A CHRISTMAS CAROL
by Charles Dickens
Directed by David Maier
December 6 through 26
At the Orpheum Theater

TAKING STEPS
by Alan Ayckbourn
Directed by Richard E.T.White
December 3 through January 25
At the Stage Door Theater

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1984 "The new front-drive Camry 4-door sedan offers comfort, quality, and interior space in generous portions." *Motor Trend*

1985 "Most trouble-free car in America."** J.D. Power and Associates

1986 "Best Buy" *Consumers Digest*

1987 "If the world's auto manufacturers were only allowed to build one car to satisfy the needs of all car buyers everywhere, the Camry would be the logical choice." *Motor Trend*

1988 "The Camry is everything a family car should be." *Car and Driver*

1989 "Family Car of the Year" *Family Circle Magazine*

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Crisp clear connections to
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Mexico bring AT&T customer Conchita Weaver

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Closer to her family.

PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve retail and theatrical attractions in Los Angeles, Orange County, San Francisco and San Diego. Performing Arts magazine is published at 3100 Market Avenue, Los Angeles, CA 90065. Periodicals Postage paid at San Francisco, CA, and additional mailing offices. Return undeliverable mail to AT&T Local Media, P.O. Box 950906, San Francisco, CA, 94195-0906. POSTMASTER: Send address changes to Performing Arts, P.O. Box 950906, San Francisco, CA 94195-0906.

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AT&T
Great Expectations

January’s Jumping

Events not to miss next month.

Glenda Dickerson has long collected images of Aunt Jemima, using the now-scorned figure, she says, “as a means of exploring what frightens us about being black women.” When Dickerson and her collaborator Breema Clarke began to talk about using Jemima as the focus of a new play, the initial reaction from friends and colleagues was “fear and outrage, and ‘can’t you take that head rag off?’ So we knew we were getting somewhere!”

Re:Membering Aunt Jemima (An Act of Magic), Dickerson and Clarke’s audaciously deconstructive minirev show, will premiere next month at the Lorraine Hansberry Theater.

Speaking from her home in Philadelphia, where she is head of the theater department at Rutgers University, Dickerson explained that she had been looking for a “way to honor the secret voices of our foremothers. Breema and I have worked together for a long time in theater; our interest is not in kitchen sink drama but in bringing alive the lost voices. We started this project to build an icon in strictly African American images, but we kept finding the material, the words of black women under siege, from slave narratives and other sources. One of the most heart rending things is a letter written to the NAACP by the actual woman who last posed as Aunt Jemima, when the NAACP was denouncing the use of the image. But something was hollow, something was missing. I realized that Aunt Jemima had to be at the center, and so we moved her back.”

Organized as a minirev show, with its traditional Intro, Ooo, and Walkaround segments, the show has some important differences from the old variety show: “For one thing we’re calling it ‘The Aunt Jemima Traveling Menstrual Show,'” Dickerson said, spelling it out. “It will involve first the dis-membering of Aunt Jemima; the stories and skits will be clustered around her body sections and all involve actual incidents of violence against women. Then, finally, we will celebrate and rebuild her.”

Dickerson has not seen, but knows about, “Ethnic Notions,” Jan Faulkner’s horrifying and revelatory exhibition of images of black caricatures. Faulkner, an Oakland woman, has collected a huge assortment of objects ranging from cartoons to household implements and washing soda boxes depicting grinning black mammys, Little Black Sambo’s, the once ubiquitous ersatz hickory posts in the form of little black grooves, and other bits of racial kitsch that not long ago were quite pervasive. Shown in 1972 at the Berkeley Art Center, and later the inspiration for a documentary film by Marlon Riggs, Faulkner’s collection remains a painful, head-on confrontation with the casual and ongoing degradation of black men and women.

It is the aim of Dickerson and Clarke to go straight through the masks and make visible the pride and strength, the true joys and real salt tears of Aunt Jemima and all her silenced sisters.

Opening January 28 at the Lorraine Hansberry Theatre, 500 Sutter Street. (415) 438-9116.

Paradise Found

Although the prophet, Mohammed abhorred idolatry and removed all pagan idols and most painted mounds from Mecca’s ancient Arabic sanctuary, the Kaaba, there is nonetheless a significant tradition of representational painting in Islamic art. While the great accomplishments of Islamic cultures were architectural, there are richly illuminated manuscripts, dating from the thirteenth century and depicting religious themes. And in the hands of Islamic artists, abstract designs became potent symbolic references. The Here and the Hereafter: Images of Paradise in Islamic Art, an exhibition of approximately fifty objects drawn chiefly from American collections.
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It is the aim of Dickerson and Clarke to go straight through the masks and make visible the pride and strength, the true joys and real salt tears of Aunt Jenima and all her silenced sisters.

Opening January 22 at the Lorraine Hansberry Theater, 300 Sutter Street. (415) 441-9116.

PARADISE FOUND

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comes to the University Art Museum at Berkeley in an installation designed by the architect Charles Moore and inspired by Islamic architecture.

The objection to realistic imitations of life was twofold: an aversion to idols and a sense that artists should not presume to compete with God, the only true creator of living things. Therefore Islamic artists evolved elaborate abstractions to symbolize Paradise. The exhibition thus includes richly ornamented objects such as mosque lamps, prayer rugs, tiles, metal and glass vessels, banners and other objects which make metaphorical allusion to the concept of Paradise. Many of these abstractions have an extraordinary emotional intensity: While Islam’s sacred book, the Koran was never illustrated, frame-like calligraphic inscriptions reveal the force of the word.

The Islamic artist’s aim was to convey many of the pleasures of earthly existence; and Islamic royal palaces and surrounding gardens were frequently planned as representations of paradise. Thus, in the representational miniatures that do exist, the painted luxuries of courtly life were a promise of the happiness to come. Walter B. Denny, curator of the exhibition and a specialist in Islamic art, has organized these images into four sections: Paradise and the Word, Paradise Attained, Each develops the ways in which artists and craftsmen focused on the promise and achievement of a heavenly life, available to any true Muslim who has obeyed the religious codes and duties required on earth. January 30-March 29 at the University Art Museum, University of California at Berkeley. (510) 642-9898.

GREEK TO ME
A different devotional art is at work in Steven Berkoff’s Greek, a reconsideration of Sophocles’ *Oedipus Rex*. Greek is Magic Theatre’s January offering and will be co-produced by Industrial Strength Productions, the spindles roam that brought us last year’s *East*, Berkoff’s savagely beautiful look at life in East London.

Industrial Strength consists of the actors Joel Millenmis, Della MacDouglall (both had major parts in *East*), and Nancy Shelby, who produced *East* in its original South of Market performances. A series of stark and physically charged vignettes in which Berkoff’s characters plunge into torrent of language combining common clichés, Cockney slang, and Shakespearean cadences, *East* met with such success that the company is still catching up to it. After moving to the On Broadway Theater in 1990, it went on to the Magic in 1991 and then to a well-received New York production.

The idea of *Industrial Strength*, Shelby explained in a recent interview with all three members, was to reverse the usual process of dramatic production: “We, the actors, had the play, the cast and the producers and we interviewed the director instead of the other way round.” It worked so well for *East* that the company is in the process of incorporating as a non-profit theater group. As Della MacDouglall put it, “In the established theaters, there were no opportunities for us; so

Peter Dovat is back in ACT’s production of Restoration’s *Cynara De Berenice at Theatre on the Square in January. The actor is seen here in the 1972 production.

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PERFORMING ARTS

Santa Claus

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Traditional Christmas delicacies

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More glorious gift ideas than you could dream of

Bayberry Row, a holiday street out of Victorian times

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This Christmas, Macy’s attains a new peak of excitement and the effect is magical!
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California's Diverse Creative Forces

Eclecticism is king in the various dramatic outpourings from the Golden State

Trying to define California is like trying to catch a tumbling spark in a hot Santa Ana wind. No easy task, chasing something so elusive and mutable.

California's iridescent mix of fact and mythic fancy has always made it a hard place to figure. And the gale-force pace of economic, social, and cultural change now blowing across the Golden State doesn't make the job any easier.

Nor is it a very simple task getting a fix on those writers who dramatize life in this dynamic environment which today attracts so much national and global attention.

Like the state itself, the work produced by California playwrights is dauntingly eclectic in style and content. A random tour might start with the political theatrics of the San Francisco Mime Troupe and perhaps Bay Area neighbor George Coester's theater-of-images.

Moving along, one finds a writer like Anthony Clarvoe, exploring life in microchip-rich Silicon Valley. And in the sleepy town of San Juan Bautista there's the reverberating voice of Mime Troupe alumnus Luis Valdez and his legendary Teatro Campesino.

Los Angeles is home base for the alienated yearnings of John Steppling and other playwrights shaped by the influential outdoor Pasadena Hills Playwrights Festival. Amid Los Angeles's sprawl can also be found the controversial Iam Abdo.

...growing numbers of unique playwrights reflecting the emergence of California's Asian and Hispanic communities: such dramatists as Octavio Solis, Jose Rivera, Milcha Sanchez-Scott, and Eduardo Machado; David Henry Hwang, Velina Haughton, and Philip Kan Gotanda.

"When it comes to play writing, everything represented in the United States is represented in California," says Oskar Eustis, a resident director at the Mark Taper Forum who heads the new play development for the theater.

Looking beyond the diversity, however, Eustis and others close to California's new play output see among the state's dramatists features that are distinctly related to the experience of living here. They see writing marked by restlessness, a sense of searching, and of possibilities, often the result of Californians' disengagement from the rigid traditions and standards upheld by more established societies.

Shaped by the lonely enterprise of immigration, and often in pursuit of personal dreams, there is a marked introspection among many of these writers, some observe. But such inwardness, however pervasive, certainly hasn't prevented clear expressions of criticism and concern for a California speeding away from the simpler past of open arrowways toward the sprawling complexity of an uncertain future.

If immigration is the source of California's diversity, the experience of transplanting oneself from elsewhere is also one over which much California play writing unites, says Mark Helfand, play development associate at San Diego's Old Globe Theatre.

"From William Saroyan to Sam Shepard to Velina Haughton, California plays largely are migration plays," Helfand says.

"Hand in hand with that, in many cases, is a sense of impermanence. The work of Sam Shepard, who has influenced so many California playwrights, is a good..."
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whose work blends a scathing political sense with frenzied, avant-garde imagery. Meanwhile, south to theatrically rich San Diego and back up again, one finds growing numbers of unique playwrights reflecting the emergence of California’s Asian and Hispanic communities: such dramatists as Octavio Solis, Jose Rivera, Míchael Sánchez-Scott, and Eduardo Machado; David Henry Hwang, Velma Ruiz Houston, and Philip Kan Gotanda.

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“Hand in hand with that, in many cases, is a sense of impotence. The work of Sam Shepard, who has influenced so many California playwrights, is a good example.”

Photo: Cathy Thomas-Grant and Allen Fletcher in John Anderson’s Ford and Shelve at San Francisco’s A.C.T. Above: Jennifer Sarvielle, Prada Fong Shun, and Tim McLaughlin in Velma Ruiz Houston’s Necessities at the Old Globe Theatre.
example, where the family may have had the farm for one generation, and what their future holds is uncertain.

"It's very different from plays, from older parts of the country, where the families often are much more settled in." John Glave, literary manager for South Coast Repertory Theatre in Costa Mesa, concurs with buffett.

"The California experience is largely the experience of coming from somewhere else to look for something, and there's a sense of being uprooted that comes from having forsaken traditions in coming here.

These things inevitably filter into much of the drama here."

Glave cites the theme of displacement in the work of such writers as Philip Kan Gotanda, the Japanese American author of "Thisbe" (1981), "Hanako" (1982), "The Whales" and other plays examining cultural identity.

"Gotanda writes from the specific reference point of people who come from a very old culture to one that doesn't have much sense of tradition," says Glave.

"California can be very exciting, but there's also the very shifting foundation on which to build." Glave and Jerry Patch oversee South Coast Repertory's California Playwrights Competition, which solicits new plays from state residents and culminates with the annual California Festival — or "Cal-Fest" — of staged readings and full productions of plays by writers living here.

Patch, South Coast Repertory's dramaturg, emphasizes what he sees as a distinctly Californian orientation toward the future, forged by geographic and philosophical bonds with the past. "The absence of a strong sense of tradition causes California writers to look forward."

"The plays tend to be about possibilities. The future is not a Californian play," Patch says of Eugene O'Neill's pessimistic classic, to do his comparison.

"Abundance, is closer to the myth," he says. Pioneered by "Crimes of the Heart" and author Beth Henley, a longtime California resident closely linked to her native South, the play emerged through "Cal-Fest" three years ago and followed two mail order brides hopeful for good fortunes out West.

"Beth wasn't exactly cheery in the play," Patch says, "but she believed in the friendship of those women, and there was the feeling at the end that they might come closer to their dream."

"That ray of hope is typically not the kind of sense you see coming out of writers working on the East Coast these days."

"Writers who come out here tend to be a little more — if not optimistic — more upbeat."

Los Angeles-based playwright Jane Anderson, a San Francisco native who spent seven years in New York, agrees.

"Many people on the East Coast tend to be more skeptical about life; they've been there for a couple of hundred years, and they've seen it all.

"But it's especially tough trying to survive as a theater artist in a place like New York which is very lyrical and stylistic, and then turn around and write the quote-unquote 'well-made' play like "Niceccrific" (the latter, her latest play, was produced at San Diego's Old Globe last summer)."

"It's exciting that out here we can go from someone like John Steppling, to more lyrical writers like myself, and to someone like Ron Allen."

The latter, play, "Having Place," was produced in September at the adventurous Los Angeles Theatre Center which closed in October due to fiscal difficulties. In it Aldoh employed frank depictions of sexual violence and a dizzying, collage-like style to explore the breakdown of the family, the specter of AIDS and social intolerance.

"Indeed, the freedom and open-mindedness that many see as fundamental to California play writing doesn't inevitably translate into serenity."

"If you're intense and observant, as a serious writer should be, your optimism is tempered with a very gritty and frank acceptance of the realities of life," Houston says.

"You can't go out and write about daisies when you see a man sleeping on the sidewalk with sores on his feet."

Playwright Murray Mednick, founder of Los Angeles's Pubic Hills Playwright Festival, puts it another way. "A land of dreams is often a land of fantasies. To deal with a real world is what a real artist is obligated to do on some level."

"Californian's inclination to criticize their environment can even employ some of the state's most archetypal institutions, a practice associated with Sam Shepard, with his deconstructions of Old West myths."

"More recently, in Food and Shelter," seen last year at San Francisco's American Conservatory Theatre, playwright Jane Anderson made Disneyland the last resort for a homeless family, who prolong their visit by ramping out for the night on Tom Sawyer's Island.

Hollywood-born John Steppling took on the golden myth of the California surfer in his drama "The Shaper," about an ageing-of-the-waves going off the deep end. Marlene Meyer, a San Pedro native — who recently reversed a trend by defecting

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example, where the family may have had the farm for one generation, and what their future holds is uncertain.

"It's very different from plays, from older parts of the country, where the families often are much more settled in.

John Glore, literary manager for South Coast Repertory Theatre in Costa Mesa, concurs with Huffinan.

"The California experience is largely the experience of coming from somewhere else to look for something, and there's a sense of being uprooted that comes from having forsaken traditions in coming here.

Those things inevitably filter into much of the drama here."

Glore cites the theme of displacement in the work of such writers as Philip Kan Gotanda, the Japanese-American author of "No-No Boy," and playwrights such as "The Who and the What" and other plays examining cultural identity.

"Gotanda writes from the specific reference point of people who come from a very old culture to one that doesn't have much sense of tradition," says Glore.

"California can be very exciting, but can also be a very shifting foundation on which to build."

Glore and Jerry Patch oversee South Coast Repertory's California Playwrights Competition, which solicits new plays from state residents and culminates with the annual California Festival — or "Cal Fest" — of staged readings and full productions of plays by writers living here.

Parch, South Coast Repertory's artistic director, emphasizes what he sees as a distinctly Californian orientation toward the future, forged by geographic and philosophical bonds with the past. "The absence of a strong sense of tradition causes California writers to look forward."

"The plays tend to be about possibilities. The future, not a California story," Patch says of Eugene O'Neill's pessimistic classic, to make his comparison. "Abundance, is closer to the mark," he says. Penned by "Crimes of the Heart" author Beth Henley, a longtime California resident, the story of a New York family is set in the tiny California town of Greenville.

"I came to California because I wanted to escape the closed-mindedness of the Midwest. Politically and artistically, I found the ability to express myself more freely because of the openness of the environment.

"I like the fact that I can write a play like Zoo which is very lyrical and stylistic, and then turn around and write the quote-unquote 'well-made' play like "Necessities," (the latter, her latest work, was produced at San Diego's Old Globe last summer).

"It's exciting that out here we can go from someone like John Steppling, to more lyrical writers like myself, and to someone like Reni Abdo."

The latter's play, "Beggars" was produced in September at the adventurous Los Angeles Theatre Center which closed in October due to financial difficulties. In it Abdo deplores the depictions of sexual violence and a stringing, collage-like style to explore the breakdown of the family, the specter of AIDS and social intolerance.

Indeed, "the freedom and openness that California writers find in their work," says Patch, "is a cardinal principle of the American Theatre."

"You can't go out and write a play about daisies when you see a man sleeping on the sidewalk with a clown on his feet."

Parch's play, "The Footprint," which he directed at the University of California, Santa Barbara, is set in a small Californian town.


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This exhiobit has been made possible by generous grants from the National Endowment for the Arts, a Federal agency; the Trust for Mutual Understanding: The Golden Gate Company; and Louise D. Stahlman. Additional support was provided by the Framed Group of Funds and the Grand Hyatt of San Francisco.
ing to New York — targeted the underbelly of Hollywood in such plays as Elia Kazan's *A Streetcar Named Desire*, a drama about Los Angeles's porn industry that was produced several years ago at the Los Angeles Theatre Center. Besides an empathy for characters living on Los Angeles's skid row fringes, Steppeland and Meyer share an association with Padua.

Founded in 1978 by playwright Murray Mednick (best known for his experimental work, The Cypriot Cycle), the annual series of playwriting workshops leading to its outdoor festival has been spiritual home to some of California's most unique and innovative theatrical voices.

The first gathering numbered Mednick, Sam Shepard, and noted playwright Maria Irene Fornes. Among its members besides Steppeland and Meyer — David Henry Hwang (who went on to write M. Butterfly) Eduardo Machado (Running Bench and Sarah Wink to Play the Blues) and John O'Keefe (Skihopper).

If California really is what Joan Didion described as "a place where a boom mentality and a deep sense of Chicanan amnesia meet in uneasy suspension," Padua stresses the latter.

"The work here is marked by a search for some sort of spiritual value," says New York native Mednick, a product of New York's Off-Broadway scene of the late 1960s and early 1970s. "Then there's the flip side, which shows the complete lack of it."

A West Coast facsimile of East Coast grumpiness? Oskar Eustis, who spent the mid-1970s working in New York, says no. "You could say some California writers' disenchantment with aspects of the California Dream belongs to an older theme of disappointment with the American Dream seen in a play like Death of a Salesman.

"But there is something very distinctive about the tone of Californians' criticism that has to do with things that are unique to this place: a grappling with an absence of roots or displacement in history. You clearly see that in the writers coming out of Padua."

Robert Blake, associate director and dramaturg for San Diego's La Jolla Playhouse, says California dramatists' willingness to face hard personal and social issues is a healthy and necessary thing. "California's playwrights are confronting the fact that the American Dream has been pushed to the West Coast. The frontier that has always been there is gone. Now they're asking, what's next?"

"It might not be optimism, but it's potentially more productive than contemplating inevitable failure. California's still got some time on its side. It's a lot easier to be a thirty-year-old asking what's gone wrong than a sixty-year-old. You can make some adjustments."

Certainly, not everyone in California is interested in the noble pursuits of artistic exploration. Theater professionals readily acknowledge. Plenty of writers here would just as soon conform to the more predictable rhythms and patterns of Hollywood.

Mane Hunt, who has served as literary manager for both the Berkeley Repertory Theatre and the Los Angeles Theatre Center, sees this as the distinct down side of playwriting in the state. "More people out here are apt to write plays that essentially are sitcoms or TV drama than back East," he says.

Joy Carlin, associate artistic director at American Conservatory Theatre who oversees the theater's Plays in Progress program, says hopefully send plenty of television writing to her desk.

"We get a lot of sitcom plays set in Los Angeles. I also get a lot of plays from actual television writers who want to write for the theater. "Some of them are great at writing TV screenplays, but they'll have this script with a serious theme. This is their 'play.' It's different, they believe. But most of the time it isn't."

South Coast Repertory's John Goe says the Orange County theater's annual call for new plays also results in more than a few submissions of scripts better suited to media other than theater.

"Hollywood inevitably casts its shadow over a fair amount of the writing done in the state, especially in Los Angeles, where people would like to parlay a script into a career in film and television."

"We're (South Coast Repertory) far enough from Los Angeles that most writers think of us as a place for theater, but a lot of the plays submitted to us..."
by lesser writers are very much in the Hollywood vernacular. Hunt believes it's more often than not a matter of Californians prospecting for Hollywood riches.

"It's not so much that these people are aspiring for Hollywood. It's what the culture encourages, sort of the shadow part of the zeitgeist." Eustis, however, suggests that, in a negative way, the presence of Hollywood serves a useful purpose for serious theater artists in the state, by providing a standard of how not to make theater.

"Back East there have been very definite models for making theater. First there was the European — especially the English — model, and then Broadway," says the director, who worked in the New York theater community in the mid-1970s, and run San Francisco's Eureka Theatre before coming to the Mark Taper Forum.

"California theater doesn't have those reference points, but we do have film and television. It's the rock against which we break. We constantly have to ask ourselves, what is it we do that is unique in the television and electronic medium."

"What we return to again and again is that theater is a communal event that takes place in real time with other people. Some see California's willingness to challenge the traditional venue of theater, or to let necessity dictate where a play will be performed as another significant aspect of creating drama in the state."

Besides Padua, they point to the early work of Luis Valdez's Teatro Campesino, which employed the back of a large flatbed truck to stage its "acts": short plays dramatizing the plight of California's migrant farm workers, who formed both the audience and the actors.

"The folks at Padua don't sit around with an empty Shubert in front of them," says Eustis. "They take advantage of whatever site they're at. Same with the Teatro. They have a truck, that's what's available."

"When people back East are writing a play they're often thinking about the building they'll put it in," says Eustis. "In California that's much less true, simply because sometimes the buildings just don't exist."

And where the buildings do exist, their often larger, more versatile stages provide greater production possibilities.

"The size of California's regional stages means we're less restricted to few-character, proscenium style plays," says the Old Globe Theatre's Mark Hildreth.

"There's more room for things to happen, for experimentation."

While California's relative "nowness" has a clear impact on the drama produced here, a very real past has also provided a source of inspiration.

In Sausalito, for instance, the four-year-old company California On Stage is strictly devoted to developing new plays exploring California's history, and has enlisted such California writers as Anna Deavere Smith, author of the performance pieces On the Road, and Ellen McLaughlin.

Los Angeles in the 1960's was the setting for Tad Valdez's Los Gatos at the Mark Taper Forum, and in Infinity's House) Days and Nights Within for the task. Elsewhere, one searching for the existence of a vital, indigenous cultural heritage in California needn't look any further than one of the state's most significant dramatists, Zoot Suit (and the film, La Bamba) author Luis Valdez.

In 1856, Major Hunt was literary manager at the Los Angeles Theatre Center when Valdez conducted a post-play discussion of his play I Don't Need No Stinking Badges.

"When everyone was seated after taking a break Valdez looked out from the stage at all these Anglo people and said in that voice of God he has, 'Welcome To America,'" Hunt recalls.

"Your first reaction was 'what the (explicative) are you talking about?' Then you slowly realized that he had been studying his history and you had!"

"Some of California's most interesting work is about denying that the void (in history and tradition) exists," says Eustis. Zoot Suit (Valdez's play set in Los Angeles in the 1940s) was a prime example of taking a piece of California history that was forgotten and making it both part of our vocabulary and a touchstone of our theatrical history.

"Sometimes the history is there but our consciousness of it isn't."

Meanwhile, observers look ahead to an increasing abundance of dramatic literature in California as the daughters and sons of its latest arrivals examine their own lives in a new land.

"So much rich writing came out of New York in the 1920s, 1930s and 1940s because so many second-generation Jewish immigrants were recording their experiences," says Robert Blank.

"This is just beginning to happen here, and I think it's going to give California play writing a vitality that the whole country hasn't seen in a long time."

California's stages are posing themselves to provide support for these new voices. Such venues as Los Angeles' influential East West Players and the Bilingual Foundation for the Arts, and the Bay Area's Asian-American Theatre have long provided homes for Asian and Hispanic playwrights.

To these can be added regional theater programs, including Theatre Meta at the Old Globe Theatre, Fringe Festivals at San Diego Repertory, and the Hispanic Playwrights Project at South Coast Repertory.

Oskar Eustis of the Mark Taper Forum enthusiastically agrees with La Jolla Playhouse's Blank that the new voices spell much excitement for California theater.

"Immigration has always been this country's biggest resource, culturally and otherwise. The same thing that happened in New York theater earlier is happening here."

"We don't admit it because, goddamnit, many of these new immigrants are Latinos and Asian. But they're bringing a cultural energy that's astonishingly rich. If California can tap into these resources, we can produce something unique and wonderful here." □

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"California theater doesn’t have those reference points, but we do have film and television. It’s the rock against which we break. We constantly have to ask ourselves, what is it we do that is undeniable in the television and electronic medium.

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In 1985, Marie Hunt was literary manager at the Los Angeles Theatre Center when Valdez conducted a post-play discussion of his play I Don’t Need No Stepping Stones.

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Dobokküss (1941) is a member of the A.C.T. family since 1967, when the company arrived first in San Francisco. She performed the role of Mrs. Cratchit in both the 1966 and 1968 productions of A Christmas Carol, and most recently played Mae (Sister Woman) in the Silver Season opening production of Cat on a Hot Tin Roof. Dobokküss has taught acting, speech, textual analysis, and verbal action in the A.C.T. Conservatory for 18 years. Over the season she has played a variety of characters from the Kitanohina Choctaw in Cœur et Cœur and Choctaw with William Paterson, the unbridled Hayden in The Bluff, supposed Josie in The Merchant of Venice, and determined Leah in The Insomniac.

"Mae (Sister Woman) Polls from Cat on a Hot Tin Roof is about 800 words removed from Mrs. Cratchit, a part I had the privilege of playing for two seasons. But as the holiday season approaches, I'm remembering my experience in that Dickensian world, especially my family, the Cratchit family. All of our children were dear to me—I never called them by their real names, or really wanted to know them in their modern context. To me, they were Ned, Martha, Tim, Sally, Peter, and Bellinda.

And it was strange to me that we were a multi-cultural family. That wasn't hard to justify. I had fallen in love with the sweetest, most sensitive, honest man I'd ever known, and he happened to be black. My parents disowned me, and what I was left with was a life I had chosen and wanted, not some sort of more pretentious existence but instead. Life was hard, very hard, but we deeply loved each other and started a family which grew bigger as our circle of love enlarged to include all of our beautiful children. Were the Cratchits naive? Overly trusting? Stupid? I think they were generous.

The all encompassing love the Cratchit family found room for a large family, even in economically deprived circumstances. What a lesson it would be if we couldn't have included Tiny Tim in the family! Of course, we would say it might have been better to turn him to the benefit of a such a harsh life. But Tim is the catalyst who redeems Scrooge; one could even say in the Bodmer. Because childlike faith, trust and love can redeem our bitterness, cynicism and despair, as any parent can attest.

Our stage family—Bob Cratchit, the children and myself—shared a bond; we imagined how it would feel and what would do if we were in the Cratchit's circumstances. So while other characters twirled around in a gossamer world of fantasy and fun, our eyes held to each other, twined and nested in that bond. Through our work in the play we felt a sense of loyalty, of hope.

The audience auditions for performance was always a special joy. When I saw the thrill in the eyes of the girl in a wheelchair who squeezed my hand so tightly, how they asked the actors more questions than anyone else, it was an important thing to do and I felt very grateful. I still do.
American Conservatory Theater

A CHRISTMAS CAROL
A Ghost Story of Christmas
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(1843)
Adapted by Dennis Powers and Laird Williamson
Original Direction by Laird Williamson
Repertory Production by David Maier
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Derek Duarte
Music by Lee Hoiby
Musical Direction by Scott DeTurk
Pezzazi Dances by Angenee Feves
Dance Captain and Children's Choreography by Susan Pilar
Costumes Remounted by David Draper
Wigs by Rick Echols

The Cast

a

The Caroler
Davina Vinje
William Paaterson
(Ken Buta)

Chrissie Rames

Dahomey Sensage

Bob Cratchit
Michael Scott Ryan
Adrian Roberts, Eric Zivot

The Charitable Gentlemen

Fred
Richard Butterfield

A Woman in the Street
Julie Oda

Beggar Girl
Brooke Grapp

The Woodcarver
Luis Orepeza

Marley’s Ghost
Kelvin Han Ee

The Ghost of Christmas Past
Frank Otsizwi

His Family
Kirsten Potter, Nancy Ngy, Douglas Friedmutter

School Children
Alex Cuthbertson, Casey Luber, Casey Mott, Maria Sokoloff, Leif Soerenson

Boy Scrooge
Brendan McCarthy

Little Fan
Sarah Malkin

Belle Cousens
Laurie McDermott

Young Scrooge
Josiah Polhemus

Bilanzing Rick Hamilton

Dick Wildes
Adam Paul

Mrs. Bilanzing Frelli Olster

The Pezzazi Guest Sarah Klingelhoefer, Julie Oda, Adrian Roberts, Alicia Sedwick, Mark Silence, Susan Pilar, Eric Zivot

A Toy Dancer
Sarah Malkin


A Toy Clown
Maria Sokoloff

A Toy Dog
Davina Vinje

An Elf
Brooke Grapp

A Toy Cat
Casey Luber

Mrs. Cratchit
Judith Moreland

Martha Cratchit
Sarah Klingelhoefer

Peter Cratchit
Danton Char

Belinda Cratchit
Tina Paris Angley

Ned Cratchit
Casey Mott

Sally Cratchit
Tiaah Maji

Tiny Tim Cratchit
Carl Quinn

Marry
Julie Oda

Jack
Adam Paul

Red
Eric Zivot

Topper
Luis Orepeza

Beth
Susan Pilar

Meg
Alicia Sedwick

The Minor
Josiah Polhemus

His Family
Frank Otsizwi, Kirsten Potter, Alex Cuthbertson

The Helmsman
Rick Hamilton

Cabin Boy
Leif Soerenson

Wrest
Nancy Ngy

Ignorance
Douglas Friedmutter

The Ghost of Christmas Future
Adrian Roberts

Bilanzing Rick Hamilton, Frank Otsizwi, Josiah Polhemus, Mark Silence, Eric Zivot

Mrs. Flicker
Susan Pilar

Mrs. Diller
Alicia Sedwick

Undertaker’s Boy
Adam Paul

Old Joe
Luis Orepeza

Boy in the Street
Brendan McCarthy


A Christmas Carol will be performed without intermission.
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Production Teacher — Edward Wallace

Understudies
Dickens, Christmas Present — Lawrence Hacht; Cratchit, Fred, Undertaker’s Boy — Ed Hodson; Charitable Gentlemen — Josiah Polhemus; Woman in the Street, Mary, Beth, Meg — Fred Olshe; Woodcarver — Rick Hamilton; Marley’s Ghost, Christmas Past — David Maier; Christmas Past — Eric Zivot; Belle Cousens — Julie Oda, Young Scrooge, Dick Wildes — Mark Silence; Mrs. Pezzazi, Mrs. Cratchit, Pezzazi Guest — Joy Darlin; Jack, Red — Adrian Roberts; Topper, Old Joe, Rusticwan — Kelvin Han Ee, Helmsman — Luis Orepeza, Mrs. Flicker, Mrs. Diller — Laurie McDermott; Peter Cratchit — Ian Roth; Sild Boy, Miner’s Boy, Top Jiff, Pezzazi Girl, Top Eat, Sild Girl, Tilly Cratchit — Daisy Starr; Ignorance, Son of Christmas Past, Ned Cratchit — Daniel Dunn, Marita Cratchit, Pezzazi Guest — Tessa Bury; Sally Cratchit — Melody McBurney, Boy Scrooge, Boy in the Street, Boy Gever, Toy Dog — David Piza; Daughter of Christmas Past, West, Belinda Cratchit — Liz Henry; Wife of Christmas Past, Miner’s Wife — Tamiko Kajiwara, Tiny Tim — Gabrielle Edwards

Stage Management
Bruce Elsgerger, Alice Elliot Smith

Catells Development Corporation of San Francisco is the exclusive sponsor of A Christmas Carol.
American Conservatory Theater

American Conservatory Theater presents

A CHRISTMAS CAROL

A Ghost Story of Christmas
by Charles Dickens
(1843)

Adapted by Dennis Powers and Laird Williamson
Original Direction by Laird Williamson
Repertory Production by David Maier
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Derek Duarte
Music by Lee Hoiby
Musical Direction by Scott DeTurk
Fezziwig Dances by Argene Reves
Dance Captain and Children’s Choreography by Susan Pilar
Costumes Remounted by David Draper
Wigs by Rick Echols

The Caroler
Danielle Vinje

Ebenzer Scrooge
William Paterson
(Dec. 6, 7, 9, 11, 12, 14, 15, 18, 20, 21, 22, 26)

Kurn Buta
(Kurn Buta)
(Dec. 6, 7, 10, 11, 13, 14, 15, 18, 20, 21, 22, 23, 24, 25)

(Manager)

Michael Scott Ryan
Richard Butterfield
Adrian Roberts, Eric Zivot
Mark Silene
Julie Oda
Brooke Knapp
Luis Oropesa
Marla Sokoloff, Leif Sorensen
Brendan McCarthy
Sarah Macklin
Laurie McDermott
Rick Hamilton
Sarah Klingelhofer
Nina Buey
Sally Cracchiolo
Tatiana Maji

A Toy Clow
Marla Sokoloff
A Toy Dog
Danielle Vinje
An Elf
Brooke Knapp
A Toy Cat
Casey Lubner
Mrs. Cratchit
Sarah Klingelhofer
Peter Cratchit
Danton Chao
Belinda Cratchit
Tita Paris Angle
Fred Cratchit
Casey Mott
Sally Cratchit
Tatiana Maji
Tiny Tim Cratchit
Carl Quinn
Mary
Julie Oda
Jack
Adam Paul
Red
Eric Zivot
Togger
Luis Oropesa
Beth
Susan Pilar
Mag
Alica Sedwick
The Miner
Josiah Polhemus
His Family
Frank Otsuwall, Kirsten Potter, Alex Cuthbertson
The Helman
Rick Hamilton
Cabinet Boy
Leif Sorensen
Went
Nancy Ngoy

The Ghost of Christmas Future
Adrian Roberts
Dustman
Rick Hamilton, Frank Otsuwall, Josiah Polhemus,
Mark Silene, Eric Zivot
Mrs. Fletcher
Susan Pilar
Mrs. Dibber
Alica Sedwick
Underdipper’s Boy
Adam Paul
Old Joe
Luis Oropesa
Boy in the Street
Brendan McCarthy

A Christmas Carol will be performed without intermission.

The children performing in A Christmas Carol are students in A.C.T.’s Young Conservatory.
Production Teacher — Edward Wallace

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Dickens, Christmas Present — Lawrence Hecut, Cratchit, Fred, Underdipper’s Boy — Ed Hodson; Charitable Gentleman — Josiah Polhemus; Woman in the Street, Mary, Beth, Meg — Fred Oster; Woodcarver — Rick Hamilton; Marley’s Ghost, Christmas Future — David Maier; Christmas Past — Eric Zivot; Belle Cousin — Julie Oda; Underdipper’s Boy — Mark Silene; Mrs. Fezziwig, Mrs. Cratchit, Fezziwig Guest — Joie Darlin; Jack, Ted — Adrian Roberts; Togger, Old Joe, Bustlewoman — Kelvin Han Vee; Helenman — Luis Oropesa; Mrs. Fletcher, Mrs. Dibber — Laurie McDermott; Peter Cratchit — Ian Robb; Street Boy, Miner’s Boy, Toy Elf, Peurger Girl, Toy Cat, Skid Girl, Toy Clown, Cabinets Boy — Daisy Starr; Ignoramus, Son of Christmas Past, Ned Cratchit — Daniel Dunn; Moretha Cratchit, Fezziwig Guest — Yessa Buey; Sally Cratchit — Melba McEverson; Boy, Scrooge, Boy in the Street, Boy Caroler, Toy Dog — David Pizzol, Daughter of Christmas Past, Went, Belinda Cratchit — Liz Henry; Wife of Christmas Past, Miner’s Wife — Tamiko Sawai; Tiny Tim — Gabriel Edwards

Stage Management: Bruce Elsperger, Alice Elliott Smith

Catelli Development Corporation of San Francisco is the exclusive sponsor of A Christmas Carol.
Once upon a time, Charles Dickens wrote "a ghost story of Christmas." His intent was to change the lives of those who read it. This conjuration of ghosts was arranged by a passionate concern for the gloomy condition of contemporary society. England was in a state of economic depression. The industrial revolution had already begun to manufacture an atmosphere of indifference between man and man. Social injustice was epidemic. Children labored under appalling conditions, and for the most part the mass of society lived lives of grinding poverty.

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

We cannot gauge to what degree the book assuaged the ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. As the time when the old holiday festivities were on the decline, he reconstructed a model for the season which embraced sparkling merriment, warm openheartedness, plentiful hospitality, bright fires, glowing faces, radiant spirits, flickering laughter and a dazzling generosity. His "sledgehammer" blow was that of a warm breath thawing 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 "utilitarian 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 towards their fellow man are completed once they have paid their taxes. The redemption of the seemingly irremovable Scrooge signals the possibility of redemption of an apparently irremovable 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 boxes, cases and cupboards—coffins of his memories, safe in which his feelings have long since retreated. Out of the past of existence he has constructed elaborate receptacles for his life. His has created his own "hibernating places." Fragments of the past are lodged in sealed, locksew boxes; the wardrobes, shelves and drawers have become the hosts of his psychologi-
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 conjunction of ghosts was inspired by a passion for the gloomy condition of contemporary society. England was in a state of economic depression. The industrial revolution had already begun to produce an atmosphere of indifference between man and man. Social injustice was epidemic. Children labored under appalling conditions, and for the most part the mass of society lived lives of grinding poverty.

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The strains of an antique carol, the haunting mental image of Jacob Marley, the premonition of his physical death and the power of Christmas itself forces him inward. The locks and latches on the compartments of his memory spring open. From the aggregation of memories emerge the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being to be rejuvenated by encounters with the visions of his childhood. He is saved, moved, stirred by natural feelings he has derived for a long, long time. The marvelous joys, laughter and pain of each illusion, the scenes of affection and friendship between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death.

It is at this moment when he is face to face with his imminent death that Christmas happens. Out of the darkest depths comes the renewal of the light. Out of the primal event of light and life returning to the earth at the darkest and deadiest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles forever in growing up, in looking out his childhood, his youth, and in the abdication of his manhood to a hostile, indifferent world. He becomes the hammering reminder of Dickens' insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the baby whom S.D. Larner speaks, who brings with it the "possibility of repentance," who is a "potential prophet, a new spiritual prince, a new spark of light precipitated into the outer darkness." His story is the essence of Christmas itself.
A Yuletide Chat with Charles Dickens

Charles Dickens, long thought dead, is actually alive, well, and living in the imagination of Peter Ackroyd. Author of "Dickens," the biography, which includes conversations with the master himself, Ackroyd has now set his mind to that beloved Dickensian subject: Christmas. What follows is a specially commissioned interview which, as we are told, took place between Ackroyd and Dickens some weeks ago in London.

Charles Dickens: You asked me if I remember anything of my childhood Christmas? I remember everything. The toys. The cardboard lady in the blue silk dress. The tumbler rolling around the wooden floor. The little dokey with the real hide glued upon its side.

Interviewer: But what of the people?

CD: Yes, of course there were people. Other voices. But I am still alone playing with the toys all around me. Always by myself, you understand. I never could endure anyone interfering with my own games. I would create stories out of them all. I would take them into my imaginary world. I am sprawled upon the wooden floor now. I see it all before me. It is snowing. There is nothing but whiteness outside. Blankness. The empty page.

Interviewer: And it was out of those old memories that A Christmas Carol came?

CD: Yes. Out of my own memories. Out of my own childhood. I wept and laughed over it while I composed it. And I was Scrooge too, don’t forget that. The childhood of Scrooge was wondrously like my own childhood. Wonderfully like. So he had to be saved at the end. He had to be redeemed.

Interviewer: There are some who say that he is merely a misfit out of pantomime. Not a real figure at all.

CD: Oh, no, he is real enough. As real as I am. And none of it was pantomime. None of it. Call it a fairy story, if you will, for in fairy stories the world is also transformed. And that was something else I received at Christmas picture books with their smooth red and green covers. All Buba. Jack. The giants peering through the leaves. I can see them in front of me still, just as Scrooge saw the ghosts of his own past.

Interviewer: Yet surely in your Christmas stories you were also concerned with the conditions of the time?

CD: Naturally. How could it be otherwise? I enjoyed the warmth of the hearth, and I enjoyed re-creating it, but I know well enough what cold depths lay beyond it. All the poverty, the disease, the filth. I have walked on Christmas Day through the streets of London, no more than a hundred yards from my own house, and I have seen such sights of vice and squalor as would rend your very heart. Such ignorance and want.

Interviewer: They are the two children who appear to Scrooge. Ignorance and Want.

CD: Of course. Yes. I wanted to lift the curtain and show the true face of the world to those who made themselves blind to it. Some people called me sen-

Dalmore. Leave it alone.

A full-bodied single Highland malt Scotch whisky aged twelve years in oak casks.
American Conservatory Theater

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CD: Of course. Yes. I wanted to lift the curtain and show the true face of the world to those who made themselves blind to it. Some people called me sen-
tential, but it was the simplest truth.

1. Some say you invented Christmas.
   CD: Oh, no, not that. I simply reimagined it. You see, in my own childhood it was not so grand a thing as it later became. There were presents for the children, of course, and games. But it was a quiet time. A time for reading aloud. A time for music. But there were no great festivities. No Christmas cards. I did not see a Christmas cracker until I was thirty-eight years old. Incredible!

2. So how did you change Christmas?
   CD: I brought back the fancy. The imagination. Some people call it superstition, with all my ghosts and my dreams and my good spirits. But what is superstition but the truth of the people? Why should I ignore such things when they are at the root of all storytelling? What is the great Christmas tale if it does not celebrate the moment when the supernatural touches the world and the world is redeemed?

3. So there is religion there, too?
   CD: Oh, the religion is everywhere. The Christmas spirit is the spirit of cheerfulness and kindness, of humor, of charity. That is what I tried to impress upon people. That is the true religion. Of course in my childhood the Evangelicals did their best to make it as dour and gloomy a day as any other. I hated that. I drew back from it instantly. Yet of course I know the other side, too. I spent my childhood in a small town, Chatham, and the day there became an excuse for such an orgy of drinking as you have never seen. Never! I believe I gagged for Christmas for everyone.

4. And how will you celebrate?
   CD: Quietly. I eat and drink little, and my family are no great imbibers. I will do conjuring for the children. My daughter will play a little Schumann and we will have some games. Proverbs: The Memory Game. I am very good at that. Excellent. At that. A final toast of Smoking Bishop, my own special punch, which I shall just drink. And then to bed. The next day I must be up again — to work! Always to work.

— by Peter Ackroyd, courtesy Interview magazine, December 1996
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THE SAFEST SEDAN ON THE ROAD.

The Insurance Institute for Highway Safety completed a 5-year survey of automobile safety. The survey examined fatality rates involving 134 different car models from the model years 1984 through 1988. By this standard, the 4-door Saab 900 proved to be the safest sedan of all.

And while it is structurally identical to the Saab in the study, the 1992 Saab 900 sold today pictured above is an even safer car. Because like all Saabs, it now features an anti-lock braking system, a driver’s side air bag, and a headlamp wiper washer system as standard equipment. These compelling reasons to come in for a test drive.

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OLAND
Dunlop Saab
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SAN FRANCISCO
Burdock Saab
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(415) 398-4200

PASADENA
Glad Saab
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(415) 384-4900

TANNA
Premier Saab
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(707) 532-1300

Their Master’s Voice
by Dennis Powers

What do we do with our own work? Laird Williamson was asking, in a phone conversation on an afternoon in late August of 1991. I knew he was talking about an adaptation for the stage of A Christmas Carol. It had been his favorite subject for weeks, ever since William Ball, then-general director of A.C.T., asked him to direct it and suggested that he start reading existing dramatizations to find one he liked.

Laird quickly discovered there was no shortage of stage scripts based on Charles Dickens’ most popular work. They came in all shapes and sizes, from one-acts to full-length versions, from straight plays to musicals, and from large-scale productions requiring huge casts to mini-adaptations in which five actors played all the parts, gripping inside a large trunk that held a bewildering variety of backdrops, costumes, hats, wigs, masks, and beckets intended to transform the performers into Dickens’ spritely cast of characters.

There were various experimental versions as well as more traditional models that began with a cozy Christmas scene in the Dickens home, where Mrs. B., gazing at prac-ticed fondness at her bearded husband, chirps, “Oh, Charles! Do let us a Christmas story!” Whereas, with a pull of stage smoke and a twinkle of other-worldly music, we are transported to the chilly confines of Ebenezer Scrooge’s countinghouse.

Laird wasn’t having any of them, I gathered, and judging by the few I’ve been able to wade through, I understood why. Some were overwrought or slightly simplistic. Or good scripts with a specialized approach to the story that didn’t quite fit with what Laird had in mind for his production. As he was saying over the phone, fidelity to Dickens was more to the letter than to the spirit of the piece in the with Ball himself, of which Granna director was probably best remembered. But each collaboration is different, and as turned out, there were some slight adjustments to be made on both sides.

For one thing, Laird tended to approach his work through a highly personal blend of dream, myth, symbol, psychology, and powerful visual images (as anyone who has seen his work will recognize). On the other hand, was (and am) stuck with a faltering pictorial sense and depend on the verbal and literary aspects of the work for whatever insights I can glean. Eventually, we learned to work in ways that made our strengths complementary. Neither of us suspected the show would still be running in 1990, and neither sus-pected our partnership would not only continue into future projects, but would deepen into a close friendship.

Like almost everybody in the English-speaking world, I thought I knew A Christmas Carol pretty well. A familiar old skirtman named Scrooge pinches his pennies and torments his clerk, Bob Cratchit. He shows his contempt for Christmas by leaving “Tiny Tim”冻 at the door of a boy and muttering dark impre-cations about people who ought to be burned with a stake of holy through their hearts. Then, on a blindingly cold Christmas Eve, he is visited by a ghost of ghosts, his former business partner, followed by Christ-mas past, present, and future. From them, he learns the error of his ways and wakes up on Christmas morning a new man. High
THE SAFEST SEDAN ON THE ROAD.

The Saab 900 is one of the safest sedans on the road. In a study by the Insurance Institute for Highway Safety, Saab 900s were found to be among the safest cars on the market. The car's design incorporates advanced safety features such as side airbags and a stiffer body structure, which help to protect passengers in the event of a collision. Saab 900s are also known for their smooth ride and reliable performance, making them a popular choice among drivers who value both safety and comfort.

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We do not do one of our own. Laid back was asking in a phone conversation on an afternoon in late August of 1981. I knew he was talking about an adaptation for the stage of A Christmas Carol. It was his favorite subject for years, even once William Ball, then general director of A.C.T., asked him to direct it and suggested that he start reading existing dramatizations to find one he liked.

Laid back quickly discovered there was no shortage of stage scripts based on Charles Dickens' most popular work. They came in all shapes and sizes, from one-acts to full-length versions, from straight plays to musicals, and from large scale productions requiring huge casts to mini-adaptations in which five actors played all the parts, gripping inside a large trunk that held a bewildering variety of boards, Cockney accents, hats, wigs, masks, and footlights intended to transform the performers into Dickens' sprawling cast of characters.

There were some stage adaptations worthy of consideration as well as more traditional models that began with a cozy Yuletide scene in the Dickens home, where Mrs. B., gazing with practiced fondness at her besotted husband, chirps, "Oh, Charlie! Is that a Christmas story?" Whenupon, a fog of stage smoke and a trickle of other-worldly music, we are transported to the chilly confines of Ebenezer Scrooge's countinghouse.

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Like almost everybody in the English-speaking world, I thought I knew A Christmas Carol pretty well: A grumpy old skinflint named Scrooge, his penury and how he wakes up to find Cratchit. He shows his contempt for Christmas by shouting, "Bah! Humbug!" at the drop of a hat and muttering dark incantations about people who ought to be burned with a stake of holy through their hearts. Then, on a bitterly cold Christmas Eve, he's visited by a ghost of ghosts, his former business partner, followed by Christmas past, present, and future. From them, he learns the error of his ways and wakes up on Christmas morning a new man. High

Mr. Cratchit's Ball. An illustration by John Leech for A Christmas Carol.
LIVING WITH HIV

IN 1985, I found out I was HIV positive. I thought it was over. That was then—this is now.

Every day, more and more people like me are living longer and fighting back. They are finding ways to stay healthy, to strengthen their immune systems, to deal with the stress of HIV. And they are finding that positive attitudes help them to live longer.

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and knows all around. The end.

But as I read the story, I became aware of what Laid was already discovering. Dickens's book, written in 1843, is not only a classic ghost story, a remarkable psychological portrait, and a metaphorical rewriting of basic Christian doctrine all rolled into one; it's a social document as well, a scathing indictment of society's indifference to the mistreated and the sufferer, and Laidh's friend who was killed in the Industrial Revolution, a frontal attack on the social injustice that was taking an epidemic proportion until the depression economy of Dickens's England.

The material that later became A Christmas Carol first took shape in the great writer's mind as a meets exposing the extent and effects of English poverty and encouraging readers to more compassion and responsibility for those less fortunate than themselves. By the notion of articulating his concerns in a fictional context gradually replaced his initial impulse, Dickens wrote to a friend, "By the end of the year, you will certainly feel that a deth needed half as much as twice that amount in the same time—twice as much, in fact—four more than the story of a friend, Dickens wrote to a friend, "I could not but follow my own ideas.

Dickens believed the fate of society could only be cured by a profound revolution within the individual human spirit, and he hoped to spark that revolution with A Christmas Carol. He created Ebenezer Scrooge—a one of the great archetypes of English fiction—as an embodiment of the "Scrooge of the man's" of the age, a man for whom the accumulation of wealth holds life's only meaning. Scrooge is, indeed, too, the callous indifference of the prosperous to the plight of the poor. Laid wrote, "The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption for an apparently irredeemable human spirit." In other words, if Scrooge can do it, anybody can. Two points on which we agreed were first, that we wanted to create a jolly, entertaining show with equal appeal to adults and children, and second, that we would try—as far as it was possible to translating the work from narrative to dramatic form—to be faithful to Dickens's intentions. In our vision of existing adaptations, one of the most disquieting discoveries had been the extent to which some writers had scoured the social and economic undertakings of the story in favor of a strained "hokkum" that didn't always ring true. Our goal was to stay as close to our sources as we could, either by transferring scenes from page to stage virtually intact or by finding theatrical equivalents for Dickens's narrative methods when the latter proved unworkable.

An example of such an equivalent was one that Laid, working with scenic designer Robert Blackman, developed to give visible form to Scrooge's inner life. The core of the original Christmas Carol program, Laid explained—"We have imagined Scrooge's world to be one of shut-up doors, dark windows and, in our minds, a world into which he feels he has long since retreated. Out of the pain of existence, he has created his own 'hiding place.'" Fragmentation of the past are not mediated in sealed keepsake boxes. His heart confides in no one. The doors and windows his secrets he bears in dark.
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and knew all around. The end.

But as I reveal the story, I became aware of what Laid had already discovered. Dickens's book, written in 1843, is not only a classic ghost story, a remarkable psychological portrait, and a metaphorical reworking of basic Christian doctrine all rolled into one, it's a social document as well, a scathing indictment of society's indifference to the miseries suffered by the poor, a look at the dark side of the Industrial Revolution, a frontal attack on the moral injustice that was taking on epidemic proportions until the depression economy of Dickens's England.

The material that later became A Christmas Carol first took shape in the great writer's mind as a treat exposing the extent and effects of English poverty and enriching readers to more compassion and responsibility for those less fortunate than themselves. As the notion of articulating his concerns in a fictional context gradually replaced his initial impulse, Dickens wrote to a friend, "By the end of the year, you will certainly feel that a sleigh-dasher has come down with twenty times the force — twenty times the force — I could exert by follow-

The idea of London's life could only be cured by a profound revolution within the individual human spirit, and he hoped to spark that revolution with A Christmas Carol. He created Ebenezer Scrooge — one of the great archetypes of English fiction — as an embodiment of the "utilitarian man" of the age, a man for whom the accumulation of wealth holds life's only meaning. Scrooge personified, too, the callous indifference of the prosperous to the plight of the pitiful. Laid wrote, "The redemption of the seemingly irremediable Scrooge signifies the possibility of redemption for an appar-

Two points on which we agreed were, first, that we wanted to create a jolly, entertaining show with equal appeal to adults and children, and, second, that we would try — as far as it was possible in translating the work from narrative to dramat-ic form — to be faithful to Dickens's intentions. In our reading of existing adap-
tations, one of the most disgusting dis-

Scrooge and Bob Cratchit. An illustration from A Christmas Carol.

"Scrooge and Bob Cratchit." An illustration from A Christmas Carol.

We had intended to retain as much of Dickens's dialogue as possible, but here we had to compromise. His expansive, leisurely style (partly the result of his paid-by-the-word publication deals) proved problematic for the stage. We ended up keeping key phrases and vivid images, pruning away the repet-
titious and redundant. Along the way, we learned one of Dickens's stylistic secrets. He had hidden away within his paragraphs a large number of screen names and numbers. By utilizing these screen names and numbers, we gave our readers a driving rhythm and power and extra reso-
nance. We kept as many of those as we could.

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

This year brings the thirteenth annual presentation of A Christmas Carol at A.C.T. Over the years hundreds of adults and young people have appeared in the show, often bringing to their roles quali-

In all of these years's wonderful cast headed by William Paterson and Ken Kutia alternating in the role of Scrooge, to the original director Laili Williamson, and to David Maier, in charge of this year's production, my profound thanks. And to the adults and youths who come to A.C.T. this December to witness the joy and beauty and rebirth that are the mean-

ing of the holiday we celebrate with our play, a very merry Christmas.

And God bless us, every one.
Harley was dead: I was with him. He laid his head on the chapel table, and turned to a window. He ordered his servant to call for his tailor, and his boots were put on. Then he took a walk in the garden, and after dinner, he lay down in his study. He was at last dead as a door nail.

Who's Who

A Lie of the Mind, End in The Floating Light Bulb, Miss Prim in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Brunswik in The House of Blue Leaves, Asia in Poor Owls, Aunt Sally in All the Way Home, Birdie in The Little Fools, and Olala in Opera Comique. She has been a resident of the Berkley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernadette, The Lady's Not for Burning, The Doctor's Dilemma, Marino Millhouse, Golden Boy, Hayford, and last season's world premiere production of Food and Shelter at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Take It With You.

Since his return to A.C.T. in 1986, RICK HAMILTON has appeared as Louis in Saturday, Sunday and Monday, as Burton in Burtn This, Earned in A Tale of Two Cities, the Bailiff in Nothing Sacred, Bill in Woman in Mind (which he also played at the Westport Playhouse with Sally Kirkland), Oswald in King Lear, Paul Cowan and Jim in End of the World... -... Man in The Real Thong and Elyot in Private Lives. He was a member of the company from 1977 through 1978, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Correspondence, The Threepenny Opera, and an Trinidad in The Revulsion of the Shores, which was televised for the 1988 series "Theater in America." During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Holgate in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of Amadeus, and played Jack Harkley in the film The Prince of Tides. In 1990 he co-directed and appeared in the Play-In-Progress production Inside Technotool.

LAWRENCE HECHT, who was most recently seen as Gooper in Cat on a Hot Tin Roof, is now in his 19th season with A.C.T., and has performed in over thirty productions, including The National Health, The Visit, Starred Child, Night and Day, Three Sisters, Happy Landings, The Hoodlum, Sunday in the Park with George, End of the World... -... A Lie of the Mind, Featherman, Woman in Mind, Saint Joan, A Tale of Two Cities, Saturday, Sunday and Monday, and in last
After graduating from Stanford University with honors in International Relations, RICHARD BUTTERFIELD came to a A.C.T. in 1992 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined the A.C.T. company to play the Soldier in Sunday in the Park with George. His many A.C.T. credits include Billy in The Real Thing, Captain Cunningham in A Diamond Lil with Gretchen Wyler, Edgar in King Lear directed by Edward Hedgco, Tony in Women in Mind with Michael Learned, Charles Darray in A Tale of Two Cities, Pale in the extension of Piers the with Lauren Lane, and Rosenmont (or was that Guildenstern) in John C. Prichet’s Hamlet. Mr. Butterfield, who has joined the Conservatory as Conservatory Dean, teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. board of Trustees’ Finance Committee.

JOE CARLIN is an Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Big Mama in Cat on a Hot Tin Roof, Miss Priss in A Tale of Two Cities, Annie Parker in When We Are Married, Meg in A Lie of the Mind, Randi in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Harman in The House of Blue Leaves, Asia in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Delia in Opera Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, Marce Mill vies, Golden Boy, Haygood, and last year’s world premiere production of Food and Shelter at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troop of China, where she directed You Can’t Take It With You.

Since his return to A.C.T. in 1988 RICK HAMILTON has appeared as Luigi in Saturday, Sunday and Monday, as Burton in Born This, Earned in A Tale of Two Cities, the Bailiff in Nothing Sacred, Bill in Women in Mind (which he also played at the Westport Playhouse with Sally Kirkland), Oswald in King Lear, Paul Cowan and Jim in End of the World ..., Max in The Real Thing, and Eloy in Private Lives. He was a member of the company from 1973 through 1976, dur-
season’s Hamlet,” as Claudius. He has also directed a number of plays, including The Comedy of Errors, The Merchant of Venice, and A Christmas Carol, as well as Bathsheba at the Geary, numerous productions for Plays in Progress, and Envision for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher. He now teaches at the Conservatory, where he served as Director from 1984 to 1989. Mr. Becht has acted, directed, and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and The Seagull. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Rep. Last year Mr. Becht performed in The Curse of the Wierosof at Theatre on the Square, and he most recently appeared in Encore Theatre’s production of Search and Destroy.

ED HODSON has appeared with A.C.T. in A Christmas Carol, Nothing Sacred, Woman in Mind, Golden Boy, A Life of the Mind, A Christmas Carol, Hapgood, The Best Thing, Food and Shelter, Hamlet, Out on a Red Tie Shelf, and The Plays in Progress production of Babylon Gardens. Additional Bay Area acting credits include the Encore Theatre Company’s productions of December, The Winter Engine, Coming Attractions, and Un Divided, and at the Eureka Theatre he has performed in A Norman Rockwell, Reno, and Landscape of the Body. He also assisted the title role in Idomeneus in the touring production of that show. Mr. Hodson is a member of Impire Theatre, Bay Area Theatre Sports, and studied in A.C.T.’s Advanced Training Program.

LAURIE MCDERMOTT, a Professional Theater Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. Fellowship, was last seen as a PaperSprint in A.C.T.’s production of John C. Fletcher’s Hamlet. Her roles in Conservatory productions include Stella in Pina Bausch, Nina in The Seagull, Helena in A Midsummer Night’s Dream, and the Chickahobee in In the diabolus. As a cabaret performer, she has appeared with Julie Oda in At the Paradise Club, staged in the A.C.T. Playhouse, and in Fern, directed by Susan Stauter, at the Curran on San Francisco’s waterfront. She was seen this past summer at Pacific Conservatory for the Performing Arts theater, where she performed in Cabaret and A Punny Thing Happened on the Way to the Forum. Ms. McDermott, a graduate of UCLA, worked on “The Young and the Restless” and “The Gary Shultsling Show” before moving to the Bay Area.

JUDITH MORELAND was seen at A.C.T. in last season’s world premier Food and Shelter, and has performed in Macbeth and A Christmas Carol as well as A.C.T. Plays in Progress productions of Babylon Gardens and There’s That’s Got. She holds a B.A. in Human Biology from Stanford University as well as an M.F.A. in acting from A.C.T.’s Advanced Training Program, where she appeared in the production of Elma in The Black, Valeria in Cervantes, and Erina in The Three Sisters. Other credits include the Eureka Theatre’s Ma Rose, and the New York Shakespeare Festival where she played, among other roles, Lady Montague in Romeo and Juliet and Phoebe in As You Like It, and appearances on the television series “Midnight Caller.” Ms. Moreland teaches Voice and Speech in the A.C.T. Conservatory, and has recently been elected an artist representative to A.C.T.’s Board of Trustees.

JULIE ODA joins the company this season as a Professional Theater Intern after completing studies in A.C.T.’s Advanced Training Program. On A.C.T.’s mainstage last season she was seen in Hamlet, and her roles in Conservatory productions include Mafia in The Seagull, Cecily in
season's Hamlet, as Claudius. He has also directed a number of plays, including The Diary, Translations, and Night, Mother at the Geary, numerous productions for Play in Progress, and Exempts for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, where he studied with Bill Ball and Allen Fletcher. He now teaches at the Conservatory, where he served as Director from 1984 to 1989. Mr. Becht has acted, directed, and served as Director of Acting Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and A Christmas Carol. In addition, he has performed with the Berkeley Repertory Theatre and San Jose Rep. Last year Mr. Becht performed in The Cows of Wernooft at Theatre on the Square, and he most recently appeared in Encore Theatre's production of Search and Destroy.

ED HODSON has appeared with A.C.T. in A Midsummer Night's Dream, Nothing Sacred, Woman in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, Hapgood, The Bead Thing, Fiddler on the Roof, and the Plays in Progress production of Babylon Gardens. Additional Bay Area acting credits include the Encore Theatre Company's productions of5/2, the Winter Garden, Coming Attractions, and The Grille, and at the Eureka Theatre he has performed in A Kneehole for the Fear, and Landscape of the Body. He also assumed the title role in Anadenous in the touring production of that show. Mr. Hodson is a member of Imperial Theatre, Bay Area Theatre Sports, and studied in A.C.T.'s Advanced Training Program.

Laurie McDermott, a Professional Theatre Intern in the Advanced Training Program and the recipient of the Friends of A.C.T. Fellowship, was seen last season as a Paperweight in A.C.T.'s production of John C. Fletcher's Hamlet. Her roles in Conservatory studio productions include Stella in Kings and Queens, Nina in The Seagull, Helena in A Midsummer Night's Dream, and the Chickabiddy in Misalliance. As a cabaret performer, she has appeared with Julie Oda in At the Paradise Club, staged at the A.C.T. Playhouse, and in Echoes, directed by Susan Stauter, at the Carney on San Francisco's waterfront. She was seen this past summer at Pacific Conservatory for the Performing Arts' theatredest, where she performed in Cabaret and A Funny Thing Happened on the Way to the Forum. Ms. McDermott, a graduate of UCLA, worked on "The Young and the Restless" and "The Gary Shandling Show" before moving to the Bay Area.

Judith Moreland was seen at A.C.T. in last season's world premiere Food and Shelter, and has performed in Macbeth and A Christmas Carol as well as A.C.T.'s Plays in Progress production of Babylon Gardens and There's That! Got. She holds a B.A. in Human Biology from Stanford University as well as an M.F.A. in acting from A.C.T.'s Advanced Training Program, where she appeared in studio productions as Elisa in A View from the Bridge, Valeria in Corinna, and Erina in The Three Sisters. Other credits include the Eureka Theatre's Ma Rainey, the New York Shakespeare Festival where she played, among other roles, Lady Montague in Romeo and Juliet and Phoebe in As You Like It, and appearances on the television series "Midnight Caller." Ms. Moreland teaches Voice and Speech in the A.C.T. Conservatory and has recently been elected artist representative to A.C.T.'s Board of Trustees.

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FRANK OTTENWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Sobolowski Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Matchmaker, Desire Under the Elms (which toured the Soviet Union), and Macbeth. He has also been seen in televised versions of A.C.T. productions of Othello, Habeas Corpus, A Christmas Carol, and Oedipus. Mr. Ottewell is a past president of A.C.T.’s Board of Trustees.

WILLIAM PATTERSON is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey Into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years as Henry in Cats, Long Day’s Journey into Night, Shylock in The Merchant of Venice, and John in The White Lion. He also appeared in the original Broadway production of The White Lion. He is a member of the Actors’ Equity Association and the Screen Actors Guild.
L. Watts Fellowship. A graduate of A.C.T.'s Advanced Training Program, he appeared in John C. Fletcher's production of Hamlet last winter, and in studio productions of Avasco and Sing, Charity's Aunt, Philanthropia, A Midsummer Night's Dream, and Major Barbara. Mr. Paul's work with Eveet Theatre Company includes recent roles in Search and Destroy and Road to Nirvana.

SUSAN PILAR is an A.C.T. Professional Theater Intern and a recent graduate of the A.C.T. Advanced Training Program where her performance in studio productions included Hypatia Tarleton in Manzil, Desdemona in Othello and Gwendolyn in The Importance of Being Earnest. As Pacific Conservatory for the Performing Arts she performed the role of Diana Moraes in A Cherished Love, and was most recently seen at Western Stage in Adelaide in Gaga and Roll. After graduating from the University of Southern California with a B.A. in theatre, Mr. Pilar spent one year training and performing at The Shakespeare Theatre at the Folger in Washington, D.C., in such productions as The Merchant of Venice and All's Well That Ends Well, and toured in their Shakespeare in the Schools program as Pack in A Midsummer Night's Dream.

ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Watts Fellowship. A graduate of A.C.T.'s Advanced Training Program, he appeared in John C. Fletcher's production of Hamlet last winter, and in studio productions of Avasco and Sing, Charity's Aunt, Philanthropia, A Midsummer Night's Dream, and Major Barbara. Mr. Paul's work with Eveet Theatre Company includes recent roles in Search and Destroy and Road to Nirvana.

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Department of Performing Arts
SUSAN PILAR is an A.U.T. Professional Theater Intern and a recent graduate of the A.U.T. Advanced Training Program where her performances in studio productions included Hyppatia Tarleton in Miss Alliances, Desdemona in Othello and Gwendolyn in The Importance of Being Earnest. As Pacific Conservatory for the Performing Arts she performed the role of Diana Morale in A Chorus Line, and was most recently seen at Western Stage in Adelaide in Gigi and Dolls. After graduating from the University of Southern California with a B.A. in theater, Ms. Pilar spent one year training and performing at The Shakespeare Theater at the Folger in Washington, D.C. in such productions as The Merchant of Venice and All’s Well That Ends Well, and toured in their Shakespeare in the Schools program as Pack in A Midsummer Night’s Dream.

ADRIAN ROBERTS, a Professional Theater Intern, is also a member of the Professional Theater Intern Program. Currently an M.F.A. candidate in A.U.T.’s Advanced Training Program, he received his Bachelor of Fine Arts degree in Theater from the University of California, Santa Cruz. During four seasons with Shakespeare Santa Cruz, his roles included Paris in Romeo and Juliet and Bastian in Titus Andronicus, as well as performances in Much Ado About Nothing, Tenth Night, Richard II, and Once in a Lifetime. He also appeared last winter in A.U.T.’s production of A Midsummer Night’s Dream. Ms. Roberts was most recently seen as Kim in Eugene O’Neill’s The Emperor Jones.

JOSEPH POLVERUS joins the A.U.T. company as a member of the Professional Theater Intern Program. Currently an M.F.A. candidate in A.U.T.’s Advanced Training Program, he received his Bachelor of Fine Arts degree in Theater from the University of Michigan and has performed in Conservatory studio productions of Heartbreak House, The Cherry Orchard, Pillow Talk and Our Town. While in residence at the University of Michigan, he performed as Othello in Othello, Bastian in Titus Andronicus and Paris in Romeo and Juliet, and with the Seattle Repertory Theatre in The Tempest and Much Ado About Nothing. Among the other notable directors in which he has been both actor and director are the Tamar Theatre, the Huntington Theatre Company, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix Circle in the Square company and in the Broadway productions of The Elephant Man, The Three Sisters, Ross, Some of Our Heroes, and The Goodbye Room. Ms. Polverus has also appeared on radio, recordings, television and film, and performs regularly with the open companies of Dallas, Sacramento, Minnesota and Chicago’s Lyric Opera. She also performed at the Minnesota Opera.

MICHAEL SCOTT RYAN, who most recently played Joe Pini in Tony Kushner’s Angels in America at the Brooklyn Theatre, is now in his fifth season at A.U.T. He was seen in A.U.T.’s productions of Hamlet, Saturday, Sunday and Monday, The Imaginary Invalid, Tenth Night, Diamond Lil and Right Mind. His most recent credits as George Cates in The Heirs (Cotteson Theaters), Golden Boy, Friedens, Marry Millions. Where We Are Married, St. Juno, and A Purse Thing Happened on the Way to the Forum (both here and in A.U.T.’s production at the American Festival Theatre in Stratford, Connecticut.). He is a member of the Encore Theatre Company where he has performed in Howard Koch’s Big Life, David Mamet’s The Water Engine, Howard Barker’s No End of Blame, and Ted Tally’s Coming Attractions. Mr. Ryan’s other credits include playing Diny in The Curse of the Werewolf at Theatre on the Square (for which he won a Drama Critics Circle Award); Oberon in John C. Fletcher’s production of A Midsummer Night’s Dream at the Westwood Playhouse in Los Angeles; starring as a witch in the San Francisco Opera’s Macbeth, and playing Brian Weiss in A.U.T.’s Plays in Progress production of Pick Up Air.

ALICIA SEDWICK is a Professional Theater Intern and the recipient of the Mrs. Joan W. Sader Fellowship. She is a recent graduate of A.U.T.’s Advanced Training Program where her studio roles included Rosaline Huthaby in Heartbreak House, Titiana in A Midsummer Night’s Dream, and Judith Black in Bye Bye. She was also seen on A.U.T.’s marquee last season as a Polack in Hamlet. This past summer she was on the Square; she understudied and performed both Kathy and Mel’s roles in The Richard and Ms. Sedwick has performed at the Old Globe Theatre in Comedy of Errors, and has, at the other end of the spectrum, worked in Hong Kong dubbing a kung fu film. Some of her favorite past performances include Locandine in A Flea in Her Ear, Maire in Translations and Constance in Amadeus at The Pacific Arts Center.

MARK SILENCE is a Professional Theater Intern and recent graduate of A.U.T.’s Advanced Training Program, and earned his B.F.A. in acting at the University of the Arts in Philadelphia. While at A.U.T. Mark performed in studio productions of A Midsummer Night’s Dream, and Major Barbara, and a

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John C. Fricke as Scrooge. He has acted in numerous roles throughout the Bay Area, including Christian in San Jose Rep’s production of Odysses de Bergerac; and Otho in Othello of the Waverly/Al Theatre on the Square, in addition to appearances for Children, and the title role in Macbeth for the Marin Shakespeare Company.

In the A.C.T. productions of A Christmas Carol, Right Mind, Staid Souls, Nothing Sacred, Golden Boy, A Christmas Carol and many others. This winter he will direct A Christmas Carol at American Stage Theatre’s offering at the Milwaukee-

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PERFORMING ARTS

at the Met. Mr. Morgan is in charge of the School of Theatre Arts at Boston University.

LEE HODD (Composer) musical version of one of Julia Child's cooking lessons, Bon Appetit, is currently playing at CSC Repertory, the Classic Stage Company in New York. His principal works include the opera The Tempest (libretto by Mark Schubert after Shakespeare), Shawl and Smoke (libretto by Lanford Wilson after Tennessee Williams) and A Mouth in the Country (libretto by William Ball after Twiegren); numerous orchestral works, including two piano concertos, large choral works (4 Hymns of the Republic and Galileo) and the ballet suite After Eden. Recent performances include O Captain! My Captain! in New Orleans last August, The National Echo Round with the Colorado Children's Chorale in October, A Hymn to the New Age at Chicago Center for Peace Studies in November and a performance of The Balcony from the opera Romeo and Juliet by the Juilliard Opera Theatre.

ANGELIE FEIBLES (Fonzie Deane) has choreographed the dances for A.C.T.'s A Christmas Carol since 1975. Other theatrical choreography includes War of the World for Berkeley Repertory, Romeo and Juliet and A Midsummer Night's Dream for Pacific Center for Performing Arts. He recently choreographed the West Coast Premiere of Ernst Bach's A Tree on the Plain for Utah Summer Opera, San Francisco. A member of the Shakespeare Globe Centre national touring company, in 1980 she performed in cities across the United States to raise funds for the reconstruction of the Globe Theatre in London. She is currently Artistic-in-Residence for the University of Nevada at Las Vegas Dance department, where she is teaching 18th century dance and choreographing and staging Mozart's ballet "Les Petits Riens" as part of that University's Mozart Festival. Mr. Feible's past work includes choreography for the University of Michigan, the University of Southern California, California State University, Fullerton, and the University of California, Berkeley. His most recent credits include The Rose Tattoo and The Hairy Ape for the Denver Center Theatre Company and The Man Who Came to Dinner for the Guthrie Theatre in Minneapolis. Mr. Williamson serves as Associate Artistic Director of Denver Center Theatre Company and previously served as Artistic Director with PAPA Theatrefest.

For twenty years ROBERT MORGAN (Costumes) has been designing costumes and scenery for leading regional theaters throughout the United States. He has had ongoing associations with A.C.T., with San Diego's Old Globe (as Associate Artist), The Huntington Theatre Company, and with Buffalo's Studio Arena Theatre. His Broadway credits include Sherlock's Last Case and I'm Not Rappaport, and his costumes appeared on the PBS series American Playhouse in The Shaw of Our
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P.22 PERFORMING ARTS
EDWARD HASTINGS (Artistic Director), is a founding member of A.C.T. having joined the company during its formation in Pittsburgh in 1967 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1996. During A.C.T.'s twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including Our Town, A Delicate Balance, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Fifth of July, The Odd Couple, and King Lear. This year, he directed a Silver Anniversary Season revival of his first San Francisco A.C.T. production, Chekhov's Aunt. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premieres he has directed at A.C.T., including Livietta Local Boy, Dark Swan, David Budzil's Judas, Michael McClure's General Conference, William Hamilton's Happy Landings and Martha Norman's The Realistic Jones. He served as 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 theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. In 1978, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Oliver!, staged the American production of Shakespeare's People starring Michael Douglas, directed the Australian premiere of the Hol I Balsamore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. Other productions have been presented on A.C.T. tours in the United States, including Hawaii, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1990. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Porter's Afternoon in the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yanklowitz, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vaudreuil Nouveau at San Francisco's Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinema, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Radio Corporation, focusing his work on the present and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Broad- table, Kansas City Power and Light, and Major League Bases. Among his writings are The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaining published by Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SAVO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. last season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Dred Scott Street, A Night at the Apollo, O. Henry's Christmas, Jumbo of Honor, and The Divine. Last season he directed Pigeon English in A.C.T.'s Plays in Progress series, which has helped inspire the creation of a Bay Area Native American Theater Company - Turtle Island Ensemble. He also directed Letters From a New England Negro for the 1991 National Black Theater Festival in Winston-Salem, North Carolina. During the 1993/94 season, he will direct Finney for the Oregon Shakespeare Festival, Portland, and Miss Every Body for the Maliboo Shakespeare Festival. In addition, he has served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program; as an Assistant Director in Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theater; and as a United States Information Agency sponsor of lectures to Kyusha University, Fukuoka, Japan. He has served on the Board of Directors of the Asian Bay Area, and chaired its Theater Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his
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M.F.A. in stage design from the University of California, San Diego.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1997, during the company’s first San Francisco season, after six years as an arts writer at The Oakland Tribune. Before being named to his present position in 1998 by Edward Hastings, he worked with William Ball as his successor, Press Representative, Staff Writer, Dramaturg, and Artistic and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturg or adapter include Ondine, Ondine, the Cherry Orchard, The Burgundian Gentleman, King Richard III, The Winter’s Tale, Saint Joan and Diamond Lil. The most popular of his adaptations, the sixteen-year-old A Christmas Carol, was written with Laird Williamson (who was also his collaborator on Christmas in America), which premiered at Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco’s Valencia Rose Conservatory. Mr. Powers’ reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, Arts Review, Performing Arts and the San Francisco Chronicle.

SUSAN STAUFFER ( Conservatory Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her Miss Bernstein, Stage was produced at Little Victory Theatre in Los Angeles, director (more than 40 productions), actress (Cabinet, Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986-87), and served as Founding Chairman of the Theater Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Find Me a Hero, The Wilded Storm of All (Utopia Roadside Company, 1992), and In Whom A May Conver, directed The Diary of Anne Frank, and Angelo Ball and co-directed Who Are These People? She serves on the Superintendent’s Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, and is a member of the Advisory Board for Teens Kick Off. Ms. Staufes has been a creative consultant at Disneyland, and toured to Alaska as Playwright-in-residence with the Oregon Shakespeare Festival’s Educational Outreach Program.

RICK ECHOLS (Wigmaker) has designed hair and makeup for over 300 productions at A.C.T. since 1971, including Cat on a Hot Tin Roof, The Marriage of Figaro, Dido and Aeneas, and the company’s touring productions to Connecticut, Hawaii, Russia, and Japan. He also created wig and makeup for A.C.T.’s television productions of Ondine, the Cherry Orchard, and A Christmas Carol. Among his other television and film credits are A View to a Kill, Birdy, Over Easy with Hugh Downs, A Life in the Theatre with Peter Evans and Ellis Rahl, “The Kathryna Crosby Show,” and over 100 commercials. Mr. Echols designed hair and makeup for the original production of Ondine for the San Francisco Ballet and Handel with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and A Life with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tour of 42nd Street, starring Debbie Allen, and toured to Las Vegas and London with Ring Crosby.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. Among the productions he stage-managed were The Madwoman of Chaillot with Moss Le Gallienne, Sylvia Thierott, and Leon Dua, The Hawai, John Brown’s
MALE AND FEMALE ARTISTIC DIRECTOR joined A.C.T. in 1971, during the company’s first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he worked with William Ball as successively Press Representative, Staff Writer, Dramaturge, and Artistic and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturge or adapter include *Onegin*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Burgoes Gentlemen*, *King Richard III*, *The Winter’s Tale*, *Saint Joan* and *Diamond Life*. The most popular of his adaptations, the sixteen-year-old *A Christmas Carol*, was written with Laird Williamson (who was also his collaborator on *Christmas Miracle*), which premiered at Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are Long Wharf Theatre in New Haven, Stanford Repertory Theatre, Pacific Conservatory for the Performing Arts and San Francisco’s Valencia Rose Cabaret Theatre. Mr. Powers’ reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, Arts Review, Performing Arts and the San Francisco Chronicle.

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American Conservatory Theater

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Actors Read Stories Short For Zyzzzyva

On again A.C.T. is pleased to collaborate with Zyzzzyva, the respected San Francisco literary quarterly, to present delightful evenings celebrating the best of stage and book. A.R.S. Brevi — Actors Read Stories Short — is the name of this entertaining series. Under the direction of A.C.T. Associate Artist Director Joy Carlin and Zyzzzyva Editor Howard Junker, the readings pair great stories with great actors. "These evenings are such fun," says Carlin. "And they bring new people into the theater. People, we hope, who will discover how much the theatrical and literary worlds have in common." The series opened on October 28 with a collection of "Penciled Stories" by Donald Barthelme, Tim O'Brien and Irwin Shaw, followed by November 18 program, "Love Stories," featuring the works of Tinu Cade Bambara, Joy Williams, and David Leavitt, in addition to Barthelme's The School.

On January 29, A.R.S. Brevi features "Three Stories." Actors Ed Hudson, Anne Lawler, and Ken Butsu will transport the audience around the world and back again with stories by Donald Barthelme (The King of Jazz), Allan Gurganus (Condemnations to Every One of Us), Paul Bowles (In the Badlands), and Richard Poul (Going to the Dogs).

On February 13 there will be "More Love Stories." Joy Carlin is featured narrator on a program which includes Barthelme's The Sandboxes and Steven Dixon's Milk Is Very Good For You, as well as another work to be announced.

"The stories in this second season are by post-WWII American writers," explains Junker. "Each program features a week by Donald Barthelme. He had a great ear and produced some terrific dramatic monologues. Although I am not riveted by each of this year's stories in a variety of ways, one of them brings tears to my eyes — not once, but twice — so one of them makes me laugh as hard I fall on the floor. I won't tell you which does what!"

Founded in 1985, Zyzzzyva was awarded the 1991 National Endowment for the Arts Literary Award for Outstanding Achievement. A quarterly journal dedicated to showcasing West Coast writers and artists, it's a perfect match with A.C.T. for the lively imaginations of Bay Area theatregoers.

A.R.S. Brevi programs take place on Mondays at 6:30 p.m. at the Stage Door Theater, 420 Mason Street. Tickets are available at the box office (415) 781-7255.

Catellus Sponsors A Christmas Carol

In the spirit of the holidays, we thank our friends. Specifically A.C.T.'s good friend, Catellus Development Corporation, exclusive corporate sponsor of A Christmas Carol. For the second season, Catellus has joined forces with A.C.T. to bring you this most memorable of holiday traditions. A.C.T.'s friendship was born out of

real estate planning and development. "Ibasa was goddess of the earth in Roman mythology. She represents California, where we own the majority of our land. Adopting the word "Ibasa" means a certain responsibility and sensitivity to the environment."

Mission Bay, the company's landmark project south of Market Street in San Francisco, will include 3,800 homes, as well as 69 acres of parks and open space. The development's first office building, to be situated at 4th and Townsend Street, has now entered the design process. Eight local architectural firms are involved in the creation of this new neighborhood, and construction of the first 1,000 residential units is scheduled to begin in late 1992.

Catellus also owns significant properties in the East Bay where the company is presently working with the citizens and municipalities of Emeryville and Fremont to develop projects consistent with community needs.

In its 18 years on San Francisco's holiday roster, nearly half a million theatregoers have warmed themselves by the bright glow of A Christmas Carol. Catellus Development Corporation has stepped into that family tradition and earned itself a place by the hearth.

A.C.T. Patrons Get a Bargain at the Exploratorium

Hang on to those ticket stubs! Theater patrons can take their A.C.T. patronage across town and enjoy $1.00 off admission to the Exploratorium.

Continued on page P-32
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A. R. S. Brevis
actors read stories short

Four evenings of great short stories read by A.C.T. actors

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420 Mason Street, San Francisco

October 28 – Postwar Stories
Donald Barthelme: Thailand
Tim O’Brien: Speaking of Courage
Irwin Shaw: Act of Faith

November 18 – Love Stories
Donald Barthelme: The School
Toni Cade Bambara: My Man Beware
Joy Williams: The Wedding
David Leavitt: A Place I’ve Never Been

January 20 – Travel Stories
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Paul Bowles: In the Red Room
Richard Ford: Going to the Dogs

February 24 – More Love Stories
TBA
Donald Barthelme: The Sandman
Stephen Dixon: Milk is Very Good for You

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American Conservatory Theater

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A.C.T.'s Administrative and Conservatory offices are located at 501 Geary Street, San Francisco, CA 94102. (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: The lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square.
Box Office Hours: 10am-6pm Tuesday through Saturday; 10am-6pm Sunday and Monday.
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- Gallery $5

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- A.C.T. Prologues are presented before the Tuesday evening previews for all productions, except A Christmas Carol, from 5:30 to 6:00 p.m. Doors open at 5:30 p.m. Please check your tickets for the appropriate theater's location.

Tuesday Conversations: These after-show talks are informative discussions concerning issues and ideas surrounding the evening's play. Tuesday evening programs will have special inserts describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free of charge and are open to everyone.

School Matinees: 1:30 pm matinees are offered to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. For more information please call Katherine Spindel, Student Matinee Coordinator at 749-2520.

Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2520 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sports wear, are available for rental by schools, theaters, production companies and individuals. Call 749-2526 for more information.

A.C.T. Venues:
- ORPHEUM THEATRE
  The Orpheum Theatre is located on Market Street at Eighth, near the Civic Center BART/MUNI Station.

- THE STAGE DOOR THEATRE
  The Stage Door is located at 420 Mason Street at Geary, one block from Union Square.

- THEATRE ON THE SQUARE
  The 700-seat Theatre on the Square is located in the Kaskowitz Hotel, at 420 Polk Street between Mason and Powell. Conveniently located within short walking distance of the Stage Door Theatre, Theatre on the Square is close to many fine restaurants along Polk and Mason streets. Ask our box office for suggestions.

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To Give and To Receive
Some of the best shopping destinations and gifts in California

On the top of everyone's wish list for the holidays are two revered commodities: Time and money. At no other time of the year do these two elements cross paths so frequently and with such intensity. This year, we've put together a shopping list for you of some of the best shops California has to offer. This will help to save you time, at least. After all, money's only money.

South Coast Plaza is a shopper's paradise. There are over 300 shops in one location, with hotels, restaurants, and theaters within walking distance. Many shops, including Calvin Klein, Barney's New York, J. Crew, The Body Shop, Emporio Armani and Liz Claiborne are exclusive to the center, while others, including Giorgi, J. Magnin, Ralph Lauren, Polo, Jaeger, Yves Saint Laurent, Saks, Gucci, and Aida Green, rival Rodeo Drive for consumer pleasure.

On a holiday shopping trip, we spotted more than a few "must have" items. At Barney's, the jewelry cases are filled with modern and antique pieces that are mainly exclusive to the stylish New York store. Miriam Haskell's collection is made from the late designer's own models and brought up-to-date with current stones, pearls, and metal finishes. Gabrielle Sanger, Kamilo, and Linda Lee Johnson are among the contemporary jewelry designers. Their Hermes department is a well-edited selection of the finest items from this European master of leather goods. When browsing through you will find colorful and unique, handmade gifts for the home and office — and there are great clothes for children.

Not far away is Giorgi Armani's newest entry, Emporio Armani, which houses the minimalists designer's trendy, less expensive collection for men and women. Here, one can buy Armani shampoo, underwear, children's clothes, shoes, have some pasta, and get outfitted for casual and black tie festivities.

For pure elegance and simplicity, Calvin Klein's store is it. Offering both Calvin Klein sport and the designer collection, the colors will soothe your soul. Calvin's beaded evening slips would be a welcome addition to anyone's holiday wardrobe.

And these are just a few of the specialty stores. Bullock's has opened a separate men's store with all the best designers. Nordstrom stands alone in selection and service. Saks Fifth Avenue can always be counted on for something special. And Robinson's which anchor's the Crystal Court plays host to three more of stores.

Moving up the coast, no shopping trip is complete without Beverly Hills. The newly restored Regent Beverly Wilshire Hotel is a shoppers retreat, with their complete spa health, exercise facilities, beauty and massage services. Within the hotel, you'll find wonderful restaurants, Bulgari, and a just-opened Escada boutique which shows off Margaretha Ley's complete concept of sportswear, business attire, eveningwear, accessories, and fragrances.

Along Wilshire Boulevard, one can dart in and out of major style icons. Gumps, which has everything for the home, also has a unique collection on international holiday decorations. Neiman Marcus has recently opened a new men's department on the top floor for atmosphere and gracious service. Skipping through the golden Triangle reads like a who's who of fashion cognoscenti: Giorgi Armani, Gianni Versace, Claude Montana, Prada, Gucci, Fred Hayman, Bijan, Ralph Lauren/Polo, Chanel, Gianfranco Ferre, Etro, and

by Barbara Foley

Top: From Tiffany's, San Francisco; South Coast Plaza and Beverly Hills; Eric Furey's silver soup tureen, and 26" door pearls.
Above: From Lucy Sabino, South Coast Plaza and The Beverly Center; Italian sterling silver and enameled bowl.

Barbara Foley, former west coast fashion editor of "Women's Wear Daily" and "W," is fashion editor of Refitting Arts magazine and writer frequently for the Los Angeles Times magazine.

December 1991
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Some of the best shopping destinations and gifts in California

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Barbara Foley, former west coast fashion editor of Women's Wear Daily and W, is fashion editor of Butterfield & Butterfield magazine and author frequently for the Los Angeles Times magazine.

Top: From Tiffany's, San Francisco. South Coast Plaza and Beverly Hills. Etan Peretti's sapphire earrings, and 26" green pearls. Above: From Lucy Sahnow, South Coast Plaza and The Beverly Center. Italian silver and emerald beads.

by Barbara Foley

DECEMBER 1991

Barbara Foley
former west coast fashion editor of Women's Wear Daily and W, is fashion editor of Butterfield & Butterfield magazine and author frequently for the Los Angeles Times magazine.
Tiffany's — and that's before lunch. Los Angeles also has some hidden favorite shopping haunts: Montana Avenue in Santa Monica, with its selection of cozy furnishings for the home, Shabby Chic; Norena, and Hemisphere for starters, and casual life-style clothes, including ABS, Sama and Sama for Kids. Main Street, also in Santa Monica, hosts a collection of California designers including Loon Max for clothing, Siena for gifts and the Functional Gallery of Art for at-home art that's eschatologically pleasing while it works.

Melnor in West Hollywood, is another servitude place for finding the unusual.

Atmosphere, Lucy Zahran, and FNO Schwarz represent the fine caliber of specialty stores.

If you like your shopping outdoors, Century City Shopping Center and Marketplace is a healthy spot. Neiman Marcus and Saks Fifth Avenue have filled up the square. Not far away on Market Street, Nordstrom presides over several floors of indoor stores. And a walk down Maiden Lane will take you to Ralph Davies where designer names including Iosey Miyake and Romeo Gigli, abound. A new area for specialty stores on Fillmore Street is rivaling Union Street, and even more out-of-the-mainstream is Flush, an everything-store south of Market Street and the birthchild of Rosemary Khlebnik interior designer Chuck Winlow.

Wherever you shop, take a little time and enjoy the magical creativity of the season.

At Left: From Gumps, a Parisian and Liberty Style: assorted bronze and antique ivory pendants with a Lenin vintage hand mirror. The Grand lady's boys are at FNO Schwarz, The Beverly Center.

Below: From Barney's New York, South Coast Plaza: Hermes Kelly Bag in black calfskin.

Bottom left: From Bhs at Two Beds Drive: A set of handmade cards, a firewood, deep-lid and shippers in their signature packing.

Bottom right: From Sama, Main Street, Sama Mosques: pastel colored ceramic bowls.

You're not about to wear your financial savvy and stability on your sleeve. There are other places.

THE CARD. THE AMERICAN EXPRESS® CARD.
Tiffany's — and that's before lunch. Los Angeles also has some hidden favorite shopping haunts: Montana Avenue in Santa Monica, with its selection of cozy furnishings for the home, Shabby Chic, Noreen, and Hemisphere for starters, and casual life-style clothes, including ABS, Sera and Sara for Kids, Main Street, also in Santa Monica, has a collection of California designers including Loon Max for clothing, Stems for gifts and the Functional Gallery of Art for at-home art that's esthetically pleasing while it works. Melrose, in West Hollywood, is another spectacular place for finding the unusual.

Anchor stores including L.A. Eyeworks, Maxfield, and W represent cutting edge style, while others capture the trends almost before they happen. Heading east, turn the corner on La Brea and Basf on the well-chosen fantasies at Bebe, Jennifer Jones, Repeat, Performance, Patina, and American Rag.

Not far away is The Beverly Center, where lines never cease for Peter Morton's Hard Rock Cafe, The Gap, Bullocks, and The Broadway have some of their best stores here, while Traffic, Chantil

Atmosphere, Lucy Zahran, and FNO Schwaers represent the fine caliber of specialty stores.

If you like your shopping outdoors, Century City Shopping Center and Marketplace is a healthy spot. So Sport has one of the most complete sports gear selections in the city. Brentanos is an irresistible, book browser's haven. Great men's stores include Politix, Rosenthal and Tratt, and Brooks Brothers.

Last stop, San Francisco, where Union Square meets Sutter Street and a world of fashion coincides. Gumps started out here. So did I. Magnin and Wilkes Bashford. More recently, by S.F. standards, Neiman Marcus and Saks Fifth Avenue have filled the square. Not far away on Market Street, Nordstrom presides over several floors of indoor stores. And a walk down Maiden Lane will take you to Ralph Davides where designer names including Issy Miyake and Romeo Gigli, abound. A new area for specialty stores on Fillmore Street is rivaling Union Street, and even more out-of-the-mainstream is Flush, an everything-store south of Market Street and the brainchild of Rosemary Kheban interior designer Chuck Winlow.

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At Left: From Gumps, San Francisco and the Liberty Hiltie: assorted bronze and antique copper pieces with a flawsome enameled hand meadow.

The Good old-fashioned ones are at FNO Schwaers, The Beverly Center.

Below: From Barney's New York, South Coast Plaza: Hermes Kelly Bag in black calf.

Bottom left: From BvB at The Rocks Drive. A used hand-carved surf, a surfboard, drop in and skimmers in their signature painting.

Bottom right: From Sera, Main Street, Sonia Mosca, pastel colored ceramic bowls.

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ON TRAVEL
A Short History of Packing

Primitive man didn't pack. Once he'd exhausted the food and clothing supply in his immediate vicinity, he merely stalked through the wilderness until he met another woolly mammoth. Dressing for dinner was simple. He ate the inside and wore the outside.

Matters didn't change significantly for millennia. Even at the absolute pinnacle of ancient civilization, people tended to stay put, enjoying the glory that was Greece and the grandeur that was Rome.

The notion that other societies might offer novel opportunities for diversions didn't occur to them. Life was too short — thirty-five years was the average span — to include much time for travel. There were no redcaps. Work, as such, had not yet been invented. The Greeks and Romans felt, with reason, that they already lived in the best of all possible worlds. When the Via, Aosta, and other asserted Goths eventually sacked Rome, they didn't pack for the trip either, unless you call carrying a bludgeon and a spear packing. Savage as they were, the vandals knew they could get everything they needed once they arrived at their destination. That, in fact, is why they embarked upon the adventure in the first place. The Goths were vicious, cruel and barbaric, but they weren't foolish.

There may have been some rudimentary packing during the Crusades, but by and large the crusaders wore all their clothes, saving space in their saddle bags for food and ammunition. Journeying by horseback, in chain mail underwear and full metal jacket, hood, gloves and helmet, restricted you to the essentials. Armor didn't exist. Medieval women, who were somewhat more futilistic than the men and likely to change clothes every year or so, were left behind under circumstances that virtually guaranteed they wouldn't stray far from the castle keep.

A knight errant needed on his tour was a love poem and a laurel. Everything else was supplied by his hostess.

Once the Renaissance dawned, the descendents of the crusaders were so consumed with making up for lost time that their trips were necessarily short — business trips, really, to pick up commissions for mosaics, bronze doors, and altarpieces. Usually, the artists began from a place that offered relatively nothing and ended up in a city that had everything, comparatively speaking. Why pack if you're going from the benighted hamlet where you were born to Rome, Florence, or Siena? You'd only look like a pumpkin among the city folk.

Things happily rested until the early nineteenth century, when the invention of the steam engine abruptly changed the status quo. From that point on, unprecedented numbers of people began going from one place to another by boat and train, methods that provided space for amounts of luggage undreamed of in the era of stagecoaches and sailing ships. Aggravating the situation, the industrial revolution had supplied whole...
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ON TRAVEL
A Short History of Packing

Primitive man didn't pack. Once he'd exhausted the food and clothing supply in his immediate vicinity, he merely stalked through the wilderness until he met another woolly mammoth. Dressing for dinner was simple. He ate the inside and wore the outside. Matters didn't change significantly for millennia. Even at the absolute pinnacle of ancient civilization, people tended to stay put, enjoying the glory that was Greece and the grandeur that was Rome. The notion that other societies might offer novel opportunities for diversions didn't occur to them. Life was too short — thirty-five years was the average span — to include much time for travel. There were no redress. Work, as such, had not yet been invented. The Greeks and Romans felt, with reason, that they already lived in the best of all possible worlds. When the Via, Oster, and other asserted Goths eventually sacked Rome, they didn't pack for the trip either, unless you call carrying a bludgeon and a spear packing. Savage as they were, the vandals knew they could get everything they needed once they arrived at their destination. That, in fact, is why they embarked upon the adventure in the first place. The Goths were vicious, cruel and barbaric, but they weren’t foolish.

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Once the Renaissance dawned, the descendants of the crusaders were so consumed with making up for lost time that their trips were necessarily short — business trips, really, to pick up commissions for mosaics, brocades, doors, and altarpieces. Usually, the artists begin from a place that offered relatively nothing and ended up in a city that had everything. Comparatively speaking. Why pack if you’re going from the beaithef’d hamlet where you were born to Rome, Florence, or Siena? You’d only look like a bumkin among the city folk.

Things happily rested until the early nineteenth century, when the invention of the steam engine abruptly changed the status quo. From that point on, unprecedented numbers of people began going from one place to another by boat and train, methods that provided space for amounts of luggage undreamed of in the era of stagecoaches and sailing ships. Aggravating the situation, the industrial revolution had supplied whole
new categories of possessions to whole new categories of people, and within a few decades, even ordinary folk owned more than the clothes on their backs and a change for Sunday. For the first time in recorded history, people began traveling for pleasure, to show off their acquisitions to friends and enemies. Until then, travelers were either explorers, warriors, or the starving and oppressed. None of whom had much in the way of movable goods. The relatively small numbers who enjoyed an agreeable life — nobles, mostly — stayed home. Here, emigrants used covered wagons, which were houses. They held everything. You see their heirs today, toiling around in RVs, living in their luggage to avoid carrying it.

By the late nineteenth century, the world had entered the golden age of packing, a short, blissful period that would end irreparably when the airplane supplanted the ship and train, putting us all back to square one. Without dwelling morbidly upon the differences, think of the steamer trunk. Though some have been restored and reincarnated as occasional tables, few contemporary Americans ever have actually seen one open and in use — one side fitted out with a dozen sturdy wooden hangers and a shoe rack; the other neatly divided into drawers for gloves, hosiery, shirts, and what were then politely called 'small clothes'. Of all the wondrous Victorian inventions, nothing but the indoor water closet so enhanced the general quality of life. The steamer trunk was armor and dresser in one. What wouldn't fit in that could go into an ordinary trunk: a handmade accessory solidly built of wood and covered with fine leather, spacious enough for morning coats and crinolines, with a removable tray for silver-hued brushes. Huts traveled separately, in round boxes tailored to their shapes, and no real lady or gentleman would leave home without a portable desk and a bookcase, which often matched. Packing for nineteenth century travelers was a matter of transferring their belongings from one spacious place to another. The only hard part was deciding which ball gown to leave behind and how many top hats a chap might need on the Grand Tour. When the choice was impossible, one simply took another trunk or two, to be marked Not Wanted On Voyage and stowed below, or better still, Port Outward, Starboard Home. Posh in neatly stenciled letters.

Though relatively few enjoyed such luxury, that didn't worry the fortunate, and it shouldn't worry us. On arrival, the luggage would be hauled around by beasts of burden — horses, donkeys, and in some parts of the world, overs. When human beings took this job, they were paid for it: poorly, but paid. Even Third Class in the heyday of transatlantic travel was considerably more commodious than a seat on the Concordes today. Steerage passengers were crowded, but they weren't strapped down, though steerage had little else to recommend it except price, which was about £8 from Liverpool to Boston. The density was no worse than on a T47 and the food and sanitary arrangements were comparable. You could actually stretch out and lie down in steerage. Today, of course there would be other people right next to you, some of whom might be sick or poor company, but all things considered, the only essential difference between steerage then and economy now is time, and not as much as you might think. Unlike their counterparts today, people who traveled steerage weren't loaded down with color TVs, microwave ovens and seven-foot plush poodles. On their way to a new life in the new world, they either left their pitifully few possessions behind or sold them to make some money to carry the insignificant remainder in sacks made of old rugs. Those were carpet bags, the precursors of carry-ons, and they hadn't been in use for a week before they acquired a bad name.

Eventually the carpet-bags were run out of town, but their luggage lingered on, reassuring a few decades later as the ValPak. First developed for the military and naively hailed as a brilliant innovation, the ValPak was made of fabric far less attractive than old Kilims. Designed to bend clothing in half during the journey, the bag was supposed to be unhooked and slung over a closet bar upon arrival, whereupon the contents would presumably “hang out,” eliminating the need for either unpacking or pressing. Unhappily, even officers in tip-

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impossible, one simply took another trunk or two, to be marked Not Wanted On Voyage and stowed below, or better still, Peru Outward, Skateboard Home, P.O.S.H. in neatly stencilled letters.

Though relatively few enjoyed such luxury, that didn’t worry the fortunate, and it shouldn’t worry us. On arrival, the luggage would be hauled around by beasts of burden—horses, donkeys, and in some parts of the world, oars. When human beings took on this job, they were paid for it; poorly, but paid. Even Third Class in the heyday of transatlantic travel was considerably more commodious than a seat on the Concordes today. Steerage passengers were crowded, but they weren’t stripped down, though steerage had little else to recommend it except price, which was about $30 from Liverpool to Boston. The density was no worse than on a T47 and the food and sanitary arrangements were comparable. You could actually stretch out and lie down in steerage. Though of course there would be other people right next to you, some of whom might be sick or poor company, but all things considered, the only essential difference between steerage then and economy now is time, and not as much as you might think. Unlike their counterparts today, people who traveled steerage weren’t loaded down with color TVs, microwave ovens and seven-foot plush couches. On their way to a new life in the new world, they either left their pitifully few possessions behind or sold them to missionaries, carrying the insignificant remainder in sacks made of old rugs. Those were carpet bags, the precursors of carry-ons, and they hadn’t been in use for a week before they acquired a bad name.

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

Patricia Uhlemann, San Francisco Chronicle

Sunday Brunch
11:30 A.M. - 3:30 p.m.
88 Cyril Magin, San Francisco 392-5500

Top condition seldom succeeded in getting the bag onto the bar, at least not on the first try. Never meant to withstand such onslaughts, the closet bars usually broke, leaving the owner's possessions in far worse condition than they would have been rolled up and stuffed into a duffel bag, but then the distinction between officers and other ranks would have been blurred.

Amazingly, the civilian public embraced these bags with enthusiasm, though they instantly abandoned other wartime make-shifts like tuna wiggle and leg pasture. The two-suiters quickly became functional, heavier, and longer, developing bulges of various sizes all over itself, becoming a top condensation, a fact that explains why laundry takes up twice as much room as it did before. The shoe pocket works only if you wear a man's size eight to ten. If your shoes are smaller, there's room for one more, and if they're bigger, the pocket is completely useless. Nothing else in a person's wardrobe is shoe-shaped. Furthermore, the two- or four-suiters turn the bearer into his own beast of burden, a problem the manufacturers have lately attempted to solve by attaching wheels, which is like putting skates on a rug doll. The newest and most expensive models have an intricate plastic system which turns them into a luggage cart, at least until the gadget breaks from strain and the inability of most people — even CEOs of major companies — to remember how it works. To all intents and purposes, "Carry-on" is an oxymoron. Nevertheless, the desire to shorten the wait for luggage is so powerful (equal to thirst, hunger or sex) that people continue to use these bags, making orthopedists the fastest growing medical specialty in the world.

The few who stubbornly rejected these floppy trunks were offered an extreme alternative: suitcases made of hard metallic substance guaranteed not to dent no matter how brutally treated. Concentrating upon the fact that these bags could be flung from skylcrapers, danced upon by elephants and ran over by power mowers, the manufacturers forgot that the contents wouldn't be made of the same material. Totally unforgiving, not even minimally expandable, these containers made no allowance whatever for the most essential acquisitions, like a pair of sunglasses or a bottle of shampoo. Those who carried them not only looked as if they were travelling with a roast turkey, but were forced to take along a tote (carpet) bag to accommodate the overflow, because these new cases would demolish anything made of glass, metal, plastic or even leather, while remaining intact themselves, exactly as guaranteed. With the advent of this invention, the brief Golden Age was irrevocably over, its last pathetic gasp the major meant to let you wheel your fusty pound carry-on at least part of the way. Once offered free, these bags now cost $1.50, to be inserted
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CORONA
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"...the dishes have been worked out carefully. They're not only gorgeous on their colorful ceramic plates, but they taste clean and refreshing on the palate—a wonderful combination of earthy native-American and spicy Latin-American ingredients with sophisticated cooking techniques." — Patricia Unterman, San Francisco Chronicle

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of extra molecules. A fact that explains why laundry takes twice as much room as it did before. The shoe pocket works only if you wear a man's size eight to ten. If your shoes are smaller, there's room for one more, and if they're bigger, the pocket is completely useless. Nothing else in a person's wardrobe is shoe-shaped. Furthermore, the two- or four-suiters turn the bearer into his own best of burden, a problem the manufacturers have lately attempted to solve by attaching wheels, which is like putting skates on a raja. The newest and most expensive models have an intricate plastic system which turns them into a luggage cart, at least until the gadget breaks from strain and the inability of most people—even CEOs of major companies—to remember how it works. To all intents and purposes, "Carry-on" is an oxymoron. Nevertheless, the desire to shorten the wait for luggage is still powerful (equal to thirst, hunger or sex) that people continue to use these bags, making orthopedics the fastest growing medical specialty in the world.

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about Paris in spring is true, provided you’ve remembered a down parka.

An increasingly popular option doesn’t entirely eliminate packing, but simplifies it. According to this theory, you take your oldest clothes and discard them along the way. While you may look shabby, you won’t look that much worse than someone whose new clothes have just emerged from a two-piece, and you’ll be absolutely elegant in comparison to those unfortunate whose luggage was lost. Though this method has some distinct advantages, it’s inflexible, allowing for no changes of schedule or unforeseen delays. Still, when you get home, weary, jet-lagged and impoverished, you don’t have to unpack (much) and your good clothes will still be usable.

A special variation of the old clothes option is wearing as much as possible en route, a system popular among the wives and daughters of Middle Eastern potentates. They travel in layers of French haute couture under their chadors, not only obviating packing but avoiding customs duty; since no customs inspector, in this uncharted world and in his right mind, would dare ask anyone from the Gulf states to lift her veil. Sadly, there’s not much an American can glean from this ingenious approach, unless he or she doesn’t mind looking like the Stuy-Par Marshmallow man.

There is no one who doesn’t have to pack, sometime. Your mother packs to go to the hospital to have you; you have a diaper bag from that moment on, and packing is the last thing you should worry about. In between, there’s a lot of it. Even heads of state must pack — how else can they be ready for photo opportunities? Can they totter off the plane in rumpled sweat suits as if the world were nothing but a branch of their neighborhood gym? That’s how America lost its once proud place in the pantheon of nations. Most of us don’t look respectable when we travel. We’ve given up. Bring back the steam trunk, and our star will rise again. Strike ‘drip dry’, ‘carry-on’, and ‘all purpose’ from the travel lexicon. They’re synonyms for sloppy, back-breaking, and inappropriate. As for ‘carnival’, give it back to the circus, where it belongs.
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CALIFORNIA PIZZA KITCHEN, 480 Geary St, (415)433-8888. Daily: 5:30 PM–10 PM. Biking welcome; 70-seat dining room; 30-seat bar; 12-seat patio; Parking. AE, DC, MC, V. NR
DUNN'S DELI RESTAURANT, 474 Geary at Mason (415)771-9595. Daily: 11 AM–9 PM. Biking welcome; 47-seat dining room; 18-seat bar; 23-seat patio; Parking. AE, DC, MC, V. NR
MADE WITH CHAOS, 480 Geary St, (415)888-5554. Daily: 5:30 AM–8 PM. Biking welcome; 10-seat dining room; 13-seat bar; Parking. AE, DC, MC, V. NR
MEXICAN CAFE, 480 Geary St, (415)888-5554. Daily: 5:30 AM–8 PM. Biking welcome; 10-seat dining room; 13-seat bar; Parking. AE, DC, MC, V. NR
PETRAS, 480 Geary St, (415)888-5554. Daily: 10 AM–11 PM. Biking welcome; 20-seat dining room; 20-seat bar; Parking. AE, DC, MC, V. NR
RONALD'S, 480 Geary St, (415)888-5554. Daily: 10 AM–5 PM. Biking welcome; 10-seat dining room; 10-seat bar; Parking. AE, DC, MC, V. NR
SAN FRANCISCO CAFE, 480 Geary St, (415)888-5554. Daily: 7 AM–9:30 PM. Biking welcome; 75-seat dining room; 25-seat bar; 15-seat patio; Parking. AE, DC, MC, V. NR
SANDWICHES AND MORE, 480 Geary St, (415)888-5554. Daily: 7 AM–9:30 PM. Biking welcome; 20-seat dining room; 20-seat bar; Parking. AE, DC, MC, V. NR
THREE BISHOPS, 480 Geary St, (415)888-5554. Daily: 12:30 AM–10 PM. Biking welcome; 15-seat dining room; 15-seat bar; 10-seat patio; Parking. AE, DC, MC, V. NR

Restaurant Guide

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CLOTHES MAKE THE WOMAN

Sarah Bernhardt was fifty-five years old when her performance at Hamlet was received with immense enthusiasm in Paris and embarrassment in England. She played the melancholy Dane in an oversized yellow wig, trailing a cloak from one shoulder draped around her fur-lined doublet and knickers. One reviewer had the impression of watching a mosquito under a microscope. Max Beerbohm, calling her "the Princess of Denmark," wrote of the iron control he and the audience had to exercise to keep from exploding into laughter.

The Divine Sarah had played male characters throughout her career. Soon after Hamlet she undertook the role of her life, the Duke of Beaufort in Edmond Rostand's L'Arlequin, playing a stocky youth who had died at twenty. Quantized once if she actually preferred playing men, Bernhardt explained: "It is not the male roles, but the male brains that I prefer. Not long after women entered the acting profession in seventeenth century England, they realized that men still had the advantage with much better and longer roles written for them. Shakespeare may have created Lady Macbeth and Ophelia (to be performed by boy actors, of course), but Othello and Iago, not to mention Hamlet or Lear, required infinitely greater subtlety, virtuosity, and range. Women gradually moved in on such roles as ambiguous gender as Puck and Ariel; when Kenneth Branagh recently cast an actress as Lear's Fool, he was following precedent as far back as Priscilla Horton's performance in 1858. A generation before Bernhardt, the first

BY PETER HAY

Clothes Make the Woman
LIVING WITH HIV

HIV testing scared the hell out of me. But I decided I must have to face the facts.

I found out knowing is better than not knowing.

Alexander

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THE LAST WORD

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Not long after women entered the acting profession in seventeenth-century England, they realized that men still had the advantage with many better and longer roles written for them. Shakespeare may have created Lady Macbeth and Ophelia (to be performed by boy actors, of course), but Ethel and Iago, not to mention Hamlet or Lear, required infinitely greater nobility, virtuosity, and range. Women gradually moved in on such roles as ambiguous gender as Puck and Ariel; when Kenneth Branagh recently cast an actress as Lear's Fool, he was following precedent as far back as Priscilla Horton's performance in 1606. A generation before Bernhardt, the first

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"San Francisco's Most Romantic Restaurant" - SF Magazine

The restaurant for people in love
great American actress, Charlotte Cushman, tackled parts like Macbeth and Cardinal Wolsey; she conquered London in the part of Romeo which she played opposite her sister’s Juliet. “There is no trick in Miss Cushman’s performance,” wrote the English playwright Sheridan Knowles, an instant convert; “no thought, no interest, no feeling seems to animate her, except what might be looked for in Romeo himself were Romeo reality.”

Many great stars, from Mrs. Siddons to Sara Siddons to Judi Anderson, have played Hamlet; but such virtuoso performances became curiosities rather than creative interpretations of the role, even though critics scribbled enthusiastically about the femininity of Hamlet’s character. During the First World War, with many young men overseas, Sybil Thorndike often played men at the Old Vic. However, this practice had nothing to do with the vogue for male impersonators, then reaching its height.

Women dressed as men, for the sake of the clothes rather than the role, had its origins in the so-called “breaches” parts of Restoration comedy, and especially eighteenth century opera, with women taking the parts of castrato singers whenever the genuine article was in short supply. In the theater, transvestism purposely revealed the shape of the female form, especially when either morality or fashion prevented even an ankle to be shown.

Another influence behind male impersonation came from English pantomime, where the Principal Boy has always been a breeches part, requiring, in the words of one critic, “a good pair of legs.” This is how Vesta Tilley began as a child, before conquering the English music halls and then the vaudeville circuits in America with her impersonations of various characters ranging from dandies to policemen. “When a woman disguises herself as a man,” wrote Roger Baker in Drag, one of the few books on female impersonation in the theater, “she is accentuating her own sex appeal, whereas a man dressing up as a woman debases or annihilates his own sexual character.” Although Tilley spent hours trying to hide her curves, her femininity intensified because her clothes allowed her to do things — such as smoke cigars — forbidden to respectable women.

Publicists emphasized Tilley’s normal family life and feminine side to make sure that her image would not be confused with “manly women,” as lesbians were called. Similarly Julian Eltinge, the leading female impersonator of the age, was always depicted effeminate as a man’s man. Consequently, the majority of Eltinge fans were women, while men idolized Vesta Tilley. She also made a great impact on fashion: young Edwardian gentlemens, especially those returning after a few years in the colonies, looked to the Empire on Leicester Square to learn from Vesta Tilley about the latest Savile Row fashions.

One night in New York, she wrote in her recollections, “I pushed off stage to make the change from an Ezan boy to a Drake — and to my horror found that my maid had forgotten to put cuff links in the cuffs of my shirt. The band was playing the introduction to the song — the links could not be found! I snapped a bit of black ribbon which my maid was wearing in her hair, and hastily tied the cuffs together with a black ribbon bow. Shortly afterwards a leading firm of gentleman’s hosiers on Broadway, were exhibiting cuff links in the form of a black ribbon bow, as the very latest fashion in London.”

Vesta Tilley had many imitators on both sides of the Atlantic; one of them, Kathleen Clifford, was described as the “amurder dressed man on the American stage.” But the vogue went beyond fads and fashion. It coincided with women’s emancipation from doff’s clothes and into practical work attire, when the vote and other freedoms were won, male impersonation declined.

The preabesque Pérez Pran is perhaps the only true to black breeches part left in the repertory; otherwise, actresses dress up in men’s clothes only when a part requires it, as Garbo did in her favorite role of Queen Christina, or Barbara Streisand in Yentl. Male and female impersonation have roots deep in both the theater and in social taboos. The fascination comes from magical transformation through the art of illusion. Its appeal lies in the pursuit of impossible dreams.
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0.4 mg. nic.

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0.4 mg. nic.

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4 mg. tar
0.4 mg. nic.

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0.3 mg. nic.

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