two and a great deal of laughter, live happily ever after on more or less equal terms. Shaw makes the final submission very moving. Cox, a Scottish actor who combines bull-like tenacity and power with a deliciously gritty, off-hand comedy technique, has been near the top of the profession for 20 years; he has blossomed this year, suddenly raised his game and emerged as something like a star. Antony Sher, the company's official, and indeed acclaimed, star at Stratford this season, completed a trio of performances — Shylock (superb) and Malvolio (outrageous) — with a controlled version of the desperate Vindice in Tourneur's The Revenger's Tragedy at the Swan. Sher benefits from playing in the smaller, more exposed house, and the play is splendidly directed by Di Trevis, who reveals all the glittering and catastrophic comedy of this unique piece. Trevis is one of several women directors successfully introduced by the RSC this year — they include Deborah Warner, Sarah Paterson and Jude Kelly — together with outsiders like Miller and Hytner of Don Carlos at the Royal Exchange. This is the kind of glasnost which, more than structural changes, will have a rejuvenating effect on the RSC.

The International Theatre Season, hosted by the National Theatre, continued with the triumphant visit of Yukio (Continued on page 64)
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Artistic Director
John Sullivan
Managing Director

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THE FLOATING LIGHT BULB
by Woody Allen
December 29 through January 9, 1988

THE IMMIGRANT
by Mark Harelik
January 6 through February 13

DIAMOND LIL
by Mae West
January 27 through March 19

END OF THE WORLD WITH SYMPOSIUM TO FOLLOW
by Arthur Kopit
February 17 through April 12

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IN THE A.C.T.

News of the American Conservatory Theatre

Return to Brooklyn with (l. to r.) Yuri Lane, Jay Catlin and Liam O'Brien as A.C.T. revives Woody Allen's hit comedy, The Floating Light Bulb, next month.

A NEW FRIEND HELPS POWER A.C.T.'s “CAROL”
Pacific Gas & Electric has joined A.C.T.'s ensemble of corporate sponsors by underwriting the upcoming production of A Christmas Carol as well as a variety of community events associated with the popular holiday show.

In addition to the regular performances of the Dickens classic, PG&E's support will enable A.C.T. to present the annual Cyril Magnin Matinee—a free performance attended by more than 1,000 underprivileged children from Bay Area schools. Following the matinee, the youngsters submit drawings depicting scenes from A Christmas Carol to A.C.T.'s art contest. Winners receive prizes including scholarships to the Young Conservatory and gift packages of art supplies.

PG&E's grant will also enable A.C.T. to perform a special holiday variety show for seniors, entitled A Christmas Treat. Featuring members of the resident acting company and students from the Conservatory, the performance is presented free-of-charge to more than 1,000 elderly and handicapped audience members from area nursing homes and senior centers.

A.C.T. is proud to have PG&E play a major role in making the Christmas Carol tradition available to the Bay Area Community.

PLAY IT AGAIN, A.C.T.
If you were one of the many patrons who couldn't get in to see The Floating Light Bulb last season, soon you'll have another chance to experience Woody Allen's popular, bittersweet comedy. A.C.T. is reviv-

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IN THE A.C.T.

News of the American Conservatory Theatre

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mance run Dec. 29 through Jan. 9 using exactly the same director, performers and design elements.

And because the play was not offered to season subscribers this year, single ticket buyers can have their choice of the best seat locations.

For those who don't recall, The Floating Light Bulb tells the story of a hard-luck Brooklyn family in the post WWII years: Enid, the over-wrought mother who doesn't nag but "encourages;" Max, her philandering husband; Paul, their oldest son, a stutterer who clings to his dream of becoming a magician; and Paul's wisecracking younger brother, Steve.

The upcoming production is one of Allen's most deeply personal works, an autobiographical play in which the comedy is laced with tenderness and compassion. Critics have described The Floating Light Bulb as a comic variation on The Glass Menagerie with plenty of characteristic Allen touches.

Order your seats early for this special return engagement. Tickets may be charged by phone to all major credit cards at (415) 673-6440.

MEET THE CAST

Audience members at all regular performances of A Christmas Carol are invited to meet Ebenezer Scrooge (William Peterson and Sydney Walker alternate in the role) and other members of the cast in Fred's Columbia Room, downstairs from the theatre lobby, right after the show. Cocktails, holiday beverages and soft drinks will be on sale at the bar.

NEWS OF THE ACADEMY

The time to register for A.C.T.'s popular Academy classes is fast approaching. The evening Academy program, for adults who wish to pursue their training on a part time basis, is scheduled for January 4 through March 12.

The curriculum for the upcoming ses-

sion of the Academy includes Basic and Intermediate Acting, Scene Study, Singing, Acting Shakespeare, Voice and Speech and Theatre History. A 15% discount is offered to students who take two or more classes per session. MasterCard and Visa are accepted.

Contact A.C.T. at (415) 771-3880, ext. 213, for more information. Early registration is encouraged.

Hearing-impaired patrons will have a chance to enjoy A Christmas Carol this year. On Saturday, December 26 at 2 p.m. A.C.T. will be offering an interpreted performance of the Dickens classic, translated in American Sign Language. Telephone A.C.T. at 673-6440 (voice) or 771-0338 (TTY) for tickets.

Elsa Peretti's "Amapola" brooch, exclusively for Tiffany. In eighteen karat gold with red silk petals, $1,175.

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A.C.T. SEASON OPENS IN STYLE

The opening of the 1987-88 A.C.T. Season was celebrated this year with a three-part Gala chaired by Erika Hills and Anita Mardikian and designed by Orlando Diaz-Azcuy.

The Prologue — An Elizabethan Dinner took place in the atrium of the new Portman Hotel. Chef Fred Halpert prepared "the meal fit for a monarch" for a sell-out crowd of 260 who dined on roast partridge with chestnut dressing and wild rice, while feasting their eyes on the Shakespearean Fashion Show, created by Chairman Erika Hills and narrated by A.C.T.'s Sydney Walker.

The Play — Guests then made their way to the Geary Theatre for the Gala Preview of King Lear, directed by Edward Hastings and featuring Peter Donat.

The Epilogue — After the final curtain revelers returned to the Portman Ballroom, where Honorary Chairman Marsha Mason led the cast and visiting celebrities in welcoming A.C.T.'s patrons to dining, dancing and merriment long into the night.

Thanks to all donors, supporters, and patrons of the A.C.T. Season Gala for a success beyond our fondest hopes!

A.C.T.'s Season Gala, held at The Portman—San Francisco on October 17, was a “homecoming” for former company members Marsha Mason and Richard Dysart, shown here talking with Artistic Director Edward Hastings and (far right) Kathy Dysart.

BAH, HUMBUG INDEED, Mr. Scrooge. Only those with the true spirit of Christmas would pay twenty dollars for a bottle of Scotch. But then, THE GLENLIVET SCOTCH whisky has been made in the same unique way since 1747. And it is a 12-year-old single malt Scotch with unsurpassed smoothness and character. So don't be an old Scrooge this Christmas. In its golden gift canister, The Glenlivet makes the perfect Christmas present. But don't wait until it's too late. Look what happened to Scrooge.

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WHO'S WHO AT A.C.T.

JOSEPH BIRD is now in his 18th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in Ellis Rabb's APA-Phoenix Repertory Company in New York. Mr. Bird spent much of his career performing on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include Paradise Lost, Peer Gynt, The Merchant of Venice, Travesties, Ah, Wilderness!, Much Ado About Nothing, Richard II, The Three Sisters, A Christmas Carol, A Midsummer Night's Dream and The Lady's Not for Burning. Mr. Bird has also appeared on Broadway in The Show-Off with Helen Hayes and in Hamlet with Ellis Rabb.

BRIAN CRAWLEY joins A.C.T. to complete his MFA in the Advanced Training Program's third-year class. He holds a BA in English and Theatre from Yale University, and before coming to A.C.T. performed in Life Is A Dream at the Ark Theatre, New York. He has appeared locally as Billy in Casualties and Don John in Much Ado About Nothing at Theatreworks, and danced as a witch in the San Francisco Opera's Macbeth. He was seen this past summer in PC.P.A. Theatrefest productions of Hans Christian Anderson and Kiss Me Kate. As a student, Mr. Crawley played the title roles in Richard III and Nicholas Nickleby, Trofimov in The Cherry Orchard and one of the punk devils in last season's Faustus in Hell.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74 and made his debut with the company in The Raining Class at the Geary, after numerous student productions. He was seen in the extended San Francisco engagement of Cloud Nine at the Eureka, Marines Memorial and Alcazar theatres, played featured roles in such films as The Right Stuff and Magnum Force, and made television appearances on Partners in Crime and Shannon. Among the other major stage produc-

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and The Taming of the Shrew at San Diego’s Old Club Theatre and The Good Person of Szechwan at the Berkeley Repertory Theatre. Mr. Eshelman was also a member of the original cast and the Los Angeles revival of One Flew Over the Cuckoo’s Nest, and was featured in the San Francisco Repertory production of Bent. He appears in the yet-to-be-released film Tucker and Earth-Star Voyager, a Disney TV pilot. His previous A.C.T. credits include A Midsummer Night’s Dream, A Christmas Carol, Macbeth, You Never Can Tell, The Lady’s Not for Burning, Sunday in the Park with George, The Doctor’s Dilemma and Faustus in Hell.

GINA FERRALL is a graduate of A.C.T.’s Advanced Training Program and appeared on the Geary Theatre stage in productions of Cat Among the Pigeons, A Christmas Carol, I Remember Mama, The Admirable Crichton, and Sunday in the Park with George, in addition to appearing as Lizzie in the Plays-in-Progress production of Lizzie Borden in the Late Afternoon. Miss Ferrall was seen in Berkeley Rep’s production of The Art of Dining and, most recently, appeared as Violet in Center Space’s production of Snow White Falling. She has also appeared in numerous roles with the Santa Rosa Summer Repertory Theatre and Montana’s Shakespeare in the Parks. Performing on the New York stage, she was Emily in All Nighters at the New Arts Theatre and, while in New York, also engaged in fashion modeling, a pursuit she has continued on a freelance basis since her return to the Bay Area. With her parents, director/teacher Mike Ferrall and actress Marrian Walters Ferrall, she is co-owner of the Josef Robe Co. of San Francisco.

ELAN EVANS is a native of Stockton, California. She trained and performed at the Pacific Conservatory for the Performing Arts, appearing last in The Suicide, Medea and Foxfire. Miss Evans worked in various capacities at The Denver Center Theatre Company before returning to California to complete her acting training. She is now in her third year of A.C.T.’s Advanced Training Program. Her Bay Area debut was as Ursula in last summer’s production of Much Ado About Nothing for the San Francisco Shakespeare Festival. Miss Evans

received her B.F.A. at the College of Santa Fe, New Mexico.

SCOTT FREEMAN received his training here at A.C.T., where he now teaches acting in addition to his duties as a company member. His

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FROM $120 PER DOUBLE PER NIGHT BREAKFAST INCLUDED.
STEVEN ANTHONY JONES has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of A SOLDIERS' PLAY. Mr. Jones also has worked in films, television and industrial films. He appeared locally in the Eureka Theatre productions The Cherry Orchard, Every Moment and The Island, the San Jose Repertory Theatre's Master Harold... and the Boys and in Division Street at Oakland Ensemble Theatre.

PAULA MARKOVITZ joins the company this season as a third year student in the Advanced Training Program. Last season she was seen in A.C.T.'s production of Faustus in Hell as well as studio performances, including Way of the World as Millamant, The War of the Roses as Margaret, The Three Sisters As Olga and Cherry Terry The Rockin' Robin as Clara for A.C.T.'s Plays in Progress program. She also spent a year in London at the London Academy of Music and Dramatic Art (LAMDA). Originally from Chicago, Ms. Markovitz performed as Eva's sister in Harold Prince's production of Evita, as well as many other musicals, including Man of La Mancha as Aldonza, A Little Night Music as Petra, The Most Happy Fella as Rosabella and Anything Goes as Reno Sweeney, to name just a few. Most recently, San Francisco audiences may have seen her as Sister Hubert in Nunsense. Ms. Markovitz also teaches in the Young Conservatory and the Academy.

WILL LESKIN joins the A.C.T. company after completing two years in the Advanced Training Program, where he performed many roles, including Mirabel in The Way of the World, Claudius and The Ghost in Hamlet. Among the other Bay Area productions in which he has appeared are A.C.T.'s Faustus in Hell, San Jose Repertory Company's Cynara de Borénc, and Encore Presentations' La Ronde. Mr. Leskin and his lovely wife Shannon came to San Francisco from Richmond, Virginia, where he performed for three seasons with Dogwood Dell and at Theatre Virginia in A Christmas Carol. Mr. Leskin holds a B.F.A. in Acting from Virginia Commonwealth University.

This season she appears in A Christmas Carol, Diamond Lil' and The Birds.

MICHEAL McSHANE returns to A.C.T. for his second season with the company. He appeared last season as W.C. Fields, Oliver Hardy and Jesus Christ in Faustus in Hell, and has performed locally with the Berkeley Shakespeare Festival and the One Act Theatre. He is the first recipient of the Jules Irving Award and won the Bay Area Critics' Award for Iago in the One Act, and most recently won critical praise for his performance as Falstaff in the Berkeley Shakespeare productions Henry IV, Parts I and II. He has appeared in the films Peggy Sue Got Married, Howard the Duck, and Francis Ford Coppola's Tucker. He was also in The Merry Wives of Windsor at San Francisco Shakespeare Festival. Mr. McShane continues his association with Greg Proops and the other former members of the original Faultline company.

DELORES MITCHELL, a graduate of the company's Advanced Training Program, was a company member from 1976 to 1983. She performed as Addie in The Little Foxes, Lucy in The Rivals, Emilia in A Winter's Tale, Margaret in Much Ado About Nothing, Nurse Lake in The National Health and Victoire in Hotel Paradise on the Geary Theatre stage, in addition to Plays-in-Progress productions of Afternoons in Vegas, Queen for a Day and 30 Minutes for 25 Cents. From 1983 to 1986 she worked on the east coast as a member of the New York Shakespeare Festival Players in Romeo and Juliet and As You Like It, as well as appearing at Baltimore's Center Stage, Crossroads Theatre in New Jersey and The Totem Pole Playhouse in Pennsylvania. Most recently, she performed the role of Berenice in A Member of the Wedding at the Oregon Shakespearean Festival. A veteran of nine A.C.T. productions of A Christmas Carol, Miss Mitchell also appeared in the ABC cable television version taped in 1976. She is a graduate of Florida A & M University and is a speech, voice and acting trainer.

FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviya Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including The Three Sisters which played on...
credits include Benvolio in Romeo and Juliet for the South Coast Repertory; Macbeth, A Christmas Carol and The Sleeping Prince at A.C.T.; Tartuffe and Hamlet at the Grove Shakespeare Festival; and Villainous Company at the One Act Theatre. Mr. Freeman also appeared in the film No Way Out.

STEVEN ANTHONY JONES has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of A Solider’s Play. Mr. Jones also has worked in films, television and industrial films. He appeared locally in the Eureka Theatre productions The Cherry Orchard, Every Moment and The Island, the San Jose Repertory Theatre’s Master Harold... and the Boys and in Division Street at Oakland Ensemble Theatre.

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Broadway in 1969, The Matchmaker and Desire Under the Elms on tour in the Soviet Union, A Christmas Carol and Macbeth. For television, Mr. Ottiwell has performed in the A.C.T. productions of Cyrano de Bergerac, A Christmas Carol and Glory! Hallelujah! He is president of A.C.T.'s Board of Trustees.

WILLIAM PATERSON is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in 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, which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can't Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial M For Murder and Painting Churches. Last season he appeared in The Doctor's Dilemma, the 11th anniversary of A Christmas Carol, as Scrooge, a role he originated, and Faustus in Hell. He presently serves as a member of the San Francisco Arts Commission and is a member of the Board of Trustees of A.C.T.

DON PIPER is a third-year student in the Advanced Training Program and has appeared in studio productions of The Cherry Orchard, Hamlet, Henry VI, The Way of the World and The Physicists. He recently appeared in the San Francisco Shakespeare Festival's production of Much Ado About Nothing as Horatio and Encore Presentations' Saved as Harry. He has also toured nationally in Annie Get Your Gun, The 1940's Radio Hour and The Student Prince. Before relocating to the Bay Area, Mr. Piper was active in Dallas/Ft. Worth theatres, where his performances included Cousins in Major Barbara, Clifford in Deathtrap and Ken Harrison in Whose Life Is It, Anyway?.


A Midsummer Night's Dream, which was recently re-mounted and taken to the Westwood Playhouse in Los Angeles. Favorite roles include dancing as a witch in the San Francisco Opera's production of Macbeth and playing Edmund in A Long Day's Journey into Night.

CAROLLETTA SCARMACK joins the company as a third year student in the Advanced Training Program. Some of the studio productions in which she has performed at A.C.T. include Ophelia in Hamlet, Lady Wishfort in The Way of the World, Miss Krag and Tilda Price in Nicholas Nickleby, Ida Bolten in Morning at Seven, and Madame Raener in The Cherry Orchard. This summer she appeared in P.C.P.A. Theatrefest productions of A Midsummer Night's Dream and Good. Miss Scarmack is a native of Athens, Ohio, where she received a BFA in theatre from Ohio University and performed in numerous productions for Ohio University School of Theatre and the Ohio Valley Summer Theatre.

MICHAEL RYAN is a third year student in the Advanced Training Program. A Wisconsin native, Mr. Ryan came west to study in the Conservatory, where he has appeared as Vershinin in The Three Sisters, Witwoud in The Way of the World and Prospero in a modern adaptation of The Tempest. Other studio roles include Bottom in A Midsummer Night's Dream and Wackford Squeers in Nicholas Nickleby. After playing a Punk-Doll in last season's Faustus in Hell, he traveled to the P.C.P.A. Theatrefest to perform as Adolph Eichmann in Good and as Oberon in John C. Feltcher's production of
Broadway in 1969, The Matchmaker and Desire Under the Elms on tour in the Soviet Union, A Christmas Carol and Macbeth. For television, Mr. Ottwell has performed in the A.C.T. productions of Cyrano de Bergerac, A Christmas Carol and Glory! Hallelujah! He is president of A.C.T.'s Board of Trustees.

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CARLOTTA SCARMACK joins the company as a third year student in the Advanced Training Program. Some of the studio productions in which she has performed at A.C.T. include Ophelia in Hamlet, Lady Wishfort in The Way of the World, Miss Krag and Tilda Price in Nicholas Nickleby, Ida Bolten in Mornings at Seven, and Madame Raenovsky in The Cherry Orchard. This summer she appeared in P.C.P.A. Theatrefest productions of A Midsummer Night's Dream and Good. Miss Scarmack is a native of Athens, Ohio, where she received a BFA in theatre from Ohio University and performed in numerous productions for Ohio University's School of Theatre and the Ohio Valley Summer Theatre.
HOWARD SWAIN was seen last year in A.C.T. productions of *The Doctor's Dilemma*, *A Christmas Carol* and *The Seagull*. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company and Overtone Theatre. In 1982 he joined the Berkeley Shakespeare Festival and has also performed for the Berkeley Jewish Theatre, San Jose Repertory Company, the Oregon Shakespeare Festival and the Berkeley Repertory Theatre where he appeared as Crow in *The Tooth of Crime*, receiving a Bay Area Critics’ Circle Award. He returns to the company following a summer at Shakespeare Santa Cruz. Mr. Swain’s other credits include roles in *Partners in Crime* and *Hill St. Blues* on network television, as well as the yet to be released films *Cherry 2000* and *Miracle Mile*.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 260 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Molyan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Lost Angels Fall*, *The School for Wives* and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acting in the film *Love Story*, and will be seen in the NBC-TV film *Eye on the Sparrow*. Mr. Walker was narrator for the KQED-TV series *New York Master Chefs* and teaches Auditioning in A.C.T.’s Conservatory.

DIRECTORS, DESIGNERS AND STAFF

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early last year and guided the company through the most successful season in its history, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T., his productions of *Charley’s Aunt* and *Our Town* were seen during the company’s first two San Francisco seasons. Since then, he has staged many shows for A.C.T., including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *All the Way Home*, *Fifth of July* and last season’s *The Real Thing*. In 1972, he founded the A.C.T. Plays in Progress program devoted to the development and production of new writing. For three summer seasons, Mr. Hastings served as a resident director at the Eugene O’Neill Playwrights’ Conference in Connecticut. He taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced *The Saintliness of Margery Kempe* and *Eulogy for George Dillon* and directed the national company of the Broadway musical *Oliver!*. He staged the American production of *Shakespeare’s People* starring Michael Redgrave, directed the Australian premiere of *The Hot i Baltimore*, and restaged his A.C.T. production of *Sam Shepard’s Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, San Francisco Opera Center and Berkeley Repertory Theatre.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is currently a director of Theatre Bay Area, and a member of the advisory board of the San Francisco New Vaudeville Festival. Mr. Sullivan has been active in the theatre since the mid 1970’s when he directed Harvey Perr’s *Afternoon Tea* at the Circle Repertory Company in New York. He later joined the staff of the Mark Taper Forum in Los Angeles, where as head of its Forum Laboratory, he produced over 20 new works by American playwrights. More recently, he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco’s Magic Theatre. A graduate of the University of Southern California’s film school, Mr. Sullivan has written and directed numerous short films including three which were featured on the national Emmy Awards. He is also the co-author of *The National Outdoor Leadership School’s Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster. Mr. Sullivan is a native San Franciscan.

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.’s Advanced Training Program. In addition to staging such A.C.T. productions as *The Dolly, Translations* and *night, Mother*, he has also served as actor, resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht’s 16th season with A.C.T. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings*, *The Holdup* and *Sunday in the Park With George*.

JOY CARLIN (Associate Artistic Director) has been with the A.C.T. company for many years. She has appeared in numerous productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Ada in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes* and Odile in *Operette Continenale*. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre. Her directing credits include *The House of Bernarda Alba*, *The Lady’s Not For Burning* and *The Doctor’s Dilemma*. At A.C.T., in addition to productions at the Berkeley Stage Company, Seattle’s A Contemporary Theatre, the Oregon Shakespearean Festival and the San Jose Repertory Company. Ms. Carlin recently spent a 10-week residency in China at the Shanghai Youth Drama Troupe, where she directed *You Can’t Take It With You*. She is a member of the board of trustees of the Berkeley Jewish Theatre.

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EUGENE BARCONE (Associate Director) is a charter member of A.C.T. Mr. Barcone has directed for the Plays-in-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. He has worked on more than 70 productions at A.C.T.

ROBERT BLACKMAN (Scenery) has mounted over 35 productions at A.C.T., including Mourning Becomes Electra, The Girl of the Golden West, A Christmas Carol, Peer Gynt, Cyrano de Bergerac, Jumpers, Richard III and Threepenny Opera. In addition to the 45 productions he designed at the P.C.P.A. Theatrefest, he has worked at the Mark Taper Forum, the Ahmanson Theatre, the L.A. Stage Company, South Coast Repertory, the Old Globe Theatre, Seattle Repertory Theatre and the Denver Center Theatre Company. He has worked in New York on the Broadway production of Division Street, Joseph Papp’s Public Theatre production of The Ballad of Soapy Smith and the Brooklyn Academy of Music’s The Recruiting Officer. In addition to designing for the stage, he has worked on the films ‘night, Mother, The Color Purple and Arnold Schwarzenegger’s The Running Man.

ROBERT MORGAN (Costumes) has been designing costumes and scenery for premier regional theatres across the United States over the past 15 years. Of these many associations, he is particularly proud of his eight-season tenure with A.C.T., his Associate Artist status with San Diego’s Old Globe Theatre, and his ongoing commitment to Buffalo’s Studio Arena Theatre, where his work as a production designer and stage director enters its seventh season. Mr. Morgan’s costume designs currently dress the Broadway production of I’m Not Rappaport and have contributed to PBS’s American Playhouse series with The Skin Of Our Teeth. His position as stage director for the Dartmouth Summer Repertory Theatre allows him to enjoy blessed months at home in rural Peacham, Vermont, where he lives with his wife Wendy, a legal service attorney.

DEREK DUARTE (Lighting) returns to A.C.T. for a third season as resident lighting designer after designing eight productions last season, including The Real Thing and Sunday in the Park with George. Most recently Mr. Duarte designed lighting for the Los Angeles Theatre Center’s A.C.T. production of Ma Rainey’s Black Bottom and the New York premiere of Charles Dickens’ Hard Times. His work has been seen at Berkeley Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland, and at the Kennedy Center in Washington, D.C. In 1996 he was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Currently on the faculty of Chabot College, Mr. Duarte holds a MFA in theatre technology from UCLA.

JAMES HAIRE (Production Director) began his career on Broadway with the famed Eva Le Gallienne’s National Repertory Theatre. Among the productions he stage managed were The Madwoman of Chaillot with Eva Le Gallienne, Sylvia Sydney and Leora Dana, The Rivals, John Brown’s Body, She Stoops to Conquer and A Comedy of Errors. Mr. Haire also stage managed the Broadway productions of George, a new musical by Carol Bayer Sager at the Winter Theater, And Miss Reardon Drinks a Little with Julie Harris and Estelle Parsons, and the national tour of Woody Allen’s Don’t Drink the Water with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed more than one hundred productions as well as taking the company on numerous regional, national and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

KAREN VAN ZANDT (Production Stage Manager), now in her eighth season at A.C.T., has stage managed company productions of A Christmas Carol, The Sleeping Prince, Mourning Becomes Electra and Another Part of the Forest. She has also worked at the Minnis Memorial Theatre as production stage manager of Top Girls by Caryl Churchill and Greater Tuna at the Alcazar and Mason St. theatres.

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BRUCE ELSPERGER (Stage Manager) joins A.C.T. for the first time this season. He has been the Production Stage Manager at the Intiman Theatre in Seattle for the past three years, in addition to serving as Production Manager with the Bathhouse Theatre in Seattle. He also directed the Intiman Theatre acting intern production of A Streetcar Named Desire this season, and independently produced and directed various productions in Seattle. He served as stage manager and production stage manager with PCTA/Theatrefest in Solvang and Santa Maria prior to moving to Seattle. He studied in London, graduated from Drake University and worked with disturbed children as an art therapist in the Des Moines, Iowa schools.
EUGENE BARCONE (Associate Director) is a charter member of A.C.T. Mr. Barcone has directed for the Plays-In-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. He has worked on more than 70 productions at A.C.T.

ROBERT BLACKMAN (Scenery) has mounted over 35 productions at A.C.T. including Mourning Becomes Electra, The Girl of the Golden West, A Christmas Carol, Peer Gynt, Cyrano de Bergerac, Jumpers, Richard III and Threepenny Opera. In addition to the 45 productions he designed at the P.C.P.A. Theatrefest, he has worked at the Mark Taper Forum, the Ahmanson Theatre, the L.A. Stage Company, South Coast Repertory, the Old Globe Theatre, Seattle Repertory Theatre and the Denver Center Theatre Company. He has worked in New York on the Broadway production of Division Street, Joseph Papp's Public Theatre production of The Ballad of Soapy Smith and the Brooklyn Academy of Music's The Recruiting Officer. In addition to designing for the stage, he has worked on the films 'Night, Mother, The Color Purple and Arnold Schwarzenegger's The Running Man.'

ROBERT MORGAN (Costumes) has been designing costumes and scenery for premier regional theatres across the United States over the past 15 years. Of these many associations, he is particularly proud of his eight-season tenure with A.C.T., his Associate Artist status with San Diego's Old Globe Theatre, and his ongoing commitment to Buffalo's Studio Arena Theatre, where his work as a production designer and stage director enters its seventh season. Morgan's costume designs currently dress the Broadway production of I'm Not Rappaport and have contributed to PBS's American Playhouse series with The Skin Of Our Teeth. His position as stage director for the Dartmouth Summer Repertory Theater allows him to enjoy blessed months at home in rural Peacham, Vermont, where he lives with his wife Wendy, a legal service attorney.

DEREK DUARTE (Lighting) returns to A.C.T. for a third season as resident lighting designer after designing eight productions last season, including The Real Thing and Sunday in the Park with George. Most recently Mr. Duarte designed lighting for the Los Angeles Theatre Center's production of Ma Rainey's Black Bottom and the New York premiere of Charles Dickens' Hard Times. His work has been seen at Berkeley Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland and at the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Currently on the faculty of Chabot College, Mr. Duarte holds a MFA in theatre technology from UCLA.

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KAREN VAN ZANDT (Production Stage Manager) is the second resident stage manager. She was with the San Jose Repertory Company, San Francisco Repertory Theatre and the California Theatre Center, where she was production stage manager and lighting designer. Last summer, Mr. Graham was production manager for the Performing Arts Alliance Festival at Foothill College.

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Managing Director. After several years as A.C.T. Press Representative, he became General Director. Under his executive assistant and, later, Dramaturgy and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as Oedipus Rex, Cyrano de Bergerac, The Cherry Orchard and The Bourgeois Gentleman. With Laird Williamson, he adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1976, as well as by other theatres and schools. His 1975 dramatization of Dracula was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been performed by thirty theatres and schools. In 1985, he and Williamson wrote Christmas Miracles, which had its world premiere at the Denver Center Theatre Company. Both Cyrano and A Christmas Carol have been presented on television. Mr. Powers is a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

LAIRD WILLIAMSON (Director) staged A.C.T.'s production of The Matchmaker, which toured the U.S.S.R. in 1976. His other A.C.T. directing credits include Sunday in the Park With George, An Evening with Tennessee Williams, A Month in the Country, The Visit and Pentagonize. Mr. Williamson has directed and performed extensively at the Oregon Shakespeare Festival and the P.C.P.A. Theatrefest, where he played the title role in Pirandello's Enrico IV and created the role of Pontius Pilate in the world premiere of Robert Patrick's Judas, in addition to directing award-winning productions of All's Well That Ends Well, The Physicists, Indians and Blood Wedding. He directed The Taming of the Shrew for San Diego's Old Globe Theatre and staged Don Pasquale and The Portuguese Inn for Western Opera. He has been a guest director at the Brooklyn Academy of Music Theater Company and directed Wings, Pericles, Coriolanus, Circe and Brazen, and Romulus Linney's Heathen Valley for the Denver Center Theatre Company.

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THE AMERICAN CONSERVATORY THEATRE

presents

A CHRISTMAS CAROL

(1843)

A Ghost Story of Christmas

by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

Directed by Laird Williamson
Associate Director Eugene Barcone
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Derek Duarte
Music by Lee Hoiby
Fezziwig Dances by Angene Feves
Wigs and Hair by Rick echols

The Cast

The Caroler

Ebenezer Scrooge

Fred

A Woman in the Street

Beggars Girls

Marley’s Ghost

The Ghost of Christmas Past

His Family

School Children

Little Fan

Boy Scrooge

Belle Cousins

Young Scrooge

Fezziwig

Dick Wilkins

Mrs. Fezziwig

The Fezziwig Guests

A Toy Dancer

A Toy Clown

A Toy Cat

A Toy Dog

An Elf

Mrs. Cratchit
Peter Cratchit
Belinda Cratchit
Fred Cratchit
Sally Cratchit
Martha Cratchit
Tiny Tim Cratchit
Mary
Jack
Ted
Topper
Beth
Meg
The Miner
His Family
The Helmsman
Cabin Boy
Want
Ignorance
The Ghost of Christmas Future

Businessmen

Mrs. Fitch
Mrs. Dibber
Undertaker’s Boy
Old Joe
Boy in the Street

Delores Mitchell
Jeremy Watt
Rebecca Heller
Michael Byrnes
Chelsea Peretti
Janet Sams
Carlotta Scarmack
Will Leskin
Daniel Reichert
Steven Anthony Jones
Jennifer Roblin
Paula Markovitz
Scott Freeman
Frank Ottiwell, Emily Wills, Josh Fernandez
Paul Coolbrith
Michael Morris
Kristine Firth
Madrid Pohja
Don Piper
Paul Coolbrith, Steven Anthony Jones
William Leskin, Daniel Reichert, Michael Ryan
Jennifer Roblin
Paula Markovitz
Josh Fernandez
Joseph Bird
Michael Byrnes

Charles Dickens and
The Ghost of Christmas Present
Bob Cratchit
The Charitable Gentlemen

Michael McShane
Howard Swain
Paul Coolbrith
Daniel Reichter
Brian Crawley
Carlotta Scarmack
Corina Benjet
Chelsae Peretti
Steven Anthony Jones
Michael Ryan
Frank Ottiwell
Krisitne Firth, Madrid Pohja, Emily Wills
Heather Lueck, Michael Morris,
Regina Novickis, Vladi Yelnin, Jasmine Zaun
Sarah Bloom
Michael Byrnes
Evan Evans
Scott Freeman
Drew Eshelman
Jeremy Watt
Gina Ferrall
Corina Benjet, Will Leskin, Paula Markovitz,
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A Christmas Carol will be performed without interruption.

The children performing in A Christmas Carol are students in A.C.T.’s Young Conservatory program.

*matinee performance

UNDERSTUDIES

The Caroler — Kristine Firth; Charles Dickens, The Ghost of Christmas Present — Barry Kraft; Bob Cratchit — Michael Ryan; Charitable Gentleman, Fezziwig Guest, Ted, Topper — David Maier; Charitable Gentleman, Young Scrooge, Miner, The Ghost of Christmas Future — Richard Butterfield; Fred — Scott Freeman; Woman in the Street, Mary, Fezziwig Guest — Lannyl Stephens; Beggars Girl — Rebecca Heller; Beggars Girl, Toy Clown, Toy Dancer — Athena Buenconsejo; The Woodcutter, Fezziwig — Luis Oronaca; Marley’s Ghost — Paul Coolbrith; The Ghost of Christmas Past — Don Piper; Daughter of Christmas Past, Want, Belinda Cratchit — Clare Gross; Son of Christmas Past — Jarrett Sullivan; Wife of Christmas Past, Miner’s Wife, Martha Cratchit — Corina Benjet; Cabin Boy, Miner’s Boy, Ned Cratchit — Max Holland; Little Fan — Chelsea Peretti; Boy Scrooge, Boy in the Street, Ignorance — Vladi Yelnin; Belle, Beth, Mrs. Fitcher — Nancy Carlin; Dick Wilkins, Peter Cratchit — Brian Thomen; Mrs. Fezziwig — Joy Carlin; Mrs. Cratchit — Carlotta Scarmack; Sally Cratchit — Sarah Bloom; Tiny Tim Cratchit — Madrid Pohja; Jack, Old Joe — Frank Ottiwell; Helmsman, Businessman — Drew Eshelman; Mrs. Dibber, Meg — Gina Ferrall, Undertaker’s Boy — Daniel Zimmerman

Stage Management Staff: Karen Van Zandt and Bruce Elsperger

PG&E is pleased to be A.C.T.’s Community Partner in this presentation of A Christmas Carol.
The American Conservatory Theatre presents

A CHRISTMAS CAROL
(1843)
A Ghost Story of Christmas

by Charles Dickens
Adapted by Dennis Powers and Laird Williamson

Directed by Laird Williamson
Associate Director Eugene Barcone
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Derek Duarte
Music by Lee Hoiby
Fezziwig Dances by Angene Feves
Wigs and Hair by Rick Echols

The Cast

Mrs. Cratchit Delores Mitchell
Peter Cratchit Jeremy Watt
Belinda Cratchit Rebecca Hepler
Ned Cratchit Michael Byrnes
Sally Cratchit Chelsea Peretti
Martha Cratchit Janet Sams
Tiny Tim Cratchit Carlotta Scarmack
Mary Jack
Mrs. Fezziwig Ted
Bebop Topper Steven Anthony Jones
Belle Beth Jennifer Robin
Cabin Boy Meg
Wint Kristine Firth
Ignorance Madrid Pohjia

The Ghost of Christmas Future

Businessmen Don Piper

Mrs. Filcher Paul Coolbrith
Mrs. Dibber Steven Anthony Jones
Undertaker's Boy Will Leskin
Old Joe Daniel Reichert
Boy in the Street Michael Byrnes

Charles Dickens and The Ghost of Christmas Present
Bob Cratchit Paul Coolbrith
The Charitable Gentleman Daniel Reichert
Fred Brian Crawley
A Woman in the Street Carlotta Scarmack
Beggar Girls Corina Benjet
The Woodcarver Chelsea Peretti
Marley's Ghost Steven Anthony Jones
His Family Michael Ryan
School Children Kristine Firth, Madrid Pohjia, Emily Wills
Little Fan Regina Novickis
Boy Scrooge Vldi Yelnin
Belle Cousins Jasmine Zaun
Young Scrooge
Fezziwig
Dick Wilkins
Mrs. Fezziwig

The Fezziwig Guests

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Stage Management Staff: Karen Van Zandt and Bruce Elsperger

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From the Darkness into the Light

by Laird Williamson

Once upon a time, Charles Dickens wrote "a ghost story of Christmas." His intent was to change the lives of those who read it. This conjuration 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 sledgehammer has come down with twenty times the force—twenty times the force!—I could exert by following my first idea." He was already auguring 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...
Once upon a time, Charles Dickens wrote "a ghost story of Christmas." His intent was to change the lives of those who read it. This conjuration 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.

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drawers have become the hosts of his psychological existence. His heart confides in no one. In the chests 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 premonition of his physical death and the power of Christmas itself forces him inward. The locks and latches on the compartments of his memory spring open. From the aggregation of memories emerge 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 awed, 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, bring him closer to his most dreaded fear: a loveless and lonely death.

It is at the moment when he is face to face with his imminent death that Christmas happens. Out of the darkest dark comes the renewal of the light. Out of the primal event of light and life returning to the earth at the darkest and deadliest 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, in 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 births. He represents the baby of whom R.D. Laing speaks, who brings with it the "possibility of reprieve;" 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.
When you want to dazzle someone with something special, there's just one treasure!

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A.C.T. wishes to announce the creation of a Cleo Faulkner Memorial Scholarship Fund. A loyal member of the Friends of A.C.T. and a long-time supporter of the company, Ms. Faulkner was most recently coordinator for the popular A.C.T. 400 group, a social club made up of A.C.T. subscribers. Ms. Faulkner's energy, enthusiasm and concern will be sorely missed by the company.

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A.C.T. wishes to announce the creation of a Cleo Faulkner Memorial Scholarship Fund. A loyal member of the Friends of A.C.T. and a long-time supporter of the company, Ms. Faulkner was most recently coordinator for the popular A.C.T. 400 group, a social club made up of A.C.T. subscribers. Ms. Faulkner's energy, enthusiasm and concern will be sorely missed by the company.

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This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

Cover Photograph by Larry Merkle
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Hughie Bridie didn’t want to visit Texas. But we insisted. When he left the gentle rolling hills of Scotland he was more than a wee bit nervous about all the cowboys and Indians he was certain to encounter. But he had to discover how these blokes knew of The Macallan. For we were quite befuddled when Texas Homes Magazine wrote: “The Macallan is a cult malt—considered by the cognoscenti as the best of all.” In short time Hughie phoned us up with nothin’ but praise for these “upstanding” individuals. It is his belief that Texan single malt fanciers keep their Macallan under their ten gallon hats. Therefore it is always “top of mind.” We fear Hughie’s had a bit too much sun.

“Howdy, Hughie.”


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HOLIDAY FARE AT THE MARK

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TOP OF THE MARK
*Holiday Buffet
11 A.M.-4 P.M.
$35 Adults/$20 Children
*Piano Entertainment & Visit from Santa Claus with toys for tots
* Includes tax & gratuity

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Arts Preview
by Jeffrey Hirsch
Theatre

John Houseman has long put substantial stock in the principal of repertory, which he once defined as “the production of a continuous and alternating cycle of plays performed by a stable company of actors, accustomed to working together in a wide variety of roles.” The business of one cast of actors playing in two, three or even more plays over the course of a single week, the noted director discovered, provides not only artistic challenge, but also makes intriguing logistical demands. The effort, in Houseman’s considerable experience, is very much worth making for its value on both sides of the footlights, in helping to forge a solid and versatile company, as well as in building and consolidating an audience of catholic taste.

On the way to becoming a true believer in the repertory system, Houseman had his doubts. Years before he made the rapid and constant rotation of plays a hallmark of the then—incipient American
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LEADER OF THE PACK

Ten years ago Diane Keaton's leading man in the movies was Woody Allen. This fall we got everybody's favorite well-dressed nervous wreck playing opposite Sam Shepard in Baby Boom, a featherweight paean to such neoconservative yuppy values as materialism, enterpreneurism and (someplace rather far down on the list) motherhood.

Oh, well. Tastes change in film casting as surely as they do in fashion and politics. And at least we can take some pleasure in the fact that Keaton is still appearing with men as highly regarded for their literary acumen as for their presence on the silver screen. Neither Allen nor Shepard is just a pretty face.

Sam Shepard, in fact, is widely regarded, both at home and across Western Europe as well, as the preeminent American playwright of the moment. With eight Obie Awards and the 1979 Pulitzer Prize to his credit, he is indubitably among the most highly honored of our native dramatists now working. At only 44 years of age — with an oeuvre already comprising over 40 plays and several volumes of poems and stories — he threatens to eclipse even Joyce Carol Oates as the nation's most prolific person of letters. Shepard's work is produced frequently in London (where he lived for a while in the early '70s) and the continental capitals, is often on view Off-Broadway in New York and has become a staple of America's regional theatres, where it is now played more often than that of any other living writer for the stage.

Here in California — he spent most of the past decade or so in our midst — Shepard is a kind of local hero. His best known and most mature plays were written in a little house in Marin County and many of them received their world premieres at San Francisco's Magic Theatre, Shepard's longtime base of theatrical operations. Such Shepard plays as Angel City, the Pulitzer Prize-winning Buried Child, True West and Fool for Love were first seen at the Magic and then picked up by other theatres around the state, including the Mark Taper Forum, South Coast Repertory and American Conservatory.
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Theatre, before moving out into the world beyond our state's borders.

The writer's most recent play, A Lie of the Mind, opened Off-Broadway in 1985 and this year is reaching the West Coast. Early in its current season A.C.T. and next month the Taper are presenting the New York Drama Critics Circle Award winner, affording audiences at both ends of the state an idea of what our favorite son has been thinking lately.

It's something like this: Family life is hell. It certainly is for Jake and Beth, the married couple at the center of the new play, and for their parents and siblings. Set in California (back home!) and Montana, A Lie of the Mind takes us deep into Shepard country where all relations between the sexes are obsessive and usually violent and all family ties bind to the point of suffocation. The past and the present combine in often compelling and frequently hilarious ways to once again affect Shepard's characters right where they live, which tends to be inside their own troubled minds. The playwright here gives the lie to the kind of two dimensional domestic drama we're fed on TV. A Lie of the Mind is obfuscat, brutal and poetic in its epic description of various familyings and goings. Previews begin January 10. Plays through March 6. Mark Taper Forum, 135 N. Grand Avenue, (213) 410-1062. Los Angeles.

GIVE US THIS DAY . . .

We will soon have the chance to revisit a relic of our recent cultural past. The Bread and Puppet Theatre was, along with the Performance Group, the Living Theatre and the Open Theatre, at the forefront of the alternative theatre movement during the 1960s. Reflecting the social upheaval of that decade, many theatre artists sought to align themselves with the pressing issues of the day and to express in their work a heightened consciousness of the civil rights, free speech, ecology and anti-Vietnam War causes. New theatre companies were founded and new (or sometimes very old) forms were explored for their potential value in addressing the widest possible range of social and political concerns.

Peter Schumann's work with his Bread and Puppet Theatre over the past 25 years has always espoused basic humanist values but has generally approached politics obliquely. Often performing in the streets, Schumann has created events that are celebratory and which encourage audience members to become active participants. A carnival spirit pervades the performances, which usually incorporate masked actors and puppets of all kinds, some very much larger than life-sized.

It is a sense of theatre as a vital, communal activity that this troupe has always so effectively advanced and that is bound to be at the heart of Life and Death of the Fireman, the new work it will present in Northern California next month. Continuing the practice begun in the early '60s, Schumann and company can be expected to invite audiences to share in a repast of dark bread homemade from hand-ground flour at the conclusion of each performance, thus symbolically reaffirming theatre as a basic source of human sustenance. January 20 through 31. An American Inroads presentation at the Victoria Theatre, 2961 16th Street, (415) 621-7797. San Francisco.

STAGE BRIEFS

San Diego: Philip Barry's spirited 1920s toast to the high life, Holiday, continues through January 17 at the Old Globe Theatre along with the world premiere of The Boiler Room, a contemporary domestic drama by Reuben Gonzalez. (619) 239-2255 . . . Feuding twin brothers take their best (and most lethal) shots at one another in Corpse! at the Gaslamp Quarter Theater Company, January 21 through March 19. (619) 234-9583 . . . Joe Egg, Peter Nichols's heartbreaking comedy about a young couple with a retarded child, inaugurates the North Coast Repertory Theatre's new home, January 8
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Music and Dance

KING KAROL

Even among confirmed concert music lovers, Karol Szymanowski's is not a household name. Remembered, if at all, for his modest output of orchestral, choral and piano music that combines influences of Wagner, Strauss, Debussy and Stravinsky, Szymanowski, who died in 1937, is nonetheless important as Poland's first modern composer, a devoted nationalist whose expressive style provides a bridge between the romanticism of Chopin and the atonal angularity of such contemporary Polish composers as Penderecki and Lutoslawski.

Szymanowski's only large-scale dramatic work, King Roger, receives its American premiere, some 60 years after it was composed, next month in Long Beach. Inspired by its composer's visits to Sicily, the opera is set on the Mediterranean island following its conquest by Norman forces in the 12th century. King Roger II, son of the conquering monarch, ruled over a conglomerate of territories comprising a veritable medieval melange of such previously prevailing cultures as Greek, Arab, Byzantine and Roman. It is Szymanowski's conceit to imagine that Roger was seduced out of his charmed cosmopolitan existence and transported into the realm of the senses by a humble shepherd who turns out to be the Greek god Dionysus in disguise.

Hey, if you want verismo, try Pagliacci! In King Roger you'll get traditional, if exotic, operatic plotting and sumptuously textured scoring of idiomatic music that is inclined to the ecstatic. Sort of Scriabin meets Bartok. Singing the title role (in English) will be James Johnson; Jon Frederic West is cast as the shepherd. Long Beach Symphony’s Murry Sidlin conducts the sizable orchestral and over-
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through February 14. (619) 481-1055. Los Angeles: Playwright Neil Simon’s alter ego, Eugene Morris Jerome, prepares for love and war in Biloxi Blues at the La Mirada Civic Center, January 5 through 24. (714) 994-6310 . . . I Never Sang For My Father. Robert Anderson's touching story of a grown son’s attempt to reconcile with his feisty, elderly father, is revived at the Ahmanson Theatre, December 11 through January 31. (213) 410-1062 . . . The Colony Studio Theatre performs Side by Side by Sondheim and Holy Ghosts by Romulus Linney in repertory, January 23 through April 3. (213) 665-3011 . . . The Los Angeles Theatre Center’s 9th annual New Play Festival offers three world premieres, January 8 through March 13, (213) 627-2250. Orange County: It’s “Bali Hai” time at the Orange County Performing Arts Center, January 5 through 10, with the revival of Rodgers and Hammerstein’s South Pacific . . . Prelude to a Kiss, the new play from Craig Lucas, author of Three Postcards and Blue Window, opens its world premiere engagement January 15 at South Coast Repertory and continues through February 18. (714) 957-2602. Bay Area: Salome Jens creates a living portrait of poet Anne Sexton in About Anne, January 20 through February 7, at Life On the Water in Fort Mason Center. (415) 776-8999 . . . January 6 through February 6, 31 Marin Theatre Company presents Strange Snow, Stephen Metcalfe’s stirring story of what happens to a couple of buddies after the Viet Nam War. (415) 388-5208 . . . Growing up Jewish in early 20th-century Texas may seem an oxymoron, but not to Mark Harelik who writes about such a quirky fate in The Immigrant, playing at the American Conservatory Theatre, January 6 through February 13. (415) 673-3880 . . . The Magic Theatre’s latest addition to its acclaimed Beckett cycle is Happy Days, an allegorical stunner in which Winnie, a woman buried up to her neck, has the time of her life. (415) 441-8822.

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sized choral forces the work requires, insuring that the American premiere of *King Roger* will be a Big Event, in literal as well as figurative terms. January 24 and 27. Long Beach Opera at the Terrace Theater, 300 E. Ocean Blvd., (213) 596-5556. *Long Beach.*

PRINCE RUDI

Aging premier danseurs don’t just hang up their ballet slippers and fade into the second balcony. Not if, like Rudolf Nureyev, they have had stellar international careers spanning a quarter of a century. A fellow gets used to the adulation of the crowds,

the reassuring draftiness of backstage dressing rooms and the satisfying exhaustion that descends following the performance of a difficult evening’s program.

Rudi is back on the road again with *Nureyev & Friends,* perhaps for the sentimental reasons suggested above or maybe just for the fun of it. What the heck? Artists with the stamina and staying power of a Nureyev are entitled to do whatever they like. And we tireless fans (ourselves hardly the worse for the wear) of the years since we were first transported by his partnering of Margot Fonteyn in Ashton’s *Marguerite and Armand* have every right to come back for another look at one of the most charismatic performers of our time. January 15 and 16. A San Diego Foundation for the Performing Arts presentation at the Civic Theatre, 202 C Street, (619) 234-5855. *San Diego.*

ADDED DANCE AND MUSIC NOTES

Bay Area: Sinfonia San Francisco performs all six of Bach’s *Brandenburg Concerti,* January 22 at Herbst Theatre. (415) 922-3434 . . . Mezzo-soprano Tatiana Troyanos makes her only Bay Area recital appearance this season January 22 at Stanford’s Memorial Auditorium. (415) 723-4317 . . . Post-modern dance doesn’t get any gutsier than when performed by Bill T. Jones/Arnie Zane and Company, on view at UC Berkeley’s Zellerbach Hall January 22 and 23. (415) 642-9988 . . .

Jorge Bolet appears with the San Jose Symphony in the Tchaikovsky Piano Concerto No. 1, January 15, 16 and 17. (408) 298-2300 . . . The Kronos Quartet’s usual eclecticism will be on evidence in their January 22 Herbst Theatre program that includes works by Gyorgy Ligeti and John Coltrane. (415) 552-3656 . . . Jorgia Fleeanizis will be featured in the Violin Concerto by Roger Sessions when Edo de Waart leads the San Francisco Symphony in concerts January 14, 15 and 16. (415) 431-5400 . . . For more of a very good thing try Fleeanizis, Garrick Ohlsson and Michael Grebanier performing piano trios by Haydn, Brahms and Schubert at the California Palace of the Legion of Honor, January 31. (415) 750-3624. Orange County: Opera Pacific kicks off its season in style on January 4 when Luciano Pavarotti gives a gala recital at the Orange County Performing Arts Center. Verdi’s *Aida* will be sung by Leona Mitchell in the Opera Pacific production to be seen January 16 through 26 at the same venue. (714) 553-0699 . . . Also at OCPAC in...
sized choral forces the work requires, insuring that the American premiere of *King Roger* will be a Big Event, in literal as well as figurative terms. January 24 and 27. Long Beach Opera at the Terrace Theater, 300 E. Ocean Blvd., (213) 596-5556. *Long Beach.*

**PRINCE RUDI**

Aging premier danseurs don't just hang up their ballet slippers and fade into the second balcony. Not if, like Rudolf Nureyev, they have had stellar international careers spanning a quarter of a century. A fellow gets used to the adulation of the crowds, of the years since we were first transported by his partnering of Margot Fonteyn in Ashton's *Marguerite and Armand* have every right to come back for another look at one of the most charismatic performers of our time. January 15 and 16. A San Diego Foundation for the Performing Arts presentation at the Civic Theatre, 202 C Street, (619) 234-5855. *San Diego.*

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January are Orange County Philharmonic Society presentations of the Royal Philharmonic (the 17th) and the Seattle Symphony (the 27th). (714) 634-1700. San Diego: Pianist Emanuel Ax appears in recital on January 28 at Sherwood Auditorium under the auspices of the La Jolla Chamber Music Society. (619) 459-3724 . . . Pacific Chamber Opera presents Naughty Marietta, Victor Herbert’s perennially popular ode to the sweet mysteries of life at the Lyceum Theatre, January 14 through 24. (619) 231-9157 . . . The Chillingirian String Quartet plays Mozart, Tippett and Schubert in UCSD’s Mandeville Auditorium, January 16. (619) 534-4900 . . . January 28 and 29, Maxim Shostakovich leads the San Diego Symphony in works by Strauss, Stravinsky and Shostakovich per. (619) 699-4205. Los Angeles: French horn player Barry Tuckwell joins the Los Angeles Chamber Orchestra for concerts at the Wilshire Theatre (January 15) and the Ambassador Auditorium (January 16). (213) 622-7001 . . . Also at the Ambassador next month are pianist Bella Davidovich (the 14th) and the Juilliard String Quartet (the 27th). (213) 681-0212 . . . Morton Gould brings his 75th birthday celebration to Southern California when he guest conducts the Glendale Symphony at the Dorothy Chandler Pavilion, January 9. (818) 500-8720 . . . The Chamber Music in Historic Sites series matches up cantor Alberto Mizrahi and the Wilshire Boulevard Temple on January 17. (213) 747-9085 . . . Pinchas Zukerman plays the West Coast premiere of Rossa Viola Viola Concerto with Andre Previn and the Los Angeles Philharmonic, January 14 through 17. On January 18, the Philharmonic’s New Music Series at Japan America Theatre affords us our first exposure to this season’s musical cause célèbre, Nixon in China. John Adams conducts the CalArts Twentieth Century Players in excerpts from his much talked about opera. (213) 972-7211.
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Where BART thou Romeo?

Why to the theatre, ballet, opera and symphony. Everywhere a Romeo would take his fair Juliet for a night of fun.


Pick up a copy of "Fun Goes Farther on BART" at stations.
LONDON REPORT continued from page 20
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It is clear within the first five minutes
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Michael Ratcliffe is the theatre critic of
The Observer in London.

SAN FRANCISCO
Restaurant Guide

“Everything you always wanted to eat”
Opera Plaza,
Van Ness at Golden Gate
771-7301

CAFE RIGGIO, 4112 Geary Bl. (415/221-2114), D 5-11
Mon-Sat, 4-3:30 Sun. Superb Italian cuisine, veal,
pasta & seafood specialties. Impeccable service in
a comfortable, lively atmosphere. Full bar, com-
prehensive wine list. No reservations. V MC

CALIFORNIA CAFE BAR & GRILL, Broadway at The
Embarcadero (415/433-4400). L 11:30-2:30 Mon-Fri, D
5:30-8:30 Daily; BR 10-2:30 Sun. The freshest Cali-
forian/American cuisine featuring mesquite grill, South-
western/Cajun specialties. Parking. Res. AE V MC

CHINA STATION, 700 University Ave., Berkeley
(415/548-7880). L 11:30-4 Daily, Cocktails till 2;
Extensive menu featuring fresh seafood, located in
the historic So. Pacific railroad depot. Full bar. Free
parking. AE DC V MC

CIAO, 230 Jackson St. (415/982-9500), L-D 11-12 Mon-
Sat. 4-12 Sun. Chic, bright & lively. Milanese menu
features charcoal grilled fresh seafood & meats.
Pasta made as you watch. For desserts, try Italian
ice & espresso. Full bar. AE DC CB V MC

CORINTIA-RAIENNA RENAISSANCE HOTEL,
Market at Fifth (415/392-8000). D 5:30-11 Tue-Sat.
Even among discerning San Franciscans, the
Remada Renaissance is known for fine dining.
Consider the Corinna. Here the mood is shadow-
blue, highlighted by etched glass, sambonnet silver
& fine imported crystal. Dinner menus offer
innovative expressions of Northern Italian cuisine.
The wine list features over 150 domestic & imported
labels. Reservations suggested. AE DC CB V MC DIS

DAVID'S RESTAURANT/DELICATESSEN, 484 Geary,
Brow; Mason & Taylor on Theatre Row (415/773-3400),
B-L-D 7 AM to 1 AM Daily. San Francisco's most
celebrated deli restaurant. Take-out available.
Wheelchair accessible. AE DC V MC

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982-9388
LONDON REPORT continued from page 20
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GAYLORD INDIA, One Embarcadero Center (415/397-7775), Ghirardelli Square (415/771-8822),
Stanford Shopping Center, Palo Alto (415/362-6761). L, 11:45-1:45; D, 5:30-4:5. Quite simply
the ultimate in Indian Tandoori cuisine. AE DC V MC
HARRY'S BAR AND AMERICAN GRILL, 500 Van Nelles (415/86-HARRY). L, 11:30-3 Mon-Fri, D 5-11 Sun
Thurs, till 12 Fri-Sat. No. Italian ristorante featuring
authentic regional dishes, homemade pastas & des-
serts. Full bar serves Italian libations. AE DC CB V MC
L'OLIVIER, 465 Davis Court, near Jackson (415/
951-7824). L, 11:30-2 Mon-Fri, D 6-10 Mon-Sat. This
delightful French restaurant is a favorite lunch spot
for executives by day and becomes a romantic din-
ing spot at night. AE DC V MC
L-D 11:15 AM-12 AM Mon-Thu, till 1 Fri-Sat, till 2 Sun;
International deli specializing in salads, sand-
wiches & barbecue, fresh fish & desserts. Entertain-
ment by singing waiters. AE DC V MC
PIERRE at MERIDIEN, 50 Third St. (415/974-6400).
L, 11:30-2 Mon-Fri, D 6-10 Mon-Sat. Contemporary
French cuisine, impeccably prepared & elegantly
served, luxuriously appointed, widely espacio-
tables, richly diverse menus that change with the
seasons, nightly fixed-priced tasting menus & an
exceptional wine list combine to make a meal at
the Meridien's critically acclaimed Pierre restaurant
the closest possible approximation of a 3-star dining
experience in France. Reservations recommended.
Complimentary valet parking. AE DC CB V MC
THE PORTMAN GRILL, THE PORTMAN HOTEL,
at the corner of Post & Mason, 1 block west of
Union Square (415/771-8600). B-L-D 7 AM-11 PM, D
from 5:30. In a dramatic 17-story atrium setting
with fountains, sculpture, fireplaces & grand
piano, The Portman Grill is San Francisco's newest
dining sensation. Exceptional service & dining in the
tradition of the world's finest grills, with an
emphasis on California cuisine. An ideal place for
dining & relaxing before or after the theatre. Reser-
vations recommended. Valet parking AE DC CB V MC
TOMMY TOY'S HAUTE CUISINE CHINOISE, 655
Montgomery St. (415/397-4888). L, 11:30-3 Mon-Fri,
D 6-10 Mon-Sat. Classic Chinese cuisine "a la fran-
saise" in a matchless opulent setting. Valet park-
ing. AE CB DC V MC
TRADE VIC'S, 20 Cosmos Pl. (415/776-2232). L, 11:30-
2:30 Mon-Fri, D 5-12:30 AM. Flagship restaurant of the
internationally known company. Exotic meats &
fish. Delicacies from here & abroad. Full bar & wine
list. AE DC CB V MC
UMBERTO, 141 Steuart Street, one block from the Ferry
Building (415/543-8821). L, 11:30-2:30 Mon-Fri, D 5-10
Mon-Sat. Step into an Old World Mediterranean
villa to feast on seafood, meats & fowl prepared
with light sauces & fresh pasta. AE DC CB V MC
WHITE ELEPHANT, HOLIDAY INN UNION
SQUARE, 480 Sutter St (415/998-8900). B 6:30-
10:30, L, 11:30-2:30 Mon-Sat, D 6-10 Nightly; Salads
steak & fresh seafood. Special menu for early din-
ing. Full bar & wine list. Sherlock Holmes Cocktail
Lounge, 8-11 Nightly, with live entertainment
Tue-Sat AE DC CB V MC DES
GAYLORD INDIA, One Embarcadero Center (415/397-7775); Ghirardelli Square (415/771-8822); Stanford Shopping Center, Palo Alto (415/326-9761). L. 11:45-1:45, D. 5-9:45 Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC

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