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The Fox, The Duchess and The Jester
Starting the New Year on a High Note

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John Webster, whose The Duchess of Malfi will be produced by American Conservatory Theater, was born about 1580, not long before Mary Queen of Scots was beheaded; he died in 1635, the year Charles I succeeded James I to the throne of England. Like all of his plays, the tragedy of The Duchess of Malfi, first produced around 1614, is permeated by doom and physical decadence. Shakespeare's complex balance of tragic and comic energies has given way to a furious rush by Kate Regan Eaton
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towards wholesale destruction. Webster is not much concerned with motives; his method is to set up the machinery of rain and let it rip.

Robert Woodruff, who directed ACT's curiously produced Nothing Sacred in the 1986 season, is drawn to Jacobean drama because of its unapologetic chauvinism. "It's pieces about society in its death throes," he said in a phone conversation from his New York home, "and most of the pieces I do are about that. Jacobean writing is almost apocalyptic; Webster was a very dark man and a sense of rotten decay is at the heart of his language. It's not about the details—perhaps he had no greater motive than this single-minded fixation to put the decay on stage and make us look at it."

The plot is uncharacteristically simple for Webster: the Duchess of Malfi, a noble widow, secretly marries against her powerful brothers' wishes and in consequence suffers every horror her brothers and their hired tormentor, Roserla, can imagine. In a revulsion of blood, her destroyer, Roserla, then avenges himself upon the men who sent him on his mission. At the end, almost no one is left standing.

"This obsessive attitude towards the women in the play, I need to find the root of that— that's the search," said Woodruff. "That's why you do a play — to figure it out. I'll have to live with it for a while because with Webster, his tangents are often more important than the trunk. He wants to expose the bones and the rot, to look what we're building on."

Thus, although Webster concludes his play with a testa, a female call by one of the survivors to "make noble use of this great ruin," Woodruff suggests that the final image of his production will be as dark as all that presented itself.

Webster's language is enjoyable but almost unrelievedly grim. "I do account this world but a dog kennel," cries one of the villagers, while the broken-hearted husband of the Duchess tells life's pleasures are "only the good hours of an age." The Duchess herself, in her superb last speech, embraces a brutal fate, for "What would it please me to have my throat cut, with diamonds?" or to be ... shot to death with pearls? I know death hath ten thousand several doors ... any walk, for Heaven sake, so were I out of your whispering..."

Yet, "I am the Duchess of Malfi still," she maintains during her ordeal, and her drama still carries a disturbing fasci-

VOLPONE EXPRESS
Berkeley Repertory Theatre will present Ben Jonson's Volpone, a comedy whose laughter seems more savage than Web-

ster's horror. For in this story of a rich man who cons his neighbors, the victims are as despicable as the villain.

Like Webster's play, Volpone is set in Renaissance Italy, well known to right-thinking Englishmen of the time as the seat of vice. Volpone, the "Fie," aided by his servant Moses, the "Fly," is a rich man who tricks his neighbors into court-
ing his favors in the hopes of inheriting his fortune. Volpone seems to act one of pure malice, enjoying his power over these wretches, while his neighbors become accomplices of their own humil-

lation. These are men willing to sacrifice their children or wives to Volpone's cupidity, for the chance of grabbing some money. The story is laughingly com-

celling, due to Jonson's relentless comic pace and his cruel satiric clarity. In, conclusion, Jonson traps both Fly and Fox while meting divine punishment to all concerned. The morality seems almost perfec-
tional. One has no doubt that equally greedy rascals lurk just around the corner — in Renaissance Italy, at least.

In an adaptation by Joan Holden that seems not to mar the wit and bisterous vitality of Jonson's language, Volpone will be directed by Anthony Taubm. January 15—March 5. Berkeley Repertory Theatre, 2035 Addison Street. (510) 843-4700.

TO THE SIXTH DEGREE
Another trickeri enthral us in John Guare's Six Degrees of Separation, a contemporary look at race, class and the deceptive charm of lives with a particul-

arly determined have-not. Guare's sense of humor could not be much further in tone from Jonson's wicked satire. We in the late twentieth century simply cannot muster the sort of unsentimental egoism displayed in the Jacobean dra-
matic world.

The story is based on a true one: a young black man, pretending to be Sidney Poitier's son, insinuates himself into the world of rich white New Yorker's. He does it over and over again, for these Manhattanties are easy gulls, undone by their guilt, insecurities and fear of celebrities. The choice of Sidney Poitier as an identifying marker is brilliant, for what other African Ameri-
can could seem, to a certain class of whites, so elegantly unfrightening?

Stuffed by their inability to en-
counter the lives they are actually living, Guare's characters long for experience, and they find it in a charming phony. With his usual picturing but delirious touch, Guare also suggests that the enthralled feel by at least one of his charac-
ters is real. Quizz, the wife of a wealthy art-dealer, is jerked from her complacency and engaged by the thought of slipping back into her role of

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Wine Spectator as "lean, crisp and elegant." But we're not about to share it. And nei-
ther is old Alexander.

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Great Expectations continued on page 56

PERFORMING ARTS
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But the world premiere of The
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It would likely astonish everyone
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One Hundred Years of Delight
Celebrating The Nutcracker's Centennial

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by Sheryl Flatow

DEC 30, 1989
until now, some thought the best performers came from abroad.

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December 1992

piece premiered in 1986. through most of the nineteenth century, ballet music—with rare exceptions—was written by romantic composers. but vanvogel suggests that the level of ballet scores is center.

Petipa, the French-born choreographer who became the architect of Russian ballet, chose to base his scenario for the Nutcracker on the Dumas père translation of E.T.A. Hoffmann's 1816 fairy tale, The Nutcracker and the King of Mice. Dumas’s version lacks the sinister sensibility of the original; thus the majority of Nutcracker productions (those in the Petipa tradition) largely avoid the darkness that permeates Hoffmann's story.

Both the ballet and the story are about the dreams of a little girl who helps save the life of her adored Nutcracker doll and is rewarded with a journey to the Land (or Kingdom) of Sweets. Both begin at the home of Dr. and Frau Stahlbaum on Christmas Eve. But the first scene of the ballet is a Christmas party filled with warmth. There is no party scene in Hoffmann's story, where the atmosphere is cooler and the Stahlbaum's demonstrate an increasing lack of patience for the reversals of their daughter Marie. (In the ballet, the girl is often called Clara, which is the name of a favorite doll in the story.)

Marie is the only one to find beauty in a funny-looking Nutcracker doll. After her brother Fritz breaks the doll, Marie lovingly nurses it. Late at night, when she's alone in the dressing room, Drosselmeyer—the eccentric family friend who creates mechanical toys—appears suddenly and menacingly. He fills the room, led by a seven-headed King. They battle with the Nutcracker and Fritz's toy soldiers, who have sprung to life.

When Marie sees that the Nutcracker is in danger, she saves him by throwing her shoe. She blacks out, and awakens in her bed. No one believes her story. Drosselmeyer makes "extraordinary faces" and recites a strange incantation that scares Marie. Although Hoffmann's Drosselmeyer is considered a "very daring dopiSis", he is rather frightening. Yet there is also something childlike about Drosselmeyer, who is the story's catalyst. He is the only other character with a rich imagination, which makes him a kindred spirit to Marie.

Hoffmann based Drosselmeyer on himself. The author had a keen interest in the supernatural. Drosselmeyer is a mysterious figure who may have mystical powers. Their physical characteristics are similar. Drosselmeyer is described as "anything but a nice-looking man. He was small and lean, with a great many wrinkles on his face." The same has been said of Hoffmann.

And Drosselmeyer is also a storyteller. He captivates Marie with the tale of Princess Floriput, who was made to look grotesque by Dame Mousseracht in retaliation for the death of her seven sons. Drosselmeyer's nephew eventually broke the spell, and Floriput's beauty was restored. But when the nephew inadvertently killed Mousseracht, he became

Petipa's scenario is a steady progression from everyday life to a far more fantastic world. Petipa confined the story to the first act; the second act features numerous diversions that are performed in honor of the young heroine, during her stay in the Land of Sweets.

The scenario for the ballet has a much lighter, sunnier tone than the original story. Petipa excised several gruesome moments, and Drosselmeyer, although still mysterious, was made totally benign. The Sugar Plum Fairy was created to rule over the Land of Sweets, and she was paired with a Cavalier. Petipa cut out Princess Floriput, Dame Mousseracht and Louison, the older Stahlbaum sister. The tenses that exist in Hoffmann's story were deliberately omitted. The ballet is simpler and more straightforward, Marie is less complex.

Petipa gave his completed scenario to Tolcheksky, along with detailed notes of what he was looking for musically throughout the ballet. (He had done precisely the same thing on Sleeping Beauty.) For the scene in which the spell begins, Petipa's outline included: "The Christmas tree grows and becomes huge—forty-eight measures. fantastic music, crescendo grandioso... Clara throws her shoe—eight measures for a piercing scream and six for the whistling of the disappearing mice."

When Clara and the Little Prince enter the Land of Sweets, Petipa said, "Here, I think, arpeggios. The music broadens and swells, like a raging storm. The audante becomes quicker until the end of the number after twenty-four to thirty-two bars."

Tolcheksky's initial reaction to both the scenario and his own first draft was enthusiastic. In a letter written in June 1891, he called the ballet "infinitely worse than The Sleeping Beauty." But as he continued to work on the score and the orchestration, his attitude became more favorable. In March 1892, he decided to present some of the music from his ballet in concert. Eight pieces were chosen for the Nutcracker Suite, and the response was so favorable that five selections received an encore.

Included in the Suite is the Dance of the Sugar Plum Fairy. It was a particu-
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STAGE

CHANGING THE WAY YOU THINK ABOUT AMERICAN AUTOMOBILES.

piece premiered in 1896. Through most of the nineteenth century, ballet music—
with rare exceptions—was written by mediocre composers at concocting tune-
ful, forgettable melodies. But Varvarovsky sought to raise the level of ballet scores.

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out Princess Floriputa, Dame Mousserink
and Louise, the older Stahlbaum sister.
The tensions that exist in Hoffmann’s
story were deliberately omitted. The bal-
et is simpler and more straightforward,
Marie is less complex.

Petipa gave his completed scenario to
Tchaikovsky, along with detailed notes
of what he was looking for musically
throughout the ballet. (He had done
precisely the same thing on Sleeping
Beauty.) For the scene in which the
spell begins, Petipa’s outline included:
"The Christmas tree grows and becomes
huge—forty-eight measures fantastic
music, crescendo grandioso… Clara
throws her shoe—eight measures for a
piercing scream and six for the whistling
of the disappearing mice."

When Clara and the Little Prince enter the Land of Sweets, Petipa said,
"Here, I think, aspeggi. The music broadens
and swells, like a raging storm. The
andoante becomes quicker until the end
of the number after twenty-four to thirty-
two bars."

Tchaikovsky's initial reaction to both
the scenario and his own first draft was
unenthusiastic. In a letter written in
June 1891, he called the ballet "infinitely
worse than The Sleeping Beauty." But as
he continued to work on the score and
the orchestration, his attitude became
more favorable. In March 1892, he
decided to present some of the music
from his ballet in concert. Eight pieces
were chosen for the Nutcracker Suite,
and the response was so favorable that
five selections received an encore.

Included in the Suite is the Dance of
the Sugar Plum Fairy. It was a particu-
lar favorite of Tchaikovsky's, as it enabled him to introduce the celesta to Russian audiences. He had first heard the celesta played a year earlier in Paris, and was instantly entranced by the sound of this new keyboard instrument with bell-like tones.

Rehearsals for the ballet began in August. Illness prevented Petipa from choreographing, so the assignment went to Lev Ivanov, who is today best known for his choreography of the second act of Swan Lake.

The Nutcracker was seen for the first time on a double bill with a new Tchaikovsky opera, Poltava. Virtually every aspect of the ballet was praised by critics and others. The music was variously called "weak" and "unsatisfactory.

Moderate Tchaikovsky, the composer's brother, said that Antonietta Dell'Erba, the Sugar Plum Fairy, was "heavy and unattractive" (her partner, the famous premier danseur Pavel Gerdt, fared better). The noted artist Alexandre Benois, who would later design several Nutcracker productions, wrote in his diary: "Perhaps the chief cause of my disappointment lies not in the music but in the hideous production." One critic, so dismayed by the "spectacle," contended that it could "easily lead to the ruin of the ballet troupes."

The Maryinsky was not brought to ruin, and for whatever reason, The Nutcracker remained in the Russian repertoire. The ballet has since undergone so many permutations that virtually nothing remains of Ivanov's choreography.

Alexander Gorsky mounted his own Nutcracker for the Bolshoi in 1938. Ten years later, Feodor Lopukhov staged a production that included spoken text. But aside from the first Nutcracker, the most significant production in Russia was the 1954 staging by Vasili Vainonen for the Kiev Ballet (formerly the Maryinsky).

The Petipa-Ivanov production was intended as a children's fairy tale; there was no subplot, no hidden message, no psychological or sexual tension. (We understand today that fairy tales are fraught with underlying meanings, but that was an alien concept one hundred years ago.) Vainonen however, approached the ballet as a coming-of-age story for a young girl Clara who loses a doll in the first act, a young prince in the second. It is an adolescent Clara who dances the Sugar Plum Fairy par de deux, the Sugar Plum Fairy does not exist in this particular Kingdom of Sweets.

Several important Nutcracker productions have been influenced by this notion of a girl's awakening, and have explored the idea even further. Among the most famous are Yuri Grigorovich's 1966 version for the Bolshoi, Rudolf Nureyev's (first performed by the Royal Swedish Ballet in 1967), and Mikhail Baryshnikov's 1978 production for American Ballet Theater. (Some of these three cerebral productions, Clara is portrayed by an adult.

Leopold Stokowski had made a well-known recording of The Nutcracker Suite, recalls the ninety-year-old Christensen, the primary shaper of San Francisco Ballet in its formative years. That recording was more or less the kick-off for me. I had never seen a complete version of the ballet.

Christensen pieced the ballet together from many different sources and contributed his own choreography. He obtained a copy of the score, and Alexandra Danilova and George Balanchine shared with him their memories of the Petipa-Ivanov production.

"They talked about dancing The Nutcracker as children, and about the production in general," Christensen recalls. "One time Danilova got up to show me some steps, and Balanchine said, 'He doesn't want to know steps. He wants to know how we did it, but he wants to choreograph it himself.' And that was true. He also told me about the trees and the Drummer and the eight little girls hiding under Mother Ginger's skirt."

Christensen had previously choreographed some of the divertissements, and was familiar with other scenes through the ballet Russe. "The Ballet Russe didn't use children in the party scene, which was duller than hell," Christensen says. "The shorter dancers were the children. The company did the snowflakes scene, and although I didn't remember the steps, I remembered the formations. When they performed Aurora's Wedding, they did the Chinese Dance from Nutcracker. So those are the things I was familiar with. I also read scores well, and the score included details about the dance and the action. Without a sense of music, or a feeling for dance and drama, you're in big trouble."

Christensen's Nutcracker premiered on Christmas Eve 1944. The choreographer portrayed the Cavalier, and the Sugar Plum Fairy was his sister-in-law, Osiella Cociularana (Lew Christensen's wife). The ballet was an instant success, and although Christensen had not intended to make The Nutcracker an annual Christmas event, he came to understand its box office potential at holiday time. The Nutcracker became a permanent December fixture in 1949.

William Christensen as the Cavalier and Glenda Givens as the Sugar Plum Fairy in his 1944 full-length production for the San Francisco Ballet - the first in the United States.

The Nutcracker was first seen in the West in January 1934, when it was staged in London by former Maryinsky dancer and director Nicholas Sergeyev, after Ivanov, for the Sadler's Wells Ballet (now the Royal Ballet). Alicia Markova, the first Sugar Plum Fairy in the Sergeyev production, was again the ballerina when the Ballet Russe de Monte Carlo presented a truncated version of The Nutcracker in America in 1940.

That incomplete version of the ballet was the only one seen in the United States until 1944, when William Christensen choreographed a full-length production for the San Francisco Ballet.

The Bombay Sapphire Martini. As Envisioned by Michael Graves. Pour something priceless.

The Bombay Sapphire Gin. 47% alcohol by volume. 90% grain neutral spirits. © 1992 Carolin Importers, Ltd., Newark, N.J. © 1992 Michael Graves. POUR SOMETHING PRICELESS.
Lorado's favorite of Tchaikovsky's, as it enabled him to introduce the celesta to Russian audiences. He had first heard the celesta played a year earlier in Paris, and was instantly entranced by the sound of this new keyboard instrument with bell-like tones.

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Five years later, the San Francisco Ballet introduced a new Nutcracker by Lew Christensen, who had taken over as artistic director. (William's production is still danced by Ballet West, which he founded.) In 1987 Lew created an even grander Nutcracker and that production formed the basis of San Francisco Ballet's current eg childhood Nutcracker which was revamped in 1996. William Christensen reconceived the Act I party scene, and artistic director Helgi Tomasson added various touches in Act II. Jose Varona, one of Lew Christensen's favorite designers, created the sets and costumes. Beginning with an outdoor street scene straight out of some vintage postcard, the staging and the design instantly establish a strong sense of time and place. The snow scene is breathtaking, and the wintery designs in Act II are subtle, but constant reminders that everything on display in the Kingdom of Sweets is a hilarious sendup for Clara's goodness.

San Francisco Ballet's Nutcracker shares a similar perspective with the New York City Ballet production, in spite of the fact that the choreography and the details are different. But the essence of both versions is a sense of wonderment.

The Nutcracker was the first full-length ballet Balanchine choreographed for City Ballet, and only the second complete version staged in this country (it preceded Lew Christensen's by ten months). Balanchine generally followed Petipa's outline, and he incorporated two bits of Ivanov's staging: the second act mime for the Little Prince, and the Russian Dance (Candy Canes). But, as he told author Solomon Voslov in the book Balanchine's Three Gods, "Our Nutcracker is more sophisticated than the one in Petersburg. It's closer to the Hoffman.'

In Balanchine's Nutcracker, Drosselmeier climbs on a grandfather's clock as he does in the Hoffman story. Balanchine also introduced Drosselmeier's nephew into the ballet and, like Hoffman, turned him into the Nutcracker Prince. The history between the seven-headed Mouse King and the Nutcracker was clearly a point of reference for the choreographer.

The Nutcracker was the most sumptuous production staged by City Ballet in its first seven years. According to a dancer who participated in the first performance, Balanchine always intended the ballet to be a Christmas production. It simply could not be worked out that way the first season. The Nutcracker premiered on February 2, 1954, with Maria Tallchief and Nicholas Maglione as the Sugar Plum Fairy and her Cavalier.

Balanchine's Nutcracker is today regarded as the quintessential production, a truly masterful piece of theater. It contains two of his most gorgeous set pieces, the Waltz of the Snowflakes and the Waltz of the Flowers, and numerous moments of sheer delight. The production became even more magical in 1964, when City Ballet moved from City Center to the new New York State Theatre. Rudolf Nureyev created new decor (replacing the original set by Horace Armistead), and most importantly, the magical tree which was always the centerpiece of the production, became truly majestic.

With the Nutcracker firmly established as moneymaking holiday fare on both coasts, it was only a matter of time before other companies decided that the ballet was a vital addition to their repertoire. It is estimated that there will be between one hundred and fifty and two hundred American productions of the Nutcracker during the 1992 holiday season. There is probably not a ballet company in the world that does not perform some version of the piece, although outside of the United States and Canada it is not necessarily a Christmas ritual.

It would be impossible to list the name of every choreographer who has mounted The Nutcracker, but a small international sampling includes Sir Frederick Ashton, Harold Lander, Flemming Flindt, John Neumeier (a most unorthodox production), Delia Francesca, Peter Schaufuss, and John Cranko.

Two major, traditional American Nutcrackers were staged in the 1980s, with vastly different attitudes. Kent Stowell teamed up with children's book author and illustrator Maurice Sendak on a 1983 production for Pacific Northwest Ballet (later the basis for a film). It is no surprise to anyone familiar with Sendak's work that this version has a Hoffmannesque quality. In 1987 Robert Jeffrey and Gerald Arpino collaborated on a production set in Victorian America, with decor by Oliver Smith and costumes by John David Ridge and Kermit Love. Although Clara is played by an adult, Smith calls it an "un-neurotic version with no dark sides."

The dark sides are very important to Mark Morris, who says he stuck "close to the Hoffman story with the scary parts left in," when in 1991, he created his acclaimed The Hard Nut. (The Hard Nut is the name of the story that Drosselmeier tells Marie.) Of course, the modern dance choreographer adds his own unique, irreverent take on the proceedings. Some men dance on pointe, and gender reversal figures prominently. One hundred years after the disappointing premiere of The Nutcracker, there are productions to suit every taste. "I had no idea the ballet would become as popular as it did," says William Christensen. "Sometimes choreographers forget what The Nutcracker is about. Some of them seem to use the Hoffman story as their only guide. I was guided by what the music says and by the libretto that was worked out for the music. Many people get too intellectually. They don't understand that Nutcracker is popular because the music is wonderful, and because it helps us see Christmas through the eyes of a child."

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Stage Door Theater

THE POE AND THE WITCH
by Darro Fawkes
October 22, 1992 through December 19, 1992
Marines Memorial Theater

A CHRISTMAS CAROL
by Charles Dickens
November 27, 1992 through December 26, 1992
Union Square Theatre

MISS EVERS’ BOYS
by David Feldshuh
December 3, 1992 through January 31, 1993
Stage Door Theater

THE DUCHESS OF MALFI
by John Webster
January 21, 1993 through March 14, 1993
Marines Memorial Theater

ANTIGONE
by Sophocles
February 11, 1993 through April 4, 1993
Stage Door Theater

DINNER AT EIGHT
by George S. Kaufman and Edna Ferber
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<tr>
<td>Mr. Russ Staiter</td>
<td>Marines Memorial Theatre</td>
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<tr>
<td>Mr. John Sullivan</td>
<td>THE LEARNED LADIES</td>
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<tr>
<td>Mrs. Deborah Sallars</td>
<td>by Moïloé</td>
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<tr>
<td>Mr. Steven E. Swig</td>
<td>Translated and adapted by Freya Thomas</td>
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<tr>
<td>Mrs. Jerry J. Jones</td>
<td>April 15, 1993 through June 6, 1993</td>
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**HONORARY TRUSTEE**

In recognition of her vision and unflagging support.

Mrs. Edith Markson

The American Conservatory Theater was founded in 1965 by Charles G. "Bill" Ralston. Edward Hastings, Artistic Director, 1965-92

Tickets and Information: (415) 749-SACT

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**Performing Arts**

P.1
CARY PERLOFF (Artistic Director) was appointed Artistic Director/Designer of A.C.T. in November 1981 and assumed artistic control of the company. Prior to that, she served as Artistic Director of New York City’s Repertory Ltd. The Classic Stage Company and加工厂 to 1980. Lewis Perloff’s directing, CSC won the 1988 Obie Award for artistic excellence, as well as numerous awards for acting, design, and production. While at CSC, she directed numerous innovative productions of classics and new works adapted from or inspired by classical works and themes, including the acclaimed world premiere of Ezra Pound’s King Lear (with Judi Dench and Nancy Marchand), the American premiere of Harold Pinter’s Mountain Language (with Jean Stapleton and Peter Boyle) on a double bill with his The Birthday Party in 1981. Tony Harman’s Phaedra Brave New World, Thornton Wilder’s The Skin of Our Teeth, Lynne Azabu’s translation of Tonto de Moina’s Don Juan de Sevilla, Michael Wilson’s version of Alexandre Dumas’ The Three Musketeers, and Howard Vincent’s adaptation of The Rehearsal. 

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American Conservatory Theater

KATHERINE DIMITRICK (Randall Drama-
summer) joins A.C.T. this season after two
years as Associate Dramaturg at the Mark
Taper Forum, where she served as Pro-
duction Dramaturg for Heidi Muller's
The Tray, Ariel Dorfman's Widows, and for
the Taper's New Work Festival. Her pro-
duction dramaturgy credits also include
The Johnstown Flood at the Harold
Charmian Theater, The Year of the Rooster
at the Lyrical, and The Secret History of
American Vaudeville at the Ge-
oble. She also served as dramaturg for the
operas Riders to the Sea and Dialogues of the
Carmelites at the Yale School of Music. Her translation
and adaptations include The Bible on
Mashrutki, by Raymond Roussel, Manzfield Park, by
Jane Austen, and The Prince, by Anton
Chekov, and her articles have appeared in
Theater and American Theatre maga-
Zines. Also a director, Dimitr
ist The Adventures of Pin Quayle at the Stil-
ball-Recess Theater in Los Angeles, The
Combat Poets, part of the political plat-
form of the Los Angeles Theater Center.

Shaker Heights at Home for Contempo-
rary Theatre, A Production of and in-
tructions to the Phantom of the Opera at New
York’s BAMA Downtown, Something About
Baseball at the Atlantic Theatre Company,
and Sharon Schneider’s adaptation of
Manhattan Punch Line. She also directed
workshop productions of Yokohama Daily at the
Essence Studio Theatre and the Los
Angeles Theatre Center, as well as
stage readings of other plays at Play-
wrights Horizon, New Dramatists, the
Mark Taper Forum, and the Matrix The-
atre. As an actor, Dimitr
ick has been a member of the New York Art Theatre,
Odyssey Ensemble, and Scorpio Rising Theatre in Los
Angeles, and was a
founding member of Oakland’s Alternate
Theatre. For two years she was a Program
Associate in Theater for the New York
State Council on the Arts. Dimitr
ick received an M.F.A. in Dramaturgy and
Dramatic Criticism from the Yale School
of Drama, where she was awarded the
Kenneth Tyrone Prize for Dramaturgy, and
has taught in the English and Theatre Studies
departments at Yale University.

DENNIS POWERS (Director of Casting
and Publicity) joined A.C.T. in 1967,
during the city’s first San Francisco
season, after six years as an arts writer at the
Oakland Tribune. Before being
named to his present position by Cary
Perell, he worked with William Ball and
Edward Hastings as a writer, editor, and
casting associate. The A.C.T. productions
on which he has collaborated as a
director adapt include Oedipus Rex,
Cygnus de Bergmann, The Cherry
Orchard, The Bourgeois Gentlemen, King
Richard III, The Winter’s Tale, and
Hamlet by David. The most popu-
lar of his adaptations, the seventeen-
year-old Christmas Carol, was written with
Leland Williams, who was also his col-
league on the same Miracles, which
was performed at the Denver Center Theatre
in 1985 and was later published.
Among the other theatricals which he has
been associated are the Long Wharf
Theatre in New Haven, Stanford Repera-
roy Theatre, Pacific Conservatory of the
Performing Arts, and San Francisco’s
Valencia Rose Cabaret Theatre. Powers’
reviews and articles have appeared in the
New York Times, Chicago Tribune, San
Francisco Examiner, and elsewhere.

SUSAN SLATER (Conservatory Director)
came to A.C.T. five years ago as Director of
the Young Conservatory. She is a play-
wright (her Miss Fairchild Siege was pro-
duced at the La Jolla Playhouse in Los
Angeles); director (more than four hun-
dred productions); actress (Calumet Reper-
tory Theatre), and educator. She earned her
M.A. from California State University
Fullerton, in Southern California for
fourteen years (earning a citation for out-
standing teaching in 1980-87), and served as
founding Chairman of the Theater
Department of the Los Angeles County
High School for the Arts. At the Conserva-
tory she has created and directed Play Me
a Story, The Wilder Shores of All (Frogs
and Toads Confront AEGIS), and Twils It
May Convince, directed The Diary of Anne
Frank and Angale Fall, and co-directed
Who Are These People? She serves on the
Superintendent’s Task Force for the San
Francisco School of the Arts and the board
of directors of Bay Area Theatre Sports.
Slater has been a creative consultant at
Berkeley and former to Alaska at Play-
wrights in Residence with the Oregon
Shakespeare Festival’s Educational Out-
reach Program. In the summer of 1991 she
was the keynote speaker for the Educu-
tional Theatre Association of America’s
National Conference in St. Louis.

Hearts warm and
breathe, they beat
but three gifts on
that cold winter night.
A grand, golden swan
A small, silver bell.
And the world’s finest
cognac: Martell.

Cognac, L’Art de Martell.
American Conservatory Theater

RICHARD SEND (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1992. He is native of England, where he co-founded the Red Ladder Theatre, England's first professional political theater company, for which he acted, directed, and produced for seven years. In San Francisco, Send worked first with the Asian American Theatre Workshop and the Moving Moon Theatre Company. He has received Drama-Logue and Bay Area Theatre Critics' Circle awards for his productions of Oedipus and Aida, and Asa Ronamine's Miss Asian America. Send was Associate Producing Director at the Berkeley Theatre Company and directed many productions there, including Three Penny Opera, The Island, and The Balk. Elsewhere he has directed the Pied Piper in London, Three High with Geoff Joyce, Bill Ince, and Lanie Pierson at the Maritime Theatre; A View from the Bridge at the San Francisco Shakespeare Festival; and Unfinished Stories for the Mark Taper Forum's New Play Series. He directed The Learned Ladies with Joan Stackhouse for USF Repertory Ltd. in New York during the 1992-93 season, and was invited to direct A Midsummer Night's Dream at the opening production for the California Shakespeare Festival's new outdoor Amphitheater in 1991. Last season he directed She Was Only at the Los Angeles Theatre Center, Born Yesterday at Mart Ynt Theatre Company, and Miss America with Sydney Walker at the Oen- got Theatre Festival in Portland. This season he directs The Learned Ladies and The American premiere of Bertolt Brecht's The Pope and the Witch at A.C.T.

SUSAN STEINER (Conservatory Director) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright (her Miss Claudine Schlegel was pro-
duced at the Little Victory Theatre in Los Angeles), director (more than four hund-
dred productions), actress (Calumet Rep-
tory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in Southern California for fourteen years (earning a citation for outstanding teaching in 1980-81), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conserva-
tory she created and directed Find Me a Hero, The Wildened Shore of All (Perigee Volunteers Confront AIDS), and My Wicke It May Concern, directed The Diary of Anne Frank and Angels Fall, and co-directed Who Are These People? She serves on the Superintendent's Task Force for the San Francisco School of the Arts and the board of directors of Bay Area Theatre Sports. Stein has been a creative consultant at Berkeley and toured in Alaska as Play-
wright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. In the summer of 1990 she was the keynote speaker for the Educations Theatre Association of America's National Conference in St. Louis.

KATHLEEN DUNMCK (Assistant Drama-
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The Art Of Christmas, 1715.

Hearts warm and 
sprits bright, they buy 
but three gifts on 
that cold winter night. 
A grand, golden swan 
A small, silver bell. 
And the world's finest cognac: Martell.

Cognac. L'art De Martell.
A luxury sedan so unique, it's capable of thought.

The Mazda 929

Now there's a luxury sedan that thinks like a human. By using the same kind of processes that let you make choices and solve puzzles, the Mazda 929 can anticipate many things you want to do. And then do them for you. To drive up a steep hill, for instance, and you'll find that the 929 cruise control maintains a steady speed without annoying and unwanted shifts—thanks to its advanced "fuzzy logic" computer, an automotive first. Turn on the wind-shield wipers when it rains, and the climate control knows to automatically turn on just enough air conditioning to dehumidify the interior. Or park in the sunlight, and an available solar-powered ventilation system knows to activate fans to help cool the cabin. So while you'll certainly appreciate the 929's V6 power, its sculpted shape, and luxuries such as the available leather trim,* what you may like most is the way this car thinks.

Standard features include a Preferred Maintenance Plan, covering all scheduled maintenance for 15 months or 15,000 miles, 24-hour Roadside Assistance Program. A 36-month/35,000-mile, no-deductible, "bumper-to-bumper" limited warranty. For details on these plans see your dealer. For a free brochure on the 929 or any new Mazda, call 1-800-639-1000.

*Leather upholstery in leather except for back seat of front seats, interior valance side panels, and other minor areas. ©1992 Mazda Motor of America, Inc.
A luxury sedan so unique, it's capable of thought.

The Mazda 929 now there's a luxury sedan that thinks like a human. By using the same kind of processes that let you make choices and solve puzzles, the Mazda 929 can anticipate many things you want to do. And then do them for you. Drive up a steep hill, for instance, and you'll find that the 929 cruise control maintains a steady speed without annoying and unwanted shifts—thanks to its advanced "fuzzy logic." Air bags are standard for both driver and front passenger. Also standard is a computer-controlled Anti-lock Brake System to help you keep control during hard braking. And that's a comforting thought.

Computer, an automotive first. Turn on the windshield wipers when it rains, and the climate control knows to automatically turn on just enough air conditioning to dehumidify the interior. Or park in the sunlight, and an available solar-powered ventilation system knows to activate fans to help cool the cabin. So while you'll certainly appreciate the 929's V6 power, its sculpted shape, and luxuries such as the available leather trim, what you may like most is the way this car thinks.

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*Leather upholstery in-teacher except for back seat, instrument panel and other minor areas. ©1992 Mazda Motors of America, Inc.
A CHRISTMAS CAROL
A Ghost Story of Christmas
by Charles Dickens
(1843)

Adapted by
Laird Williamson

Original Direction by
Dennis Powers and Laird Williamson

Rehearsal Direction by
David Maier

Scenery by
Robert Blackman

Costumes by
Robert Morgan

Lighting by
Derek Duarte

Music by
Lee Holley

Musical Direction by
Scott DeTurk

Pizzazz Dance by
Angie Feye

Costumes Remodeled by
David Draper

Wigs by
Rick Bechtel

The Cast

Mrs. Cratchit — Marcia Pizzo
Mrs. Oratclit — Sarah Haynes
Peter Oratclit — Alex Cuthbertson
Bettna Oratclit — Ricki Senler
Ned Oratclit — Ian McDonell
Sally Oratclit — Carl Lewis
Tiny Tim Oratclit — Nathaniel Hyman
Mary — Cynthia Lynch
Jack — Brad DeFlancie
Tod — Nino DeGennaro
Tupper — Fran Ross
Beth — Charla Cabot
Meg — Tracey Huffman
The Minster — J. Todd Adams
His Wife — Samantha Monroe
Their Son — Chad Trimmer
The Minster’s Father — Bruce Williams
The Hebrman — Luis Oropesa
The Cabin Boy — Peter Sullivan
Walt — Nancy Ngay
Ignorance — Nicholaas Taubjian

The Ghost of Christmas Future — Fran Ross
Businessman — J. Todd Adams, Andrew Dolan, Luis Oropesa,
Frank Griswold, Bruce Williams
Mrs. Flicker — Tracey Huffman
Mrs. Diller — Charla Cabot
The Undertaker’s Boy — Brad DeFlancie
Old Joe — Nino DeGennaro
A Boy in the Street — Michael Winetsy

A Christmas Carol will be performed without an intermission.

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

Dance Captains — Cynthia Lynch, Nancy Ngay
Production Teacher — Brenda Yungberg
Children’s Choreography by — Susan Pilar

Understudies

Servant — Bruce Williams, Dickens, Christmas Present, Mrs. Cratchit, — David Maier; Bob Cratchit, Young Scrooge,
Dick Wilkins; John Reynolds, Charitable Gentleman — J. Todd Adams, Jucile Crouse, Tiny Tim, Tod, Tod — Kevin Han Yee;
Jack, Hebrman — Fran Ross; Mrs. Flicker — Tracey Huffman, Beth, Mary, Woman in Street — Wilma Bonet, Mrs. Flicker,
Mrs. Diller — Julie O`connor, Buttons, Buttons, Buttons — Cynthia Lynch; Woodworker — Luis Oropesa; Tod, Fred — Elke Zies; Undertaker’s Boy, Christmas Future — Andrew Dolan, Meg — Judith Moreland; Frankie — Nino DeGennaro; Mrs. Cratchit — Deborah Susel;
Christmas Past — Fran Ross, O’connor, Mrs. Oratclit — Nicholaas Taubjian; Martha Oratclit, Frankie Griswold, Mrs. Oratclit’s Wife — Darie Hamilton;
Tiny Tim Oratclit, Christmas Past’s Son, Ignorance — Nicholas Kanter; Toy Cat, Toy Dog, Toy Clown, Toy Dancer, Toy Elf, Skid Girl,
Tiny Tim, Little Fifes — Elizabeth Zemanik, Sally Oratclit; — Jesse Nunnemec, Nino DeGennaro, Mrs. Oratclit — Deborah Susel;
Peter Sullivan, Christmas Past’s Daughter, Wals — Belinda — Daisy Starr; Christmas Past’s Wife — Marcia Pizzo;
Skid Boy, Cabin Boy, Miners Son — Drew Hitchcock; Frankie Griswold — Alex Cuthbertson

Stage Management Staff
Bruce Eipperger and Christi-Anne Skowrocz
Intern — Eliza Guthertz

KRON, Channel 4, is the media sponsor of A Christmas Carol.
American Conservatory Theater

A CHRISTMAS CAROL
A Ghost Story of Christmas
by Charles Dickens
(1843)

Adapted by
Dennis Powers and Laird Williamson
Laird Williamson

Original Direction by
David Maier

Rehearsal Production by
Robert Blackman

Costumes by
Robert Morgan

Lighting by
Derek Dauteur

Music by
Lee Hollis

Musical Direction by
Scott DeTurk

Patterning Dance by
Angèle Feves

Costumes Remodeled by
David Draper

Wigs by
Rick Eichols

The Case

Chad Trainer

The Caroller

Ebenizer Scrooge

Charles Dickens and The Ghost of Christmas Present

Bob Cratchit

Charitable Gentlemen

Fred

A Woman in the Street

Bogger Girls

The Woodcutter

Marley’s Ghost

The Ghost of Christmas Past

His Wife

Their Children

School Children

Molly Rose Lewis, Ian McDonell, Brooke Pulliam, Peter Sullivan, Chad Trainer

Boy Scrooge

Michael Winetsy

Little Farm

Sara Waldhorn

Belle Cousins

Julie Eccles

Young Scrooge

J. Todd Adams

Fasting

Luis Orpoca

Dick Wilkins

Wilma Bonet

Mrs. Fasting

Charla Cabot, Nino DeGennaro, Andrew Dolan, Sarah Hayes, Cynthia Lynch, Samantha Monroe, Franc Ross

A Toy Dancer

Jessie Nunroff

A Toy Clown

Brooke Pulliam

A Toy Dog

Sara Waldhorn

An Elf

Casey Luber

A Toy Cat

Molly Rose Lewis

Harlequin

Michael Winetsy

Mrs. Oratrich

Marta Oratrich

Peter Oratich

Belinda Oratich

Neil Oratich

Sally Oratich

Tiny Tim Oratich

Mary

Jack

Ida

Tapper

Beth

Meg

The Miner

His Wife

Their Son

The Miner’s Father

The Hebrman

The Cabin Boy

Want

Ignorance

Charisa Pizzo

Sarah Hayes

Alex Guthertson

Ricki Senler

Ian McDonell

Carli Lewe

Nathaniel Hyman

Cynthia Lynch

Brad DeFlance

Nino DeGennaro

Franc Ross

Charla Cabot

Tracey Huffman

J. Todd Adams

Samantha Monroe

Chad Trainer

Bruce Williams

Luis Orpoca

Peter Sullivan

Nancy Nguyen

Nicholas Tagliabian

Franc Ross

Tracey Huffman

Charla Cabot

Brad DeFlance

Nino DeGennaro

Michael Winetsy

The Ghost of Christmas Future

Businessman

J. Todd Adams, Andrew Dolan, Luis Orpoca, Frank Grisswell, Bruce Williams

Mrs. Fitch

Mrs. Diller

The Undertaker’s Boy

Old Joe

A Boy in the Street

Franc Ross

Tracey Huffman

Charla Cabot

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Michael Winetsy

A Christmas Carol will be performed without an intermission. The children performing in A Christmas Carol are students in A.C.T.’s Young Conservatory.

Dance Captains
Cynthia Lynch, Nancy Nguyen

Production Teacher
Brenda Yungeberg

Childrens’ Choreography by
Susan Pilarski

Understudies

Scrooge—Bruce Williams; Dickens, Christmas Present, Marley’s Ghost—David Maier; Bob Cratchit, Young Scrooge, Dick Wilkins—John Reynolds; Charitable Gentlemen—J. Todd Adams; Businessman, Tapper—Old Joe—Keith Han We; Jack, Hebrman—Franc Ross; Mrs. Fasting—Tracey Huffman, Beth, Mary, Woman in Street—Wilma Bonet, Mrs. Fitch, Mrs. Diller—Julie Eccles, Belle Cousins—Cynthia Lynch; Woodcutter—Luis Orpoca; Ted—Eric Zout; Undertaker’s Boy—Charles Farnham, Christmas Past—Andrew Dolan, Meg—Judith Moreland; Fasting—Nino DeGennaro; Mrs. Oratich—Deborah Duskel; Christmas Past—Franc Oratich, Peter Oratich—Nicholas Tagliabian; Martha Oratich, Fasting Guests, Miner’s Wife—Debra Hamilton; Tiny Tim Oratich, Christmas Past’s Son, Ignorance—Nicholas Kaner; Toy Cat, Toy Dog, Toy Clown, Toy Dancer, Toy Elf, Sea Girl, Bogger Girls, Little Farm—Elizabeth Zamecki, Sally Oratich—Jessie Nunroff, Nino DeGennaro; Boy Caroller, Boy Scrooge, Boy in Street—Peter Sullivan; Christmas Past’s Daughters, Wens, Belinda—Daisy Stark; Christmas Past’s Wife—Marcia Pizzo; Sea Boy, Cabin Boy, Miner’s Son—Drew Hincapie; Fasting Guests—Alex Guthertson

Stage Management Staff
Bruce Eisenger and Christi-Anne Sokolwicz

Intern—Elisa Guthertz

KRON, Channel 4, is the media sponsor of A Christmas Carol.
From the Darkness into the Light
by Laird Williamson

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

Instead of writing a parable to clarify the life of the poor to those who found themselves better off, Dickens launched upon a work which he believed would be much more powerful. "By the end of the year," he said, "you will certainly feel that a sleigh-hammer has come down with twenty times the force—twenty times the force!—I could estimate. And the view that man's!" He was already auguring the creation of A Christmas Carol.

We cannot know to what degree the book assailed the ills of early Victorian society. We do know, however, that Charles Dickens rechristened Christmas. At the time when the old holiday festivi- ties were on the decline, he reconstructed a model for the season which embraced sparkling merriment, warm openheartedness, piping hospitality, bright fires, glowing faces, lingering laughter, and a dazzling generosity. His "sleigh-hammer" blow was that of a warm brand burning a frozen heart. By min- ding 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 cele- bration 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 "stern spirit" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities toward their fellow man are completely once they have paid their taxes. The redemption of the seemingly irre- deemable Scrooge signals the possibility of redemption of an apparently irre- deemable human spirit in all mankind.

In this production and in the adaption created for it, we have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards—offices of his memories, sides into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate receptacles for his life. His has created his own "holding place." Fragments of the past are lodged in sealed, keepake boxes; the wardrobe, shelves and drawers have become the hosts of his psychological existence. His heart confides in no one. In the chest and caskets his secrets lie bur- ned. In dark offers his inner life has become entombed.

The strait of an anti-gone soul, the haunting mental image of Jacob Marley, the presumption of his physical death and the power of Christmas itself forces him inward. The locks and latches on the compartments of his memory slowly open. From the aggrega- tion of reminiscences emerge the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being begins to be rejuvenated by encounters with impres- sions of his childhood. He is saved, moved, stirred by natural feelings he has desired for a long, long time. The marvelous joys, laughter and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his closest dearest friend, a lovingly and lovingly death.

It is by following his face to face with his imminent death that Christ- mas happens. Out of the darkest darkness comes the first of the light. Out of the primal event of light and life returning to the earth at the darkest and deepest time of the year, Scrooge is reborn in the darkest- est time of his life. He becomes a child again. He sheds the shackles formed in growing up, in locking out his childhood, his youth, and in the abdication of his maturity to a hostile, indifferent world. He becomes the argument of Dickens' insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the removal that is life. He becomes one with all births. He repre- sent the baby of whom R.D. Laing speaks, who brings with it the "possibility of reprise," who is a "potential prophet, a new spiritual prince, a new spark of light, a beaconglue into the outer darkness." His story is the essence of Christmas itself.

A Tale Told by a Winter Fire
by Jonathan Marks

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

The spirit of Charles Dickens still hovers over Christmas, in more ways than are immediately apparent. In a very real sense he was the father of the modern Christmas, and the faith we think of as the "tradi- tional" celebration simply didn't exist before his time. The Christ- mas tree and Christmas card, the goose and turkey, and even Santa Claus were all traditions established or popularized in the nine- teenth century, and the holiday season's emphasis on family, chil- dren, charity, goodwill, and natal- gian were, for the most part, supplied by Dickens himself.

For the first three centuries of Christianity there was no Christmas; the holiday was the celebration of baptism as a pagan custom.

Throughout Europe, though, late in the eighteenth century, the time of celebration for everyone but Christians. In the north there was the Yule tide festival, a time of carniving, profusely eating, and blazing logs to ward off ghosts and demons liberated for the holiday; in the south there were the Roman Saturnalia and Kalends —baistacious, even riotous celebrations, in which the social order was turned topsy-turvy. The day of the Birth of the Unconquered Sun, cele- brated by the Mithraic cult, a powerful rival to Christianity, originally from Iran. In 336 A.D. the church finally suc- cumbed to the people's desire for a Christ- mias feast to coincide with the pagan holidays, and established a feast of the Nativity. Since the Gospels make no men- tion of a date, the Church had a free- hand; they chose to celebrate Christmas on the same day as the Roman sun-wor- ship holiday, December 25.

For many centuries, even after their faith had dominated Europe, the church fought a losing battle to focus the holiday on a prayer celebration of the Nativity, while the populace tended to make it a secular, even an irreverent festival: a cele- bration of gluttony and drunkenness, license and merriment, a feast of buffoons and devils.

In the seventeenth century, when the Puritans were firmly in control of all and New England, their religious fervor inspired them to stamp out Christmas. The British Parliament met in regular session on Christmas day, and the army was assigned to keep shops open. The Massachusetts General Court passed a law in 1644 decreeing that anybody who "bea Sound observing, by abstinence from labor, feasting, or any other way, any such days as Christmas day, shall pay for every such offence five shillings." These sober men of industry were the ancestors of Scrooge. Their "reforms," made in the name of religion, were largely successful, even after the Puritans had been swept from power. By the first decades of the nineteenth century Christmas was barely celebrated; it was suspended in popularity by New Year's and even Valentine's Day.

The Holiday would not die with- out a fight, though. The journalism of the 1820s reveals that every year there were more and more expres- sions of regret that the winter break in the cold, sober routine had passed from the calendar. This nostal- gia was crystallized in 1836 by a twenty-four-year-old writer in his first novel, Pickwick Papers. By Charles Dickens. In it he painted rosy pictures of an idealized eighteenth-century family Christ- mas, unlike any ever celebrated, but one for which everybody could feel nostalgic.

Others had contributed, and were to contribute, to the resurrection and transformation of the holiday, but it was Charles Dickens who made the most sustained and telling effort. The most important blow was struck in 1843, when he took a few weeks off from the writing of Martin Chuzzlewit to dash off a little book called A Christmas Carol. In this book Charles Dickens instituted Christmas as an important secular holiday with moral and religious overtones.

It is complete, written in playful style, complete with fantastic elements of time travel, but it endowed the Christmas feast with a moral dimension, recognizing the notions of a secular and a religious holiday that, for fifteen centuries, had been in opposition. He took the contrary notions of an austerer religion and a sumptu- ous feast washed down with plenty of liquor, blended them together, and came up with a celebration of family, shared abundance, charity, and fellow-feeling.
From the Darkness into the Light
by Laird Williamson

Throughout Dickens' work, the presence of unreplaceable poverty affecting most of his fictional Londoners provokes revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "stolidarian man" of the age, a man whose existence is implicated 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 irredeemable Scrooge signals the possibility of redemption of an apparently irredeemable human spirit in all mankind. In this production and in the adaptation created for it, we have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards — offshoots of his memories, added into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate receptacles for his life. His has created his own "hiding place." Fragments of the past are lodged in sealed, keepable boxes; the wardrobe, shelves and drawers have become the hosts of his psychological existence. His heart confides in no one. In the chest and cuises his secret lies buried. In dark offers his inner life has become entombed. The strait 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 are solidly open. From the aggregation of remembrances emerge the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being begins to be rejuvenated by encounters with impressions of his childhood. He is moved, moved, stirred by natural feelings he has denied for a long, long time. The marvellous joys, laughter and pain of each illusion, the scenes of affection and brotherhood among family and friends, bring him closer to his most dreaded fear: a lonely and lonely death. It is a moment when he is face to face with his imminent death that Christ- mas happens. Out of the darkest darkness comes the grip of light. Out of the primal event of light and life returning to the earth at the darkest and deadliest time of the year, Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles formed in growing up, in locking out his childhood, his youth, and in the abdication of his maturity to a hostile, indifferent world. He becomes a loving, caring soul of Dickens' insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the baby of whom R.D. Laing speaks, who brings with it the "possibility of reprise," who is a "potential prophet, a new spiritual prince, a new spark of light, a seed of the inner darkness." His story is the essence of Christmas itself.

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For the first three centuries of Christianity there was no Christmas; the reason was the lack of a date for celebration of birthdays as a pagan custom. Throughout Europe, though, late in the eighth century, the time of celebration for everyone but Christians. In the north there was the Yule Festival, a time of carousing, profuse eating and drinking, and teasing ghosts to ward off ghosts and demons liberated for the holiday; in the south there were the Roman Saturnalia and Kalends — banquets, even riotous celebrations, in which the social order was thrown up in the air by the day of the Birth of the Unconquered Sun, cele- brated by the Mithraic cult, a powerful rival to Christianity, originally from Iran. In 336 A.D. the church finally suc- cumbed to the people's desire for a Chris- tian feast to coincide with the pagan holidays, and established a feast of the Nativity. Since the Gospel makes no men- tion of a date, the Church had a free hand; they chose to celebrate Christmas on the same day as the Mithraic sun-wor- ship holiday, December 25.

For many centuries, even after their faith had dominated Europe, the church fought a losing battle to focus the holiday on a feast of the Nativity, while the populace tended to make it a secular, even an irrigious festival: a cele- bration of gluttony and drunkenness, license and merriment, a feast of buffoons and devils. In the seventeenth century, when the Puritans were firmly in control of old and New England, their religious fervor inspired them to stamp out Christmas. The British Parliament met in regular session on Christmas day, and the army was assigned to keep shops open. The Massachusetts General Court passed a law in 1644 decreeing that anybody who "in Sound observing, by abstention from labor, fasting, or any other way, any such days as Christmas day, shall pay for every such offense five shillings." These sober men of industry were the ancestors of Scrooge. Their "reforms," made in the name of religion, were largely successful, even after the Puritans had been swept from power. By the first decades of the nineteenth century Christmas was barely celebrated; it was surpassed in popularity by New Year's and even Valentine's Day.

The Holiday would not die without a fight, though. The journalism of the 1830s reveals that every year there were more and more expres- sions of regret that the winter break in the cold, sober routine had passed from the calendar. This nostal- gia was crystallized in 1858 by a twenty-four-year-old writer in his first novel: Pickwick Papers. By Charles Dickens. In it he painted row- ward pictures of an idealized eighteenth-century family Christ- mas, unlike any ever celebrated, but one for which everybody could feel nostalgic.

Others had contributed, and were to contribute, to the resuscitation and transformation of the holiday, but it was Dickens who made the most sustained and telling effort. The most important blow was struck in 1843, when he took a few weeks off from the writing of Martin Chuzzlewit to dash off a little book called A Christmas Carol. In this book Charles Dickens constituted Christmas as an important secular holiday with moral and religious overtones.

It is a story complete with fantastic elements of time travel, but it endowed the Christmas feast with a moral dimension, reminding the particulars of a secular and a religious holiday that, for Ellen Dickens, had been in opposition. He took the contrary notions of an austerer religion and a simp- tunus feast washed down with plenty of liquor, blended them together, and came up with a celebration of family, shared abundance, charity, and fellow-feeling.
American Conservatory Theater

focusing on the link between the adult and the child, the
child enjoying Christmas and the child we were on Christ-
mas past, our purer, better selves.

The first edition of A Christ-
mas Carol was a new idea in publish-
ing: a small, inexpensive
volume designed as a gift, and
meant to be read in the family
beside the Christmas fire. It sold out the first day
it hit the stores. Thackeray
called it "a personal kindness."
More editions followed, and
other writers rushed to turn out
Christmas books. Dickens himself wrote four more. He founded two weekly maga-
azines, in which he serialized the Christmas issues which readers snapped up to read Dickens' own contri-
butions.

Over his entire career, Dickens
states he wrote deals with the holdng, and
they rivaled his novels in popularity. In the par-
allel to the patrons of Christmas.

Within two months of the publication
of A Christmas Carol five different adap-
tations appeared on London stages, and
even in New York. His later Christmas books were clearly written to be staged as well as read. Each was equal or greater success. But it was not enough for Dickens. He wanted to do it himself.

Two days after Christmas Day, 1843, for an audience of two thousand at a charity ben-
efit, Charles Dickens performed A Christ-
mas Carol. He had founds in character, facial, and vocal characterizations for each char-
ter, and rehearsed it hundred of times.

"The success," he told a friend, "was most wonderful and prefigured, perfectly over-
whelming and astounded altogether." Two days later he performed it at another Christ-
mas piece, The Cricket on the Hearth, and a few days later gave another performance of The Carol at reduced prices for working people. The success was even greater. "I felt as if we were all bodily going up into the clouds together."

In 1857, after a number of other ben-
efits, he turned professional, touring Eng-
land and America with performances of his own works. He continued writing, but
found time for almost five hundred perfor-
mances before adoring audiences, which
gave him enormous gratification and
enormous wealth; in England, though he
gener wrote that "there were several first-class actors in his face alone who made you laugh and cry." He was a first-class actor, but he was also the author/narrator. In Portland, Maine, the reviewer
describes how Dickens, the author, comes in at intervals
to enjoy his own fun; "you see him in the twinkle of
the eye and the curve of the
mouth. When the audience
laughs he laughs, he is over all with radiant appreciation of
the fun."

Somewhere he must be still
beaming, his eye still twinkling, for the Christmas spirit that he launched has been present at every performance for
all but for a century and a half. All
over the world performances of A Christ-
mas Carol have provided a good portion of the
magic of the time that brings us together in the
spirit of fellowship that he did so much to establish and define. After those first
decades, performances in 1854 there
have been scores of stage adaptations. The first filmed version appeared in 1901; Thomas Edison filmed it in 1910; eight silent films in all, twenty-nine sound films in addition. Dickens' books have
been turned into comic strips, ballets, operas, recordings, television. For
years the Lionel Barrymore radio broad-
casts were an essential part of the Amer-
ican Christmas. Scrooge has been played by everyone from Ralph Richardson to
Gerald Weiss to Marcel Marceau to Mr. Magoo. As long as there has been Chris-
mas as we know it there has been Scrooge to call it humbug; and an audi-
ence assembled in a theater to help
him the values of community, of
family, of fellow feeling, of the joy of com-
panionship, of the restorative power of
laughter, of the childlike rediscovery of the
goodness of life; to share with him the
meaning of Christmas.

We invite you to participate in this sec-
ular rite of Christmas, this unceremonious
ribe of joy and laughter and wondert, approaching the theater in the same spirit
that Dickens urged upon his audiences at

...that they should all, for the next
two hours, make themselves as much
as possible like a group of friends, lis-
tening to a tale told by a winter fire...
American Conservatory Theater

focusing on the link between the adult and the child, the child
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More editions followed, and
other writers rushed to turn
out Christmas books. Dickens himself wrote
four more. He founded two weekly maga-
azines, and special care with the
Christmas issues which readers snapped
up to read Dickens’ own contributions.

Over his entire career, in his
states he wrote daily with the
hold, and they rivaled his novels in popularity.
To the public he was the patron of Christmas.

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efit, Charles Dickens performed A Christ-
mass Carol. He had created Scrooge, Mar-
erly, and the Ghost of Christmas Present
with equal success. He read the stories he had
written, and rivaled his novels in popularity. He
and his audience were thrilled.

In 1858, after a successful
season in Europe, Dickens
began a lecture tour of the
United States and Canada.
He had four years later, with equal
success. Dickens returned to
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other productions. DeFlancer is also an acting instructor at A.C.T.'s Academy Program.


SAM FoXTANA was most recently seen as "Jed in "Ladies Man."" His other credits include "The Imaginary Invalid." In A.C.T.'s production of "The Imaginary Invalid." His other credits include "Che in "Elina," "Tragedia in "Tis The Good, "Julia in "Gospell," and "Jimmy in "A History of the American Pianist." He recently completed the film "Lost Lovehouse" and has been featured in the film "Quent," by Bay Area filmmaker. Foxtana is a graduate of A.C.T.'s Advanced Training Program.


ANDREA DOLAN, a graduate of Woodside College and A.C.T.'s Advanced Training Program, was last season seen as "Cyrano de Bergerac." She has previously appeared at A.C.T. in "The Threepenny Opera," "A Christmas Carol," and "Bury This." For Encore Theatre Company she has performed in "Romeo and Juliet," "Search and Destroy," and "Coming Attractions" (both directed by John C. Fitter); and "Bugsy Malone," directed by Rob Knight. She also portrayed Hert-Caen in the A.C.T. production of "The Imaginary Invalid." Her other credits include "Che in "Elina," "Tragedia in "Tis The Good, "Julia in "Gospell," and "Jimmy in "A History of the American Pianist." He recently completed the film "Lost Lovehouse" and has been featured in the film "Quent," by Bay Area filmmaker. Foxtana is a graduate of A.C.T.'s Advanced Training Program.

LAWRENCE BRIGHT has performed in over thirty-five productions in his twenty years with A.C.T. He has also performed in England, New York, and Canada. He is a member of A.C.T.'s Academy Program and has been a member of the theater company for the past ten years. His credits include "Ed" in Brecht's "The Threepenny Opera," Grinsh in Gorky's "Barkhosen," Peto in Henry O. P. Part 1, Reginald Rusthorne in W.S. Gilbert's "Patience," and Father Dobby in London's "Angel Falls." As a company member for the past two summer seasons of the Utah Shakespearean Festival, his roles included Launcelot Gobbo in "The Merchant of Venice," Fagin in "The Merry Wives of Windsor," Gurnim in "The Ringing of the Bow," and Gower in "The Winter's Tale." Other credits include "Tommy Dollwright in "The Normal Heart at the City Theater of San Francisco," Topper in "A Christmas Carol" at the Sacramento Theatre Company, and Nick in "What the Butler Saw" at Theatrical Outfit in Atlanta, Georgia. DeFlancer also trained at North Coast Repertory and the American Academy of Dramatic Arts.

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other productions. DeFlance also is an acting instructor in A.C.T.‘s Academy Program.

BRAD DeFlANCE is a Professional Theater Festival and a recent graduate of A.C.T.‘s Advanced Training Program. Last season he appeared in A.C.T.‘s mainstage production of CosRos de Bergmane, and his A.C.T. studio production credits include Night Keep, a movie shot in Britain’s The Threepenny Opera, Gypsy in Gypsy’s Shaker Abode, Potus in Henry VIII, Lord I Reginald Burns in W.S. Gilbert’s Palace, and Father Doherty in Leland Wilson’s Angel Fall. As a company member for the past two seasons of the Utah Shakespearean Festival, his roles included Lumenziett Gallo in The Merchant of Venice, Falstaff in The Merry Wives of Windsor, Gamma in The Ringing of the Stove, and Guzman in Macbeth. Other credits include Tommy Drover, Night of the Normal Heart at the City Theatre of San Francisco, Tippett in A Christmas Carol at the Sacramento Theatre Company, and Nick in What the Butler Saw at Theatrical Outhouse in Atlanta, Georgia. DeFlance also trained at the North Coast Repertory and the American Academy of Dramatic Arts.

ANDREW DOGAN, a graduate of Bowdoin College and A.C.T.‘s Advanced Training Program, was most recently seen on A.C.T.‘s mainstage in CosRos de Bergmane. He has previously appeared at A.C.T. in Twelfth Night, Night Keep, A Christmas Carol, and Burns This For Encore Theatre Company, he has performed in Road to Avon, Theatrical and Comedy Attractions (both directed by John C. Fletcher); and Boyd’s Left, directed by Bob Kraftman. He also portrayed Bert Cas in the A.C.T. Plays in Progress production of Saving Grace and appeared in the Arizona Theatre Company’s productions of Lost and2018.

SAM Fontana was most recently seen as Joel in Lend Me a Tenor at the Oregon Shakespeare Festival and in A Christmas Carol, Twelfth Night, and The Imaginary Invalid. In A.C.T.‘s Plays in Progress series he originated the role of Nick Falone in Anthony Clark’s Pick Up &z and collaborated with Joseph Chalin on Eumenides. Other credits include Joe in Elvis, Tragedy in The Great Dobbins, Tatiana in Singapura, and Jimmy in A History of the American Plum. He recently completed the film Lost Office and was featured in the film Quest by Bay Bradford. Fontana is a graduate of A.C.T.‘s Advanced Training Program.


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THIS CHRISTMAS,
BEFORE YOU OPEN
YOUR GIFTS...
OPEN YOUR HEART.

STARTS DECEMBER 18TH
AT A THEATER NEAR YOU.
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A.C.T. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, he studied with John Collins, Bill Ball, Allen Fletcher, and Ed Hastings. He has also acted, directed, and served as Director of Acting Training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, and the San Francisco Theatre Project, where he teaches and recently directed Steven Berkoff’s adaptation of Kafka’s Metamorphosis.

TRACY HUFFMAN is a Professional Theater Intern with A.C.T. and a 1992 graduate of the Advanced Training Program. Her Conservatory studio production roles included Lady Macbeth, Glenn in Fiftieth-July, Katinka in The Midsummer, and Polly Price in The Robber’s Opera. She has toured extensively with various theater companies throughout the United States. Favorite roles include Beethoven in Much Ado About Nothing, the Countess in The Marriage of Figaro, and the title role in The Barbershop Quartet, directed by Sydney Walker. Huffman has also studied with Anthony Taormino of Berkeley Repertory Theatre and Nicholas Fennell and Marti Menden of the Stratford Shakespeare Festival. Her dog, Emmett, plays in professional repertory, and her two- and a half-year-old daughter, Madison, recently made her television commercial debut.


“Midnight Caller.” Moreland teaches voice and movement in A.C.T.’s Conservatory, acting in the Summer Training Congress, and Shakespeare in A.C.T.’s Academy Program. Moreland has been the social coach for the Marin Shakespeare Festival. Moreland is art director/representative of A.C.T.’s Board of Trustees.

LENI GIARDETTA made his debut at A.C.T. in 1997 as the Fool in King Lear. As seen in Bravetist in Chicago’s Windy City for the San Francisco Theatre Project at the Climate Theater. In Chicago he appeared in Talkin’ Walk at the Chicago Cooperative Stage and in State of Independence for DuSoros Productions. Lynch has studied with Barbara Gainer of Chicago’s Shakespeare Repertory and spent a great summer at the National Shakespeare Conservatory in the United States. Favorite roles include Beethoven in Much Ado About Nothing, the Countess in The Marriage of Figaro, and the title role in The Barbershop Quartet, directed by Sydney Walker. Huffman has also studied with Anthony Taormino of Berkeley Repertory Theatre and Nicholas Fennell and Marti Menden of the Stratford Shakespeare Festival. Her dog, Emmett, plays in professional repertory, and her two- and a half-year-old daughter, Madison, recently made her television commercial debut.

JUDITH MORELAND appeared last season as Mrs. Crotchit in A.C.T.’s A Christmas Carol. Other A.C.T. appearances include Paul and Sherill and Macbeth, as well as A.C.T. Playhouse productions of Arden Gardens, The Three Musketeers, the title role in The Barber of Seville, and appearances in the television series “Falcon Crest” and “Midnight Caller.” Moreland has been the social coach for the Marin Shakespeare Festival. Moreland is art director/representative of A.C.T.’s Board of Trustees.

Cecilia de la Garza: She portrayed Miss Sweeny in San Francisco’s Angel City for the San Francisco Theatre Project at the Climate Theater. In Chicago she appeared in Talkin’ Walk at the Chicago Cooperative Stage and in State of Independence for DuSoros Productions. Lynch has studied with Barbara Gainer of Chicago’s Shakespeare Repertory and spent a great summer at the National Shakespeare Conservatory in the United States. Favorite roles include Beethoven in Much Ado About Nothing, the Countess in The Marriage of Figaro, and the title role in The Barbershop Quartet, directed by Sydney Walker. Huffman has also studied with Anthony Taormino of Berkeley Repertory Theatre and Nicholas Fennell and Marti Menden of the Stratford Shakespeare Festival. Her dog, Emmett, plays in professional repertory, and her two- and a half-year-old daughter, Madison, recently made her television commercial debut.

JUDITH MORELAND appeared last season as Mrs. Crotchit in A.C.T.’s A Christmas Carol. Other A.C.T. appearances include Paul and Sherill and Macbeth, as well as A.C.T. Playhouse productions of Arden Gardens and The Three Musketeers. She holds a B.A. in theater from Stanford University as well as an M.F.A. in acting from A.C.T.’s Advanced Training Program. Other credits include the Bay Area theater credit Millennium’s Goodnight Ladies, the title role in The Barber of Seville, and appearances in the television series “Falcon Crest.”
A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he studied with John Collins, Bill Ball, Allen Fletcher, and Ed Hastings. He has also acted, directed, and served as Director of Acting Training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, Emory Theatre Company, and the San Francisco Theatre Project, where he teaches and recently directed Steven Berkoff's adaptation of Kafka's "Metamorphosis.

TRACY HUFFMAN is a Professional Theater Intern with A.C.T. and a 1982 graduate of the Advanced Training Program. Her Conservatory production roles included Lady Macbeth, Queen in Fiftieth of July, Katurah in The Mikado, and Polly Peachum in The Boy's Own. She has toured extensively with various theater companies throughout the United States. Favorite roles include Beethoven in Much Ado About Nothing, the Comtesse in A Little Night Music, u/n in The pedestal, and the title role in The Arsenic and Old Lace, directed by Sidney Walker. Huffman has also studied with Anthony Taormina of Berkeley Repertory Theatre and Nicholas Fennel and Marc Mendelson of the Stratford Shakespeare Festival. Her dog, Enid Potter, who is professionally represented by a leading San Francisco talent agency, appeared with her in The Orpheus and recently made his television commercial debut.

CENTHIA LYNCH, a Professional Theater Intern, graduated from A.C.T.'s Advanced Training Program (ASP) in May 1982. While in the ASP, she performed in The Beggar's Opera, Too Clever by Half, Candida, The Seagull, The Pirates of Penzance, The Moon's a Balloon, and on the mainstage in "Midnight Caller." Morland teaches voice and speech in the A.C.T. Conservatory, acting in the Summer Training Congress, and Shakespeare in A.C.T.'s Academy Program. For the last two years she has been the social coach for the Marriott Shakespeare Festival. Morland is an attorney representative on A.C.T.'s Board of Directors.

"Midnight Caller" Morland teaches voice and speech in A.C.T.'s Acting Program, acting in the Summer Training Congress, and Shakespeare in A.C.T.'s Academy Program. For the last two years she has been the social coach for the Marriott Shakespeare Festival. Morland is an attorney representative on A.C.T.'s Board of Directors.

Carmen de Rojas: She portrayed Miss Sorensen in San Francisco's "Angel City" for the San Francisco Theatre Project at the Climate Theater. In Chicago she appeared in Talking Walk at the Chicago Cooperative Stage and in "Myth of the Indigenous" for Discovery Productions. Lynch has studied with Barbara Gaines of the Chicago Shakespeare Repertoire and spent a great summer at the National Shakespeare Conservatory studying with Marcia Nett, Jimmy Flippo, and Robert Edel. She received a B.A. in English from the Colorado College.

LESLIE GRATERA made his debut at A.C.T. in 1987 as the Pedant in "The Courtier," as seen in Bravely and fame, he has played Tolbo in "Golden Age," the Student and El Coninn in "Saint Joan," and roles in "Three.

FRANK OTTWILL has taught the Alexander technique at A.C.T. since the company began performing in Philadelphia in 1966. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vass Sorossy Studio of Acting and the American Art Center for the Alexander Technique. He has appeared in films and on television, including "The Three Stooges" (which played on Broadway in 1948), The Manchurian Candidate under the名片 (which toured the Soviet Union), and Marius. He has also been seen in televised versions of A.C.T. productions of "Romeo & Juliet," "A Christmas Carol," and "Oedipus" de Berg. Mr. Ottwill is a past president of A.C.T.'s Board of Trustees.

JOHN REYNOLDS is a professional theater director and is a classics of A.C.T.'s Advanced Training Program. He is an A.C.T. master class in 1971 in The Pope and the Witches. He is the Director of Meditation and Drama at the Kennedy Center, and is also the artistic director of the Academy of Performing Arts in Philadelphia. He has also appeared in the film "The Three Stooges: A Christmas Carol," and in the television series "The Three Stooges: A Christmas Carol." He is also the artistic director of the Academy of Performing Arts in Philadelphia.

BRENT ST. CLAIR is president of the A.C.T. Board of Directors. He has also been seen in the film "The Three Stooges: A Christmas Carol," and in the television series "The Three Stooges: A Christmas Carol." He is also the artistic director of the Academy of Performing Arts in Philadelphia.

MARTA PIZZI, who recently played Mary Haines in the Marin Theatre Company's production of "The Women," returns to A.C.T. as a Christmas Carol. A graduate of the University of California, she is a member of the Marin Theatre Company and has appeared in the world premiere of "Oedipus de Berg." She has also appeared in "The Three Stooges: A Christmas Carol," and in the television series "The Three Stooges: A Christmas Carol." She is also the artistic director of the Academy of Performing Arts in Philadelphia.

Before joining A.C.T. in 1987, DEBORAH SULLIVAN received a B.F.A. from Carnegie-Mellon University, where she was awarded a Fulbright-Hays Grant for study at the London Academy of Music and Dramatic Art, and spent the summer with the Theatre of the Living Arts in Philadelphia. She is an A.C.T. master class in 1972 in "The Three Stooges: A Christmas Carol," and in the television series "The Three Stooges: A Christmas Carol." She is also the artistic director of the Academy of Performing Arts in Philadelphia.

At the title role of Beatrice at the California Shakespearean Festival. For the San Francisco Shakespeare Festival, she performed as Prospero in "The Tempest" and Othello in "Othello." In 1974, "A Midsummer Night's Dream," Ophelia in "Hamlet," and Beatrice in "Much Ado About Nothing." She also appeared in the Berkeley Repertory Theatre and appeared as the narrator in "The Oedipus" with the Oedipus Dance Collectors in "Oedipus in Venice." She is also the artistic director of the Academy of Performing Arts in Philadelphia.

ERIC DAVI returns to A.C.T. for his fourth season. His last appearance was in "Romeo & Juliet," and his most recent performance was in "A Christmas Carol," which he performed at the Oregon Shakespeare Festival and the Eugene Theatre Company, and the Marin Theatre Company. He was most recently seen in the title role of Beatrice at the California Shakespearean Festival. For the San Francisco Shakespeare Festival, he performed as Prospero in "The Tempest" and Othello in "Othello." In 1974, "A Midsummer Night's Dream," Ophelia in "Hamlet," and Beatrice in "Much Ado About Nothing." He also appeared in the Berkeley Repertory Theatre and appeared as the narrator in "The Oedipus" with the Oedipus Dance Collectors in "Oedipus in Venice." He is also the artistic director of the Academy of Performing Arts in Philadelphia.
and, as Mr. San Francisco, in Raising Cain. Other Bay area credits include Valmont in Loren Dean's "Valmont," directed by Bob Fosse. He was most recently seen as Major Prelate in last summer's "Sweeney Todd" at the Mark Taper Forum.

David Maier (Director) is a graduate of the Advanced Training Program and has held various positions in the Bay Area, including Artistic Director of the American Conservatory Theater and as Artistic Director of the San Francisco Shakespeare Festival. He has appeared in numerous productions throughout the Bay Area, including the American Conservatory Theater and the San Francisco Shakespeare Festival.

A Christmas Carol: Directors, Designers, and Staff

DAVID MAIER (Director) is a graduate of the Advanced Training Program and has held various positions in the Bay Area, including Artistic Director of the American Conservatory Theater and as Artistic Director of the San Francisco Shakespeare Festival. He has appeared in numerous productions throughout the Bay Area, including the American Conservatory Theater and the San Francisco Shakespeare Festival.
A CAROL OF DIRECTORS, DESIGNERS, AND STAFF

JANET, the Matchmaker, Curious, Pericles, and Wings. His most recent direct conversations include Godspell for the California Shakespeare Festival, The Black Cat by Poe, and the musical Annie for the Montclair Children's Theatre. In 1971, he wrote a new and adapted version of the play The Matchmaker, which was performed by the Montclair Children's Theatre.

DAVID MAIER (Production Manager) is a graduate of the Advanced Training Program and is currently in his seventh year with A.C.T. He was most recently seen as Major Prendergast in last season's Fiddler on the Roof. His previous credits include The Seagull, A Christmas Carol, and many others. Last winter he directed The Heiress as Italian-American. A Christmas Carol taking place in the 1840s. He has appeared in a number of roles, including as a2 in A Month in the Country (directed by Brian Aherne) at Actors Workshop and as a carol in A Christmas Carol (directed by Brian Aherne) at Actors Workshop. In 1971, he wrote a new and adapted version of the play The Matchmaker, which was performed by the Montclair Children's Theatre.

DEBORAH DUKE (Lighting) served as A.C.T. and gave a slideshow of his design work. His work has been seen in Charlotte's A Christmas Carol, and Dancers, and was seen in the award-winning productions of Sunday in the Park with George, King Lear, Saints Joan, Nothing Sacred, A Tale of Two Cities, and Andante. Recent projects include Baroque (sets and costumes designed by Erst) and an adaptation of Bill Bryson's American-style travel book. His work has been represented at the American Festival Theatre in Stratford, Connecticut, and the American Academy of Dramatic Arts. In 1971, he wrote a new and adapted version of the play The Matchmaker, which was performed by the Montclair Children's Theatre.

ROBERT BLACKMAN (Scenery) has served as A.C.T. in all seventeen productions of A Christmas Carol. In 1971, he was in residence for six years, designing costumes for over three thousand productions, including Mourners, Romeo and Juliet, The Black Cat, and The Threepenny Opera. Since then he has designed for all of the major resident theaters in the West, including the Seattle Repertory Theatre, Orpheus Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, Denver Center Theatre Company, Pacific Conservatory Theatre at the Perfor- mance Arts Center, Los Angeles Theatre Festival, South Coast Repertory, Old Globe Theatre, Lila Silverman, and Mark Taper Forum. Now in Los Angeles, he designs primarily for film and television and is currently costume designer for Star Trek: The Next Generation, for which he received an Emmy this year.

For twenty years, ROBERT MOGGIN (Costume) has been designing costumes and scenery for leading regional theaters throughout the United States. He has had ongoing associations with Opera Pacific, A.C.T., Santa Fe Opera, Seattle Repertory Theatre (as Associate Artist), Boston University Theater, and Buffalo's Studio Arena Theatre. His Broadway credits include Showboat's Last Case and I'm Not Rapunzel, and his costumes appeared on the PBS series "American Playhouse" in The Skin of Our Teeth. He is the Director of the School of Theatre Arts at Boston University.

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NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. Presents Great Ladies of Comedy and Jazz

This holiday season A.C.T. celebrates an astounding array of entertaining ladies in two productions at the Marines Memorial Theater. Previews December 14 and opening December 18, Joan Stapleton presents her one-woman show, *Bon Appetit!*, a delightful double bill based on Ruth Draper's hilarious 1953 monologue, *The Italian Lemon*, together with an outrageous cooking lesson based on a Julia Child recipe for a luxurious chocolate dessert. Performing concurrently beginning December 23, the renowned jazz and blues singer and Broadway actress Sandra Reves-Phillips makes *The Late Great Ladies of Blues and Jazz Live* for us again in her solo tribute to Billie Holiday, Dinah Washington, Bessie Smith, Ma Rainey, Ethel Waters, and Mahalia Jackson.

**Bon Appetit!**

Stapleton, of Broadway fame and tele-
vision's "All in the Family," reprised for us her hit performance of *Bon Appetit!*, which she originated in New York at the Kennedy Center in 1989 and presented again last season at CAC Ltd. — The Classic Stage Company under Carey Perloff's direction. Comprised of two con-
centrated monologues set to music by composer Lee Holly, the show opens with *The Italian Lemon*, one of Ruth Draper's most celebrated performance pieces. Known as "the queen of the one-woman theater," Draper delighted audiences during the first half of the century with her wickedly funny and profoundly touching monologues, chronicling the experiences of women from all walks of life. In *The Italian Lemon*, Stapleton recreates Draper's beguiling society matron as she attempts to squeeze Dante into her tiny day amidst a flurry of endless interruptions. Watching this woman govern her small household, one is sure that she could as easily run a corporation or major studio, as she fields phone calls, dispenses charity, orders dinner, performs committee work, and tries to remember Italian verb forms, all in the same breath. This monologue supposedly inspired Lily Tomlin to begin writing and performing her own comic characters and is a comic tour de force in Stapleton's sure hands.

Stapleton's second course is taken from a 1970 broadcast of Julia Child concocting Gateau au Chocolat. *Eminence Gateau* was drawn to this work by composer Holly, whose discovery of the Inherested musicality in Child's cooking lessons — which embody more than mere culinary instruction — gives us a new perspective on a familiar and beloved character. In her portrayal of the eminent chef, Stapleton brings the house down, singing four and one-liners as she

**The Late Great Ladies of Blues and Jazz Live**

Complementing the civilized hilarity of *Bon Appetit!*, A.C.T. presents seventeen powerful performances by Sandra Reves-Phillips in her nationally acclaimed one-woman tribute to the greatest ladies of jazz and blues. Reves-Phillips grants us a human, spiritual glimpse into the soul of each singer in brief monologues, followed by renditions of favorite numbers from each artist's repertoire, all backed by the red-hot All Star Jazz Band. Described by The Washington Post as "dynamite and irresistible," this show begins with Beesie Smith as her own saucy, class act. She then transports the audience to a southern tent show somewhere in Georgia around 1915 with her portrayal of Ma Rainey, one of the famous "black bottom," turning her charms on us with Rainey's deliciously wicked singing. She then recapitulates the husky and bewitching Beesie Smith and proves the proud soul of Ethel Waters. Waters is followed by a haunting recreation of Billie Holiday's Carnegie Hall appearance, in which Reves-Phillips conveys that great lady's tragic beauty in such memorable songs as "Solitude," "Good Morning Heartache," and "God Bless the Child." She then transforms herself into the Queen of the Blues, Dinah Washington, and closes by taking the audience to heaven with a rolling, thunderous tribute to the uplifting spirituals of Mahalia Jackson.

Sandra Reves-Phillips, whose Broadway career began in the Tony Award-winning musical *Dreams*, is a performer of international renown. In addition to touring in *The Great Ladies*, she has appeared in numerous stage productions, including *American Dream* at the Negro Ensemble Company, *Champagne* (which garnered her an Andelos Award for Outstanding Female Performer in the role of Beesie Smith), the title role in the Pittsburgh Public Theater's production of *Ma Rainey's Black Bottom*, Partners (a sequel to One Man, Two Guises) at the Village Gate, and significant roles in many national and international tours. She has been featured in jazz festivals throughout Europe and North Africa, and her club appearances include the Cotton Club, the Bitter End, Dangerfield's, Sweetwaters, and the Caesars and Japins in Switzerland. Her film credits include the role of Buttercup in *Round Midnight*, Mrs. Powers in *Leaves on the Wind*, for which she sang the title song, and *The Concorde* with Michael J. Fox. She is currently featured in the recurring role of Esther on television's "Another World." *Bon Appetit!* runs from December 14 through January 9, and *The Late Great Ladies of Blues and Jazz* from December 23 through January 10. Call 749-2327 for general information and tickets.

**A.C.T. Supports Food for Friends**

For many of us, the month of December is a happy time of the year, filled with feasting and celebration. But, as Dickens so morosely reminds us in *A Christmas Carol*, not everyone is fortunate enough to enjoy a bountiful holiday season. This year A.C.T. joins KRON Channel 4 and The Salvation Army in their tenth annual Food for Friends Drive to collect canned goods for our disadvan-
taged neighbors. Even Skype will get in on the act, greeting eating-carrying donors at Bay Area Safeway Stores with KRON and KDIA personalities. A.C.T. is also a key player in the Food for Friends student drive in some two hundred Bay Area junior high and high schools. This year, one thousand student leaders who have mobilized their schools to collect the most cans are being treated to the December 20th performance of *A Christmas Carol*. 

*Jean Stapleton instructs the audience of CAC Epitaphedy Ltd. — The Classic Stage Company in the pronunciation of Gateau au Chocolat. (In the final scene of the production, Bon Appetit!)*

*As Billie Holiday, as Bessie Smith, as Ethel Waters, as Mahalia Jackson.*
American Conservatory Theater

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temporary monologues set to music by composer Lee Hotz, the show opens with The Italian Lesson, one of Ruth Draper's most celebrated performance pieces. Known as "the queen of the one-woman theater," Draper delighted audiences during the first half of the 20th century with her wickedly funny and profoundly touching monologues, chronicling the experiences of women from all walks of life. In The Italian Lesson, Stapleton recreates Draper's beloved society matron as she attempts to surprise Dante into her bony armadillo by a flurry of endless interruptions. Watching this woman govern her small household, one is sure that she could as easily run a corporation or major studio, as she fields phone calls, dispenses charity, orders dinner, performs committee work, and tries to remember Italian verb forms, all in the same breath.

This monologue supposedly inspired Lily Tomlin to begin writing and performing her own comic characters and is a comic tour de force in Stapleton's sure hands.

The Late Great Ladies of Blues and Jazz

Transforming herself into the Queen of the Blues, Dinah Washington, and closing by taking the audience to heaven with a rolling, thunderous tribute to the uplifting spirituals of Mahalia Jackson, Reaves-Phillips, whose Broadway career began in the Tony Award-winning musical, Banks, is a performer of international renown. In addition to touring in The Late Great Ladies, she has appeared in numerous stage productions, including American Dreams at the Negro Ensemble Company, Champion, which garnered her an Audubon award for Outstanding Female Performer in the role of Besie Smith, the title role in the Pittsburgh Public Theater's production of Ma Rainey's Black Bottom, Further (M) A (One to One at the Village Gate, and significant roles in many national touring companies. She has been featured in jazz festivals throughout Europe and North Africa, and her club appearances include the Cotton Club, the Bitter End, Dangerfield's, Sweetwaters, and the Gasman and Janis in Switzerland. Her film credits include the role of Buttercup in Round Midnight, Mrs. Powers in Love on the Air, for which she sang the title song, and The Concerge with Michael J. Fox. She is currently fea-
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vantaged neighbors. Even Scrooge will get in on the act, greating eager-carrying donors at Bay Area Salvation Army stations with KRON and KFRP personalities. A.C.T. is also a key player in the Food for Friends student drive in some two hundred Bay Area junior high and high schools. This year, one thousand student leaders who have mobilized their schools to collect the most cans are being treated to the December 30th performance of A Christmas Carol.
American Conservatory Theater

Food for Friends was launched in 1983 by KDON in conjunction with The Salvation Army under the title "Santa's Care-a-Van." For five weekends, KDON weather man Sam Alfred and other station personalities made on-collecting appearances at Bay Area shopping malls, gathering about $15,000 each. The Salvation Army was there, too, fueling the Care-A-Van with the cans they would distribute to the needy.

In the succeeding eight years, the campaign has mushroomed, and this year will reach the two million mark. In 1988, the Care-A-Van was renamed Food for Friends and folded into the station's "That's What A Friend Is" campaign. After Santa's departure, Mark Thompson spearheaded the campaign for several years, and now meteorologist Janice Huff and Steve Raleigh are in charge.

As a corporate sponsor of the Friends campaign, Safeway Stores has become a key partner in the food drive, serving as a practical and convenient drop-off point for donations. This year, KQED Radio has also embraced the campaign and will be encouraging its listeners to participate.

You are invited to step off canned goods at participating Safeway stores, or call your local Salvation Army unit to find out how you can help.

A.C.T.'s Artful Advertisers

This year, for San Francisco advertising Agency Atlas Citron Haligman & Bedecarr (ACHB) has donated a significant amount of time and creative resources to create an artful advertising campaign promoting A.C.T.'s annual production of Charles Dickens' A Christmas Carol.

The campaign includes a radio spot and a television commercial which will begin running on Bay Area stations in November. Entitled "Santa's Lap," the thirty-second commercial features a young girl whose demands for Christmas presents from Santa reach near hysterical proportions. Directed by John Lombre of Zig Films, the commercial features A.C.T. Young Conservatory student Amanda Caldwell, in her television commercial debut, as the greedy young girl and Mike Berritt as the jolly, cackling Santa.

The commercial opens with the familiar scene of a pig-tailed little girl asking A.C.T.'s artful advertisers (left to right) Jeff Atlas, Kirk Citron, Matt Haligman, and Tom Bedecarr for an initially innocuous list of Christmas presents—a picture Norman Rockwell might have painted. Through the use of eerie lighting, haunting music by Jim Caravan, and Amanda Caldwell's hilariously unsettling performance, the scene is transformed into something out of Alfred Hitchcock—a kind of "Nightmare on 34th Street."

A.C.T.'s Director of Marketing, Mark Arnold, described the reasoning behind the campaign. "The challenge was to remind parents that A Christmas Carol teaches children about the true meaning of the holidays, emphasizing the joys of the spirit and love for one's fellow, rather than the superficial satisfaction of material desires. This campaign achieves our end quite directly...and hilariously." Creative Director Matt Haligman agrees: "Since the story of Scrooge is so familiar, we decided to take the essence of the play and have fun with it."

The commercial will be airing exclusively on KRON, Channel 4, on such programs as "The Today Show," "News Center 4," "Entertainment Tonight," "The Tonight Show," "Wheel and Dinner," and "Saturday Night Live.

Called one of the "hottest shops in San Francisco" by the San Francisco Examiner, Atlas Citron Haligman & Bedecarr boasts a client list that includes Art@ athletic shoes, Conde Nast Publications, Galls wines, Neutrogena facial cleansers, and The Gap. A.C.T. is pleased to join their ranks and grateful for ACHB's generous and outstanding efforts.

While the Lexus ES 300 sports sedan won't eliminate traffic, it will help you negotiate it. anti-lock braking system (ABS). Maybe all this helps explain why the ES 300 garnered one of The ES 300

Revise Your E.T.A.

ate your way through it. For swift acceleration: a 30-liter, 185-horsepower, 24-valve V6 engine. For nimble handling: progressive power rack-and-pinion steering. For sudden stops: a 4-sensor, 3-channel Anti-lock Braking System. For more information, call 800-627-3333 (800-LEXUS). ETS.

The Relentless Pursuit Of Perfection.
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The commercial will be airing exclusively on KRON, Channel 4, on such programs as “The Today Show,” “News Center 4,” “Entertainment Tonight,” “The Tonight Show,” “Sticker & Deft,” and “Saturday Night Live.”

Called one of the “hottest shops in San Francisco” by the San Francisco Examiner, Atlas Citron Haligman & Bodeen boasts a client list that includes Aria athletic shoes, Conde Nast Publications, Galia wines, Neutrogena facial cleaners, and The Gap. A.C.T. is pleased to join their ranks and grateful for ACHB’s generous and outstanding efforts.

While the Lexus ES 300 anti-lock braking system (ABS), sports sedan won’t eliminate traffic, it will help you negotiate why the ES 300 garnered one of

Revise Your E.T.A.

ate your way through it. For swift automobile Magazine's 1992 All-acceleration: a 30-liter, 185-horsepower, 24-valve V6 engine. For nimble handling: progressive power rack-and-pinion steering. For sudden stops: a 4-sensor, 3-channel

© 1992 Lexus, A Division Of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seat belts and obey all speed laws. For more information, call 1-800-425-3333 (800-7LEXUS).
The French call it "joie de vivre". A joyous celebration of life's unexpected moments. Moments meant for B&B. With a taste derived from a mysterious combination of exotic spices, B&B excites the palate and delights the imagination. Discover it straight up or over ice.
The French call it "Joie de vivre". A joyous celebration of life's unexpected moments. Moments meant for B&B. With a taste derived from a mysterious confection of exotic spices, B&B excites the palate and delights the imagination. Discover it straight up or over ice.
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and Conservatory offices are located at 400 Geary Street, San Francisco, CA 94102. (415) 749-2320

BOX OFFICE INFORMATION
A.C.T.’s Central Box Office
Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Charge By Phone: (415) 749-2435. Use your Visa, Master Card, or American Express card.

Box Offices at the Stage Door Theater, Marines Memorial Theatre, and Orpheum Theatre: Full-service box offices will be open 90 minutes before each performance in those venues.

BASE: A.C.T. tickets are available at all Base/TM centers, including The Wharehouse and Tower Records/Videoworld.

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES
Ticket Prices

Previews:
Orchestra/Loge $23
Balcony $18
Gallery $10

Sunday/Tuesday/Wednesday/Thursday:
Orchestra/Loge $20
Balcony $15
Gallery $7

Fridays/Saturdays:
Orchestra/Loge $26
Balcony $22
Gallery $11

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 986-7005 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

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

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

Discounts: Half-price tickets are frequently available on the day of performance at SFSF on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability, one ticket per valid ID.

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

Wheelchair Access: The Stage Door, Marines Memorial Theatre, and the Orpheum Theatre are accessible to persons in wheelchairs.

The Sembrich Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Smoking is not permitted in the auditorium.

Beepers: If you carry a beeper, wear a watch, or carry an alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternately, you may leave it with the House Manager, along with your seat number, so that it can be retrieved if you are called.

SPECIAL PROGRAMS
A.C.T. Prologues are presented before the Tuesday evening previews for all productions, except A Christmas Carol, in the same theater as the evening’s play, from 5:30 p.m. to 6:30 p.m. Doors open at 5:00 p.m.

Post-performance Conversations: Informative after-show discussions concerning issues and ideas surrounding the evening’s play will be scheduled throughout the season. Evening programs will have special inserts describing the speaker and topics for that evening. The Conferences, moderated by A.C.T. Associate Artistic Director, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2225.

School Matinees: Matinees are offered at 1:00 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $5. For more information, please call Jane Turner, Student/Matinee Coordinator, at 749-2250.

Conservatory: The A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2250 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportwear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2250 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 THEATER:
The Stage Door Theater is located at 439 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATRE:
The Marines Memorial Theatre is located at 609 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theater, the Marines’ Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 405 Geary Street, San Francisco, CA 94109. (415) 749-2228

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.

Ticket Information/Charge By Phone: (415) 749-3833. Use your Visa, MasterCard, or American Express card.

Box Office at the Stage Door Theater, Marines Memorial Theatre, and Orpheum Theatre: Full-service box offices will be open 90 minutes prior to each performance in these venues.

BASS: A.C.T. tickets are available at all Bass/TIM centers, including The Whosokos and Tower Records/Video

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRE
Ticket Prices
Previews: Orchestra/Loge $27
Balcony $18
Gallery $11

Sunday/Sunday/Wednesday/Thursday
Orchestra/Loge $25
Balcony $15
Gallery $11

Friday/Saturday
Orchestra/Loge $36
Balcony $25
Gallery $12

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 398-3665 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

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

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

Discounts: Half-price tickets are frequently available on the day of performances at SFS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 30 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability, one ticket per valid ID.

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School Matinees: Matinees are offered at 1:00 p.m. 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 Jane Turver, Assistant Educational Coordinator, at 749-2228.

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Richer in taste

Savor the richness of Red.
Comparing the Bravada to an Explorer Is a Lot Like Comparing a Swiss Army Knife to a Melon Baller.

Oldsmobile® Bravada® is designed to take on just about anything. Even Ford Explorer. Unlike Explorer, which requires you to shift into four-wheel drive, Bravada has SmartTrack™, a combination of full-time all-wheel drive and four-wheel anti-lock brakes that instantly adjusts to changing road conditions. Not only that, but with its standard 200-horsepower 4.3-liter Vortec™ V6 engine, Bravada also provides more muscle than Explorer. But don’t take our word for it. In two independent tests recently conducted by USAC®, Bravada outperformed Explorer by demonstrating superior traction, maneuverability and get-up-and-go on wet surfaces. Think about it. Smarter. Stronger. Wouldn’t you really rather have the Swiss Army knife? For more information, call 1-800-242-OLDS.

On Travel

Knowing Kyoto

When the Emperor Meiji moved his Imperial Court from Kyoto to Edo in 1868 and renamed the latter Tokyo, he wounded the civic pride of the local populace. But he never destroyed the regal image of Holy Kyoto.

For more than one thousand years, Kyoto had been the capital of Japan. Over the centuries its wooden buildings had suffered a series of devastating fires, the last in 1644. But the proud eden always rallied. Thirty years later when Kyoto celebrated its millennium in 1884, the firemen returned to the Heian Shrine, a replica of the original Imperial Palace and a memorial to the deified soul of Emperor Kammu whose dream had established the city in the ninth century.

Luckily, Kyoto was spared from bombing during WWII and remains traditionally Japanese in character. It has always been a city of craftsmen who create hand-painted silk, porcelain, woven baskets and ingenious wooden folding fans as well as melodious musical instruments like the Kyoto furo or flute.

The craft traditions persist to this day albeit diluted to some degree by a profusion of "authentic" souvenirs. But happily, many contemporary artisans perpetuate the meticulous skills of their ancestors to produce the ultimate in mounted swords, bronze castings and incense formulations that typified the Kyoto of old.

This vibrant metropolis, however, is best known as "The Temple City" with its overwhelming collection of religious treasures which include a staggering one thousand-six hundred Buddhist temples and four hundred Shinto shrines each with a distinctive persona. One of the most awesome is the monumental "holy" hall, Sanjusangendo, with thirty-three galleries, the number derived from the belief that Buddha saves all mankind by disguising himself into thirty-three different figures.

The dominant image in this magnificent hall is Kannon with not one but eleven faces and a thousand arms. Flanking the awe-inspiring statue in regimental array are a thousand other images plus twenty-eight spirits plated in gold leaf representing beauty, wisdom and prosperity along with two Gods of Wind and Thunder. One twentieth-century touch — red fire extinguishers.

The number of shrines seems endless. The Kinshodai (Silver Pavilion), now a Buddhist temple was once the country villa of Asukamizu Yoshihara, a shogun who retired here in 1488 after a tumultuous life. His home was patterned after the more famous Kinkakudai (Gold Pavilion) on the other side of town built by Yoshihara’s great grandfather. Kinshodai is now a replica since the original burned to the ground almost forty years ago.

One of the most heartwarming is the Jishu Shrine, home of the country’s Cupid (Okuninushi no mikoto), its resident deity the God of love and matchmaking. Many young people in Japan believe that to possess a Jishu Shrine charm promises a “splendid” love.

After marriage, happy couples visit the shrine to offer their thanks. Along one path there is a “community” bulletin board where visitors can purchase ewans or decorated pine votive offerings, with vows of love. Each plaque is a letter to the God asking that one’s wishes be granted.

The vermilion-colored shrine is located on the grounds of the Kiyomizu Temple built in 798 by the third Tokugawa shogun, Ieyasu. The most noted artworks consist of two stones set about thirty feet apart calledHayatominamisuiishi (lucky-fortune telling stones).

According to local folklore, it is said that if you walk safely from one to the other with your eyes closed, perfect bliss will result. It’s a good idea however, to have a friend keep an eye on you — to avoid a precipitous slip at the very end of this path. Several friendly emporia close by sell good luck charms in orange, blue and white for about five dollars and for every

by J. Herbert Silverman

Above: Kyoto’s classical Ginkaku-ji Temple is but one of 1,000 Buddhist temples and 400 Shinto shrines within the ancient capital.
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After marriage, happy couples visit the shrine to offer their thanks. Along one path there is a “community” bulletin board where visitors can purchase essays or decorated pine votive offerings, with vows of love. Each plaque is a letter to the God asking that one’s wishes be granted.

The vermilion-colored shrine is located on the grounds of the Kiyomizu Temple built in 786 by the third Tokugawa shogun, Iemitsu. The most noted artifacts consist of two stones set about thirty feet apart called heianmaru noishi (love-fortune telling stones).

According to local folklore, it is said that if you walk safely from one to the other with your eyes closed, perfect bliss will result. It’s a good idea however, to have a friend keep an eye on you — to avoid a precipitous slide at the very end of this path.

Several friendly emporia down the street sell good luck charms in orange, blue and white for about five dollars and for every
human dream from good health to passing an examination, tying a "love knot," and delivering a child. The most expensive is the "Good Marriage" charm at eight dollars. As a point of information, for one hundred-thousand yen (about seven hundred-fifty dollars) you can have a priest pray for you for one year.

The Kiyomizu "slope" leading down from the temple heights is checkablock with stands where you can pick up any one of a dozen Buddha woodcarvings, a God of Thunder, or religious relics.

There's even a delightful "touristic" restaurant popular with Japanese called Abekomei (closed) at the foot of the slope which serves a typical okabese-bento (box lunch) containing rice, pickles, vegetables, fish, meat, and eggs accompanied by toasted rice tea and/or Kirin beer.

On a more secular note, the Gion Quarter is a shrine of a different sort. It's Japan's ultimate geisha enclave, especially noted for its apprentices known as maiko, easily identified with their high wigs and white painted faces who sweep by in dazzling inscrutability during the early evening hours.

Incidentally, Gion is the annual site in mid-July for a Japanese version of a Mardi Gras. The festival dates back to the ninth century and celebrates the day the emperor successfully ended a terrible plague. The colorful ceremony is highlighted by a parade of thirty-one great kobo and geisha floats each built and maintained for centuries by local merchants. The floats are decorated with intricate carvings, lit by lanterns and roll to the music of geishas, drums and flutes. At the end of the festivities they are completely dismantled and stored for the next year.

A "must" for the visitor is Ryogakko, with its pool to reflect the moon, an exquisite garden of only fifteen rocks in various sizes and shapes placed in an asymmetrical gravel setting and completed in the early 1500s as a Zen master's work. To this writer's knowledge, it's the only temple or shrine with a gourmet restaurant where its guests have been known to stretch out on the wooden floor and nap after a substantial lunch.

Kyoto cuisine of kyo ryo is distinctive for its light seasoning, the aesthetic arrangement of the food and the use of vegetables, perhaps because in medieval days fresh fish was not generally available.

The basics reflect the normal Japanese diet of soup, rice, pickles and a variety of main dishes chosen according to season. Kyoto is also known for its high quality of bottled tofu.

Miseki-cho (Sanjo-agaru, Dobutsuen-mae-dori, Saiyo-ku) is a good place to experience the joys of kyo ryo. One of the most popular restaurants in town, it was founded impressively in 1735 and has a handsome garden. Somewhat "touristic," it has a menu in English which also lists sukiyaki, tempura and sushi.

For an exotic experience, dine at Byokyo (20 DaIo St), famous for its sukiyaki, tempura and sushi.

2001 Lombard 929-1500 1892 Union 921-5555 560 Davis 296-1000
human dream from good health to passing an examination, tying a "love knot," and delivering a child. The most expensive is the "Good Marriage" charm at eight dollars. As a point of information, for one hundred-thousand yen (about seven hundred-fifty dollars) you can have a priest pray for you for one year.

The Kyomizu "slope" leading down from the temple heights is check-hack with stands where you can pick up any one of a dozen Buddha woodcarvings, a God of Thunder, or religious raikis. There's even a delightful "touristic" restaurant popular with Japanese called Akebono (Open) at the foot of the slope which serves a typical chaboku-bento (box lunch) containing rice, pickles, vegetables, fish, meat, and eggs accompanied by roasted rice tea and Kirin beer.

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Minozakicho (Sanjo-agaru Dobutsuen- mae-dori Sakyoei) is a good place to experience the joys of kyo ryori. One of the most popular restaurants in town, it was founded impressively in 1728 and has a handsome garden. Somewhat "touristic," it has a menu in English which also lists sashimi, tempura and sushi.

For an exotic experience, dine at Bkyru (29 Daitokuji monzenmae, Murakasino Kita-ku) in operation for five hundred years with a history of feeding the Daitokuji Temple priests. Not surprisingly, it serves Buddhist temple food and is located outside the temple's east gate.

The rules for sightseeing are simple — comfortable shoes which you replace with slippers on entering each temple and adherence to the admonition not to smoke. Temples this old are not fireproof.

While Kyoto has earned its fame as a holy city, on a less celestial level, it has one of the oldest markets in the country and handicraft centers that can satisfy even avid bargain hunters.

One of the most fascinating shopping experiences however is a visit to Nishiki, a market whose origins date to 1000 A.D. This is a bustling open-air, five block-long arcade covered with a red and green transom, roof, which filters muted colors onto the innumerable tiny stalls that line the centuries-old central walkway.

The arcade is primarily a food center where everyone from housewives to chefs from prominent hotels and top restaurants can be found searching out fresh dried seaweed, hoops, white radishes, rice cookers, grated bonito, dry mackerel, squid, small clams cooked in soy sauce, eel, picked vegetables, radishes, eggplants, Japanese peppers, turnips, the ever present tofu — blue peas, umbrellas and parasols side by side with income stalls and wine shops featuring Beaujolais Nouveau.

But invaders will also find great buys in Japanese antiques, intricately carved wooden boxes, handcrafted jewelry,
It's time for a change to the wines of Ernest & Julio Gallo.

This holiday, savor the crisp taste of our California Chardonnay elegantly served in Marquis by Waterford Crystal.

The Wine Cellars of Ernest & Julio Gallo

Chardonnay

of California

For holiday entertaining ideas from Waterford Crystal and Ernest and Julio Gallo, look for our display in participating U.S. stores.

Pattern Shown: Chime. © E & J Gallo Winery, Modesto, CA.
It's time for a change to the wines of Ernest & Julio Gallo.

This holiday, savor the crisp taste of our California Chardonnay elegantly served in Marquis by Waterford Crystal.
dollars for custom-made footwear made from kiri hardwood. While unwelcome in hotels, they are still worn by geishas as part of their traditional costume.

The Kyoto Handicraft Center (Kumamoto Higashiyama-ku) is a vertical shopping mall now in its twenty-second year selling everything from gold filigree used at Satsumura (eight thousand dollars) to a satsuma-ware porcelain thimble for about five dollars, enameled chopsticks (eight dollars) or a wedding kimono (five thousand dollars).

While you can pick up cameras, watches, and CD-players, the most fascinating stalls are the one-of-a-kind handicrafts enclaves such as the aforementioned Satsumura where it's possible to watch artists create exquisite objets d'art with infinite patience, see weavers at work, gaze on graphic artists working in brush and ink or listen to an explanation of how Imari (porcelain made from ground stone and then handpainted) is produced.

To accommodate the tens of thousands who visit its shrines annually — either as pilgrims or tourists — Kyoto has its fair share of hostels ranging from your basic dormitory like ryokans (rooms) to deluxe hotels. The ryokan permits you to live as the Japanese do.

Shoes are left at the entrance and one puts on slippers but in the room covered with tatami mats, the slippers come off. Dinner and breakfast are usually included in the room charge which can run as high as about three hundred-fifty dollars per person.

On the other hand, there are luxury hotels such as the Takara-ya-Rice Prince near the shores of Lake Takara-ike. Typically, hotels like this one are noted for their spacious guest rooms, the requisite subhi and tempura restaurants and a gourmet continental dining room, in this case, Seijo, beautiful but expensive.

The hotel (which also supplies slippers) comes complete with such amenities as a Shiritsu Shiro [colorful], a tea house (exquisite), and assorted restaurants (Japanese, Chinese and continental).

This shrine is a favorite for weddings but a visit to the large room is also instructive. Shirine, translated as “The Way of God” is Japan’s nearest approach to a national religion and is basically a set of forms and ceremonies.

During the nuptials, the bride and groom wear the traditional kimonos, rings are exchanged and three cups of a sacred wedding sake called omekura are drunk from special cups. Also, according to tradition, relatives get only one cup. An elaborate bridal headress, Temari Kami, symbolizes that the bride is acting shy to conceal her horns.

Not unlike some American weddings, the special occasion kimono, which can cost six-thousand dollars or more, are often rented for only thirty minutes.

Another deluxe hotel with early roots in Japanese tourism is the Miyako built at the turn-of-the-century whose first English guests included Prince Arthur of Connaught, who arrived here in 1906 and found the hotel had only forty-three guest rooms and a staff of only six plus five kimono-clad maidis.

But the chambers were furnished with bentwood chairs and each was warmed by stoves and decorated with fresh flowers. A formal garden has shrunk over the years as the hotel has expanded and been modernized. In its new west wing, the lobby resembles the entrance to New York’s Waldorf Astoria.

If you really want to enjoy the ultimate in Japanese hospitality — spend an overnight in one of countless monasteries, those sacred places which offer friendly accommodations, albeit stark and startling.

This traveler’s introduction to a uniquely Japanese form of culture shock was a visit to the famed Zen Buddhist Aoyama Monastery which welcomes guests.

The suggestion was made by the Takara-ya-Rice Prince Hotel concierge who thought the contrast would be interesting and easily accessible by fast commuter train from Kyoto — an understatement of somewhat noble proportions.

Some background — The three thousand foot-high sacred mountain, Mt. Koya, protected by towering stands of cypress is the pinnacle of the mysterious world of Buddhism. It’s all here — monks with shaved heads, daybreak religious ceremonies, the clear sounds of temple bells from the air filled with perfume.

Koya-san, today an enclave of about eight thousand people, became a center of religious learning in 816 A.D. when the Emperor Saga graciously allowed Kukai, known posthumously as Kobo Daishi, to establish his Shingon sect of Buddhism. Kobo Daishi had spent years in China studying esoteric Buddhism under Keiwa, a great exponent of The Secret Teaching and was revered for this humanitarianism.

Staying at a popular temple like Shogishin-in involves some unusual demands on Americans, not the least of which is agility. Meals are presented pure monk style. One sits cross-legged on the floor and is served by roostic monks bearing rice, goza tofu (bean curd) and the vegetable of the day seasoned with wasabi and soy sauce plus endless cups of green tea. A dining hazard is having your foot go fast asleep while waiting for your supper.

Accommodations are comfortable if somewhat austere. While there is electricity, other modern conveniences are rather sparse. One sleeps on a futon in between a down comforter. Since there is no central heating and the mountain can be chilly at night a kerosene heater is provided in each room. It must be used cautiously however, because of the danger of fire and flames: therefore its warmth is available only during your waking hours.

The monks get off to an early start with services promptly at 6:00 a.m. to which visitors are welcome. Prayers end in a room fragrant with incense which one is told speeds up communication with Buddha.

IF YOU GO: Reservations at the monastery are necessary and prices for an overnight stay, including two vegetarian meals range from fifty-three to eighty dollars. Travel lightly — storage space in your room is at a premium and bring warm clothing, particularly in spring and autumn, for the long cold nights. Communication takes some ingenuity since English is a rarity.

Koya-san is still relatively isolated — a trip of approximately four hours from Kyoto involving three or four transfers. Be sure to get detailed routing before departing your hotel. Japanese trains, like their Swiss counterparts, arrive and depart with split-second timing and finding the proper transfer platform can be an experience unto itself.
dollars for custom-made footwear made from kiri hardwood. While unwelcome in hotels, they are still worn by geishas as part of their traditional costume.

The Kyoto Handicraft Center (Kumonoo Jinya Hishiyama-ku) is a vertical shopping mall now in its twenty-second year selling everything from gold filigree vases at Satsuma (eight thousand dollars) to a satsuma-ware porcelain thimble for about five dollars, ema-choke (eight dollars) or a wedding kimono (five-thousand dollars).

While you can pick up cameras, watches, and CD-players, most fascinating stalls are the one-of-a-kind handicraft enclaves such as the alfresco Satsuma where it’s possible to watch artists create exquisite objets d’art with infinite patience, see weavers at work, gaze on graphic artists working in brush and ink or listen to an explanation of how Sake (urn made from ground stone and then handpainted) is produced.

To accommodate the tens of thousands who visit its shrines annually — either as pilgrims or tourists — Kyoto has its fair share of hoteliers ranging from your basic dormitory-like ryokan (rooms) to deluxe hotels. The ryokan permits you to live as the Japanese do.

Shoes are left at the entrance and one puts on slippers but in the room covered with tatami mats, the slippers come off. Dinner and breakfast are usually included in the room charge which can run as high as about three hundred-fifty dollars per person.

On the other hand, there are luxury hotels such as the Takara-ya-He Prince near the shores of Lake Takara-like. Typically, hotels like this one are noted for their spacious guest rooms, the requisite subhi and tempura restaurants and a gourmet continental dining room, in this case Beaux Sejours, beautiful but expensive.

The hotel (which also supplies slippers) comes complete with such amenities as a Shinto Shrine (colorful), a tea house (exquisite), and assorted restaurants (Japanese, Chinese and continental).

This shrine is a favorite for weddings but a visit to the large room is also instructive. Shrine, translated as “The Way of God” is Japan’s nearest approach to a national religion and is basically a set of forms and ceremonies.

During the nuptials, the bride and groom wear the traditional kimono, rings are exchanged and three cups of a sacred wedding sake called Omekicho are drunk from special cups. Also, according to tradition, relatives get only one cup. An elaborate bridal headdress, Tsuzu Kokoshi, symbolizes that the bride is acting shy to conceal her horns.

Not unlike some American weddings, the special occasion kimono, which can cost six-thousand dollars or more, are often rented for only thirty minutes.

Another deluxe hotel with early roots in Japanese tourism is the Miyako built at the turn-of-the-century whose first English guests included Prince Arthur of Connaught, who arrived here in 1906 and found the hotel had only forty three guest rooms and a staff of only six plus five kimono-clad maids.

But the chambers were furnished with bentwood chairs and each was warmed by stoves and decorated with fresh flowers. A formal garden has shrunk over the years as the hotel has expanded and been modernized. In its new west wing, the lobby resembles the entrance to New York’s Waldorf Astoria.

If you really want to enjoy the ultimate in Japanese hospitality — spend an overnight in one of countless monasteries, those sacred places which offer friendly accommodations, albeit stark and startling.

This traveler’s introduction to a uniquely Japanese form of culture shock was a visit to the famed Zen Buddhist Agyo- san Monastery which welcomes guests.

The suggestion was made by the Takara-ya-He Prince Hotel concierge who thought the contrast would be interesting and easily accessible by fast commuter train from Kyoto — an undertaking of somewhat noble proportions.

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A story about love, family and other embarrassments.

Used People

Life's tough.
So laugh a little.

PERFORMING ARTS

SHIRLEY MACLAINE · KATHY BATES · JESSICA TANDY · MARCIA GAY HARDEN and MARCELLO MASTROIANNI

SHARON MACLANE - KATHY BATES - JESSICA TANDY - MARCIA GAY HADREN - MARCELLO MASTROIANNI

OPENED DECEMBER 16 IN LOS ANGELES / COMING SOON TO THEATRES EVERYWHERE
A JUMBO MORTGAGE SHOULDN'T SIMPLY BE LARGER. IT SHOULD ALSO BE SMARTER.

It should come with no points. Or a rate that's equivalent to or less than the prime rate. Above all, it should come with an experienced advisor, someone solely responsible for your account.

If you're seeking a residential first mortgage on a primary or secondary residence, you'll find that mortgage at The Boston Company. Our personal advisors are there to help you every step of the way, from understanding options, to customizing a mortgage, to giving you tax flexibility with our 10-year interest-only feature.

It's no wonder some of America's most successful families have sought our assistance for over a century.

Our jumbo mortgages begin at $350,000. For detailed information about refinancing or buying a new or additional home, please contact Esdy D. Lawrie, Vice President, Suite 102, 400 Montgomery Street, San Francisco, California 94104, 415-951-4120.

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

*Through our subsidiary Boston Safe Deposit and Trust Company Member FDIC. An Equal Housing Lender.

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A Gift List for Everyone on Yours

It is the season... for lists, rushing, making decisions, remembering everyone and for celebrating.

We've made a wish list of our own, filled with ideas about what to buy for him, her, those kids and couples or families on your list. Our choices span the classic and the unusual. The talent is matching the gift to the people you love.

FOR HER

Tiffany's collection of period jewelry: The pieces, which are subject to prior sale, represent chief design movements from the late 19th century forward. Among the pieces are a delicate pendant watch hung from a black silk cord with a tassel, c.1910, or a diamond and black onyx bracelet, c.1920.

Bulgari, the Italian jeweler, has just opened up shop in Beverly Hills. Here one can buy incomparable earrings, bracelets, necklaces, and his and hers watches.

Escada has a new collection called "classic elements," made up of timeless pieces which with one can build a wardrobe, especially good for State Senator.

At Neiman Marcus and Escada shops From Gump's, a strand of exquisite pearls with a custom designed clasp. Aveda's aromatherapy jewelry is as perfect way to be scented. At The Beverly Center.

J Crew cashmere is becoming legendary for its colors and simple styling. A new star was on many designer collections for fall. In pearl, citrines, capri, coral, ruby at J. Crew South Coast Plaza or by catalog. A cashmere starter set? How about socks for $10?

Why Cook? Good question. The answer is 310-478-3803 and dinner from restaurants including Indigo, Red Car Grill, East India Grill, Nicky Blais's beautifully presented.

Day Spas are a wonderful way to spend one. In Santa Monica, Burke Williams Day Spa has just opened. Imagine a day of yoga, your body wrapped in thermal seaweed, massaged, steamed and totally relaxed. And this is just a partial list of their offerings.

Borgess has some of the most beautiful lipstick cases. They really could be used as an evening minaudiere large.

Above: Paloma Picasso's Le Passions du Bain.

by Barbara Foley

DECEMBER 1992

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A Little Dinner Music.

The soft notes of the piano mix with the splash of a diuretic fountain and together, drift up though a 24-story mansion. It's the perfect complement to San Francisco's most romantic restaurant . the Pacific Grill. Join us for a celebration of the creativity of California cuisine and enjoy complimentary parking and a delightful pre-dinner three-course dinner from our regular a la carte menu for just $32 per person. This season, it's making the Pacific Grill a destination in and of itself as "The Pan Pacific Hotel Hotel.

For reservations please call 415/771-8600.

The Pan Pacific Hotel
San Francisco
465 California Street at 6th Pac. Time/line, San Francisco
310-771-8600, 415-771-8600

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Tiffany's collection of period jewelry. The pieces, which are subject to prior sale, represent chief design movements from the late 19th century forward. Among the pieces are a delicate pendant watch hung from a black silk cord with a tassel, c.1915; or a diamond and black onyx bracelet, c.1920.

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Avenda's aromatherapy jewelry is a perfect way to be scintillating. At The Beverly Center.

J Crew cashmere is becoming legendary for its colors and simple styling. A sweater set was on many designer collections for fall. In pear, citrus, capri, coral, ruby at J. Crew South Coast Plaza or by catalog. A cashmere starter set? How about socks for $18?

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THE PAN PACIFIC HOTEL
San Francisco
Affiliated with Starwood Hotels and Resorts Worldwide, San Francisco
333 Bush Street, San Francisco, CA 94108
(415) 771-8600

by Barbara Foley

*Through our subsidiary Boston Safe Deposit and Trust Company. Member FDIC. An Equal Housing Lender.
enough to fit two lipstick, the silver swirl design is accented with faux jewels. $40 at L. Magnin, Neiman Marcus, Saks Fifth Avenue.

Paloma Picasso's silver sculpted powder case, or any of her makeup and red lipstick especially good for raven beauties.

Chanel. A suit would be nice. But their fragrances can set quite a mood, starting at $15 for a perfumed soap. At Chanel boutiques and better specialty department stores.

Guerlain is famous for divine fragrances and even more divine bottles. Les Meteorites Vaportiseur is another such collector's item. $400 for a quarter ounce at L. Magnin.

A basket of natural skin care products from the originator of the current craze. The Body Shop, San Francisco, Westside Pavilion, and South Coast Plaza.

Mark Cross was responsible for Grace Kelly's discreet overnight bag in Alfred Hitchcock's Rear Window. You can still buy one, in Beverly Hills, South Coast Plaza, and San Francisco.

FOR HIM

From Gucci, a watch that keeps time beautifully.

Armani's collection for men is suitable for any career, any evening. How about a new tuxedo, a business suit, or maybe a handsome bottle of fragrance.

Music Center Gift Shop is located on the plaza of the Music Center. They have imaginative gifts, for example, a 40k Mozart tie for $40.

Coach has the softest, most durable leather goods. A new wallet, or a utility case for travel would be handy.

Sutka is known for its exquisite custom-made shirts, underwear and pajamas. But they also have equally lovely ready made items with the same sort of panache. In Beverly Hills.

Carol and Company has been at the corner of Rodeo Drive and Santa Monica Boulevard long before the famed street was famous. For the traditional man on your list, this is the perfect place. One of their fortes is sweaters.

El Portal luggage offers the complete selection of Mont Blanc pens including Meisterstock and Limited Edition. At The Beverly Center and South Coast Plaza.

Boxer Bay has the new collection of ties, robes and, yes, boxer shorts from Nicole Miller. Great stocking stuffers. At The Beverly Center.

Feeling Man is German designer Jill Sanders's new children's book including the latest Walt Disney classics. The Little Mermaid, Aladdin and Beauty and the Beast.

Sam and Libby have perfect balletina flats for little girls in plain taffeta of black velvet for $18.

PAO Schwarz is filled with lions and tigers and bears and mountain gorillas and German shepherds and boxers and giraffes. It's all happening at their zoo.

The Warner Bros. Studio Store is filled with fun fantasies inspired by their famous cartoon characters. Available through their mail order catalogue. 900-223-6324.

Wild Should Wild Remain.

"It was never the thing to love, and so we

"We need wilderness—preserved—as much of it

"The loss of wilderness

"The secret way into the Universe is through

Edward Abbey

"What is wilderness for, if it is not to be

"Wallace Stegner

"And although it seems

"At home we shall

"Peter O'Toole

"The whole of man's life

"Wallace Stegner

"We need wilderness--preserved—as much of it

"To keep out the world

"Wallace Stegner

"We need wilderness preserved—as much of it

"Wallace Stegner

"I am glad I shall

"Wallace Stegner

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"Wallace Stegner

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GREAT EXPECTATIONS
wine and dine page

A "humming boxkleen" spilling out these anecdotes," her longing for transcendence is as close as Guare comes to apotheosis. Marlo Thomas will play the role in San Francisco, with John Cusumano (from the original Broadway production) as her aristocratic husband of a husband and wife. The native of Chicago who studied theater in New York City and played in Great Britain, as the play's comic-man of change. January 5-8, Curran Theatre, 1 Taylor Street. (415) 441-6919.

OUTRAGE OR INSIGHT
Jeff Koons, an artist whose talents for self-promotion are undeniable, is either a gallivant ponderer to our need for outrage or a precocious commentator on a world gone out of whack. Merely reading about his large-scale wood or porcelain sculptures of kitsch objects — poodles, little dancers, and birds — sends some people into a rage, while others consider him a radical satirist of the consumer society we've entered. He'll have a chance to see for ourselves when approximately fifty of his mixed-media sculptures and wall pieces arrive at the San Francisco Museum of Modern Art.

"I think he's on to something," says John Caldwell, SFMOMA's curator of painting and sculpture and the exhibition's organizer. For Caldwell, the very vapidity of Koons's objects seems to usher in a mini-stylistic and enables intensifies the sentimental streak surrounding us, and we are chilled.

"There is an old argument, going back to nineteenth century rejection of the Impressionists, that what rebels us must be good and will be recognized as such by later generations. Now, however, the character of the artist is Van Gogh, but furthermore, Koons is an artist who seems to turn critics into navel-gazers, engaged in their own reactions rather than in the work itself. Peter Schjeldahl, writing in the New York Times review in the 7 Days is a perfect example of this sort of extra-paranormal examination of vision. "Jeff Koons makes me sick." I'm interested in my inarticulation, which includes excitement and helplessness, in the alternation of delight and disgust. I love it, and ponders while I throw up." Pardon us while we leave the room.

Koons's slick sleight of Koons's objects does turn the mind away from the work at hand into rapid production with one of his own emotional digressions. He is a man who, in any network TV channel would be a revelatory, if one paid attention. Do we still need anyone to tell us that the world is full of terrifying trivialities.

No artist is responsible for the voidability of his critics, and it's fair to note that in the exhibition's catalogue essay, SFMOMA's Caldwell has made a valiant and persuasive case for continuing Koons's work directly. As he sees it, this is an art that turns familiar pleasures into agents of anxiety.

Because Koons does not actually make anything (he designs an installation whose elements are fabricated by others), he is deemed a 'conceptual artist,' and annuls a lot of admiring commentary about his ability to manipulate, to appropriate and to infiltrate. Meanwhile, though, those big and very commercial pieces bearing his great, black factory, being produced and sold as highly-priced commodities. And the things may last a good deal longer than the concepts floating about, "November 1979," tangly at the San Francisco Museum of Modern Art, 401 Bush Avenue. (415) 272-4100.

IN BRIEF:
Dinner: The Royal Winnipeg Ballet, Canada's oldest ballet company, will bring a program of modern works to Berkeley. January 24, Zellerbach, UC Berkeley. (510) 642-6212. Music: Witold Lutoslawski returns to San Francisco Symphony, conducting three of his own works including the local premiere of Chansonnets et charabancs presented by Live orchestra and Piano Concerts; January 28-30 at Davies Symphony Hall. (415) 441-5000.


Sans Francisco Restaurant Guide SANS FRANCISCO

1. Restaurant at the Fairmont Hotel, 140 New Montgomery St. (415) 781-8888. This restaurant offers a full menu of European cuisine, with an emphasis on Continental dishes. Reservations are recommended. Open: Mon-Fri 11 AM-2 PM and 5:30-11 PM, Sat 5:30-11 PM, Sun 5:30-10 PM.

2. The French Laundry, 6800 King St. (415) 894-6363. This restaurant offers a full menu of French cuisine, with an emphasis on seafood. Reservations are recommended. Open: Mon-Fri 11 AM-2 PM and 5:30-11 PM, Sat 5:30-11 PM, Sun 5:30-10 PM.

3. The Inn at Spanish Bay, 10000 Spanish Bay Dr. (415) 363-6325. This restaurant offers a full menu of American cuisine, with an emphasis on seafood. Reservations are recommended. Open: Mon-Fri 11 AM-2 PM and 5:30-11 PM, Sat 5:30-11 PM, Sun 5:30-10 PM.

4. The Ritz-Carlton, 9600 Rice Lake Dr. (415) 363-6325. This restaurant offers a full menu of European cuisine, with an emphasis on Continental dishes. Reservations are recommended. Open: Mon-Fri 11 AM-2 PM and 5:30-11 PM, Sat 5:30-11 PM, Sun 5:30-10 PM.

5. The Fairmont Hotel, 140 New Montgomery St. (415) 781-8888. This restaurant offers a full menu of American cuisine, with an emphasis on seafood. Reservations are recommended. Open: Mon-Fri 11 AM-2 PM and 5:30-11 PM, Sat 5:30-11 PM, Sun 5:30-10 PM.

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Live! (or, Dead!)

iried not so deeply down in the human psyche is the ten-  
desire to see something that has been meticulously planned to go  
wrong unexpectedly. It has been said that one of the main attractions of  
live performances, even in this age of pre-recorded film and sound, is the audi-  
ence's cherished hope that they might witness on its particular night out the  
scenery collapse. (My own long wait for such a disaster was rewarded  
finally with a visit ing performance of Japan's Kabuki at UCLA, when  
one side of the stage slowly leaned over and almost crushed some of the  
Lilliputians on stage.)  
These are not noble thoughts, yet what else would explain the careful  
preservation in the aesthetic tradition of major and minor mishaps that attend  
live performance, sometimes decades, or even centuries after the event? With the  
 advent of motion pictures it became possible to excise mistakes and retake  
ruined scenes any number of times. Yet there are connoisseurs who will tell you  
when clothes, makeup or furniture do not match previous shots, when sud-  
denly the light or the sky changes, or somebody drives off the wrong way. Such  
barred detectable errors in continuity seem to provide some people deeper  
delight than the films themselves.  

Much of the nostalgia for the live days of radio and television is mingled by both  
listeners and performers with memories of bloopers, breakdowns and heroic  
recovers. Some of the pioneer announcers on radio are now remembered mainly for their  
flaws of the tongue. Harry von  
Zell once introduced President Herbert  
Hoover as Hoobert Hoorer, and then  

Peter Hay's ninth book, Central Laughter, has just been published by Oxford University Press.  

by Peter Hay

According to legend, he corrected himself with "Herbie Hoover." On another occasion, Zell introduced the former  
Edward VIII and the woman he loved as "my dear friends, the Duck and  
Dooshess of Windsor."  
Milton Cross, who has hosted for many years major musical events on radio, had  
problems announcing the world-famous  
conductor of the NBC Symphony Orches- 
tra. He once tried to call Arturo  
Toquini "Orioso Torganimi," and rea- 
lizing that it did not sound right, cor- 
rected it to "Arturo Turanini." In what  
became perhaps his most memorable  
bloop, Cross announced a newbreak  
on one of the Texaco Opera broadcasts  
from the Met: "And now, stay tuned  
for the mokes."  

Ed Sullivan, who became as famous  
for slips of the tongue as for his wooden  
delivery, once introduced a group of New  
Zealand natives: "Please welcome the  
Fierce Motor tribe from New England."  
And one Sunday night, when he tried to  
make a public service announcement in  
the fight against tuberculosis, Sullivan  
astonished millions of listeners with the  
admonition: "Good night everybody, and  
please help stamp out TV!"  

White sportscasters are almost a  
professional hazard in broadcasting, there  
are other kinds of bloopers which can be  
traced more to the brain than the tongue.  
Ralph Edwards displayed his Freudian  
slip by announcing a sports segment: "And here is one of radio's  
most charming and lovely young sin-

ners." And Bob Schieffer, the CBS corre- 
respondent covering Jimmy Carter's  
inauguration on a chilly, January day,  
must have been thinking warm when he  
reported: "The Supreme Court justices  
have robes on but underneath they're wearing thermonuclear underware."  

For actors coming from the live the- 
aire, the flubs and errors of the new- 
spangled media were not entirely  
unfamiliar, but they were magnified on  
radio and television. The worst terror- 
forgetting one's lines or dying - is some- 
times referred to as the actor's night- 
mare. Even when they held the script in  
hand, actors sometimes lost their place.  
Those with cool quickly recovered. Dur- 
ing the Theatre Guild's production of  
American Madness, Marc Connelly's exuber- 
tant gospel version of the Bible, one of 
the actors began toumble badly. Janu- 
Hernandez, who played the role of De- 
Lued, rescued the struggling mortal.  
"Son," he boomed, "you are nervous  
before me and I can understand that.  
But I am De Lued, and I know what is on  
your mind." Then he proceeded to recite  
the nervous actor's lines and saved the  
moment. Once when Ed Wynn could not  
see his cue cards, the experienced  
vaudeville simply said: "I must have  
nothing to say, otherwise I wouldn't  
be standing here."  

With television came new panic: not only bad actors to memorize their lines,  
but also to remember where to keep  
within range of the lights, camera, and  
microphones. There were no scripts,  
and live drama might go on for fifteen or  
thirty minutes without a break. Stage  
crews used the old technique of writing out difficult speeches on small  
cards and prepositioning them in a desk,  
bookcase or some other prop.  
Others took to more desperate mea- 
sures. Eva Marie Saint was supposed to be  
chatting to a fellow passenger on an  
airplane in an episode of One Man's  
Family, when the actor forgot his lines.  
Much to her astonishment the man  
mumbled, "Excuse me - this is my stop,"  
and then literally bailed out. [ ]
Live! (or, Dead!)

Burred not so deep down in the human psyche is the desire to see something that has been meticulously planned to go wrong unexpectedly. It has been said that one of the main attractions of live performances, even in this age of pre-recorded film and sound, is the audience's cherished hope that they might witness on their particular night out the scenery collapse. (My own bent for such a disaster was rewarded finally with a visiting performance of Japan's Grand Kabuki at UCLA, when one side of the flats slowly leeked over and almost crushed some of the littlefolk on stage.)

These are not novel thoughts, yet what else would explain the careful preservation in the anecdotal tradition of major and minor mishaps that attend live performance, sometimes decades, or even centuries after the event? With the advent of motion pictures it became possible to excise mistakes and retake ruined scenes any number of times. Yet there are connivers who will tell you when clothes, makeup or furniture do not match previous shots, when suddenly the light or the sky changes, or somebody drives off the wrong way. Such barely detectable errors in continuity seem to precede some people deeper delight than the films themselves.

Many of the nostalgias for the live days of radio and television are mingled by both listeners and performers with memories of blooper, breakdown and heroic recoveries. Some of the pioneer announcers on radio are now remembered mainly for their slips of the tongue. Harry von Zell once introduced President Herbert Hoover as Hoobert Hoover, and then...

Peter Hay's ninth book, Cartel Laughter: The Best Stories from Radio and Television, has just been published by Oxford University Press.

by Peter Hay

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