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FILTER, MENTHOL: 1 mg, "tar" 0.1 mg, nicotine, av. per cigarette, FTC.
Report, Jan. '86.
BOX 100's.
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One day, around the turn of the last century, a Navajo Indian woman pawned a silver and turquoise bracelet at a trading post near the Four Corners area in northwestern New Mexico. This was a standard method of "banking" at the time, and most such jewelry was eventually redeemed, often to be pawned again and again.

But for some reason, the bracelet remained in the trading post. Eventually it was purchased by a tourist travelling through the reservation. And over the years, it has passed through many hands, until today it lies locked in a glass cabinet in our Santa Fe store on Sacramento Street.

Many people today are finding Navajo jewelry to be attractive not only as an adornment, but as an investment. And while it is certainly increasing in value. Come visit us. Even if the pawned bracelet is gone, we still have some other things you'll like. Open from ten until six, Monday through Saturday.

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Out of Wilson's Boardinghouse, Into Fagan's Bucket
People and Performances Certain to Make News Next Month

Only 155 years have passed since Abraham Lincoln signed the Emancipation Proclamation, declaring all slaves in the Confederate states to be "free, forever free." Freedom is never easily attained, however, and the scars of slavery run deep. It has been the life work of playwright August Wilson to examine the lasting pain in black Americans' struggle to put slavery behind them and enter into the promised state of liberation.

Joe Turner's Come and Gone, which opens the new year at American Conservatory Theatre, is the third of Wilson's cycle of plays about black American life in the 20th century. It may well be his most triumphant drama yet. It is set in Pittsburgh, 1911, a place where and time when the wounds of slavery were fresh. In his preface to the play, Wilson describes the city as an industrial mecca for the sons and daughters of newly freed slaves, who arrived there marked by "a long line of separation and dispersion," hoping to forge new identities in the North.

All of his play's action takes place within or just outside a small boardinghouse owned by Seth Holty, the son of freed slaves who fled the south. As the only character with no direct experience of slavery, Seth possesses, in Wilson's words, "a stability and completeness that none

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HEARTBREAK HOUSE

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of the other characters have.” He has, also, a thoroughly middle-class scorn for the backwardness and ignorance of country blacks and a resolute determination to keep his house “respectable.” Steven Anthony Jones, who joined the A.C.T company last season will take the role of Seth Holy.

Into this quiet man’s small, contained world come elements of mystery that threaten to bring it down. There are the songs and ceremonies of Bynum Walker, a “conjurer” man with the gift of healing and ability to cast spells. There are two women boarders, Mattie Campbell and Mollie Cunningham, each of whom in her way brings a disruptive beauty to the household. (Mollie, who “ain’t gonna be tied down with no babies,” trusts nobody but God and loves nobody but “my mammy,” is a vital portrait of a woman too enamored for her time. One would like to know more of her story than the vignette Wilson lets us see here.

Above all, there is Herald Loomis, a man possessed with anguish at the loss of his wife and 11 years of his life, a victim of the sitter Joe Turner whose coming and going are finally, if obliquely, explained within the course of the play. Loomis’s long search for his wife has become an unbearable odyssey: he has lost sight of his own purpose and will not regain it, so the wise man Bynum says, until he finds “how to sing your song.”

Song — rich, mournful, tender, mournful and bitterly funny — resonates through Wilson’s play. And Bynum has much to say, in a series of moving monologues, about the magical potency of song. Yet the music that draws Loomis to his redemption is explosive and results in one of the most enigmatic resolutions of a dramatic conflict to be found in the contemporary theater. Produced in collaboration with SEW Productions/Lorraine Hansberry Theatre, the play will be co-staged by Claude Fardy, who directed the 1987 A.C.T. production of Wilson’s Mis Ratigan’s Back Bottom. January 6 through February 11, Geary Theatre, 450 Geary Street, (415) 771-3820.

EVERYTHING OLD IS NEW AGAIN

A little more than three years ago, Michael Feinstein was an unknown “dinosaur” as he once put it, a 28-year-old singer and pianist with an obsession for old American show tunes and their composers. Then, in May of 1985, he felt a dismal stint singing to the rich and inebriated in a Los Angeles hotel bar for an engagement here at the newly refurbished Phish Room.

The rest has been the happiest sort of history. It turned out that scads of people loved the old songs and loved Feinstein’s way of singing them — “as God wants them done,” one critic claimed — with or without affectations or pretensions. Feinstein has that often-promised, rarely found thing called charm, and it has proven irresistible in New York (where he triumphed at the Algonquin Hotel), Washington and London.

Now he’s coming back to San Francisco, not where it all began, perhaps, but certainly where it began to be appreciated. The only son of show-business folk in Columbus, Ohio, Feinstein taught himself to play the piano at the age of five, and grew up loving the tunes of the early and mid-20th century. He always felt fate to meet the great songwriters and eventually found his way to Hollywood. There he served first as apprentice to the composer Harry Warren and then for six years as Ira Gershwin’s assistant, sorting through scrapbooks, sheet music, records, notes and assorted Gershwin memorabilia, eventually becoming, in many ways, the son Ira never had. The experience reinforced Feinstein’s determination to make the great music be heard again, the way he knew it ought to be sung.

The secret may simply be the respect he feels — and makes the audience feel — for each tune. Onstage, Feinstein is intimate but exhilarating, lovingly shaping the songs and sending them forth. January 17 through February 7, Curran Theatre, 445 Geary Street, (415) 343-9001.

TOP OF THE BUCKET

One of America’s most joyful dance troupes returns to the Bay Area when Garth Fagan’s Bucket Dance Theatre comes to Berkeley next month. The Rochester-based, multi-national company of 18 performers have all been trained by director/choreographer Fagan. The Fagan way of dancing combines African and Caribbean steps, a reliance on earthy floor work characteristic of modern dance and the attention to detail of classical ballet.

Fagan can balance speed against a luxuriously weighted rhythm, often within a single phrase of movement. His choreography has immediate and ravishing impact, yet its intricacies and emotional resonance linger in the mind long after the initial punch. His dancers, too, don’t look like anyone else’s, and in fact he insists that they train only in “Bucket Technique,” a welcome change from the homogeneity currently creeping over contemporary dance.

Originally named, with modest optimism, Bottom of the Bucket, but Dance Theatre, the company made its debut in 1970 as a group of absolute beginners. They had few bad habits to break. Fagan felt, and he hates the “artifice and tension” he was seeing in dancers at the time. Now he and his Rochester school are besieged by admiring would-be students, but he still prefers to start with dancers who have little to unlearn. What he wants — and has spectacularly managed to achieve — is an impeccable top of the bucket.

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The isolation, fragility and automated repose of Alberto Giacometti's figure sculptures — portrait busts, striding males and standing females — have become symbolic of individual and collective human loneliness; they seem the quintessential images of our existence in the late 20th century. Yet they crackle with energy and movement: there is angst but no paralysis in these brooding figures.

Alberto Giacometti: 1901-1966, a retrospective of the Swiss-Swissian's sculpture, drawings and paintings, comes to town after being seen at the Hirshhorn Museum in Washington, D.C. Included in the show are some 90 works, many never before exhibited in the United States, ranging from early Surrealist pieces of the 1920s and early '30s to the sculptures of elongated weideners for which the artist is best known.

Those accustomed to the haunting muteness of the mature work may be taken aback by so formal and savage a piece as Woman with Her Throat Cut (1952), while the less familiar drawings and paintings offer a confirmation of Giacometti's fecund and dauntless vitality. December 15 through February 5, San Francisco Museum of Modern Art, 401 Van Ness Avenue, (415) 362-3500.

CHECK AND MATE

Endgame, Samuel Beckett's fourth and most astringent play, will be revived next month at the Magic Theatre with a burst of honest existential laughter. This single-act allegory, set in the bleak shelter of the last human family on earth, is more demanding than Waiting for Godot, lacking the earlier play's Chaplinesque humor, and is even more relentlessly satiric.

Originally written in French, Endgame was translated by Beckett into English, a practice he has followed with most of his work since 1945, when he settled in France after World War II. Something about the mask of a foreign language, even one in which he writes fluently, evidently allows the exiled Irishman to compose more freely and somewhat mitigates the agony he experiences in the act of writing.

Endgame is economical in action and severe in mood; Beckett has sought all attempts by would-be producers to brighten its atmosphere. The play's four characters are: Nagg and Noll, Hamm and Clov, each name a pun on the word "nail" in one of several languages. Protected and imprisoned in their shelter, they fight like all families fight, even in the face of apocalypse, brain death and

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Raymond Kolber, concertmaster of the San Francisco Symphony since 1980, is despair. The leader of our sadomasochistic sport is Hamm, who may be merely a mischievous tyrant or their savior, jailing them out of apathy. The beauty and courtly courtesy of this masterpiece lies in its language and its sense of wordplay as both useless and essential. January 11 through February 20, Southside Theatre, Port Mason Center (415) 441-8001.

**ALSO RECOMMENDED**

**Music:** San Francisco Performances presents pianist Ivo Pogorelich, January 16 at Davies Hall and the Juilliard String Quartet, January 21 at Herbst Theater (415) 555-3856. Vladimir Feltsman, the young Russian pianist, who recently emigrated to the U.S., makes his Bay Area recital debut, January 19 at UC Berkeley's Zellerbach Hall. (415) 843-9885. Theatre: Waiting for Godot, Beckett's 1953 classic, is as powerful as Evergreen and somewhat more conventionally diverting. Plays December 30 through February 1 at Berkeley Repertory Theatre (415) 843-4700. A Travelling Jewish Theatre presents The Dybbuk, the 20th-century Yiddish classic of a bride possessed, February 2 through April 3 at the New Performers Gallery (415) 968-9884. Arthur Miller's All My Sons, directed by Richard Seyd in a Marin Theatre Company-Bavaria Theatre coproduction, plays January 11 through February 5 in Marin (415) 388-8300. Bumper Car, a science-fiction musical in which both live on the bottom of the ocean, surfaces February 15 through March 12 at Life on the Water (415) 885-2780. A Night at the Apollo, featuring the delightful clown and nouveau vaudevillian Maurice Gosse, plays January 11 through February 5 at Oakland Ensemble Theatre (415) 885-5550. Art. Lucian Freud. Works on Art on Paper, will be in the Bay Area's first significant look at a 20th-century realist whose work is all that one would hope of Sigismund Freud's grandson. December 10 through February 19 at the California Palace of the Legion of Honor (415) 750-3600.

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despair. The leader of their sadomasochistic sport is Hamm, who may be merely a mischievous tyrant or their savior, jolting them out of apathy. The beauty and dark comedy of this masterpiece lies in its language and its sense of wordplay as both useless and essential. January 11 through February 26, Southwide Theatre, Fort Mason Center (415) 441-8001.

ALSO RECOMMENDED

MEET RAYMOND KOHLER
Raymond Kohler, concertmaster of the San Francisco Symphony since 1980, is

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They seem to have taken all the warmth and fun out of music. It's all so cerebral now."

He adds slyly that maybe only critics and scholars are keeping such works in the repertoire. "Audiences don't like them, and maybe they're right. You know, when Mozart and Beethoven and Wagner first presented their new music, not everybody hated it, not everybody walked out."

Next month, Kohler will be soloist in the Symphony's January 12 through 14 performances of Bruch's "Bassoon Sonata on Scotch Themes," a work closely associated with Jascha Heifetz. "I selected it," says Kohler, "and odd enough, although it's very well known, it hasn't been performed in San Francisco since Albert Spalding played the solo part in 1919. Almost nobody has touched it since Heifetz, who never played it here. So it's hardly a war horse in San Francisco."

Kohler was born here in 1945 and shortly thereafter his family moved to New York where he attended Manhattan's Turtle Bay Music School. He began studying violin at the age of seven—"already late"—but it was not until his teen years that he encountered the teacher Samuel Appelbaum and began to understand what he was doing. "He introduced me to the meaning of musical literature and I ate it up. It was a whole new world."

Next to Heifetz, whom Kohler never met but considers a supreme inspiration, his most important influence was Joseph Gingold at Indiana University: "The greatest teacher now alive. The great pedagogue."

After a stint in the Marines (he was a member of the White House Orchestra) and later with the National and Baltimore Symphonies, Kohler served as associate concertmaster of the Cleveland Orchestra for eight years before joining the San Francisco Symphony in 1980.

Although he willingly applies his expertise to even the most rigorous of contemporary music, Kohler wishes that some composers, at least, "would get over their embarrassment about composing lyrically."

**After the show, enjoy the limelight.**

**Tanqueray: A singular experience.**
a man who speaks in superlatives, whether praising Jascha Heifetz as the greatest violinist who ever lived or dismissing music critics as parasitic, malicious and invariably wrong. His most fervent passion is reserved for music, however, and particularly for the great orchestral works of Bruckner, Mahler, Beethoven.

A concertmaster is not only an orchestra’s principal violin soloist (unless a guest artist takes the part), but also leads the first violin section, coordinating all the bowings, “so that we give to the audience a unified conception,” a task not always easy in an auditorium, as tricky acoustically as Davies Hall.

Next month, Kohler will be soloist in the Symphony’s January 12 through 14 performances of Brahms’s Fantasie on Schubert Themes, a work closely associated with Jascha Heifetz. “I selected it,” says Kohler, “and oddy enough, although it’s very well known, it hasn’t been performed in San Francisco since Albert Spalding played the solo part in 1919. Almost nobody has touched it since Heifetz, who never played it here. So I’m hardly a war-horse in San Francisco.”

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In February, as part of its regular subscription season conducted by Paletta, the Women’s Philharmonic will revive Florence Price’s Symphony in E-minor, originally performed by the Chicago Symphony in 1933. One of the first serious black women composers in America, Price was graduated from the New England Conservatory of Music in 1906. She died in 1953, and once again, Washburn says, “it’s now very difficult to find her music.” The world premiere of Christiane Berl’s The Violent Bear It Away, Julia Perry’s The Violent Bear It Away, Julia Perry’s A Short Piece for Orchestra and Shostakovich’s Cello Concerto No. 1 with soloist Sharon Robinson round out the varied and intriguing February program.
The Stories of Our Lives
Tales Told in Darkened Theatres Teach Urgent and Ageless Lessons

Once upon a time, the four words most familiar to us weren’t “have a nice day.” This was long, long ago, before the time of plastic money and climate control. People gave gifts, not gift certificates in those days, and “legends” wasn’t another name for a car. Once upon a time, the words best known to us were... "once upon a time."

In fact, once upon a time you’d know what to expect from a story that begins— as this one does— with these four resonant words. You’d anticipate giants and princes, goblins and maidens, curses and riddles and spells. "No More," a song from the Stephen Sondheim - James Lapine musical Into the Woods, provides a veritable list of story elements, even as each item is banished:

No more riddles
No more jests
No more curses you can’t undo
Left by fathers you never knew
No more quests

Composer-lyricist Sondheim and director Lapine have woven together some of the best-loved— if only dimly remembered— tales from childhood. Their new musical begins "once upon a time," but demonstrates what happens after "happily ever after" catches its breath.

Into the Woods is a play about choices and, as one character puts it, "the choices are grim." In fact, the choices are Grimms, and Sondheim and Lapine borrow unabashedly from the tales of Jack (of beanstalk fame) and Little Red Riding Hood as told by the Brothers Grimm. At heart, these stories derive from a number of sources and their themes are found in the oldest tales of many cultures: African, Native American, Hindu and European.

The cycle of death and resurrection, which is the story of the seasons, is one such theme: Red Riding Hood emerging from the belly of the wolf, or Ebenezer Scrooge turning from monster to benefactor on Christmas day.

The cycle of death and resurrection is also, of course, the story of Jesus Christ. Scripture offers many paradigms for the

Jessica Teich is literary manager of the Mark Taper Forum.

(B) Book author-director James Lapine and composer-lyricist Stephen Sondheim have written a musical based on beloved children's stories.

The result: Into the Woods (above) as performed by the Broadway cast.

December 1986

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(Top) Book author-director James Lapine and composer-lyricist Stephen Sondheim have written a musical based on beloved children's stories. The result: Into the Woods (above) as performed by the Broadway cast.
European storytelling tradition by providing characters who rise from real depths, experience real contradiction, endure real suffering. These are tales with psychological richness and moral dimension, with what screenwriters call “backstory.”

So it is that the old stories are still the best stories, especially in Hollywood. The film capital of the world, where wastefulness is legendary, is in fact a great recycler of tales. Stories of quest and reversal can be seen, not only in obvious recent examples like The Princess Bride or even Raiders of the Lost Ark, but in tales like Big, about a boy who comes to wish that his wish hadn’t come true.

Joseph Campbell, the late mythologist who hosted a popular PBS series, points out the resemblance between Star Wars (George Lucas’s, not George Bush’s) and the time-honored stories of death and resurrection. Certainly the appeal of such movies attests to the power of the originating tale. The theme over The Last Temptation of Christ may make these films a tough sell, at least temporarily.

They transmit. As one character warns at the close of Into the Woods, “Careful the tale you tell. That is the spell.” If the stories are spells, then the magical bonds they create are the bonds of a culture: its rules, its values, its prejudices and aspirations.

Bruno Bettelheim, whose research on fairy tales informed Sendak’s and Lapin’s work, believes folk stories are splendid “agents of socialization.” As he observes in The Uses of Enchantment, these tales provide a kind of laboratory; they allow children to play out the consequences of good and evil without causing any real danger and so diminish the potential damage of unconscious fantasies. One of the most valuable lessons of fairy tales (at least as they are used to be told) is that evil may exist in all of us, even in the child listening to the story. In short, most kids are more like the mischievous Red Riding Hood than like the saintly Tiny Tim. This fact was easily understood by Charles Dickens, who called Little Red Riding Hood his “first love” and relied against efforts to sanitize children’s stories.

In their truest form, fairy tales are far darker than the G-rated stories we remember. Therein lies their power: They suggest that the world is full of danger, but that we may overcome all obstacles with vigilance. This is the challenge faced by the hero, with whom we identify. In the best stories, the hero’s dilemma embodies the very issues children struggle with: whether anxiety about a parent or fear of death. The “unrealistic” nature of these stories is part of their magic, and as Bettelheim argues, “it makes obvious that the fairy tales’ concern is not useful information about the external world, but the inner processes taking place in an individual.” Yet these characters are hardly complex. If they were, the child (even the adult telling the tale) might have trouble knowing whose side he’s on.

It comes as something of a surprise that Stephen Sendak’s, the master of narrative nuance, would take up characters whose chemistry is so unalloyed. Granted Cinderella’s indecisiveness makes her kin to many Sendak creations, as does her prince’s casual adherence to his marriage vows. But these characters are storybook

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Buddhism is the story of how these tales are told and retold. Tales are not just stories of the past. They are stories of the present, of what we are and what we might be. They are stories of the future, stories of the world we wish to create. They are stories of the world we live in. They are stories of the world we dream of. They are stories of the world we know. They are stories of the world we will be. They are stories of the world we want to be.

But no fuss whatsoever was made when a tiny alien named E.T. was allowed to inherit the whole of Christian symbolism from the Crucifixion to the Resurrection. In Hollywood, the notion of teaching through stories seems foreign, even potentially intrusive. But movies are messengers and we must be alert to the signals they transmit. As one character warns at the close of Into the Woods, "Careful the tale you tell. That is the spell. If stories are spells, then the magical bonds they create are the bonds of a culture: its rules, its values, its prejudices and aspirations."

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Fairy tales like Jack and the Beanstalk suggest that the world is full of danger but that we may overcome all obstacles. Wood-engraving from Galt and Mace's Nursery Toy Book, 1872.

Fairy tales like Jack and the Beanstalk suggest that the world is full of danger but that we may overcome all obstacles. Wood-engraving from Galt and Mace's Nursery Toy Book, 1872.
creatures, their choices painted in primary colors. In this, as in many other respects, Sondheim and Lapine have followed Bettleheim’s example as surely as if he had left a trail of bread crumbs. The “lesson” of their musical — and it must be called a lesson — is the same moral Bettleheim ascribes to the fairy tale.

The ending “And they lived happily ever after” does not do for a moment fool the child that eternal life is possible. But it does indicate that which alone can take the sting out of the narrow limits of our time on this earth; giving a truly satisfying bond to another. Or, as Into the Woods would have it, “No one is alone.”

It’s a difficult lesson but a consoling work as is much misremembered as is its publication date: The true Dickens story bears no resemblance to today’s all-singing, all-dancing Christmas Carol than the shining-faced musical Oliver! does to the violent novel Oliver Twist.

Audiences treated to the recent Royal Shakespeare Company production of Nicholas Nickleby get a large dose of Dickens indigoreadable in the sugary entertainers of Tiny Tim. Dickens, it becomes clear, was obsessed with strange names and stranger domestic practices and his tales explore the dark regions of abandonment, betrayal and death. In fact, recent biographies reveal that Dickens was pursued by demons of his own: rapaciousness, lust, self-hatred, resent-

is no more compelling than the Michelin Tire Man. It may be that evil creatures bear the burden (like Shakespeare’s Richard III his hunchback) of the lessons we must learn. Kinder characters may have as much to teach us, but malevolence is a far more persuasive tutor.

Learning is never easy. As The Baker in Into the Woods attests: “It takes cure, it takes patience and fear and despair, to change.” And change exists as a toll, as the unsuspecting Elwes discovers in losing his beloved wife and partner in adventure. From beyond the grave, she admonishes him to keep their tale alive, to “tell the story of how it all happened.” The Baker bends over his infant son and begins, tentatively, painfully: “Once upon a time...” The audience may almost feel that the whole evening’s entertainment could begin again, plunging them back into the world of pageants and curses and spells.

But the cycle is not infinitely perpetuating. There is a sense of loss, of those people who cannot be replaced, of the lessons which, now learned, cost the price of innocence. The lyrics, “They disappear! They die but they don’t!” seem inherently contradictory, but are at the musical’s heart: We think we lose the people we love when in truth they live on within us.

Stories may nourish us, salve our collective conscience, commensurate our dead. Our need for stories is urgent; Joan Didion writes in The White Album that “we tell stories in order to live.” In fact, stories tell us how to live and inculcate us the values of a culture.

What better place to tell stories than in a theatre? For the theatre, like Shakespeare’s Forest of Arden, is a place of learning and discovery, of trial and error, of play. Going into a theatre is very much like going into the woods.

But certain kinds of stories can no longer be told well in the theatre. Television and even documentary film get you there faster, get you closer. Theatre, as a result, is liberated to return to its original instincts: to tell stories that are mythic in their scope, universal in their generic detail.

Theatre works its magic through light and sound, juxtaposition and simultaneity. Its power as a teaching tool comes from
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Theatre works its magic through light and sound and image and juxtaposition and simultaneity. Its power as a teaching tool comes from
the fact that plays take place in real time: we experience what the characters experience, as they experience it. Hamlet’s dilemma, no matter how familiar, is always newly arrived at, because we’re caught with him in the moment of decision. Real time — present time — creates a different kind of close-up, an intimacy born of feeling and thinking in the moment.

We incline toward the character onstage and identify with him, for our deepest impulses are empathetic. We are by nature social beings. We are also storytellers. Our instinct is to name, to ring the world into being, as in many creation myths, including the story of Adam. But in certain ancient cultures, the verb "to name" was synonymous with "to believe" or "to trust." So this

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We incline toward the character onstage and identify with him, for our deepest impulses are empathetic. We are by nature social beings. We are also storytellers. Our instinct is to name, to sing the world into being, as in many creation myths, including the story of Adam. But in certain ancient cultures, the verb “to name” was synonymous with “to believe” or “to trust.” So this power to tell stories must guide us to good as surely as if (as the Egyptians once thought) the tongue were a rudder to steer our course.

Joseph Campbell and others believe the very survival of the planet depends on the creation of new, global myths. Yet in these times, the possibility of a universal language seems slight: “peace on earth” and “goodwill toward men” are the tallest tales of all. We know that getting to “happily ever after” requires vigilance and sacrifice, as well as a great deal of luck.

But if tales teach us anything, it’s that in the end, the effort is worthwhile. At the very least, it’ll make a good story. And if we tell stories in order to live, maybe, at last, we will live to tell each other stories.
Powers of A.C.T.
An Interview with a Company Veteran Who Now Helps to Shape Artistic Policy

The offices of A.C.T. — The American Conservatory Theatre — are plain. Functional with a vengeance. If a scratched-up old desk is good enough for sitting at and putting one's papers on, it becomes the furnishing of preference. If chairs have legs, can be sat on and two are required, let them at least be mismatched. A.C.T. saves its glitter (and its dollars) for the stage.

A.C.T.'s offices are located in a four story, post-Bravig Quailie (barely) structure across from their home theatre, the Geary, near Union Square. The building contains, as well, rehearsal halls, training rooms and an intimate performing space temporarily occupied, when I visited by Encore, a company of A.C.T. alumni presenting a pair of David Mamet one acts.

The steep stairway — the ancient elevators have been rendered temporarily inoperative to keep their noise from intruding on auditions and classes — is awash with young men and women, students of the Conservatory. The atmosphere is one of drudgery and of work. It is a serious place whose inhabitants give every indication of wanting to be there.

It's also the place in which Dennis Powers has been a fixture (with one considerable gap) since 1967. I came to see him in his capacity as associate artistic director, a title he shares with Jay Carlin, the two serving as joint second-in-command to Artistic Director Edward Hastings.

Herbert Glass is senior editor of Performing Arts magazine.

HERBERT GLASS: Where did you come from, so to speak?

DENNIS POWERS: I'm a third-generation Oakland native. I always had a sort of natural leaning toward the arts and my first job worth mentioning was at the Oakland Teleaur, writing theatre reviews.

After a while I thought it would be interesting to be building something rather than tearing it down [Powers betray the theatre person's attitude toward the critic — his former profession]. So I went to work for the Stanford Rep, which had a very short life, and while there I was offered a job by Bill Ball [A.C.T. founder and former artistic director], whose company I'd reviewed when they came to Stanford the preceding summer.

Actually, Bill hired me because I'd written his favorite review of his production of Tha Alice. The review said Edward Albee is a genius. William Ball is a genius. Paul Slover [one of the leads] is a genius. And so on down the cast. As it happened, someone else wrote that review. By the time Bill found out, I was already established at A.C.T.

HE: What was it like here in those early days?

DP: Exciting, to say the least. Bill and...
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Dennis Powers (above) is a man very happy with his job at the American Conservatory Theatre.

HERB GLASS: What was it like here in those early days?

DP: Exciting, to say the least. Bill and...
his company had moved from Pittsburgh in 1967, arriving in a blaze of glory. He brought all his successes from back East, and it was one success after another in the Bay Area too.

HG: Was there any major resident theatre in San Francisco at the time?
DP: No. The Actors Workshop that Julius Irving and Herbert Blau had started was gone after 14 years of doing some pretty amazing things like American premieres of Pinter and Brecht. But they never found a large audience.

And earlier, when I was growing up, all the professional theatre that San Francisco had was touring shows from Broadway. Legit plays did tour, but the big things were musicals. The shows played two or three weeks and left. They had no responsibility to the community. We’re here permanently. We’re part of the life of the city. Every successful regional theatre is part of the life of its community.

HG: The ’60s was the time most of the regional theatres started, wasn’t it?
DP: Right. The Guthrie in Minneapolis, the Mark Taper Forum and the Seattle Rep — who followed the pioneers, the Arena Stage in Washington, D.C., and the Cleveland Playhouse, both of which got started in the ’50s. And of course the Old Globe in San Diego, which started as a community theatre in 1937 — now, as then, with Craig Noel.

It was a very, very fruitful period, due in great measure to the Ford Foundation. They were our biggest benefactor during the early years. We wouldn’t have been able to purchase the Geary Theatre without them. But Ford money is going elsewhere now, to areas of social concern.

Something I want to stress — and I hope it doesn’t sound immodest — is that A.C.T.’s success made possible many other theatres that have achieved very high standards. When we arrived we were the only fully professional Equity company here. Our example helped really to start a Bay Area theatrical community that includes the Berkeley Repertory, Magic Theatre, the Eureka, the Lorraine Hansberry and others.

HG: Since you’re not going to talk about yourself, let’s talk about the word “Conservatory” in the company’s name. The voice the students are working on the floor above us can’t easily be ignored.
DP: Yes, but I promise I will tell your readers what I do.

We felt that American actors could do the realism of O’Neill, Ingel and Williams. But they weren’t ready to meet the challenges of Restoration comedy or Shakespeare and Molière. So Bill decided to build a company that would help develop an American style. And they’d remain in training all the time, like ballet dancers.

In the old days, it was the members of the company who wore the students. Today not only the company trains, but also students from outside who pay tuition and train with our teachers, actors and directors. We’re fully accredited and give a Master of Fine Arts degree. The third year of the program is great because...
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those who are selected go into A.C.T.'s professional company as full Equity members.

DP: Right. In 1970, I needed a change and went to work with Arvin Brown as public information officer at the Long Wharf Theatre in New Haven. Terrible people, but the job didn't suit me. I had so much more responsibility and input at A.C.T., and I missed that. So I moved to New York and went to work for Theatre Communications Group, the national service organization for nonprofit theatre. I edited their magazine, which has since become American Theatre.

It was a good job that gave me plenty of opportunity to write, which I love. But I missed not having at the end of the line a production, a show.

DP: And big things were happening at A.C.T. during this period.

HP: Big, bad things. Great difficulties with the press. A dwindling audience. Huge economic problems. The old critics, who loved everything we did, in the beginning, weren't here any more. To the new people, we were the old shoe. By 1981, small cast and sparsely designed shows were becoming too common. The message being sent out didn't inspire confidence.

Bill Hall had taken on too much by this time. He was even trying to do the fundraising himself. Things weren't working any more. So he resigned and the logical man to take the job in 1986 was Ed Hastings, who had been with Bill and the company since the beginning in Pittsburgh. And because of the incredible complexity of dealing with all these issues in a public forum, Ed asked me to come in on an interim basis and work with our press rep, Ralph Jenkins, to help mend fences with the press.

I think it worked. So Ed said, "How about staying around and working with me on this new season?" And the job became permanent.

We planned the season and made a big jump in subscribers. We cut the deficit. So we're back on track. And we seem once again to have the support of the community.

DP: Who is your audience?

HP: Let me put it this way, we're unlike most resident theatres in that we're a downtown urban theatre. It's not like going to the Los Angeles Music Center, or the Denver Center Theatre or Seattle Rep which are more or less self-contained in civic centers. Or the Old Globe which is in a gorgeous park.

Now Los Angeles is filling in around the Music Center. It's no longer quite the temple on the hill. We never were. We have to compete with all the other downtown activities. We have to offer something different and keep people coming back.

You know, you still hear about theatre as the "fabulous invalid." They've been saying that for what is it, 50 years? That it's a dinosaur. It needs subsidy. Why doesn't it pay for itself? You've heard it all a thousand times.

And yet it remains necessary. There's a need for people to come together and sit in the dark to watch this ordered, structured version of life on earth. I still spend a lot of time in the theatre looking at the audience. Whether it's King Lear or something as lightweight as Diamond Lil. Part of the pleasure of going to the theatre for me is sitting on the balcony stairs and watching people leaning forward in a sort of stunned silence or just sitting there and laughing and having a wonderful time together. Sharing the pleasure.

DP: Let's talk about the meaning of regional theatre, how various theatres differ from each other. For instance, there are those who consider themselves breeding grounds for new plays.

HP: La Jolla Playhouse is an example of that. As is Actors Theatre of Louisville: play development theatres.

A.C.T. is something different. Our principal mission has always been the development of the American actor. Training and equipping that artist to meet the challenges of every period and style.

DP: So what you're doing could be compared to regional rep in England?

HP: Very much so. It's just that we offer training not only on the stage but also in the classroom. We offer the technical and emotional training an actor needs.

DP: What is the regional theatre's relationship to New York these days?

HP: For one thing, many plays of great merit open in New York, have successful runs and close because nobody wants to risk money touring them. It's our respon...
those who are selected go into A.C.T.'s professional company as full Equity members.

HG: And your part in all this...

DP: Okay. I'm ready. In the early days I was the chief F.R. man and, subsequently, dramaturge and artist and repertory director, helping to choose the season's plays and the casts. As dramaturge, I collaborated with Bill on translations and adaptations of plays by Chekhov and Molière and lots of others. I made an adaptation, with Laird Williamson, of A Christmas Carol that's put on annually.

Now, as associate artistic director, I'm in lots of places at once. I'm in touch with the sales and press departments. I was dramaturge on the production of Mac Well's Diamond Lil last season. And with Ed Hastings and Joy Carolin I help choose the season's plays and get involved in the casting. The ultimate decision is Bill's, but sometimes be and I will argue about some aspect of the process. He likes that, contradicting opinions.

Joy and I are veterans of the company. She was an actress with A.C.T. as early as 1970. She was interim artistic director at Berkeley Rep and is one of the best directors around. She handles our development play program, too.

HG: You left A.C.T. for a time, didn't you?

DP: Right. In 1970. I needed a change and went to work with Arvin Brown at public information officer at the Long Wharf Theatre in New Haven. Terrible people, but the job didn't suit me. I had so much more responsibility and input at A.C.T., and I missed that. So I moved to New York and went to work for Theatre Communications Group, the national service organization for nonprofit theatre. I edited their magazine, which has since become American Theatre.

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American Conservatory Theatre

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Artistic Director
John Sullivan
Managing Director

1988-89 Repertory Season

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Mrs. Roberta Mathis

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

MARCO MILLIONS
by Eugene O'Neill
October 6 through November 5

WOMAN IN MIND
by Alan Ayckbourn
November 2 through December 10

A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 26

SIDE BY SIDE BY SONDHEIM
Music & Lyrics by Stephen Sondheim
and Music by Leonard Bernstein, Mary Rodgers,
Richard Rodgers, Julie Styne; Continuity by Ned Sherrin
December 28 through January 1

JOE TURNER'S COME AND GONE
by August Wilson
January 4 through February 11

WHEN WE ARE MARRIED
by J.B. Priestley
January 25 through March 7

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by George Bernard Shaw
February 25 through April 7

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by George F. Walker
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NEWS OF THE AMERICAN CONSERVATORY THEATRE

WELCOME ABOARD
Since April eleven extraordinary people have joined the A.C.T. community as Trustees of the American Conservatory Theatre Foundation. We'd like to introduce them to you.

• Lewis Alton is President of L.H. Alton & Company, an investment banking firm and institutional broker that specializes in emerging companies in such diverse areas as electronic technology, biotechnology, capital goods, construction, retail, luxury, capital goods, and the environment.

• Richard Butterfield, who was elected to the Board in September as Company Artist, Ex-Officio Trustee, needs no introduction; you met him last month, wearing tuxedos, as Tony in West Side Story. He's profiled further on in the program, on page A/C-7.

• Josephine De Luca is a former member of the Board of Education for the Belmont School District and has been active in the Peninsula educational community for several years.

• Peter Fairbanks is director of the Montague Gallery in downtown San Francisco. He also serves on the Board of Trustees for Humanities West and Enterprise for High School Students.

• Jackielle Gooch is an active member of the Bay Area's cultural and educational community. She has held governing positions at the Exploratorium, San Francisco Education Fund, Fine Arts Museum Society, and Parent-Infant Neighborhood Center.

• Joan M. McGrother, Executive Vice President of McGrother RentCorp in San Lorenzo, also serves on the boards of the Schools of the Sacred Heart, Mobile Modular Office Association, and Saybrook Institute.

• Lisel W. Payne, Chairman of Jackson Street Partners, is a private investor and real estate venture capitalist. A past chairman of the California Housing Council, he also serves on the boards of San Francisco Day School, the Fox Group, and Tyler Glenn Company.

• Shepard F. Pollack, a former President of Philip Morris U.S.A., retired last year as President of American Express Assurance Co. A Harvard graduate, he has served as trustee for Carnegie Hall, Foundation for State Legislatures, New York Foundation for Fire Safety, and the Marin Symphony.

• Susan Stauter, playwright, director, actress, and educator, was recently appointed (with Sabine Epstein) Co-director of the Conservatory and serves on the Board ex officio. She's profiled on page A/C-14.

• Alan Stein is a partner with Montgomery Securities. He came to the area in the 1970s to start up the San Francisco branch of Goldman Sachs, and served there under Gov. Edmund G. Brown, Jr. as Secretary of Business and Transportation. He also serves as a trustee of the San Francisco Museum of Modern Art.

• Keith B. Williams is International Treasurer at Levi Strauss & Co. He serves on the boards of Junior Achievement, the Oakland Y.M.C.A., the Bay Area Black United Fund, and the Black Filmmakers Hall of Fame.

"The development of a strong, community-based board was one of the primary goals established two years ago during the reorganization of A.C.T.," says Board President Joan Sadler. "Today we have a dedicated group of Bay Area leaders who are committed to achieving the full potential of A.C.T.'s theatrical and educational missions."

The list of the entire Board can be found on page 33 of this program.

MEET THE CAST
Audience members at all regular performances of A Christmas Carol (except Dec. 24) are invited to meet Choreographer Scrooge and other members of the cast in Fred's Columbia Room downstairs from the theatre lobby.
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right after the show. Cocktails, holiday beverages and soft drinks will be on sale at the bar.

TO LONDON WE WILL GO

The annual London Tour is down to an art. After years of experience the Friends of A.C.T. and their travel agent, Tour Arts, knew just how to put together a package that combines a dose of love of theatre, a healthy portion of love of travel, a touch of Anglophilia, a pinch of curiosity, and the human amenities of good food, comfortable lodgings, and splendid companionship.

They'll be presenting their act on the 1989 London Tour, May 28 to June 11 — two weeks of travel, theatre, discussion, stimulation, and relaxation — and it might be just for you.

Ed Hastings, Artistic Director of A.C.T., will be leading the tour again, and he will be getting you in touch with some of the leading personalities of the British stage, "I have a great time on the tour," he says, "I get a lot of work done, too, scouting the English theatre for future projects for A.C.T. It was on the London Tour a couple of years ago that I discovered When We Are Married, the J.B. Priestley play, and I decided it would be perfect for our company and our audience — so I'll be directing it this season. That's the kind of work I do on the Tour: the kind of work I like best: the work that is totally indistinguishable from fun."

Your surroundings will give you a taste of all that is best in the English tradition. You'll spend eight nights in London, in the charming Edwardian world of the Waldorf Hotel, right on the Aldwych, in the heart of the theatrical district, the West End. Then you'll go down to Cornwall for three nights outside of the bustling, in the bosom of the Cornish countryside; and then it's on to Stratford, where you'll stay in the Elizabethan-style Shakespeare Hotel, just steps from the Bard's birthplace.

And there will be plenty of theatre, too: a comedy and a musical in the West End, a Fringe performance, shows at the National Theatre and the Barbican, and a London Symphony Orchestra concert for a change of pace. After the Cornish idyll — three nights away from the stage — you'll see three performances in Stratford, all at different theatres of the Royal Shakespeare Company.

Ed Hastings will be conducting a number of special sessions with the group, including a dialogue with one of the leading RSC actors, and another with one of London's most prominent critics.

All in all, it's bound to be an extra-ordinary adventure — filled with drama and joy, beauty and history, an exploration of the England of the past, the land of Dickens and Shakespeare, and a chance to experience the theatre that may help form the future of A.C.T.

For more information, just call Tour Arts at (415) 964-8255 or, if you're outside California, toll-free at 1-800-233-9564.
right after the show. Cocktails, holiday beverages and soft drinks will be on sale at the bar.

TO LONDON WE WILL GO

The annual London Tour is down to an art. After years of experience the Friends of A.C.T. and their travel agent, Tour Arts, know just how to put together a package that combines a dose of love of theatre, a healthy portion of love of travel, a touch of Anglophilia, a pinch of curiosity, and the human amenities of good food, comfortable lodgings, and splendid companionship.

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A TALE TOLD BY A WINTER FIRE
by Jonathan Marks

Dickens was dead. The word spread through London on that June day of 1870, and seemed to touch everyone personally. A young girl peddling fruit and vegetables from a barrow in Covent Garden was stunned: "Then will Father Christmas die too?"

The spirit of Charles Dickens still hovers over Christmas, in more ways than are immediately apparent. In a very real sense he was the father of the modern Christmas; what we think of as the "traditional" celebration simply didn't exist before his time. The Christmas tree and Christmas cards, the goose and turkeys, and even Santa Claus were all traditions established or popularized in the nineteenth century, and the holiday season's emphasis on family, children, charity, goodwill, and nostalgia were, for the most part, supplied by Dickens himself. For the first three centuries of Christianity there was no Christmas; the Church opposed the celebration of birthdays as a pagan custom.

Throughout Europe, though, late December and early January was a time of celebration for everyone but Christians. In the north there was the Yule tide festival, a time of feasting, prodigious eating, and blazing logs to ward off ghosts and demons liberated for the holiday; in the south there were the Roman Saturnalia and Kalends — boisterous, even riotous celebrations, in which the social order was turned topsy-turvy — and the Day of the Birth of the Conquered Sun, celebrated by the Mithraic cult, a powerful rival to Christianity, originally from Iran.

In 1832 a.d. the Church finally succumbed to the people's desire for a Christian feast to coincide with the pagan holidays, and established a feast of the Nativity. Since the Gospels make no mention of a date, the Church had a free hand; they chose to celebrate

Christmas on the same day as the Mithraic sun-worship holiday, December 25.

For many centuries, even after their faith had dominated Europe, the Church fought a losing battle to focus the holiday on a pious celebration of the Nativity, while the populace tended to make it a secular, even an infernal festival; a celebration of
gluttony and drunkenness, license and mirth, a feast of buffoons and devils.

In the seventeenth century, when the Puritans were firmly in control of old and New England, their religious fervor inspired them to stamp out Christmas. The British Parliament met in regular session on Christmas day, and the army was assigned to keep shops open. The Massachusetts General Court passed a law in 1644 decreeing that

anybody who is found observing, by abstinence from labor, feeding, or in any other way, any such days as Christmas day, shall pay for every such offence five shillings.

These sober men of industry were truly ancestors of bores. Their "reforms," made in the name of religion, were largely successful, even after the Puritans had been swept from power. By the first decades of the nineteenth century Christmas was barely celebrated; it was surpassed in popularity by New Year's and Valentine's Day.

The holiday would not die without a fight. Though the journalism of the 1830s reveals that every year there were more and more expressions of regret that the winter break in the cold, sober routine had passed from the calendar. This nostalgia was crystallized in 1836 by a 24-year-old writer in his first novel: Pickwick Papers by Charles Dickens. In it he painted some word-pictures of an idealized eighteenth-century family Christmas, unlike any ever celebrated, but one for which everybody could feel nostalgic.

Others had contributed, and were to continue, to the resurrection and transformation of the holiday; but it was Dickens who would make the most sustained and telling effort. The most important blow was struck in 1843, when he took a few weeks off from the writing of Martin Chuzzlewit to dash off a little book

called A Christmas Carol. In this book

Charles Dickens reconstituted Christmas as an important secular holiday, with moral and religious overtones.

It was a rip-roaring good ghost story, complete with fantastic elements of time-travel, but it endowed the Christmas feast with a moral dimension, reconciling the notions of a secular and a religious holiday; that, for fifteen centuries, had been in opposition. He took the contrary notions of an austerely religious and a sumptuous feast washed down with plenty of liquor, blended them together, and came up with a celebration of family, shared abundance, charity, and fellow-feeling, focusing on the link between the adult and the child: the child enjoying Christmas and the child we were on Christmases past, our pure, better selves.

The first edition of A Christmas Carol was a new idea in publishing; a small, inexpensive volume designed as a gift, and meant to be read to the family beside the Christmas tree. It sold out the first day it hit the stores. Thackeray called it "a personal kindness." More editions followed, and other writers rushed to turn out Christmas books. Dickens himself wrote four more. He founded two weekly magazines, and took special care with the Christmas issues which readers snapped up to read Dickens's own contributions.

Over his entire career, most of the short stories he wrote dealt with the holiday; and they raveled his novels in popularity. To the public he was the patron of Christmas.

Within two months of the publication of A Christmas Carol five different adaptations appeared on London stages, and one in New York. His later Christmas books were clearly written to be staged as well as read and they were, with equal or greater success. But it was not enough for Dickens. He wanted to do it himself. Two days after Christmas of 1855, for an audience of two thousand at a charity benefit, Charles Dickens per
Dickens was dead. The word spread throughout London on that July day of 1870, and seemed to touch everyone personally. A young girl peddling fruit and vegetables from a barrow in Covent Garden was stumped: "Then will Father Christmas die too?"

The spirit of Charles Dickens still hovers over Christmas, in more ways than are immediately apparent. In a very real sense he was the father of the modern Christmas; what we think of as the "traditional" celebration simply didn’t exist before his time. The Christmas tree and Christmas cards, the goose and turkeys, and even Santa Claus were all traditions established or popularized in the nineteenth century, and the holiday season’s emphasis on family, children, charity, goodwill, and nostalgia were, for the most part, supplied by Dickens himself.

For the first three centuries of Christianity there was no Christmas; the Church opposed the celebration of birthdays as a pagan custom. Throughout Europe, though, late December and early January was a time of celebration for everyone but Christians. In the north there was the Yule tide, a time of feasting, prodigous eating, and blazing logs to ward off ghosts and demons liberated for the holiday; in the south there were the Roman Saturnalia and Kalends — boisterous, even riotous celebrations, in which the social order was turned topsy-turvy — and the Day of the Birth of the Unconquered Sun, celebrated by the Mithraic cult, a powerful rival to Christianity, originally from Iran.

In 1837 a.d. the Church finally succumbed to the people’s desire for a Christian feast to coincide with the pagan holidays, and established a feast of the Nativity. Since the Gospel accounts were no mention of a date, the Church had a free hand; they chose to celebrate December 25. So the Christmas we know today, a mix of pagan and Christian elements, was born in the 1830s, when Dickens was writing his Christmas books.

The first edition of A Christmas Carol was a new idea in publishing: a small, inexpensive volume designed as a gift, and meant to be read to the family beside the Christmas tree. It sold out the first day it hit the stores. Thackeray called it “a personal kindness.” More editions followed, and other works rushed to turn out Christmas books. Dickens himself wrote four more. He founded two weekly magazines, and took special care with the Christmas issues which readers snapped up to read Dickens’s own contributions. Over his entire career, most of the short stories he wrote dealt with the holiday, and they rivaled his novels in popularity. To the public he was the patron of Christmas.

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"The success," he told a friend, "was most wonderful and prodigious, perfectly overwhelming and astonishing altogether." Two days later he performed another Christmas piece, The Cricket on the Hearth, and a few days later gave another performance of the Carol at reduced prices for working people. The success was even greater: "I felt as if we were all bodily going up into the clouds together." In 1857, after a number of other benefits, he turned professional, touring England and America with performances of his own works. He continued writing, but found time for almost five hundred performances before adoring audiences, which gave him enormous gratification and enormous wealth; in England, though he insisted that a portion of the tickets be sold for the lower classes, he still made more performance than the leading actor of the day, Macready; and in America, where he tripled the prices, scalpers sold tickets for as much as $30. In the last decades of his life he was as famous for his performances as for his writing. Despite his personal life’s failings, his work’s failings, the mainstay of his repertoire was always the one that lent itself best to performance, that aroused the most laughter and emotion, that created the strongest sense of communion with an audience: A Christmas Carol. He was always rewriting it, cutting it again, improving new approaches. He loved to perform it and experience its effect on an audience.

The audiences came, as one New York reviewer wrote, "entirely to listen to Charles Dickens for all the bugs he has given to the world. It is a better world because of him." And he continued to make it better; after...
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 conglomeration of ghosts was animated by a passionate concern for the gloomy conditions 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 sleigherhammer has come down with twenty times the force—twenty times the force!—I could exert by following my first idea." He was already augmenting the creation of A Christmas Carol.

We cannot gauge to what degree the book ambushed the life of any Victorian society. We do know, however, that Charles Dickens resurrected Christmas at the time. At the time when the old bucolic festivities were in decline, he reconstructed a model for the season which embraced sparkling merriment, warm openheartedness, piping hospitality, light fires, glowing faces, radiant spirits, flickering laughter and a dazzling generosity. His "sleighhammer" blow was that of a warm breath thawing a frozen heart.

By reclaiming an almost extinguished flame, his name forevermore 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 Elizabeth Scrooge must come to be. He epitomized the "wasteful" man of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary 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 homes, cases and cupboards—confinement of his memories, safe into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate defenses for his life. He has created his own "hiding place." Fragments of the past are lodged in seascape boxes; the wardrobes, shelves and drawers have become the hosts of his psychological existence. His heart is confined 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 card, 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 Christmas 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 for the first time in 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 dreading 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 of 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 the refusal has done for a long, long time; he 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.
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 conflation of ghosts was animated by a passionate concern for the gloomy conditions 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 sleighephymer 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 amplified the lies of evil Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holding bastions were in the decline, he reconstructed a model for the season which embraced sparkling merriment, warm open-heartedness, piping hospitality, bright fires, glowing faces, radiant spirits, flickering laughter and a dazzling generosity. His "sleighephymer" blow was that of a warm breath glowing a frozen heart. By rekindling an almost extinguished flame, his name forevermore 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 revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "merciless man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities toward their fellow men 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.

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The strains of an antique card, 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 remembrances emerge the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being begins to be rejuvenated by impressions with encounters of his childhood. He is aed, moved, stirred by natural feelings—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 loneliness and lonely death.

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Who's Who at A.C.T.


CYNTHIA BASHAM is a third-year student in the Advanced Training Program. Her studio roles at the Conservatory have included "Sister Elizabeth in Romeo and Juliet, Althea in "Dear Brutus," Sandy in "The AIDS Show," and Liz McMahon in "Laughhouse Blues. She recently performed as Lydia Luby in the San Jose Repertory Company's production of Arthur Miller's "All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were "Waiting for the Parade, "The Mound Builders, and "The Informal Machine."

ADRIAN BARNES worked with the A.C.T. company on "Mr. Bradley's Black Bottom" and appeared as Dell in the Playin' In-Progress production of "Piano. She has performed in such award-winning productions as the Berkeley Repertory Theatre's "Kathakali Moses and Oliver Sebastian's "Your Play is No Longer with Us," and has won a Drama-Logue Award for the title role in "Jackal at the Julian. She appeared as Dottie in "Forty," and acted in the Big Area Playwrights' Festival. Among her television credits she includes movies - "The King of Love," "The Age of the Sun" and "Wickedness." H.B.I. is on all three networks. Ms. Barnes is a graduate of U.C. Santa Cruz, where she appeared in "Arabian's "And They Put "Houdini On flowers under the playwright's direction. She also studied at Emerson College and at A.C.T.'s Black Actors' Workshop, where she acted in "Mr Young, Gilded and Black. She has taught in several programs at the Conservatory including the Advanced Training Program.

RICHARD BUTTERFIELD has appeared at A.C.T. as "Tony in "Woman in Mind, Bill in "King Lear, Captain Cummings in "Diamond Lil", the Soldier in "Sunday in the Park with George, Billy in "The Real Thing, Young Sereno in "A Christmas Carol," and in "Phaethon in Hell (directed by Michael Strain) and "Fatima in "Hedda (directed by John C. Potter). Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatre-works of Palo Alto, where he performed in "Sidewalks of My Mind, We Belong Along. Among his other roles are "Preddie in "Good, "Nanare in "Love's Labour's Lost, "Francisco Palito in "A Midsummer Night's Dream, and "Cecil in "Richard III. A graduate of A.C.T.'s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife Olynn, who works in video and film production), and teaches and directs in the A.C.T. and Young Conservatory. Mr. Butterfield was recently elected to A.C.T.'s Board of Trustees.

MARC DANIEL CADE, the first recipient of the Friends of A.C.T. Fellowship, is a third-year student in the Advanced Training Program at A.C.T., where last year he appeared on the Geery stage in "Ring Lear and "End of the World. In the University of Washington's "Symposium," he was "Follies. This summer he played the role of "Anthony in "Sweeney Todd with the Pacific Conservatory of the Performing Arts. Mr. Cade holds a B.A. in musical theatre from the University of Michigan at Ann Arbor.

JOY CARLIN, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T., and directed this season's opening production, "Taxco Millionaire. Among the roles she has played are "Meg in "A Letter of the Mind, "End in "The Floating Light Bulb, "Miss Priss in "The Importance of Being

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Who's Who at A.C.T.

DAWNA BAILEY graduated from A.C.T.'s Advanced Training Program in 1987. She recently appeared with the Sacramento Theatre Company in Molly Newman's Shovel Show, and last summer played In Antony and Cleopatra at the Santa Cruz Shakespeare Festival. In studio productions at the Conservatory she has played Titania in A Midsummer Night's Dream, Charlotte in The Cherry Orchard, Lady Egeria in The Country Wife, and roles in The Tempest, Nicholas Nickleby, and Morning's at Sevens. Ms. Bailey last appeared on the Geary stage in Phaethus in Hell.

CYNTHIA BASSHAM is a third-year student in the Advanced Training Program. Her studio roles at the Conservatory have included Ophelia and Winter's Tale. She recently appeared as Lydia Luby in the Seaside Repertory Company's production of Arthur Miller's All My Sons. Among her many productions at the University of Washington in Seattle, where she earned her B.A., were Waiting for the Parade, The Mound Builders, and The Infallible Machine.

ADRIAN BARNES worked with the A.C.T. company on Ms. Brown's Black Bottom and appeared as Sid in the Play in Progress production of Pins. She has performed in such award-winning productions as the Berkeley Repertory Theatre's Kenzo Mizokami and Ellen Sebastian's Your Place is No Longer With Us, and won a Drama-Logue Award for the title role in The Turned Over at the Julian. She appeared as Desdemona in Otello, and acted at the Big Awa Playwrights Festival. Among her television credits she includes movies — The King of Love, The Age of the Sparrow, and Johanna Osmond Gibson, E.B.I. — on all three networks. Ms. Barnes is a graduate of U.C. Santa Cruz, where she appeared in Arzala's And They Put Hawaiian on Flowers under the playwriting's direction. She also studied at Emerson College and at A.C.T.'s Black Actors Workshop, where she acted in 70s Be Young, Gifted and Black. She has taught in several programs at the Conservatory, including the Advanced Training Program.

RICHARD BUTTERFIELD has appeared at A.C.T. as Tony in Woman in Mind, Edgar in King Lear, Captain Cummings in Diamond Lil, the Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Jarman in A Christmas Carol, and in Phaethus in Hell (directed by Michael Street) and Friends (directed by John C. Potter). Mr. Butterfield has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Shakespeare's Much Ado About Nothing. Among his other roles are Freddie in Good, Nunnie in Love's Labour's Lost, Francis Philo in A Midsummer Night's Dream, and Captivity in Richard III. A graduate of A.C.T.'s Advanced Training Program, he also holds a B.A. from Stanford (as does his wife Olynn, who works in video and film production), and teaches and directs in the A.C.T. and Young Conservatory. Mr. Butterfield was recently elected to A.C.T.'s Board of Trustees.

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The gin is unprecedented in its creation. The bottle is unprecedented in its beauty Bombay Sapphire.
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47% alc. vol. (94 Proof) - Bombay Sapphire Gin - 100% grain neutral spirits © 1986 Carlton Importers, Ltd., Teaneck, N.J.

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Drew Eshelman made his debut with A.C.T. in the 1978/79 Season, and later joined the company as a company manager. He has appeared in numerous productions, including "The Christmas Carol," "Macbeth," and "The Tempest." Eshelman has also worked as a stage manager and has served as the company's managing director.

S swirl free has appeared with A.C.T. in "Golden Boy," "A Christmas Carol," "Macbeth," and "The Tempest." She has also worked as a stage manager and has served as the company's managing director.

John Purcell studied at the University of California at Berkeley and has appeared in numerous productions, including "The Tempest," "A Christmas Carol," and "Hamlet." Purcell has also worked as a stage manager and has served as the company's managing director.

Lawrence Hecht, who now holds his 20th season with A.C.T., has appeared in over 30 productions, including "The Christmas Carol," "Hamlet," "A Midsummer Night's Dream," and "The Tempest." Hecht has also worked as a stage manager and has served as the company's managing director.

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Bernard, Kitty Drury in "In the Time of Your Life," bananas in "The House of Blue Leaves," Nia in "Prynt Guns," Amanda Sill in "All the Way Home," Birdie in "The Little Flats," and Ollie in "Obble Campson." She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other directing credits are "The House oferspective Act," "The Lady's Not for Burning," "The Doctor's Dilemma," and last season's "Golden Boy" at A.C.T. and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, a Contemporary Theatre of Seattle, and a Shanghai Youth Drama Troupe of China, where she directed "You Can't Take It With You.

Mona, "The Miserable Crystall," and Sunday in the Park with George. She also performed in "Masquerade," a cabaret of songs by Andrew Lloyd Webber, and played Lizzy in the "Plays in Progress" production of "Lizzie Borden in the Late Afternoon." Miss Ferrall has appeared in "Golden Boy," "A Christmas Carol," "Macbeth," and "The Tempest." As well as in the "Plays in Progress" productions of "Seven Sisters" and in the studio production of "Romeo and Juliet." This summer she will be performing in "Mame" at the "Barter Theatre" in "Knieck," and in "The Tempest." She has also appeared in "The Taming of the Shrew," which was televised for the PBS series "Theater in America." During his ten seasons with the Oregon Shakespearean Festival, he played such roles as "Benedick in Much Ado About Nothing," "Tom in The Man in a Gray Flannel," "Henry IV," and "Malvolio in "Juliet." During his ten seasons with the Oregon Shakespearean Festival, he played such roles as "Benedick in Much Ado About Nothing," "Tom in The Man in a Gray Flannel," "Henry IV," and "Malvolio in "Juliet."
ED HODSON, who studied in A.C.T.'s Advanced Training Program, has toured nationally in A Midsummer Night's Dream and played on the stage as Nick in Romeo in Mind, Joe Beegumier in Golden Boy, Mike in A Lie of the Mind, and Beside You in The Bad Thing. At the Emira Theatre he performed in a Starmus play (written by his wife, Ellen McLaughlin), You, and Landscape of the Body, and this summer he worked with Encore Presentations in Enemies and the Water Engine.

STEVEN ANTHONY JONES, who joined the A.C.T. company last season for King Lear, Golden Boy, Feathers, and a Christmas Carol, has been performing for 20 years, five of them with the White Ensemble Company of New York, where he created the role of P.T. James Wilke in the original production of A Soldier's Play. He has appeared locally as Jaques in the San Francisco Shakespeare Festival's As You Like It. In this Emira Theatre production of The Cherry Orchard, everyone, and The Island, the San Jose Repertory Theatre's Actor marked the role of the Kings of America in the San Francisco Shakespeare Festival production of Macbeth. The lead in Macbeth is a role that Michael Keaton has played several times in his career, including at the Oregon Shakespeare Festival, where he performed under the direction of Jose Quintero.

RANDALL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Taming of the Shrew, The Threepenny Opera, Street Scene, and King Richard II. Born in Hawaii of Korean and Chinese ancestry, Mr. Kim has appeared in over 30 productions since 1961. Among the contemporary works in which he has appeared are Steven Teach's Sordid the Brute, Frank O'Hara's The Chamberman and the Bear of the Dragon (American Place Theatre in New York), and Kenneth Cavander's The Legend of Oedipus (Williamston Theatre Festival). Most of Mr. Kim's experience, however, has been in the classical repertoire, including the title roles of Timon of Athens and Othello (Champlain Shakespeare Festival), Ibsen's (Nob Hill Shakespeare Festival), and Hamlet (Guthrie Theatre). Trinculo (Lincoln Center), Jed (The Repertory Theatre), and Prospero (Mecosta Theatre Company); and roles in The Producers and Gogol's Marriage (Guthrie). In 1977 he co-founded the American Players Theatre in Wisconsin, and serves as its Artistic Director until last year, playing such roles as King John, Death of a Salesman, Becket, Skybolt, Malvolio, Hamlet, Marlowe's Tamburlaine, and Greek's Ion of.

MICHAEL MISHRIK, now in his third season with A.C.T., has appeared as Mal Feis Polo in Manic Millionaire, King Eppos in Beethoven, King of Golden Boy, Charles Dickens in A Christmas Carol, and, in 1967, a role in the National Theatre, using the title roles of Miss Julie and A Midsummer Night's Dream. He has been a member of the companies of the Milwaukee Repertory Theater, Long Wharf Theater, Hartman Theatre, and Alley Theatre. His television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."

DAVID MAYER joins us in his third season on the Geary Stage. A graduate of the Advanced Training Program, Mr. Mayer has acted in numerous productions throughout the Bay Area. He is a founding member and producer of Encore Presentations — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays in Progress program.

VIRGIL OLSTER was a member of the A.C.T. company from 1967 to 1976, appearing in The Railway Circus, The Merry Widow of the American Center for the Alexander Technique. He has appeared in numerous productions of A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker and Destiny Under the Elms (which toured the Soviet Union), and Mactch. He has also been seen in televised versions of A.C.T.'s productions of Glory of the God, Foo Foo, The Christmas Carol, and Oedipus the Tyrant. Mr. Olster is a member of A.C.T.'s Board of Trustees.

ED HODSON, who studied in A.C.T.'s Advanced Training Program, has toured nationally in Asians and appeared on the stage in The Out and Out, the Ada in The Bad Thing. At the Emira Theatre he performed in a Starmus play (written by his wife, Ellen McLaughlin), You, and Landscape of the Body, and this summer he worked with Encore Presentations in Enemies and the Water Engine.

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WINDSOR, THE HOUSE OF EDWARD ALIY. THE LADY IS NOT FOR TURKEY, EPIDOS, AND AS KATE IN THE DRIVING OF THE SPOOLS, which was also broadcast in television as a Special Presentation in America's PBS. Since her return in 1969, she has performed in The King for King, Private Lives, King Lear, and Queen of France in the Oregon Shakespeare Festival, where she spent five seasons. She has also been featured in Such a Girl in Much Ado About Nothing, which was performed on Broadway in 1969, the Matchmaker and Destiny Under the Elms (which toured the Soviet Union), and Mactch. She has also been seen in televised versions of A.C.T.'s productions of Glory of the God, Foo Foo, The Christmas Carol, and Oedipus the Tyrant. Mr. Olster is a member of A.C.T.'s Board of Trustees.

LUIS ORTEGA began his career doing Chorizo street theatre in the barrio of East Los Angeles, and spent five years working with Luis Galvez and El Teatro Campesino, Huasteca Bacal, and a free theatre company — which have earned him four Critics Circle awards and a Drama League award — in addition to his five-year-old stint as a bartender. He is now the star of the film titled "The Truth That You're Telling," which has been screened in five major film festivals and been nominated for several awards. Mr. Ortega has also worked at San Diego Repertory Theatre, National Repertory Theatre, and the Denver Center Theater Company. In his A.C.T. debut he played the Fidd in King Lear, and in Golden Boy he played the title role. Last summer he appeared in Howard Barker's An End of Silence for Encore Presentations.

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburg in 1965. He studied at the Canadian National Theatre in his hometown of Montreal before moving to New York, where he attended the Yoo School of Acting and the Bachelor of Fine Arts in Studio Acting of the University of California at Los Angeles. He is also a member of the American Conservatory Theatre's Board of Trustees.

DANIEL BECHERT (penned this second season with A.C.T., where last year he appeared in "A Christmas Carol" as Marley's Ghost). Diamond Lil (Publics)
ED HOBSON, who studied at A.C.T.'s Advanced Training Program, has toured nationally in A Midsummer Night's Dream and appeared in Kiss Me, Kate as Sir Andrew Aguecheek and in the American Tour of Twelfth Night. He is also the director of that production. Hobson has directed numerous productions of Plays in Progress, the recent Encounters for Encore Presentations. A graduate of the University of San Francisco and a board member of the Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Big Six.

RANDELL DUK KIM has returned to A.C.T. after an absence of twelve years, having previously appeared here in The Tempest, The Caucasian Chalk Circle, and The Secret Garden. Born in Korea of Korean and Chinese ancestry, Kim has appeared in over 80 productions since 1981. Among the contemporary works in which he has appeared are Steven Tschanz's The August Diet, Frank O'Hara's The C decompositions, The Love of the Dying Animal (American Place Theatre in New York), and Steven Kanagy's The Legend of Oedipus (Williamsport Theatre Festival). Most of Kim's experiences, however, have been in the classical repertoire, including the title roles of Otello and Falstaff. Kim's most recent production was in Shakespeare's Henry V, performed in both New York and Los Angeles.

STEVEN ANTHONY JONES, who joined the A.C.T. company last season for King Lear, is a native of New Orleans. He has appeared in numerous productions of The Tempest, The Caucasian Chalk Circle, and The Secret Garden. Born in Korea of Korean and Chinese ancestry, Kim has appeared in over 80 productions since 1981. Among the contemporary works in which he has appeared are Steven Tschanz's The August Diet, Frank O'Hara's The C decompositions, The Love of the Dying Animal (American Place Theatre in New York), and Steven Kanagy's The Legend of Oedipus (Williamsport Theatre Festival). Most of Kim's experiences, however, have been in the classical repertoire, including the title roles of Otello and Falstaff. Kim's most recent production was in Shakespeare's Henry V, performed in both New York and Los Angeles.

DAVID MAIER returns in his third season on the Geary Stage. A graduate of the Advanced Training Program, Manier has acted in numerous productions throughout the Bay Area. He is a founding member and producer of Encore Presentations — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program.

MICHAEL MASHINE, now in his third season with A.C.T., has appeared as Malvolio in Macbeth; The Secretaries, a title role in Miss Julie, and a title role in the San Francisco Shakespeare Festival production of Twelfth Night, which he directed in 1989. He is also the director of that production. Hobson has directed numerous productions of Plays in Progress, the recent Encounters for Encore Presentations. A graduate of the University of San Francisco and a board member of the Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Big Six.

RICHARD LIPIETZ was a member of the A.C.T. company from 1975 to 1976, appearing in The Raging Calf, The Merry Wives of and The Merchant of Venice. He is a native of New Orleans and has appeared in numerous productions of The Tempest, The Caucasian Chalk Circle, and The Secret Garden. Born in Korea of Korean and Chinese ancestry, Kim has appeared in over 80 productions since 1981. Among the contemporary works in which he has appeared are Steven Tschanz's The August Diet, Frank O'Hara's The C decompositions, The Love of the Dying Animal (American Place Theatre in New York), and Steven Kanagy's The Legend of Oedipus (Williamsport Theatre Festival). Most of Kim's experiences, however, have been in the classical repertoire, including the title roles of Otello and Falstaff. Kim's most recent production was in Shakespeare's Henry V, performed in both New York and Los Angeles.

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EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early in 1986, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T., he directed Charles Elkin's and Our Town during the company's 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, Fifth of July, The Real Thing, and last season's King Lear. In 1972 he founded the company's Play-in-Progress program, which is devoted to the development and presentation of new theater writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' 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 Theatre. This year the program has taken a major step forward with the residence at A.C.T. of three theatre artists from Shanghai for the season's opening production, Mr. Millions. He directed a national company of the London and Broadway musical Oliver!, staged the American production of Shakespeare's People starring Michael Bogdanski, directed the Australian premiere of The Hot L Baltimore, and hosted A.C.T.'s production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslavian Dramatic Center in Belgrade. He has been a guest director at many major repertory theatres throughout the country. In addition, he has ongoing work as a teacher in the A.C.T. Conservatory. Mr. Hastings will direct the repertory production of When We Were Married this season.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1985, after four years as an officer of the California Arts Council; he is a director of Theatre Bay Area and a member of the Advisory Committee of the Oakland School of Arts Administration at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970's, when he directed Hartley Amerson's Afternoon Tea for the Circle Repertory Company in New York. Later he was associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently he produced The Defenders, a collaboration between Joseph Chaikin and Videodrome Knoxville in San Francisco's Magic Theatre, and served on the board of the San Francisco Playhouse and of the San Francisco New Festival. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national PBS series The American Playwright. His writings include The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster. Over the past 15 years Mr. Sullivan has participated in the field of communications with a variety of organizations throughout the country, including the California State Resources, Kansas City Police and Light, and the Rand Corporation.

SARIN EISEN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1976, and has been a guest teacher at the Juilliard School, the University of California at Davis, and U.C. San Diego, where he directed Dogs and Dolls. He has also directed produc-
The American Conservatory Theatre

JAMES) and FROTHBR (Eagle). A recent graduate of the Advanced Training Program, he appeared this summer with the New World Shakespeare Company in "Julius Caesar," "A Midsummer Night's Dream," and "The Tempest." He also played Augustus Rust in "The Threepenny Opera" at the Westwood Playhouse in Los Angeles. This fall Mr. Ryan was seen on PBS in a Desk's Breath Mystery Theatre Special, "Dead Paisley.

GARLAND J. SIMPSON has appeared on the stage in the A.C.T. productions of "A Doll's House," "Equus," "Othello," and "The Tempest." He was also featured in the Oakland Ensemble Theatre production of Lorraine Hansberry's "A Raisin in the Sun." Mr. Simpson has a B.A. from Grand Valley State College in Michigan, and is a graduate of A.C.T.'s Advanced Training Program.

ANGIE DEVEERE SMITH, who played the Nurse in "Romeo and Juliet," is a third-year student in the Advanced Training Program who holds a bachelor's degree in political science from Central Michigan University, where she played Charlotte Corday in "Marat/Sade." In studio productions at the Conservatory she has played Anna Petrovna in "Anna Karenina," Tevye in "Fiddler on the Roof," Galatea in "The Servant," and Isabella Bird in "The Three Girls." This summer she appeared in "The Duchess of Malfi" at the San Francisco Fringe Festival, and in the Geary stage in "Golden Boy" and "Moe Moe Million.

CATHY THOMAS-GRAUNT, a graduate of California State University at Northridge, is a third-year student in A.C.T.'s Advanced Training Program, in which she has acted in "The Caucasian Chalk Circle," "Romeo and Juliet," "A Midsummer Night's Dream," "Macbeth," "The Tempest," and "Romeo and Juliet." She also played Juliet in "Romeo and Juliet" at the San Francisco Fringe Festival. She has appeared in the "Golden Boy" and "Moe Moe Million.

SALLY WALKER, a sophomore in the A.C.T. Conservatory, was selected as a member of the A.C.T. Conservatory's 1990-91 class. She has appeared in the production of "Othello" at the A.C.T. Conservatory, and will be performing in "Julius Caesar," "Hamlet," and "The Tempest." She also played Isabella in "The Taming of the Shrew" at the A.C.T. Conservatory. She is currently enrolled in the University of California, Berkeley, where she is majoring in English.

GREG WIGENTHURG, a third-year student at A.C.T., presented his senior thesis in the production of "The Seagull," "The drowned" and "The Seagull" at the A.C.T. Conservatory. He also played in the production of "Romeo and Juliet," "The Tempest," and "The Winter's Tale." He is currently enrolled in the University of California, Berkeley, where he is majoring in English.

KEVIN HAN YEE, who played Moe Moe Million in "Golden Boy," is a second-year student in the A.C.T. Conservatory. He has appeared in the production of "The Seagull," "The drowned," and "The Seagull" at the A.C.T. Conservatory. He also played in the production of "Romeo and Juliet," "The Tempest," and "The Winter's Tale." He is currently enrolled in the University of California, Berkeley, where he is majoring in English.

Great Wall. For the past eight years he has also directed the company's productions of "A Midsummer Night's Dream," "Julius Caesar," "Macbeth," and "The Winter's Tale." He has also directed the company's productions of "The Seagull," "The drowned," and "The Seagull." He has been a member of the A.C.T. Conservatory for the past nine years, and has directed the company's productions of "Romeo and Juliet," "The Tempest," and "The Winter's Tale." He is currently enrolled in the University of California, Berkeley, where he is majoring in English.

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. in 1990, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T., he directed Charybdis's "A Midsummer Night's Dream" during the company's first two seasons in San Francisco. Since then he has staged many A.C.T. productions, including "The Time of Your Life," "The House of Blue Leaves," "Street Scene," "Juliet," and "The Real Thing." He is a member of the A.C.T. Conservatory's 1990-91 class. He is currently enrolled in the University of California, Berkeley, where he is majoring in English.

SARAH EPSTEIN (Conservatory Director) has been a member of A.C.T.'s training faculty since 1979, and has been a guest director at the following schools: The University of California at Davis, and UC-San Diego, where she directed "The Caballeros" and "The Dodo." She has also directed the production of "Golden Boy."
American Conservatory Theatre

Doris as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N. L.A. Dance in 1975, he received his recent studio productions for A.C.T. Advanced Training Program has included Clouds, The AIDS Show, Zorba, Heartbreak House, and Nicholas Nickleby. Part 2. This session he directed A.C.T.'s production of Women in Mind at the Odyssey, where he was previously staged The Brechtian and Private Lives. Mr. Epstein has also worked at S.U.N. L.A. in the Drama Center at the University, as well as at the University of Pennsylvania, at the State University of New York at Stony Brook, and at the Institute for Advanced Study. This year he directed A.C.T.'s production of A Christmas Carol and Rent. He is co-author with John Harby, of Acting with Style (published by Prentice-Hall).

SUSAN STAUBER (Consortive Co-director) came to A.C.T. a year ago as Director of the Contemporary Playwrights Festival. (Her Miss Fairfield Sing) was recently produced at Little Theatre Theatres in Los Angeles, director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.F.A. from the University of California at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching by the S.I.T. in 1987), and served as Chairman of the Theatre Department of the Los Angeles County High School for the Arts. This summer she created and directed Who Are These People? (in collaboration with Scott Freiman), Feed Me a Hero, The Wild West of All (Turgeon Voices Confront AIDS), and 10 Women & White Convent. Ms. Staub was also the codirector and was A.C.T. and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival.

DENNIS POWERS (Associate Director) joined A.C.T. in 1977 as Press representative. He subsequently served as Dramaturge and Artistic Associates for the San Francisco Opera and William Ball on new adaptations or transitions of Oedipus Rex, Cyrano de Bergerac, The Cherry Orchard, and The Bourgeois Gentleman. With William Ball he adapted A Christmas Carol for the stage and the film and has been present annually since 1976 A.C.T. and seen at other theatres as well. His dramaturgia of Desert Theatre of the Desert has been commissioned by the Pacific Conservatory of the Performing Arts in 1975. In 1985 he and

Williamson wrote Christmas Miracles, which had its premiere at the Denver Center for the Performing Arts. Both Gepo and Williamson have been involved in the production of A Christmas Carol was produced for television and screened throughout the country. Last year he and Paul Blote wrote the adaptation of a New World Christmas (in which he was also stage manager and assistant director). His most recent Broadway credits include The Last Hurrah, the National Tour of A Christmas Carol, and The Odd Couple (with Bob Newhart and Henry Mancini), and his costumes appeared on the PBS series "American Playhouse" in "The Skin of Our Teeth." Mr. Morgan was recently appointed Director of the School of Theatre Arts at Boston University and has just designed costumes for Moliere's Dom Juan for the Huntington Theatre Company.

JAMES HABER (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage-managed were The Midsummer Night's Dream, Cyrano de Bergerac, and A Christmas Carol. He has also worked at the Marriott Memorial Theatre as production stage manager for The Boys in Autumn (with Kirk Douglas and Peter O'Toole), the Off-Broadway production of A Christmas Carol, Murmuring Bombay, and, and The Seagull to Company, and A Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of Georgia (a musical by Carol Bayer Sager), and Max Brand's Driven to Write (with Julie Harris and Edzie Farmer), and the national tour of Woody Allen's Don't Drink the Water (with Sean Lennon and Veanne Zhale). Mr. Haire joined A.C.T. in 1975 as Production Stage Manager.

TALI TOLL (continued from page 147-5)

A Boston production on Christmas Eve in 1987 one New England industrialist vowed that the next day he would "break the custom we have had of gathering our families in the church, bringing in hot cocoa and spinning Christmas stories." He was sure he would work on Christmas Day, and every Christmas thereafter he sent each of his workers a turkey.

Audiences came away, though, with an added appreciation for the breadth of Dickens's genius; the New York Times critic wrote an appreciation generally bold when he said that "he is not better than any Macready in the world, a whole-cloth comic, heroic theatre writer, performing under one roof a marvelous piece of work for the whole night." Ivan Turgenev wrote that: "there were several first-class actors in his face alone who made you laugh and cry." He was also the first-class actor, but he was also the first-class actor, but he was also the first-class actor. In Portland, Maine, the reviewer describes how Dickens, the author, comes in at intervals to enjoy his own fun; you see him in the twinkly of the eye and the curve of the mouth. When the audience laughs he seems all over with radiant appreciation of the laughter.

Somehow he must now be still bearing his eye still twinking, for the spirit of Christmas he that has been presiding as every Christmas past for almost a century. At least now, over the world performances of A Christmas Carol have provided a good portion of the glue that brings us together in the spirit of kinship that he did do to make a man. And perhaps to share with him the meaning of Christmas.

Dear Sir: We invites to you to participate in this special season. For Christmas, this unex- cornatious rite of joy and laughter and wondr, appropocheing the weary in the same spirit (that Dickens urged upon his audiences at Bristol in 1843): that they should all, for the next two hours, make themselves as much as possible like a group of friends, listening to a tale told by a winter fire.
FOR YOUR INFORMATION

enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a worthwhile contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already paid cannot be considered as a donation.

IN THE GEARY

Latecomers will not be seated until an appropriate interval.

Fred's Columbia Room is located in the downstairs lounge. Patrons will find a fully stocked bar and refreshment counter.

Special Access: A.C.T. is fully accessible to persons needing wheelchair seating or a restroom.

Sennheiser Listening System is designed to provide clear amplified sound to people with hearing impairments anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances. A small security deposit is required.

Smoking is permitted only in the Lobby and in Fred's Columbia Room, the downstairs lounge. In mild weather please step outside, for the comfort of our non-smoking patrons.

Bedrooms are located in the Lower Lobby and on the Mezzanine and Gallery levels. A restroom for the handicapped is located on the Orchestra level.

Photographs and Recordings of A.C.T. performances are strictly forbidden. Flash cameras can dangerously distract actors' concentration.

Beeps! 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 avoid disturbing the concentration of performers and audience.

GETTING TO A.C.T.
The Geary Theatre is near the intersection of Geary and Mason Streets, one block west of Union Square in the heart of San Francisco's Theatre Row. Many of the City's finest restaurants are within easy walking distance; ask our Box Office for suggestions.

Parking: Convenient secure parking for hundreds of cars is available within one block. City garages offering low hourly rates are located under Union Square across from Macy's on O'Farrell and on Stockton at Sutter.

BART and Muni: The Powell Street Station is just four blocks from the theatre. Follow Powell Street to Geary, turn left and walk one block to Mason. Major Muni bus lines stop within one block. For schedules call (415) 928-BART or 666-MUNI.

SPECIAL PROGRAMS

Monday Night Events: Discussions about the productions are held each Monday. Prologues, sponsored by the Junior League of San Francisco, are held on the day of the first Monday preview at 5:30. After-show conversations with actors and directors are offered on other Monday evenings. Check with the Box Office for more information.

Educators: Call 771-0338 for information about A.T. Student Matinee Program tickets; teachers' handbook; backstage tours. Call 771-3880 for information about A.C.T.'s Speakers Bureau.

Conservatory: A.C.T. offers community dance, classes, training, and advanced theatre study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 771-3880 for a free brochure.

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The CDP-707ESD is the world's first CD player to incorporate dual 18 bit linear DA converters, along with a proprietary 8X oversampling digital filter. This technology brings the listener closer to the theoretical limits of digital performance and delivers more faithful reproduction of musical depth and detail.

And it's more to the ES Series than the CDP-707ESD, and its host of sophisticated features. You'll find our advanced 8X oversampling filter technology in the less costly CDP-707ES, as well as the CDP-C7ESD, which combines 18 bit linear DA converter performance with 10-disc changer convenience.

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The STR-GX10ES also comes with a Remote Commander™ unit that allows for control of virtually any infrared audio or video component, regardless of brand.

The TC-WR10ES:
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The STR-GX10ES:
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ON TRAVEL

Stockholm Feast
Takes the Prize

One of the most glittering galas in the world takes place every year
on December 10 at the Stadshuset, Stockholm's baroque City Hall on the
harbor. It's the annual Nobel Prize Dinner, an event which makes front
page-news from Tokyo to Toronto and receives television coverage that would
be the envy of any Super Bowl promoter.

Heid every year since 1961 on the anniversary of
Alfred Nobel's death, this event marks the presentation
of some of the most prestigious awards for human accomplishments
extant. Laureates who have been chosen for their
achievements in the arts and sciences are tried at a
banquet whose serving logistics rival the planning
of a coronation or inauguration.

The actual festivities take place in the Stadshuset's
Blue Hall. Situated on the main floor of the striking building, this
is a covered court framed with hand-chiselled bricks. The monumental col-
umns are of Stockholm granite, the floor

and sweeping staircase of Kolarmsen marble.
A huge organ on the ennobling
and


The staff for the dinner is provided by
the Sam organization, Sweden's leading
caterer, and is headed by Claus Landin
who learned his trade in Paris at Marc
Harembal du Commiss' restaurant.

by J. Herbert Silverman

Winning Service: Being engaged to wait table at the annual Nobel Dinner is, in its own way, equivalent to receiving a Nobel citation.

Waiters from around Sweden vie for the honor of serving the 1,400 guests at this historic function. About 140 are chosen while the servers are paid for the evening, they must provide their own transport to Stockholm. Being en-
gaged for the evening is, in its own way, a career milestone equivalent to receiv-
ing a Nobel citation.

Every fall, on October 19, the closely guarded menu for the current year's din-
ers is tasted by members of the Nobel Prize committee and is then secured to pre-
vent any leaks to the press or public. The evening's fare remains a state secret until 7 p.m. on the night of the dinner.

Laureates are seated in the order in which their disciplines are enumerated in the Nobel will. The King of Sweden always accom-
panies the wife of the Physics
Laureate (if indeed he be a male) to the head table.

In the intricate seating arrangement, special effort is made to place a member of the royal family next to every laureate.

Serving this august group creates some tricky catering problems. "When Isaac
Bunheis Singer, who is a vegetarian, was a laureate," Landin recalls, "we had to prepare a special dish to replace the 
lobster we were serving. Alas, an error
Stockholm Feast Takes the Prize

One of the most glittering galas in the world takes place every year on December 10 at the Stadshuset, Stockholm’s baroque City Hall on the harbor. It’s the annual Nobel Prize Dinner, an event which makes front-page news from Tokyo to Toronto and receives television coverage that would be the envy of any Super Bowl promoter.

 Held every year since 1931 on the anniversary of Alfred Nobel’s death, this event marks the presentation of some of the most prestigious awards for human accomplishments extant. Laureates who have been chosen for their achievements in the arts and sciences are treated to a banquet whose serving logistics rival the planning of a coronation or inauguration.

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J. Herbert Silverman is travel editor of AThome and contributes regularly to Wine & Spirits. His travel writing appears in The Los Angeles Times and other newspapers.

WINNING SERVICE: Being engaged to wait tables at the annual Prize Dinner is, in its own way, equivalent to receiving a Nobel citation.

by J. Herbert Silverman
include seven courses, featuring tortoise soup, blue trout, roast turkey, artichoke and for dessert, Persepolis a la Toscana and assorted fruits. Wines, on this occasion, included an “Old Stock” Madeira, a 1926

was made (a rarity at the banquet), and Mr. Singer was served salmon while another laureate ate Mr. Singer’s avocado salad.”

Smoking is permitted at table, although King Karl XVI Gustaf, who hosts the dinner, never smokes in public, reportedly preferring to indulge his taste for fine Havana in the privacy of his castle. Boxes of wooden matches are nonetheless provided and along with the handsomely engraved menu are the only tangible souvenirs available for guests to carry away.

The dinner lasts two hours and is followed by musical entertainment. Remarkably, no one has ever been seen to leave the table during the evening — for any reason.

Noble Prize winners stay at the historic Grand Hotel facing the harbor just across from the Royal Palace in the Old Town. The hotel’s century-old tradition of entertaining the nobly rich and famous began with a ribbon-cutting ceremony in 1874 presided over by the reigning King Oscar. Over the years the hotel has played host to personalities ranging from Sarah Bernhardt, Pearl Buck and Maurice Chevalier to Gin. George Patton and Alfred Hitchcock. President Jimmy Carter has stayed there, and the Grand often hosts King and Queen Silvia of Sweden.

The Grand was built by Frenchman Regis Cadier, a former chef to the Russian ambassador from the Tsar’s court. Cadier was lured away to the Swedish Royal Palace by King Oscar who found French cooking more to his liking “than a dull diet of salmon and herring.”

Cadier’s influence on the design of the hotel’s public areas reflects his background. The mirrors, gilded stucco work and heavy crystal chandeliers remind one more of famous French dining rooms than of late 19th-century Swedish decor.

Originally, the Grand played host to the Prize Dinner but as the event grew larger over the years, the committee was forced to move to the more commodious City Hall facility in 1901.

Styles of entertaining at the Nobel award ceremonies have also changed. The first dinner in 1901 was called a supper and took place in the Grand’s ballroom, then the largest in Sweden. Guests dined on hons d’oeuvres liberally sprinkled with caviar, a suprême de turbot à la normande, flét de boeuf à l’imperiale, gâteaux volé et rose (roast grouse) and a choice of pastries modestly called Suisses Grand Hotel. Wine selections included a Niersteinen from the Rheinhessen, a Chateaux Abbé Gorce, 1881, Champagne Crémé de Bosay, (four and extra sec) and sherry.

The menu was broadened by 1930 to

Schmitt Niersteinen, Munm Champagne and “extra” vintage port wine.

By 1985, the menu enumerated a musical program performed by singers from the Stockholm Choral Society and comprising such solemn selections as “Tango Adolphe,” “We Remember Pfif and Chevalier” “Ballade pour Adeline” and Lorry Younger’s “Baglet, Holiday.”

The menu, in 1985, had expanded to eight courses: a seafood timbale, roast lamb, French beans in a cream cognac sauce, the omnipresent Parfait Glace, a Mofl, Bours and Ramilin mineral water. Wines now included Moet Champagne and Bockshild M6er. The following year’s fare was smoked salmon, red caviar, roast peaseant with a sauce à l’Anglaise and Parisienne potatoes. The

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include seven courses, featuring tortoise soup, blue trout, roast turkey, artichoke and for dessert, _Pâté à la Toscana_ and assorted fruits. Wines, on this occasion, included an "Old Stock" Madeira, a 1926

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wines served were Mouton Cadet and Moët champagne with Cockburn's special reserve port cupping off the evening.

A welcoming cocktail party for the distinguished prize winners, their guests, members of the Nobel committee and ambassadors from the laureates' homelands is still highlighted by an eclectic group of beverages. The bartender pours Famous Grouse and Queen Anne scotches, Gordon's Dry Gin, and Carpano Punt E. Mes. Last year for the first time (an historic event!) Absolut vodka, Sweden's own contribution to world peace, was added to the drinks list.

The Grand Hotel is totally booked for the week of the Nobel festivities as the laureates are honored, wined and dined and treated with the ultimate in VIP attention. Hosts for these special guests is Gisela Wallenberg, manager of the Grand. Wallenberg greets each laureate in person upon arrival. Not only is there no registration required, even preregisration is unnecessary. About the only thing a male winner has to do for himself is rent white tie and tails from a local shop.

"They are a delight to have as guests," Wallenberg says with a smile. "Most are not used to traveling a great deal. They're too busy working in their chosen disciplines."

There are even travel advantages to being in the winners' circle. The Nobel Foundation pays air fare for the laureate, his or her spouse and for all their children under 20 years of age. Winners are flown to Stockholm by SAS, the airline's spokesman, Nils Flo, describes their arrival at the airport as "brain gridlock" of the highest order.

If you haven't received your royal invitation to this year's celebration, not to worry. The Swedes, in their infinite wisdom, have made this spectacular dinner even open to the tourist ordinaire. In the corner of the splendid Stockholm, a handsome restaurant called the Sallsus Kallaren will serve visitors a full Nobel Prize Dinner for about 470 a person. The menu may be selected from any year in which the prizes were awarded.

The setting here is more intimate than in the great reception hall and instead of the 1,400 guests, there are normally about 100 a night. You must have a party of at least four persons (and fewer than 40) to book a reservation.

Each guest receives a red and blue certificate attesting to the fact that he or she has partaken of the special Prize Dinner and is — by virtue of that distinction at least — as much a winner as any Nobel laureate or royal family member who ever attended the distinguished banquet in the Blue Hall.

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Concord: Concord Pavilion, Coliseum: Sports Events, Berkeley: Berkeley Repertory Theatre, University of California, Restaurants and Thea}

BART
And remember, there's always plenty of free parking at most BART stations evenings and weekends.
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And remember, there’s always plenty of free parking at most BART stations, evenings and weekends.
Color and Texture Distinguish Men's Sweaters This Season

Young or old, conservative or adventurous, all men like (and need) a variety of wool sweaters in their wardrobes. This holiday season the current open-mindedness among consumers about color and pattern combines with technological advances in manufacturing to produce hundreds of styles from which a sweater shopper may choose.

The perfect answer to the gift-giving quandary we all find ourselves in at this time of year, wool sweaters can be worn practically year-round and for almost any occasion. They're lightweight and comfortable and now come in unique combinations of colors and stitches. For the upcoming cold months bright mixes are hot — red with turquoise, purple with pink and blue, raspberry and blueberry with black. And there are plenty of classic solids as well, white, black, navy and gray being the favorites.

Knit types range from flat to cable, hotmail to zigzag and wavy line to snowflake. Of special note for Christmas ‘88 is the preponderance of sweaters utilizing three or four different stitches together to create unusual textures and greater depth of color.

Typical of the exciting new way color is being worked with is Minstral's wool crewneck. Against a white field, bright turquoise, with zigzags and horizontal ribbing on the yoke and sleeve tops, and vertical ribbing on the body. Another sweater hits the fashion mark with stripes of fire-engine red, black, white, gray and turquoise. Not a look for the sedentary, this sweater is perfect for weekend wear.

Dale of Norway uses a three-dimensional jacquard needlehead design in its gray-on-gray crewneck. Easy proportions and a sleeve tagged with the company's distinctive logo bring the garment that one important step up from conservative to very contemporary.

Strictly for dressy occasions is Demetre's brand new line of jacquards. These classy crew, almost iridescent in appearance owing to the structure of their knit, interweave a field of raspberry or blueberry with black and gray. For more casual occasions, there's a pullover with a snowflake design in turquoise and two shades of gray. Textured yet not heavy, this one's great on the ski slopes or at home.

Functional, fashionable and flexible, sweaters this season can provide either the foundation of any gentleman's wardrobe or the embellishments that express individual style.

THE LOOK: Demetre Menewear's new line of jacquards sport classically crooked, rich colors and bold patterns.

by Michele Keith
Color and Texture Distinguish Men’s Sweaters This Season

Typical of the exciting new way color is being worked with is Missoni’s wool crewneck. Against a white field, bright hues are juxtaposed, one sleeve cornflower blue, the other bright pink. Splashed across the chest are yellow, red, purple and green stripes and a purple square — all adding up to sporty fun.

In Sync Inc. has a new line of 100% extralight merino wool sweaters which are definitely the wave of the future. Ultra-lightweight and available in 20 colors, these cable-knit crews and V-necks feature classic styling that make them perfect with jeans or slacks, over a button-down shirt or a cotton T-shirt. Best of all, they’re fully machine washable and dryable, a welcome result of the Superwash manufacturing process.

Menswear may not be as flamboyant as it was in the ‘70s, but there is clearly a movement abot to add zest to men’s wardrobes. “This year we’re seeing lots of innovation in contemporary sweaters,” says T. Thomas Gurteen, The Wool Bureau Inc’s manager of Men’s Fashion Services. “Nothing trendy or faddish, just enough to add a bit of zip, a polo collar or a mix of yarns for example. One small, well-executed detail can turn a nice sweater into one with great style and dash.”

Demetre Menswear, known for designs employing unique patterns and textures, doesn’t disappoint this season. One of the house’s lightweight, pure virgin wool crewnecks is available in bright red or turquoise, with zigzags and horizontal ribbing on the yoke and sleeve tops, and vertical ribbing on the body. Another sweater hits the fashion mark with stripes of fire-engine red, black, white, gray and turquoise. Not a look for the softhearted, this sweater is perfect for weekend wear.

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THE LOOK: Demetre Menswear’s new line of jacquards sport classy crewnecks, rich colors and bold patterns.

by Michele Keith

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THE ART OF DINING

A Star’s Stars

Jeremiah Towers’s Civic Center Restaurant Is a Dazzler

I suppose only Alice Waters really knows just how many successful chefs and restaurateurs got their start at her Berkeley restaurant, Chez Panisse. Last month I wrote about Joyce Goldstein, whom I first encountered there, and this month I’ll recount the tale of the brilliant, outspoken and movie-star handsome Jeremiah Towers, another accomplished alumnus of that illustrious cooking enclave.

The story of how Towers got his job at Chez Panisse bears repeating. He was passing through Berkeley, en route to Hawaii (but broke), when he heard of a job opening in the kitchen of a local restaurant. Although he had never worked as a cook, Towers had developed a remarkably sophisticated palate through a lifetime of good eating. He applied for the cooking position at Chez Panisse one morning just as a crisis evolved in the kitchen: the soup was hopeless. Towers leapt in and offhandedly corrected the problem by adding some white wine, cream and herbs to the broth. Voilà, the soup was fixed and he had the job.

There are many stories of Towers’s often stormy relations with Alice Waters at Chez Panisse, most of them undoubtedly apocryphal. Whatever the differences that may have existed between them, Towers made an important contribution to Waters’s early efforts and helped turn a small country French restaurant into the showplace of the then-emerging California cuisine. Towers is rightfully recognized as the father of the new style of cooking that has swept across the country.

In the early ’80s while producing a film in the Bay Area, I found my way to the former railway depot which had become the Santa Fe Bar and Grill and thereafter quenched myself with Towers’s extraradical cooking. His signature black bean cake with sour cream and salsa, the baked garlic with polenta and olives, a tuna filet of rare quality—such dishes won Towers my loyal following.

Towers has a clipped, rather patrician manner of speaking that once led me to ask him if he is English. He replied that he had been born in Stamford, Connecticut, but had spent his youth abroad, first in Australia and then in London, where his father was based in business. A graduate of Harvard’s School of Design, the young Towers was headed for a career as an architect until cooking took hold of his senses. “When I began cooking seriously in the ’70s, people whom I met socially through my family would have been horrified if I told them what I did for a living,” he laughs. “So I always said I was doing architectural work. All I was building, of course, was my career as a chef, but until my grandmother died she thought I was a building architect.”

On the fourth of July, 1984, I learned that Towers had finally opened his long-awaited restaurant in San Francisco, near the War Memorial Opera House and Davies Symphony Hall. Star(s) (150 Redwood Alley, near Van Ness, 415) 861-7827 was at last shining! Some weeks later, I stuck my head into the restaurant at lunchtime one day and didn’t leave until the doors were closed late that evening. I ate my way through most of the menu and now every chance I got I stop by and do the same shameful (but, oh, so satisfying) thing. Continued

by Jay Weston
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by Jay Weston
Shortly after Stars opened, I ate at Le Bernardin, a celebrated fish restaurant which had relocated from Paris to New York. The Parisian proprietor boasted of serving a thinly sliced salmon paillard on a hot metal plate; by the time the raw slice of fish was delivered from kitchen to table, it was cooked to a turn. I smiled ruefully as I recalled Jeremiah Tower’s paillard of fish, which I had sampled on that first trip to Stars. His version of the classic dish is served on an oven-heated plate sizzling with herb butter. Just at the right moment, a seasoned and thinly pounded paillard of sea bass (or snapper) is laid out on the platter and boiling fish stock is poured over it. The result is a quick-cooked dish of incredible flavor.

Stars is, in fact, a phenomenally successful interpretation of a traditional French brasserie. Tower’s ambition is to define for the world what our regional California/American cooking style is all about. His guiding principle here is, “Let great ingredients stand for themselves.” He enjoys surprising with his dishes and, indeed, his cuisine is never dull. At 45, 45, Tower is at the height of his creative powers and his restaurant reflects an intense, focused energy and restless striving for perfection.

Stars, under Tower’s stewardship, has come to resemble a kind of social club for the ’80s, with its friendly mix of socialites, unrepentant hippies, business folk, gourmets and a few business celebrities. Crowded into the spacious 7,300-square-foot restaurant, two raised levels at opposite ends of the space and a central seating area are reserved for din- ing; there is also a small oyster bar, a cocktail area and a bar, which, at 40 feet, is the longest in town. The frenetic, wide-open kitchen has a staff of ten, many of them graduates of the California Culinary Institute, where Tower taught in the ’70s.

The daily specials are ever-changing; I never know what to expect at Stars. I easily recall a meal that comprised an appetizer of prosciutto with mushroom mozzarella, a field salad with gorgonzola dressing, and an entrée of pasta with fresh Scottish lobster, cream sauce, tagliatelli and tree oyster mushrooms. I relish a sensational dining experience at the memory of a smoked salmon marmalade with polenta and a radicchio-basil sauce, and will not soon forget the grilled calamari steak, adorned with battered onion, herbed tomatoes and a modest cream sauce that I was once served at Stars. For dessert, nothing can top Tower’s noteworthy soufflés, especially the roasted hazelnut with chocolate créme anglaise.

I recently asked Tower about the din which seems to permeate his (and, come to think of it, every other) successful restaurant. He laughed and noted: “The one thing that people hate more than noise in restaurants is the absence of noise. When there’s no ambient noise, people will sit hunched over whispering and whispering if they’re in a cathedral. They’re not having any fun! They may enjoy the food, but they won’t come back.”

For the future, Tower plans a café up the block from Stars and speaks wistfully about opening a place in Monte Carlo or the south of France one day. “I’d love to do a restaurant there,” he muses, “surrounded by cypresses and figs, with grape arbors and lemon trees overhead, and grilled sardines, perfect daube of beef and lovely fresh tarts on the menu.”

Somehow I believe that Jeremiah Tower’s star is likely to continue to rise and that all his wishes may very well come true.

Jeremiah Tower’s Favorite Sauces

These sauces and the salsa can be used with poached or grilled fish, chicken and meats, hot or cold. Use your imagination.

Black Bean Sauce

When soaking Chinese fermented black beans, you are faced with the same problem as you are with salt cod: If you didn’t like the saltiness of the product, you wouldn’t be eating it in the first place. So don’t soak all the flavor. Yet the beans can be terrifyingly strong and you do not need a lot of them. More often than not, you will find this sauce is best as an accent “drizzle” sauce, for both color and taste contrasts. Poached fish with a lobster cream sauce and black bean sauce drizzled over served with fresh fava beans in butter; makes a meal that is an ideal balance of flavors.

1/2 cup fermented salted Chinese black beans
1 cup fish or chicken stock, depend-
ing on the final use
1/2 pound unsalted butter; cut into 1-paced pieces
Fresly ground black pepper

Rinse and then soak the beans in water, changing the water twice, for 2 to 3 hours, depending on your fondness for the taste and the use for the sauce.

Drain the beans, rinse under running water, and put in a blender. Add the stock and blend to a fine puree.

Put the puree in a saucepan and bring to a boil. Reduce the heat and simmer for 5 minutes. Remove from the heat and whisk in the butter one piece at a time. Season to taste with pepper and keep in a warm place.

Makes 2 cups; serves 4 as a sauce, 6 to 8 as a drizzle.

Yellow or Red Bell Pepper Purée

This purée is not a sauce by itself, but added to mayonnaise, sour cream, whipped cream, salad greens, olive oil or butter, or mounted with stock and butter, it becomes a sauce for salads, soups and grilled fish and meats prepared in countless ways. (If you want diced or strips of pepper for salads, garnishes or sauces, follow the process up to the step to puree, then chop or julienne the peppers.)

1 large yellow or red bell peppers
2 ths. olive oil
Preheat the oven to 350°F.
Rub the peppers with the oil and put them in a baking pan. Cover with aluminum foil and cook until soft, about 45 minutes. Remove from the oven and let stand, still covered, until cool.
Remove the skin from the peppers and discard the stems and seeds. Puree the peppers in a food processor and pass through a fine sieve or food mill.

Makes 1-1/2 cups.

Steven Vranian’s Mango-Chili Salsa

4 mangoes, peeled, sliced, cut into 1/2-inch cubes
1 medium red onion, peeled, finely chopped
2 fresh serrano chilies, stemmed, seeded, finely chopped
1 red chili, stemmed, seeded, finely chopped
1/4 cup peanut oil
2 tsb. water
1 cup fresh mint leaves
1/4 cup fresh lime juice
1 tsp. salt
1 tsp. freshly ground pepper

Put the chopped mangoes in a mixing bowl.
Mix the onion, chilies, oil and water in a pot. Cover and cook over very low heat until the onion is transparent, about 10 minutes. Do not let the mixture brown. Cool and add to the mangoes.
Blanch the mint leaves in boiling water for 1 minute. Cool in ice water, drain, squeeze dry, and finely chop. Add the onion and mango mixture. Stir in the lime juice, salt, and pepper. Let sit for 4 hour before serving.
Serves 6 to 8.

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**Jeremiah Tower’s Favored Sauces**

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6 large yellow or red bell peppers
2 lbs. olive oil
Preheat the oven to 350°F. Rub the peppers with the oil and put them in a baking pan. Cover with aluminum foil and cook until soft, about 45 minutes. Remove from the oven and let stand, still covered, until cool. Remove the skin from the peppers and discard the stems and seeds. Puree the peppers in a food processor and push through a fine sieve or food mill. Makes 1-1/2 cups.

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Serves 6 to 8. □
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RESTAURANT GUIDE
A Time for Heroes

I doubt I shall ever encounter again. Everywhere in sight were stacks of books, the hallways and each room looking as though they had been wallpapered in them. How startling! How wonderful! The poet took me by the hand and we sat under a low ceiling on a pine wood staircase lined with books.

Markham looked like a prophet from the Bible, with long white hair and beard. When he spoke I was impressed beyond imagination. I knew I was in the presence of a wise man. I mustered up the courage to ask him if he had read all of those books. He answered, “These are my dear friends, and I have embraced each one.” I listened with rapture and even now I hear the resonance of his voice. I accepted his words without question (as Moses must have listened to God) as he began to recite:

“They drew a circle that shut him out,
Heretic, rebel, a thing to flout.
But love and the will to win,
We drew a circle and took him in.”

Edwin Markham recited the poem only once but the words were seared in my memory for always. Never again have I been so fast a student.

By his acts of love and giving, the artist Robert Jeffrey embodied the words of Edwin Markham’s poem. Jeffrey was always a champion of American dance, supporting the new development wherever he found a promising company. He is universally esteemed for setting the highest standards for all of our arts. His nobility and regard for the human spirit dignified his every action.

Robert Jeffrey and Edwin Markham are the stuff heroes are made of."

by Gerald Arpino

EDGEBRIDGE: The legendary Jeffrey-Arpino Christmas tree is a joyful reminder of special people who embody the spirit of the holiday season.

for my high school newspaper on Staten Island, New York. I was thrilled at receiving the interview assignment and anxiously counted the days until I would visit this poet at his Staten Island home. The day finally arrived, and Markham ushered me into his cottage, the likes of which

Gerald Arpino is co-founder and artistic director of the Jeffrey Ballet.

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The holidays bring to mind four very special men who deeply affected my life: Jesus, Saint Nicholas, Edwin Markham and Robert Joffrey. Christmas is a time to think about Jesus and Saint Nicholas, but it also a time for me to discuss Edwin Markham and Robert Joffrey, who embodied in their lives and their art the spirit and joy of this glorious season.

First, Robert Joffrey. Christmas has always been a very special time in my life, because I was associated for most of it with a year-round Santa — Robert Joffrey. Joffrey’s generous spirit was reflected not only in the splendid Christmas gifts he showered on all of his friends, family and associates, but, throughout the year in each of his remarkable deeds: awarding a scholarship to an unknown dancer; counseling and nurturing a new choreographer; rediscovering “lost” masterworks and re-creating them for new generations; giving his time and energies to national and international arts organizations in order to benefit and support the goals of the entire dance community.

Perhaps most important was Joffrey’s inspired guidance, teaching and development of young dancers, which was his true love and passion and to which he dedicated his life. Along with all of this came his last major Christmas gift to us all: the Robert Joffrey production of The Nutcracker.

He wrapped his ballet gift in layers of love and on his gift card wrote a universal message: “Man must never lose the magic, wonder and beauty of childhood.”

Second, Edwin Markham, the glorious poet laureate, writer of “The Man with the Hoe,” a poem of social consciousness hailed throughout the world and “Lincoln, the Man of the People,” which was read at the dedication ceremonies of the Lincoln Memorial at Washington, D.C. in 1922. I met Markham when I was a writer for my high school newspaper on Staten Island, New York. I was thrilled at receiving the interview assignment and anxiously counted the days until I would visit this poet at his Staten Island home. The day finally arrived, and Markham ushered me into his cottage, the likes of which Gerald Arpino is cofounder and artistic director of the Joffrey Ballet. He wrapped his ballet gift in layers of love and on his gift card wrote a universal message: “Man must never lose the magic, wonder and beauty of childhood.”

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