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December 7–26

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PERFORMING ARTS

San Francisco and Bay Area edition • December 1993 / Vol. 6, No. 12

CONTENTS

11 THE ARTS OF THE STATE
January Events in California —
What's Coming Up in the Arts
by David H. Bowman

P-1 PROGRAM INFORMATION

46 ROGERS AND HAMMERSTEIN
by Tom Jacob

51 THE ART OF DINING
CALIFORNIA CUISINE
by Norma Chandler Fox

58 MORE TIME THAN MONEY
Another Way to Give
by Barbara Foley

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Nearly 1/4 of the body by weight is made of a special high-strength, low-alloy steel. A protective web of 96 ribs is strategically distributed over the entire structure of the C-Class, forming an extremely rigid safety cage.

Multi-valve technology makes the C220’s 4-cylinder engine and the C240’s 6-cylinder engine both efficient and powerful.

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To see the new C-Class for yourself, visit your local Mercedes-Benz dealer. Or for information, call 1-800-964-4552.

You’ll either find it extremely exciting. Or, if you’re the competition, slightly depressing.

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FILM

Philadelphia. When director Jonathan Demme and screenwriter Tom Stryker each learned about friends suffering from AIDS, they decided a movie was due. “I really think the movie is about love,” says Stryker. “About a gay man for his lover, a married couple for each other; a family for their son; a mentor for his protege—and the Joe Andrew has for his life. It’s also about the love that a lot of people feel about each other but can’t express.” Philadelphia stars Tom Hanks as attorney Andrew Beckett and Antonio Banderas as his lover. Denzel Washington and Mary Steenburgen are the attorneys who battle the war of AIDS prejudice, while Jason Robards and Joanne Woodward serve as Andrew’s boss and mother. With a stellar list of names, performances to boot, Philadelphia represents mainstream Hollywood’s most penetrating glimpse yet into how the other half lives.

Opening in Los Angeles in December, nationwide in mid-January.

Wrestling Ernest Hemingway. Finding love isn’t easy at any age, but two retired men bring in a small South Florida town certainly try their best. Robert Davoll and Richard Harris star with Shirley MacLaine and Piper Laurie in Wrestling Ernest Hemingway, a movie about friendship, courtship, and relationships.

Check newspaper listings.

Schindler’s List
At Yad Vashem in Jerusalem, the great memorial to the victims of the Holocaust, there is a proud avenue of cypress trees called “The Avenue of the Righteous Gentiles.” Oskar Schindler’s nameplate should be among them. This Roman Catholic factory owner risked life and property to save his 1,100 Jewish workers from Auschwitz. Schindler is played by Liam Neeson and his accountant by Ben Kingsley in Schindler’s List.

by David H. Bowman

DECEMBER 1993

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*MSRP for a C220 excludes $945 transportation charge, all taxes, title, license and registration fees, tags, dealer prep charges, insurance, optional equipment, certificate of compliance or reconditioning fee, and Documentary Fee. *MSRP for a C280 is $32,900. Air bags are supplemental restraints. Please always wear your seat belt. © 1993 Mercedes-Benz of North America, Inc., Knoxville, N.Y., Member of the Daimler-Benz Group.

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THEATER
Footloose. Ever since the 1984 days when Kathryn Gallaher and Shannon Hooks brought down the house, rollicking comedy teams have been coming up with signature routines throughout the country. David Shimer and Bill Irvine take up the downbeat mantle in Footloose, an evening of signature routines, comedy sketches, and, yes, even a little soft shoe. The original Broadway production of Footloose won the 1986 Tony Award for Best Musical. Check newspaper listings.

Uncle Vanya. Self-sacrifice comes under the Chekhovian microscope in Uncle Vanya, a play referred to by American Conservatory Theater artistic director Carey Perloff (who directs the play) as the ‘perfect play, where everything is utterly specific, unique, and, at the same time, totally universal.” Favorite A.C.T. actors Ken Buta, Wendell Pierce, and Vilma Silva figure prominently in this new and colloquial translation by scholar, author, and actor Paul Schmidt. January 29 (previews from 1/13), February 6, Marines Memorial Theatre, San Francisco (415) 749-2477.

 Fires in the Mirror. Anna Deavere Smith is a Stanford professor of drama who set New York and Los Angeles on fire. Following the Crown Heights (Brooklyn) disturbances of 1991, caused by an incident in which a car driven by a Hasidic man killed a Caribbean-American child, she interviewed many of the people involved in and affected by those occurrences. The result is a theater piece in which Smith portrays men and women, blacks and Jews. Her work is powerful, thought-provoking and not to be missed.

Tag: Tom Hanks as the 6’2” Philadelphian lawyer Andrew Beckett and Antonio Banderas as his lover. Denzel Washington and Mary Steenburgen are the attorneys who battle the wars of AIDS prejudice, while Jason Robards and Joanne Woodward serve as Andrew’s home and mother. With a stellar list of names performances to boot, Philadelphia represents mainstream Hollywood’s most penetrating glimpse yet into how the other half lives.
January 4-28. Berkeley Repertory Theatre  
(510) 848-4700

Blues. Some shows pack a punch with one plot; Blues in the Night does it with tens of them. This musical revue is built on some of the greatest blues and torch songs of the 1930s, each one of them a complete encapsulation of character, story, and heartbeat. With such classic blues as "Willes Weep for Me" and "Wasted Life Blues," Blues in the Night delivers a powerful paeon of great singing. Also next month, one of Alan Ackerman's most moving plays permeates audiences: Mr. An Amazing Man Plays features multiple plot possibilities, with the audience deciding which one to take. Blues: January 25-February 6, Old Globe Theatre, San Diego; Mr. An: January 25-February 6, Coats and Clarks Centre Stage, San Diego (619) 234-5200

Hollywood Women. Hollywood Ever After is writer Marilyn Anderson's story of those women who are tired of the treatment (or lack of it) that women writers receive in the American film industry. When they write something so bad that they know it will be a hit, they're shamed to put their names on it. But they're not ashamed enough to put a man's name on it... Dr. Susan Forward returns to her acting career with this play after having been a daily talk-radio psychiatrist and authoring several best-selling books. Through February 6. Tiffany Theater, West Hollywood (310) 259-2000

Lonely Planet. Playwright Steven Dietz directs the California premiere of his Lonely Planet for San Jose Repertory Theatre. A play about two men trying to come to grips with a frightening world, Lonely Planet follows Dietz's previous God's Country and Fools Around With Infinity. January 9-February 6, Montgomery Theater, San Jose (408) 281-2055

 Joined at the Head. Playwright Catherine Butterfield stars in her own highly acclaimed play about the Head, a tale of love and friendship. January 16 (やはり from 1/7). February 20. Pasadena Playhouse (310) 466-FLAT

Les Mis. The eternally pursued Jean Valjean is tracked down by his nemesis, the unrelenting Inspector Javert, yet once more in Lee Meriwether, the musical retelling of the Victor Hugo classic. Alain Boublil (book and lyrics) and Claude-Michel Schonberg (book and music) began their collaboration in 1972

ART

Grecian Urns. From Picture to Poise. Art in the Age of Homer examines one of the most profound and dramatic times in classical history, when Greeks left their scattered farming villages to develop their highly structured, artistically and philosophically advanced city-states. More than one hundred objects from twenty-six lending institutions make up this fascinating look at the "Age of Homer." January 19-March 20, University Art Museum, Berkeley (510) 642-1307

Helen Levitt. One of New York's most famous photographers, Helen Levitt began taking pictures of street life in the Big Apple in the 1930s and continued to do so for the next fifty years. Her images are arresting, often disturbing, and they helped define the look and purpose of American photography. This exhibit also features a short film, A Street, made by Levitt in 1952 with James Agee and Janice Loeb. The exhibit was organized by San Francisco's Museum of Modern Art. January 6-March 27, Los Angeles County Museum of Art (213) 857-6011

Family Pictures. Two exhibits at San Francisco's Ansel Adams Center for Photography examine pictures of family and ancestry. Flesh and Blood: Photographers' Images of Their Own Families features 120 prints by more than thirty artists working in perhaps the one genre that we all share in— the family photograph. Albert Chong: Ancestral Dialogue chronicles a more symbolic approach to the subject. Chong pays homage to his Afro-Caribbean roots with photographs of sculptural figures he has built using such elements as old wooden chairs, hair, feathers, eggshells, and family images. January 19—March 6. Ansel Adams Center for Photography, San Francisco (415) 699-7990

Photo LA. Over three thousand vintage and contemporary photographs are exhibited for sale next month in the Los Angeles Photographic Print Exhibition. Represented are such masters as Diane Arbus, Eugene Atget, Henri Cartier-Bresson, Robert Mapplethorpe, Man Ray, Weegee, and Edward Weston. The opening night preview is a benefit for the Department of Photography of the Los Angeles County Museum of Art. January 13-16. Butterfield & Butterfield Galleries, Los Angeles (213) 807-5335

DANCE

Martha Graham. Lincoln Kirstein, founder of American Ballet Theatre, wrote this about Martha Graham: "From year to year [she] stands as a monument in the pioneer strength of the American Dance... [Her] work is as simple as Shaker furniture and the crucifixes of the New Mexican pueblo, and as rugged as a clipper ship's figurehead. She is the center of the American dance." Though Miss Graham died in 1991, the Martha Graham Dance Company continues to present her classics. January 27-30. Orinda Center (909) 300-4995

Malashock. John Malashock, former solo with Twyla Tharp Dance, has become one of San Diego's most intriguing artists ever since he returned to his native city and founded Malashock. (510) 448-4700
January 4–28, Berkeley Repertory Theatre
(510) 843-4300

Blues. Some shows pack a punch with one plot; Blues in the Night does it with tens of them. This musical revue is built on some of the greatest blues and torch songs of the 1930s, each one of them a complete encapsulation of character, story, and heartbeat. With such classic blues as "Wise Ole Man," "I'm a Woman," "Wasted Life Blues," Blues in the Night delivers a powerful paean of great singing. Also next month, one of Alan Ackerman's most enviable plays is presented, Miss. Mr. A. Presents Miss Plays features multiple plot possibilities, with the audience deciding which one to take. Blues: January 23-March 6, Old Globe Theatre, San Diego; Mr. A.: January 23–March 6, Oceanside Civic Center, San Diego; (619) 239-2550.

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Photo LA. Over three thousand vintage and contemporary photographs are exhibited in a solo exhibition at the Los Angeles Photographic Print. Exposition: Represented is such masters as Diane Arbus, Eugene Atget, Henri Cartier-Bresson, Robert Mapplethorpe, Man Ray, Weegee, and Edward Weston. The opening night reception is a benefit for the Department of Photography of the Los Angeles County Museum of Art. January 13–16, Butterfield & Butterfield Galleries, Los Angeles (213) 897-5035.

DANCE. Martha Graham. Lincoln Kirstein, founder of American Ballet Theatre, wrote this about Martha Graham: "From year to year she stands as a monument in the pioneer strength of the American Dance.... Her work is as simple as Shaker furniture and the crucifixes of the New Mexico pueblos, and as rugged as a clipper ship's figurehead. She is the center of the American dance." Though Miss Graham died in 1991, the Martha Graham Dance Company continues to present her classics. January 27–28, Corinne Center (900) 300-4999.

Malashock. John Malashock, former solo with Twyla Tharp Dance, has become one of San Diego's most intriguing artists ever since he returned to his native city and founded
his own dance troupe there in 1968. Malabobuck Dance & Company has since been seen on both coasts and various parts in between: January 6–9, Old Globe Theatre (619) 234-0350, January 14–15, Roger Hall, UCLA (310) 209-2101.

Parnes, David Parnes is a former leading dancer of the Paul Taylor Dance Company; in 1987 he started his own company. The Parnes Dance Company has by now toured extensively, including visits throughout the U.S. and to Asia, Europe, and South America, where it has become one of the most popular modern dance companies performing today.

La Zarzuela, Madrid. Los Angeles Opera presents one of the great jewels of the zarzuela tradition, which dates from the 17th century (El Gato was written in 1915). Besides for a particular Spanish snap to the light-ear-form, the zarzuela deepened it considerably; January 15, Orange County Performing Arts Center, Costa Mesa (714) 754-6500. January 19–29, Dorothy Chandler Pavilion, Los Angeles (213) 440-2222.


Let’s! Merry Widow is the quintessential Viennese opera, and it is led for Opera Pacific by conductor Karl Subi in the Long Beach Opera House, January 27–30. Orange County Performing Arts Center, Costa Mesa (714) 754-6500.

LA Philharmonic: Simon Rattle, formerly the Orchestra’s principal guest conductor, leads Berlin’s great Romantic declaration, The Damnation of Faust, February 28, Dorothy Chandler Pavilion, Los Angeles (213) 440-2222.


Santa Barbara Symphony. Eugene Fedor conducted to the violin heavens when he won the 1972 Paganini Competition and the 1974 Tchaikovsky Competition. He performs the Mendelssohn Violin Concerto with the Santa Barbara Symphony and Dutch maestro Leo Reijnis, January 15–16, Arlington Theatre, Santa Barbara (805) 963-6960.


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MUSIC
El Gato Montés. Plácido Domingo played the role of a gypsy child in Manuel Porrera's El Gato Montés when his parents performed with the zarzuela company of Mexico City. Later, he sang the role of Rodrigo the bullfighter, a role which gave birth to what is still the unofficial anthem of Spanish bullfighting. Now Domingo returns to the role in a production from the Teatro Latino Nacional modern dance companies performing today.
January 9, Mondavi auditorium, UC San Diego, La Jolla (619) 524-6482

La Zarzuela, Madrid. Los Angeles Opera presents one of the great jewels of the zarzuela tradition, which dates from the 17th century (El Gato was written in 1915). Besides a particular Spanish snap to the light-operatic form, the zarzuela deepened considerably. January 18, Orange County Performing Arts Center, Costa Mesa (714) 749-2000.

Eugene Onegin. San Diego Opera launches an exciting year with Eugene Onegin, Tchaikovsky's gorgeous and resonant opera.
Plácido Domingo stars in Los Angeles Opera production of Tchaikovsky's "Eugene Onegin.

Lehár's Merry Widow is the quintessential Viennese opera, and it is led for Opera Pacific by conductor Karl Sollab's of the Wella Vokolek. January 27–30, Orange County Performing Arts Center, Costa Mesa (714) 749-2000.

LA Philharmonic. Simon Rattle, formerly the orchestra's principal guest conductor, leads Berlioz's great Romantic declaration, The Damnation of Faust, Fredericka von Stade, Vissi D'Amato, and Gillian Wearing are soloists in this blowzy cantata. On another program, Rattle conducts the Philharmonic in Mahler's Ninth Symphony, Vladimir Ashkenazy leads Shostakovich's Tenth Symphony. Christopher Low's Cello Concerto is given its world premiere by Yo Yo Ma under the baton of Daniel Zinner, and the month ends with mezzo-soprano Florence Quivar singing Mahler's Songs of a Wayfarer. Throughout January, Dorothy Chandler Pavilion, Los Angeles (213) 880-2000.

SF Symphony. A lovely Mozart/Beethoven program begins the year, with Andris Priez playing Emanuel Ax in the Mozart Piano Concerto No. 5. KSTF Symphony Conductor Raymond Kobler is soloist in the Mengelberg Violin Concerto on a program with Ravel's completely ravishing— and complete—Pavane et Choral. Christoph Eschenbach leads Wendy Warner in the Schumann Cello Concerto, and Vladimir Ashkenazy continues his California music-making with a complete works of Ravel and William Walton's First Symphony. Throughout January, Davies Symphony Hall, San Francisco (415) 441-4400.

Santa Barbara Symphony. Eugene Fodor conducted to the violin heavens when he won the 1972 Paganini Competition and the 1974 Tchaikovsky Competition. He performs the Mendelssohn Violin Concerto with the Santa Barbara Symphony and Dutch maestro Leo Dietsche. January 15–16, Arlington Theatre, Santa Barbara (805) 965-6096.


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American Conservatory Theater

Carey Perloff
Artistic Director

John Sullivan
Managing Director

1993/94 Repertory Season

Pygmalion
by Bernard Shaw
September 29, 1993 through November 21, 1993
Marines Memorial Theater

Pochon
by Alyce barrie
October 14, 1993 through December 5, 1993
Stage Door Theater

A Christmas Carol
by Charles Dickens
December 7, 1993 through December 30, 1993
Orpheum Theater

Scapin
by Molière
December 15, 1993 through February 13, 1994
Stage Door Theater

Uncle Vanya
by Anton Chekhov
January 12, 1994 through March 6, 1994
Marines Memorial Theater

Full Moon
by Reynolds Price
February 24, 1994 through April 17, 1994
Stage Door Theater

Light Up the Sky
by Moss Hart
March 17, 1994 through May 8, 1994
Marines Memorial Theater

Oleanna
by David Mamet
April 28, 1994 through June 19, 1994
Stage Door Theater

Tickets and Information: (415) 749-2477
American Conservatory Theater

Carey Perloff
Artistic Director
John Sullivan
Managing Director

1993/94 REPERTORY SEASON

PYGMALION
by Bernard Shaw
September 29, 1993 through November 21, 1993
Marines Memorial Theater

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A CHRISTMAS CAROL
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December 7, 1993 through December 26, 1993
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OLIANNIA
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April 28, 1994 through June 19, 1994
Stage Door Theater

Tickets and Information: (415) 749-2467
A.C.T. benefits once again from the innovative advertising of one of the country's hottest advertising agencies, Citron Halagan Beddoes. CBB graciously donated the services of design director Bob Romney and writer Troy Turner, who worked with A.C.T.’s marketing staff to develop the 1993–94 season poster and subscription brochure.

Founded in March 1990 by award-winning advertising wonders Kirk Citron, Matt Halagan, Tom Beddoes, and Jeff Atlas (who left quickly), the firm has grown quickly to comprise twenty employees. On their erecling client list are AIA Group International (athletic shoes), The Condé Nast Publications (Allure magazine), Foundation Health (the third largest HMO in California), Hoa Museum Crystal (known as the Stonehenge Glass of Japan), KMS Shampoo, KFXV-TV ("You have questions. Five has answers.").

A.C.T. (facial cleaners), and Salon Le Mesnil (champagne), to mention American Express (Tows Express’s checks), The Gap, and The Limited.

Described in Communications Arts magazine as "the latest ad agency success to come out of San Francisco," and recognized by Advertising Age/Creative magazine on a list of the seventeen most creative agencies in the United States, their campaign is designed with cutting-edge design, cutting-edge print and television work. Their often unconventional approach is known for its precision, cutting-edge creative, and cutting-edge execution. A.C.T. has undertaken for A.C.T., which includes an offset brochure and television commercial for last season’s American Conservatory of Performance.

CHB's leadership believes in sharing the firm’s wealth of talent with the community, contributing marketing resources to favorite local causes, among which A.C.T. figures prominently. "There’s a lot of creative energy in this town that’s made it very conducive for us to have a business here," says Creative Director Matt Halagan. "We’re always happy when we can give something back to the creative community that inspires us."
NEWS FROM THE AMERICAN CONSERVATORY THEATER

Advertising Excellence

The American Conservatory Theater 1993-94 Season

A.C.T. benefits once again from the achievements of one of the country's hottest advertising agencies, Citron Haligram Beeckman. CBB graciously donated the services of design director Alan Romney and writer Troy Trottier, who worked with A.C.T.'s marketing staff to develop the 1993-94 season poster and subscription brochures.

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Described in Communication Arts magazine as "the hottest ad agency success story to come out of San Francisco," and recognized by Advertising Age Creative magazine on a list of the seventeen most creative agencies in America in 1993, A.C.T. is appropriately admired for its stunning designed cutting-edge print and television work. Their often unconventional approach is apparent in any campaign designed, cutting-edge print and television work. Their often unconventional approach is apparent in any campaign designed, cutting-edge print and television work. Their often unconventional approach is apparent in any campaign designed, cutting-edge print and television work. Their often unconventional approach is apparent in any campaign designed.
American Conservatory Theater

The Kids in the Carol

You may recognize several of the actors in A Christmas Carol from other productions at A.C.T. and around the Bay Area, but where, you might ask, did all those children come from? They are students in the Young Conservatory, a training program that has been an integral part of A.C.T. for more than twenty years. "Working side by side with professional actors," says Craig Slaight, Director of the VC, "is an essential and exciting part of studying acting." One of the performance opportunities available to students of the VC is the chance to act with company members in A Christmas Carol and in other mainstage productions that contain roles for children. With a VC instructor assigned to guide them, the students learn firsthand the rigor and delights of being a professional actor.

The VC offers classes and performance projects for young people ages eight through eighteen and is open to anyone with interest and commitment, regardless of previous experience or theatrical goals. Students choose from a wide range of courses, including many levels of acting, physical acting, musical theater, improvisation, and playwriting—all taught by working professionals.

While proud of alumni Wynona Ryder and twelve-year-old Tony-nominee Arianne Zonana, Kaplan, Slaight says the program's goal is not to be a star factory, but "to provide quality training for creative thinkers who wish to explore acting at a major theatrical institution. We find that many children who aren't successful in traditional school activities often flourish here."

Through its New Plays Program, the VC also exposes students to the process of creating theater from scratch. Each summer the VC commissions a major contemporary playwright to write a new play and work in residence at A.C.T. with the students who will perform it. Funded in part by a grant from the LEF and the Stanley S. Langendeggen Foundation, the New Plays Program has brought such notable authors as Joe Finta, Tim-Owen Mason, and, most recently, Lynne Alvarez to the VC.

"The New Plays Program grew out of our desire to contribute to the body of quality dramatic work available for young people," says Slaight, editor of the New Plays from A.C.T.'s Young Conservatory series (an anthology of works commissioned for the New Plays Program and co-edited with Jack Sharrar, of Great Dates for Young Actors from the Stage and Great Monologues for Young Actors, all published by Smith & Kraus.

"In school," says Slaight, "seventh graders are grouped with seventh graders, but since theater presents a cross-section of our lives, we have not structured VC classes strictly by age." The VC unites students of different socio-economic backgrounds, as well; this winter, with help from Glide Memorial Church and other youth organizations, fourteen students from the Tenderloin district will attend classes at no cost.

Slaight believes the VC's job is to link the youngest members of A.C.T.'s family with the professional acting company. "We aim to reflect and grow from the values and artistic impetus brought by A.C.T.'s Artistic Director, Carey Perloff," says Slaight, "and to demonstrate that theater is a worthy educational forum. Children's imaginations are powerful—when you bring some form and support to them, the possibilities are limitless."

For information about Young Conservatory programs, call (415) 864-3284.
American Conservatory Theater

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For information about Young Conservatory programs, call (415) 884-3234.

A Sparkling Sponsor

Thanks in part to the generosity of San Francisco's Embarcadero Center, more than ten thousand youngsters will attend the Student Matinee Series (SMATS) and Cyril Magnin Matinee performances of this year's production of A Christmas Carol. A.C.T. distributes complimentary tickets to the Cyril Magnin matinee—named in honor of the late San Francisco businesswoman and philanthropist who helped bring A.C.T. to San Francisco and was one of A.C.T.'s primary supporters—to young people from throughout the Bay Area who would not otherwise be able to attend the production. SMATS are attended by junior high and high school students from all over the West Coast who take advantage of the seventy-five-percent reduced ticket price made possible by generous sponsors like the Embarcadero Center.

The Center reveals this season in the Eighth Annual Embarcadero Center Holiday Lights Celebration, which illuminates the San Francisco waterfront with seventeen thousand white lights outlining the complex's towers. Holiday festivities include daily live entertainment, featuring music ranging from classical to carols.

This year also marks the grand opening of the Embarcadero Center Ice Skating Rink in Justin Herman Plaza, which is open 10 a.m. to 8 p.m., seven days a week (including all holidays), from November 19 through January 30. On December 10 and 11, Eberlener Strengen and his Christmas Carol cohorts sign autographs and pose on the ice from 12 to 2 p.m. Take a break from your holiday rounds to visit the new rink—and pick up some cool tips from the most discerning skater of all time.

A project of The Prudential Realty Group and David Rockefeller and Associates, the Center spans eight buildings—five office towers, three interconnected shopping levels within four towers, two hotels, and the historic Federal Reserve Bank Building—housing more than 135 restaurants and retail shops, office space for twelve thousand workers, and nearly twelve hundred hotel rooms. For event information, call (800) 733-0318.

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Only three symposia left!

IV
Contemporary Approaches to Molieres and Commedia Dell'arte

Part 1
Sunday, January 9, 1994
2:30—7:30 p.m.
Stage Door Theater

Panelists:
Albert Bernal, Maliero Scholar
Jeff Rau, Nationally Known
"New Vaudeville" Member, Pickle Family Circus
(Performance Demonstration)
Bill Raymond, Star of Seguin

Part 2
Monday, February 7, 1994
7—9 p.m.
Marin Memorial Theater

Panelists:
Jean-Marc Apostolidis, Professor of French Literature, Drama, and Thought, Stanford University
Geoff Doyle, Nationally Known
Mime and Clown, Founding Member, Pickle Family Circus
(Performance Demonstration)
Moderator: Richard Seyd, Associate Artistic Director, A.C.T.

V
Reinterpreting the Greeks: New Approaches to Ancient Drama

Panelists:
Martin Bernal, Professor, Dept. of Government, Cornell University
Author (Black Athena)
Helene Peet Fales, Olin Professor of Classics, Barnard College
Timberlake Wertenbaker, Playwright and Translator
("Eumenides," Oedipus at Colonus, Antigone)
Olympia Dukakis, Academy Award-winning Film (Moonstruck) and Stage Actress

Moderator: Carey Perloff, Artistic Director, A.C.T.
April 18, 1994
7—9 p.m.
Location: TBA

Is There a Common Mythic Base in Contemporary American Culture? Meanings for the Theater

Panelists: TBA
Moderator: Benny Sato Ambach, Associate Artistic Director, A.C.T.
May 9, 1994
7—9 p.m.
Location: TBA

Panelists subject to change without notice.
The American Conservatory Theater

presents

A CHRISTMAS CAROL
A Ghost Story of Christmas
by Charles Dickens

(1843)

Adapted by
Dennis Powers and Laird Williamson

Original Direction by
Laird Williamson

Repertory Production by
David Maier

Scenery by
Robert Blackman

Costume by
Robert Morgan

Lighting by
Derek Duarte

Music by
Lee Hoyle

M-formula by
Scott DeTurk

Fanzine: Damon by
Angene Feves

Costumes Remounted by
David F. Draper

Sound by
Stephen LeGrand

The Cast

The Carol
Kyle Hill

Eleven Serenade
Lawrence Becht

Charles Dickens and The Ghost of Christmas Present
Sam Fontana

Bob Cratchit
Brent St. Clair

Charitable Gentlemen
Lone Nishizawa, Nina Simon

Fred
Andrew Dolan

A Woman in the Street
Susan Patterson

Bouquet Girls
Elana Bennett, Julie Bernstein, Victoria Crichton-Debo

The Woodsmen
Brian Keith Russell

Marley's Ghost
Robert Sirical

The Ghost of Christmas Past
Bruce Williams

His Wife
Sonia Ponserti, Eli Sandoural, Nina Simon

School Children
Victoria Avois, Alex Price, Kyle Hill, Sara Watts, Mark Weiner

Jacob Stacey-Schreiber

Littie Flick
Cecily Burtin

Belle Cousins
Julie Eccles

Young Serenade
David Baner

Mr. Fezziwig
Luis Oropeza

Dick Wilkins
Brad DePancio

Mrs. Fezziwig
Wilma Benet

The Fezziwig Guests
Andrew Dolan, Raehne Maben, Susan Paterson, Beth Richmond, Nina Simon

Belle's Family
Cecily Burtin, Jason Bernstein, Jacob Stacey-Schreiber

A Toy Dancer
Julie Bernstein

A Toy Clown
Sara Watts

A Toy Dog
Kyle Hill

An Elf
Elana Bennett

A Toy Cat
Victoria Avoias

Mrs. Cratchit
Nancy Carlin

Martha Cratchit
Raeleene Maben

Understudies:
Serenity: Bruce Williams, Dennis Powers, Laird Williamson, Robert Blackman

Young Serenade, Bob, Undertaker's Boy: Brent St. Clair, Philip Ishman, Nina Simon

Young Cratchit, Boy: Brent St. Clair, Philip Ishman, Nina Simon

Young Serenade: Nina Simon, Marian Knight, Patrick St. Clair, Philip Ishman

Young Cratchit: Philip Ishman, Marian Knight, Patrick St. Clair, Philip Ishman

Young Serenade: Marley's Ghost: David Baner, Nina Simon, Marian Knight, Patrick St. Clair, Philip Ishman

Young Cratchit: Philip Ishman, Marian Knight, Patrick St. Clair, Philip Ishman

Young Serenade: Marley's Ghost: David Baner, Nina Simon, Marian Knight, Patrick St. Clair, Philip Ishman

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Young Serenade: Marley's Ghost: David Baner, Nina Simon, Marian Knight, Patrick St. Clair, Philip Ishman

Young Cratchit: Philip Ishman, Marian Knight, Patrick St. Clair, Philip Ishman

Stage Management Staff
Karen Van Zandt and Christi-Ann Socolovsce

Lighting: Michele M. Brumfield

The Student Matinee Series and Cyril Magnin Matinee performances of A Christmas Carol are made possible in part by the generous support of the Embarcadero Center.
The American Conservatory Theater

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A Ghost Story of Christmas
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Adapted by
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Original Direction by
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Reperatory Production by
David Maier

Scenery by
Robert Blackman

Costume by
Robert Morgan

Lighting by
Derek Duarte

Music by
Lee Holty

Musical Direction by
Scott DeTurk

Pyrotechnic Effects by
Angene Feves

Costumes Remounted by
David F. Draper

Sound by
Stephen LeGrand

The Cast

The Caroler
Kyle Hill

Eleven Carols
Lawrence Becht

Charles Dickens and The Ghost of Christmas Present
Sam Fontana

Bob Cratchit
Brent St. Clair

Charlotte Cratchit
Lana Nishikawa, Fran Ross

Fred
Andrew Dolan

A Woman in the Street
Susan Patterson

Bigger Girls
Elana Bennett, Julie Bernstein, Victoria Crichtow-Debo

The Woodcutter
Brian Keith Russell

Marley's Ghost
Robert Sirical

The Ghost of Christmas Past
Bruce Williams

His Wife
Jamie Jones

Their Children
Sonja Perez, Eli Sandowal, Nina Simon

School Children
Victoria Avola, Alex Outherton, Kyle Hill, Sara Watts, Mark Weiner

Young Scrooge
Jacob Stacey-Schreiber

Little Finn
Cecily Burrell

Belle Cousin
Julie Eccles

Young Scrooge
David Rannier

Mr. Fezziwig
Luis Oropesa

Dick Wilkins
Brad DeFlancke

Mrs. Fezziwig
Wilma Bonet

The Francescu Guests
Andrew Dolan, Raquel Maiben, Susan Patterson, Beth Richmond, Fran Ross, Brian Keith Russell, Daisy Stare

Belle's Family
Brad DeFlancke, Jason Bernstein, Jacob Stacey-Schreiber

A Toy Dancer
Julie Bernstein

A Toy Clown
Sara Watts

A Toy Dog
Kyle Hill

An Elf
Elana Bennett

A Toy Cat
Victoria Avola

Mrs. Cratchit
Nancy Carlin

Martha Cratchit
Raeline Maiben

Peter Cratchit
Alex Outherton

Belinda Cratchit
Mariko Drew

Sad Cratchit
Mark Weiner

Sally Cratchit
Emily Tow Shaw

Tina Tim Cratchit
Jason Bernstein

Harpocrates
Jacob Stacey-Schreiber

Mary
Susan Patterson

Jack
Brad DeFlancke

Ted
Brian Keith Russell

Tiny
Fran Ross

Beth
Jamie Jones

May
Beth Richmond

The Miner
David Raizer

His Wife
Victoria Crichtow-Debo

The Miner's Father
Lana Nishikawa

The Holy Women
Luis Oropesa

The Holy Child
Cecily Burrell

Wend
Nina Simon

Ignorance
Eli Sandowal

The Ghost of Christmas Future
Fran Ross

Bustamentos
Andrew Dolan, Lane Nishikawa, Luis Oropesa, David Raizer, Robert Sirical

Mrs. Flicker
Beth Richmond

Mrs. Diller
Jamie Jones

The Undertaker's Boy
Brad DeFlancke

Old Joe
Brian Keith Russell

A Boy in the Street
Jacob Stacey-Schreiber

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.

Production Manager
Van Mitchell

Children's Movement by
Nancy Ngay

Dialect Coach
Elizabeth Payne

Understudies

Scrooge — Bruce Williams, Dickens, Christmas Present, Marley's Ghost, Tiny — David Maier; Bob Cratchit, Charlotte Cratchit, Jack — Dick Butterfield; Young Scrooge, Ted, Undertaker's Boy, Bustamentos — Brent; James Kemmner, Mrs. Cratchit, Belle Cousins — Beth Richmond; Fred — Brad DeFlancke, Women in Street, Beth — Wilma Bonet, Woodcutter — Luis Oropesa; Christmas Past — Lane Nishikawa; Mrs. Fezziwig — Susan Patterson, Dick Wilkins — Andrew Dolan; Mary, Mrs. Flicker, Mrs. Diller — Julie Eccles; May — Jamie Jones, Mr. Fezziwig — Brian Keith Russell, Christmas Past, Holywoman — David Raizer; Old Joe — Robert Sirical; Peter Cratchit, Sad Cratchit, Christmas Past's Son, Ignorance, Boy Scrooge, Boy in Street, Harpo — Michael Winkler; Martha Cratchit — Daisy Stare, Tiny Tim, Clay Clown, Clay Elf, Little Finn — Acacia St. John, Box Carver — Eli Sandowal; Toy Dancer, Tiny Boy, Christmas Past's Daughter, Honor, Belinda, Cabin Child — Elizabeth Zemke; Francescu Guest, Minion, Divas — Sonja Perez, Alex Outherton, Buster Girl — Cecily Burrell; School Child — Elana Bennett, Tiny Tim — Nathaniel Hyman, Sally Cratchit — Victoria Crichtow-Debo

Stage Management Staff
Karen Van Zandt and Christa-Anne Sokolowski

Pit Crew — Michele M. Trimboli

The Student Matinee Series and Cyril Magni Matinee performances of A Christmas Carol are made possible in part by the generous support of the Embarcadero Center.

P.6

PERFORMING ARTS

PERFORMING ARTS
American Conservatory Theater

From the Darkness into the Light
By Laird Williamson

Once upon a time, Charles Dickens wrote a ghost story of Christmas. His intent was to change the lives of those who read it. This conflation 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 mark the land and its people with the image of a world that was alien and strange in every sense. Children labored under appalling conditions, and for the most part, the mass of society lived lives of grinding poverty.

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

We cannot gauge to what degree the book had an impact upon the early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holiday festivities were on the decline, he reconstructed a model for the season which enhanced sparkling merriment, warm-heartedness, piped hospitality, bright fires, glowing faces, radiant spirits, flickering laughter, and generosity. His “sledgehammer” blow was that of a warm breath thawing a frozen heart. By relaying an almost extinguished flame, his name forevermore was made synonymous with Christmas. And the vision that man’s estate could be a warm and glowing celebration of sympathy and love” came closer than ever before.

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 “unitarian man” of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercurial indifference of the prosperous classes who believe that their responsibilities towards their fellow man are complete once they have paid their taxes. The redemption of the supposedly 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—offices of his memories, sales into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate receptacles for his life. He has created his own “hiding place.” Fragments of the past are folded in sealed, keepsake boxes; the wardrobes, shelves, and drawers have become the beds of his psychological existence. His heart contains fides in no one. In the chest and coals he sees his secret lies dormant. In dark coffers his inner life has been entombed.

The strain of an antique curse—the haunting mental image of Jacob Marley, the premonition of his physical death, and the power of Christmas itself force him toward the locks and latches on the compartments of his memory spring open. From the aggregate 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 saved, mended, stirred by natural feelings he has denied for a long time. The marvelous joy, laughter, and pair of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death.

It is at this moment when he is face to face with his imminent death that Christmas happens. Out of the darkest, coldest comes the renewal of the light. Out of the primal darkness of fear and loneliness in the earth at the darkest and deaddest time of the year, Scrooge is reborn in the darkest time of his life. He begins to understand that the physical, emotional, and spiritual victimization of the ever-increasing masses of destitute children in nineteenth-century England.

Throughout Dickens’s work, the presence of inescapable poverty affecting most of his金陵 Lundenwark people.

The Angels Are All Children
By David Maier

Recently consulted my three-year-old son, Wes, for a fresh shot of inspiration to prepare my Christmas Carol production spirits. Why not celebrate this thing called Christmas? I asked, hoping for some precious gem of innocent intuitive insight. His answer—“Because I don’t have enough toys”—while not the one I wanted, was surely the answer I needed. My reputation to uphold, I quickly went to work, so that now he can warnly tell you that the holiday exults “something about God.”

So I’ve a way to go. But that’s the point, isn’t it? To recognize the responsibility to clearly and enthusiastically replenish that wondrous carnal hallucination we call “love.” There is nothing passive in that endeavor—while it promises life’s greatest joys, the action of loving can be stressful, wrenching, scary, and even tedious.

Which brings me back to kids. Childhood is the holiday and what A Christmas Carol celebrates. Child abuse, the doom of love, is what the tale laments. First, let me foremost, Charles Dickens wrote A Christmas Carol to help save children’s lives. Or, more accurately, to protect the physical, emotional, and spiritual victimization of the ever-increasing masses of destitute children in nineteenth-century England.

Well, here we are precisely one hundred fifty years and seven generations of human souls later, and the garden is still a mess. Certainly faith, hope, and love still abound, but would Dickens have been at all relieved to witness the modern hardships of childhood? Child abuse remains the leading cause of death for children under the age of five. Of his own age, Dickens confessed, “My heart so stinks within me when I go into these scenes, that I almost lose the hope of ever seeing them changed. Whether this effort will succeed, it is quite impossible to say.”

In these cynical times, I’m often challenged to reevaluate Scrooge’s redemption as naive or unrealistically sentimental. While I admit I’ve never witnessed such a dramatic spiritual turn-around, I know my own life has been filled with many “little miracles” that continue to bump and prod me toward “a state of light,” as Marley puts it. The simple, stirring fable you’ve come to see today has been one such blessing in my life. And even when these marvels lift you over the head, it still takes an act of will to embrace them. Or rather, an act of love again.

These days my kids provide more miracles than I can handle. But I feel younger with every question, every “why?” Just taking a fresh look with a clear eye at what is usually a simple plea for the plain truth, I am rejuvenated by the reassurance that countless young human beings are seeing the world anew, every day. As B. Ullman in the Outward Bound Reader reminds us:

Youth is not a time of life. It is a state of mind; a belief in the color of rosy cheeks, lips, and supple knees. It is a strength in the will, a quality of the deep springs of life. Youth means the predominance of courage over timidity, of adventure over the love of ease. This often exists in a man of sixty more than a boy of twenty. We grow old by deserting our ideals. Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hopes, as old as your despair.

 Merry Christmas, Wes and Zac. Thanks for needing me. Joy have they that MACK good cheer!
From the Darkness into the Light
By Laird Williamson

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

Instead of writing a pamphlet intended to clarify the life of the poor to those who found themselves better off, Dickens launched upon a work which he believed would be much more powerful. "By the end of the year," he said, "you will certainly feel that a sleigh-bell has come down with twenty times the force—twenty times the force!—I could court by following my first idea." He was already augmenting the creation of A Christmas Carol. We cannot gauge to what degree the book is actually an early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holiday festivities were on the decline, he reconstructed a model for the season which enhanced sparkling merriment, warm heartwarming, piping hospitality, bright fires, glowing faces, radiant spirits, flickering laughter, and general joy. His "sleigh-bell" blow was that of a warm breath thawing a frozen heart. By relighting an almost extinguished flame, his name forevermore was made synonymous with Christmas. And the vision that man's estate can be warm and glowing, celebra

The Angels Are All Children
By David Maier

Recently consulted my three-year-old son, Wes, for a fresh shot of inspiration to rejuvenate my Christmas Carol pre-production spirit. Why not try to celebrate this thing called Christmas? I asked, hoping for some precious gem of innocent intuitive insight. His answer—"Because I don't have enough toys!"—while not the answer I wanted, was surely the answer I needed. My reputation to uphold, I quickly went off to plan, so that now he can有效期uly tell you that the holiday exults "something about God." So I've a way to go. But that's the point, isn't it? To recognize the responsibility to clearly and enthusiastically replenish that wondrous communal hallucination we call "Love." There is nothing passive in that endeavor—while it promises life's greatest joys, the action of loving can be strenuous, wrenching, scary, and even tedious.

Which brings me back to kids. Childhood, the book is filled with, what A Christmas Carol celebrates. Child abuse, the doom of love, is what the tale laments. First, we meet the person Charles Dickens wrote a Christmas Carol to help save children's lives. Or, more correctly, to protect the physical, emotional, and spiritual victimization of the ever-increasing masses of destitute children in nineteenth-century England. Dickens loved the holiday for the following reason, "...the agedly embellished and expanded a warming enthusiasm for the ancient spiritual holiday to radically refocus society's attention on the plight of the poor. Inspiration for the Carol story arose out of Dickens' growing preoccupation with the child labor issue. He feared that industrial civilization was sucking the seeds of our own destruction. As the Ghost of Christmas Present urging the clinging specter of Want and Ignorance, there's nothing cryptic about his admonition to "beware them both and all of their degree. But most of all beware this boy; for on his brow is written doom, desolate and the end and the side. From every seed of evil in these two, a field of ruin shall grow that shall be gathered in and garnered up and sown again in places, till all the earth is overrun with bitter strife." Well, here we are, precisely one hundred fifty years and seven generations of human souls later, and the garden is still a mass. Certainly faith, hope, and love still abound, but would Dickens have been at all relieved to witness the modern burdens of childhood? Child abuse remains the leading cause of death for children under the age of five. Of his own age, Dickens confessed, "My heart so stinks within me when I go into these scenes, that I almost lose the hope of ever seeing them changed. Whether this effort will succeed, it is quite impossible to say." In these cynical times, I'm often challenged to reevaluate Scrooge's redemption as naive or unrealistically sentimental. While I admit I've never witnessed such a dramatic spiritual turnaround, I know my own life has been filled with many "little miracles" that continue to bump and prompt me "toward a state of light," as Marley puts it. The simple, stirring fable you've come to see today, has been one such blessing in my life. And even when these marvels hit you over the head, it still takes an act of will to embrace them. Or rather, an act of love again.

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Youth is not a time of life. It is a state of mind. A luster of rosy cheeks, a light in your eyes, and a readiness to grow. It's a quality of the deep springs of life. Youth means the predominance of courage over timidity, of adventure over the love of ease. This often exists in a man of sixty more than a boy of twenty. We grow old by deserting our ideals. Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul. You are as young as your faith, as old as your doubt; as young as your self-confidence, as old as your fear; as young as your hopes, as old as your despair. Merry Christmas, Wes and Zac. Thanks for needing me. Joy have they that makes good cheer.
WILMA DONETT (Mrs. Fezziwig) recently completed a many-month national tour with El Teatro Campesino, appearing in its farcical version of A Christmas Carol. She also appeared in Mrs. Fezziwig in A Christmas Carol at A.C.T. and in The Women at Marin Theater Company. Other A.C.T. credits include Joseph Night and Saturday, Sunday and Monday. During her six years with the San Francisco Mime Troupe, Bert received a Bay Area Theater Critics Circle Award for ensemble acting in Sevite in the Mind and the Los Angeles Drama Critics Award for her outstanding performance as Lucinda in Piazzola Opus One. Other Mime Troupe credits include Fantomas Meets the Mind in Manhattan, Fashions, the Opera, American or East Radio in Rodin, and Netier, The Seaman, Housewife, 1964, Creating Bombers, and Space 21-1, the latter commissioned by and performed at the San Francisco Theater Center. She has also performed in the Bilingual Foundation of the Arts in A Hundred Thousand Pounds should?, the Emma Theater in Rookie and Hero, El Teatro Campesino in Dogstye, the Old Dublin Theater in Made in Canada, the Magic Theater in The Promise, Women (1965) in A Kind of Alta, and Theatre Espiritu in Romeo’s Bario. Bert has appeared in television and in numerous films, commercials, and industrials, and is a board member of Latin American theater artists. Currently she is Muriel Bird in “Mrs. Fezziwig,” PBS series Children’s series.

NANCY GARCIA (Mrs. Osohuku) has performed leading roles in many West Coast theaters, including Berkeley Repertory Theater, California Shakespearean Festival, Oregon Shakespeare Festival, (in Ashland and Portland), Shakespeare Santa Cruz, Marin Shakespeare Company, Marin Theater Company, Berkeley Theater Company, and the Pacific Conservatory of the Performing Arts. Among her many A.C.T. credits are: Clara Stroder in this season’s Populism, Patricia Jordan in Director of Light, Viola in Twelfth Night, Beth in A Day of the Mind, Kitty in Blues for Mr. Charlie, Maggie in the film of a Blue Boy, Lulu in a Slice of Life, Cilla in Fiddler, Jill in Theater Director’s Dream, Martha in The Seagull, and Phyllis in a Funery Thing Happened on the Way to the Forum. Garcia stars in the New Jazz Film Project, which premiered at the Sundance and Berlin Film Festivals. She holds a B.A. in comparative literature from Brown University and an M.F.A. from A.C.T.’s Advanced Training Program.

ANDREW DOLAN (Prof. Fezziwig, Businessman) is a graduate of Brown University and A.C.T.’s Advanced Training Program. He has been seen in A.C.T. productions of The Duchess of Malfi, A Christmas Carol, Hopgood, Babes in Toyland, The Misanthrope, and Twelfth Night. He is the Artistic Director of Rescue Theater Company, where he has performed in Boys Life, Search and Destroy, Road to Nuremberg, Green干线 Affair, and Down the Road. He has worked with San Jose Repertory Theater (Blue Unicorn) and Arizona Theater Company (God, America). Last summer he played Martin Gundich in John C. Flosch’s production of The Substance of Fire at the Magic Theater.

BRAD DePANNE (Dick Winters) has recently appeared as in the Door of the Door in Shakespeare Santa Cruz acclaimed production of The Comedy of Errors and as in Doctor Fralin in its Doctor Fralin. Last season he appeared as Quap on in The Learned Ladies and Dick Williams in A Christmas Carol at A.C.T., and he played Betty and Edward in the Professional Theater Interns showcase production of of Cloud Nine at A.C.T. and CSC Repertory in New York. Other regional credits include two seasons with the Utah Shakespearean Festival, Sacramento Theater Company, and Atlanta’s Atlanta Repertory. DePanne has studied with Aris Dussere Smith and is a graduate of A.C.T.’s Advanced Training Program.

WHO’S WHO

P. 31

Charles Dickens, with a page from the original manuscript of A Christmas Carol
Harley was dead; I kept watch. There is no doubt what he meant by keeping watch. He was watching over me. He was watching over his family. Was he watching over his family? Was he watching over his family? Yes. Harley was dead; I kept watch.

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SAM FONTALA (Charles Dickens, Ghost of Christmas Present) appeared on Broadway in *Les Miserables* as Marius and in *Phantom.* In A.C.T.'s Plays in Progress series he originated the role of Mark Twain in *Anthony Quinn's Pick Up* and collaborated with Joseph Chaikin on *Cleopatra.* Other credits include *Che in Enna, Tragedy in The Songbird, Justus in Godspell,* and *Jenny in A History of the American Film.* His television and film credits include *Law and Order,* *Exit Through the Gift Shop,* and *Joy.*

JAMIE JONES (Mrs. Paul, Kath, Mrs. Officer) appeared most recently in this season's *A Midsummer Night's Dream* at the Berkeley Repertory Theatre. She is a 1990 graduate of A.C.T.'s Advanced Training Program, where she appeared in *Romulo and Julian* and in *A Christmas Carol.* Other credits include *Les Miserables* and *A Midsummer Night's Dream.*

LAWRENCE HERRT (reminder prompt) has performed in and directed more than fifty productions in twenty-one years with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he studied with John Collins, William Bell, Allen Fletcher, and Edward Hastings. Herrt has also acted, directed, and served as Director of Acting Training for the Pacific Conservatory of the Performing Arts. He has performed in Berkeley Repertory Theater, San Jose Repertory Theater, Eureka Theatre Company, and the San Francisco Theatre Project, where he teaches and directs Stevie Bertolino's adaptation of Kafka's _Metamorphosis_ and Amy Herman's _Oedipus._ He is in the world premiere of Joe Pintz's _The Dead Boy._ Most recently he played C.S. Lewis in _The Lord of the Rings: The Musical* for the San Francisco Opera and in _Breaking the Sound Barrier,* _A Midsummer Night's Dream,* and _A Christmas Carol._

JANE NISHIKAWA (Choralist Gentleman, Minister's Brother) has appeared at A.C.T. in _On Borrowed Time._ Last summer he played Duke Orsino in Foligno Night for the San Francisco Shakespeare Festival, where he is Resident Director. He also directed one-man show _I'm on a Mission from Buddha,* presented at San Francisco's Asian American Theater Company (MAYO) in 1990 and after a twenty-one-week run in Northern California, toured East Coast campuses and played in Seattle and at the Los Angeles Theater Center. Adapted for television by Nishikawa and produced by KFI, the show is currently airing across the country on PBS. His first one-man show, _Life in the Fast Lane,* premiered at A.C.T.'s 1993 season and was presented by Sansei Productions of San Francisco in a fifty-city, four-year tour of the United States, Canada, and Europe. Nishikawa has returned as Artistic Director, a position she held from 1986-1990, to A.C.T., where he has been an actor, writer, director, and dramaturg in more than forty-five productions. Acting credits include *A Song for the New Republic* (guest artist), _The Awakened Kid,* _Billy Budd,* _Intimate Apparel,* _Reaching For The Moon,* _A Midsummer Night's Dream,* _Waiting for Godot,* _Blink,* _The Comedy of Errors,* _The Great Gatsby,* and _The Bridge.*

Stage Jones has also performed with the Fantasy Theater in Sacramento. She is the recipient of the Segerstrom & Paige Hart Professional Theater Internship Fellowship.

LAMBERT (New York Yankee) performed in the world premiere of _My Name is Valentine* at A.C.T. in _The Elephant Man.* Last year he played Edmond Dantes in _The Three Musketeers* for the San Francisco Shakespeare Festival, where he is Resident Director. He also directed one-man show _I'm on a Mission from Buddha,* presented at San Francisco's Asian American Theater Company (MAYO) in 1990 and after a twenty-one-week run in Northern California, toured East Coast campuses and played in Seattle and at the Los Angeles Theater Center. Adapted for television by Nishikawa and produced by KFI, the show is currently airing across the country on PBS. His first one-man show, _Life in the Fast Lane,* premiered at A.C.T.'s 1993 season and was presented by Sansei Productions of San Francisco in a fifty-city, four-year tour of the United States, Canada, and Europe. Nishikawa has returned as Artistic Director, a position she held from 1986-1990, to A.C.T., where he has been an actor, writer, director, and dramaturg in more than forty-five productions. Acting credits include *A Song for the New Republic* (guest artist), _The Awakened Kid,* _Billy Budd,* _Intimate Apparel,* _Reaching For The Moon,* _A Midsummer Night's Dream,* _Waiting for Godot,* _Blink,* _The Comedy of Errors,* _The Great Gatsby,* and _The Bridge.*
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JAMIE JONES (Mrs. Paul, Beth, Mrs. Older) appeared most recently in this season’s Appalachian at A.C.T. and Poor Will and Wintoon Lunt at the Cable Car Theater. She is a 1990 graduate of A.C.T.’s Advanced Training Program, where she appeared in Romeo and Juliet. She is a member of the American Film Institute, and her television and film credits include “Law and Order”, “Law and Order: Criminal Intent”, and “NYPD Blue”. She is a graduate of A.C.T.’s Advanced Training Program.

LAWRENCE BEETING (Director, Stage Manager) has directed and produced more than 50 productions in his twenty-one years with A.C.T. He is a graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, where he studied with John Collins, William Bell, Allen Fletcher, and Edward Hastings. Beeting has also acted, directed, and served as director of actor training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theater, San Jose Repertory Theater, Encore Theater Company, and the San Francisco Theater Project, where he directed and directed Steve Borden’s adaptation of Kafka’s Metamorphosis and Amy Frehm’s Doctorow’s, and acted in the world premiere of Joe Pantoliano’s The Dead Boy. Most recently he played P. L. Weis in Studs Stein for the Murri Theater Company and Arena Stage Company. He has taught in Australia and remains enamored of the southern hemisphere and its denizens.

It Takes Two To Tango. That’s Why We Created The New 2-Door Camry Coupe.

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A new, more powerful V6 is available, while two air bags; both driver- and passenger-side, provide that little extra peace of mind.

And it’s equally comforting to know that every Camry Coupe is engineered and built in America.

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The new 2-Door Camry Coupe.

Care to dance?
Six hours that could save your life.

In the past, a stroke was seen as an inevitable medical condition; a fact of life that seemed practically unavoidable. Even today, strokes are the third-largest killer in the U.S. Very often, those who do suffer from a stroke only recover after a long and difficult rehabilitation period. Now, though, after years of research, we can finally shed some positive light on the subject.

Today, there is a number of new treatments that have the potential to limit the damage a stroke can do. Perhaps the most innovative concept is the “six-hour window”; the period of time just after a stroke first hits in which treatment has an opportunity to make a difference. We now know that if people react quickly enough to the signs of stroke, we have a chance to substantially reduce the risk of long-term damage.

As the only stroke center in Northern California, The Stanford Stroke Center has become a national pioneer in stroke treatment, with a new and unique approach to teamwork and a medical staff respected for its remarkably high degree of expertise. Led by neurologist Dr. Greg Albers, neurosurgeon Dr. Gary Steinberg, and neuroradiologist Dr. Michael Marks, the Stroke Center doctors offer a wide range of treatments and all work closely together in order to provide the best available options to every patient.

But in order for any new stroke treatments to work, we all have to start thinking about strokes in a completely different way. Not just doctors, but all of us. Probably the best way to think about a stroke is as a kind of brain attack. The blood and oxygen flowing through the brain have just been cut off. Perhaps it’s as simple as a blood vessel being stopped up, or as extreme as an aneurysm bursting. But even if an area of the brain is not receiving all the blood it needs, we know now that the brain cells do not actually perish immediately. There is time.

About six hours.

With this in mind, we are using a wide range of new methods (including everything from investigational medication to emergency surgery) that work to protect the brain and restore the blood flow as soon as is humanly possible. This is why we have so strongly emphasized the importance of immediate treatment. Because, if you can get proper medical attention quickly enough, the threatened brain cells stand a chance of being rescued, greatly reducing the strokes impact. In some cases, as if it never happened.

In 1919, Robert B. Wilson suffered a severe stroke, crippling his left side. With today’s treatments, he could have possibly been restored within hours.

The Stroke Center at Stanford

Our Life Flight helicopter can get to people 150 miles away within an hour, putting most of Northern California within reach of our Stroke Center. In the past, a stroke was seen as an inevitable medical condition; a fact of life that seemed practically unavoidable. Even today, strokes are the third-largest killer in the U.S. Very often, those who do suffer from a stroke only recover after a long and difficult rehabilitation period. Now, though, after years of research, we can finally shed some positive light on the subject.

Today, there is a number of new treatments that have the potential to limit the damage a stroke can do. Perhaps the most innovative concept is the “six-hour window”; the period of time just after a stroke first hits in which treatment has an opportunity to make a difference. We now know that if people react quickly enough to the signs of stroke, we have a chance to substantially reduce the risk of long-term damage.

As the only stroke center in Northern California, The Stanford Stroke Center has become a national pioneer in stroke treatment, with a new and unique approach to teamwork and a medical staff respected for its remarkably high degree of expertise. Led by neurologist Dr. Greg Albers, neurosurgeon Dr. Gary Steinberg, and neuroradiologist Dr. Michael Marks, the Stroke Center doctors offer a wide range of treatments and all work closely together in order to provide the best available options to every patient.

But in order for any new stroke treatments to work, we all have to start thinking about strokes in a completely different way. Not just doctors, but all of us. Probably the best way to think about a stroke is as a kind of brain attack. The blood and oxygen flowing through the brain have just been cut off. Perhaps it’s as simple as a blood vessel being stopped up, or as extreme as an aneurysm bursting. But even if an area of the brain is not receiving all the blood it needs, we know now that the brain cells do not actually perish immediately. There is time.

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Six hours that could save your life.

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Fast treatment should be the reaction to any kind of stroke attack, even if it only seems to be a mild one. Frequently, these very mild strokes act as a warning sign for much larger strokes to come. (Just the same way Mount St. Helens set off its warning tremors before the big one.) Also, by uncovering what caused the original stroke, it is sometimes even possible to prevent the second one from occurring altogether.

But, ultimately, the most important thing to remember is this: If you have a stroke, or even if you think you might be having one, get help right away. Immediately call either your local doctor or the Stanford Emergency Department at 415-723-5111. Because those first six hours might just make a difference in how a stroke could affect the rest of your life.
Luis Grosso (Mr. Fintzig) returns to A Christmas Carol for his fifth season and for the second time as Mr. Fintzig. He debuted at A.C.T. in 1985 in The Fool in Rigoletto and has been seen in Charlie's Aunt, Golden Boy, Saint Joan, Dinner at Eight and The Duchess of Malfi. He began his career performing Chicago street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits include Castle, the two-year-old girl in Cloud Nine, and thirty-one different characters in Bye / Get That Story (both for the Arena Theater Company), as well as appearances with San Jose Repertory Theater, Berkeley Shakespeare Festival, Berkeley Repertory Theater, Encore Theater Company, and at the Kirkin in diverse and Old Lane at Octoro in Oxnor. Omperza has also worked at San Diego Repertory Theater, New Mexico Repertory Theater, and the Denver Center Theater Company. He has appeared on the television series "Falcon Crest" and "Midnight Caller" and in the film Thelma Bridge. He has been featured by the San Francisco Opera in acting roles in Carmen and The Barber of Seville. Last summer he appeared at Shakespeare Santa Cruz as the King of France in All's Well That Ends Well and as Benny Van Burum in Dames Brew-.Click. This fall he wrote and directed El Pepel Heli, a musical adaptation of the Mexican myth of creation, for Latin American Theater Artists, of which he is the Artistic Director.

SUSAN PETERSON (Skitty, Fintzig Guest), a native of Chicago, worked with the California Shakespeare Festival for two seasons, appearing as Silvia in Two Gentlemen of Verona, Celia in The Two Lady in the 10th, and Ophelia in Hamlet. She has also performed at Berkeley Repertory Theater as Celia in Hallooke, Martin Theater Company in the world premiere of A Dance of Deeds, and the San Francisco Shakespeare Festival as Hero in Much Ado About Nothing.

David Rasner (Harry Spong, Miser, Businessman), a graduate of the A.C.T. Advanced Training Program and a Professional Theater Intern, appeared this season on the mainstage in Pygmalion. His roles in Conservatory productions include Snoopy in The World Chronicles, Brutus in Julius Caesar, Friar Tuck in Robin of Sherwood, and the three brothers in Much Ado About Nothing.

Phyllis Watts (Moll Flanders), graduated from the Advanced Training Program and is pleased to join the company this season as a Professional Theater Intern. Her studio roles at A.C.T. included Troilus in Troilus and Cressida, Fiona in The Audience, Sassy in The Three Sisters, and the title role in Sophocles Electra. Last summer Rasner performed at the Magic Theater in Who's Knew a Body and in the Bay Area Playwright's Festival. Before coming to A.C.T., she appeared in the San Francisco Theater Company's production of The Cherry Orchard and the 24th Street Theater production of Ormer of the Heart. Richmond received a B.A. in drama from San Francisco State University, where she received the Jules Jaffe Scholarship for professional promise in the theater. She is the recipient of the Joan Sudderhill P.S Fellowship.

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FRANCIS ROSS (Charitable Gentleman, Ripper, Ghost of Christmas Past, Fussing Guest) began his career acting at San Diego's Old Globe Theater in The Aspern. Other San Diego credits include work at the Gualtieri Quarter Theater; The Fiesta, and Mission Playhouse, among many others. After working as a director in Los Angeles, he entered A.C.T.'s Advanced Training Program, where he appeared in The Country Wife, Macbeth, The Aspern, and Nothing Sacred and served as assistant director for Robert Woodruff. He then worked at the American Players Theater portraying Banquo in Macbeth and Macduff in

LIOO OLOPPZ (Mr. Feiszli) returns to A Christmas Carol for his fifth season and for the second time as Mr. Feiszli. He debuted at A.C.T. in 1985 in A Christmas Carol and has been seen in Othello, A Christmas Carol, The Tempest, and The Duchess of Malfi. He began his career performing Chicago street theater in the bars of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His favorite Bay Area theater credits include Cpletely, the two-year-old girl in Cloud Nine, and twenty-one different characters in Raisin / Get That Story (both for the Eurasia Theater Company), as well as appearances with San Jose Repertory Theater, Berkeley Shakespeare Festival, Berkeley Repertory Theater, Encore Theater Company, and at Brigantine in dramatic and Old Lace at Calistoga in Overture. Ompram has also worked at San Diego Repertory Theater, New Mexico Repertory Theater, and the Denver Center Theater Company. He has appeared on the television series Falcon Crest and Midnight Caller and in the film Pacific Heights. He has been featured by the San Francisco Opera in acting roles in Carmen and Don Pasquale. Last summer he appeared at Shakespeare Santa Cruz as the King of France in 4000 B.C. He also worked as Tommy Van Buren in Dearly Departed. This fall he wrote and directed El Pecado del Oso, a theatrical adaptation of the Mexican myth of creation, for Latin American Theater Artists, of which he is the Artistic Director.

SUSAN PATTERSON (Milady, Fussing Guest) is a native of the Northwest and has worked with the California Shakespeare Festival for two seasons, appearing as Silvia in Two Gentlemen of Verona, Celia in the Midsummer Night's Dream, and Ophelia in Hamlet. She has also performed at Berkeley Repertory Theater as Celia in Holloene, Marin Theater Company in the world premiere of A Dream of Wealth, and the San Francisco Shakespeare Festival as Hero in Much Ado About Nothing.

DAVID NASSER (Young Scrooge, Miner, Businessman), a graduate of the A.C.T. Advanced Training Program and a Professional Theater Intern, appeared this season on the mainstage in Pignolino. His roles in Conservatory productions include Snoopy in The Star-Spangled Banner, Brutus in Julius Caesar, Fantasio in Florest Ojco in Christkindl in The Three Bears, and Pylots in Te Liberators Escrows. He appeared as Rocky in Dance Jamboree and Capitatis. Her studio roles at A.C.T. included Trevis in Treasure of Camelot, Emma Avery in August Moon, Aida in The Three Sisters, and the title role in Sophocles Electra. Last summer Richmond performed at the Magic Theater in Why We Bore a Body and in the Bay Area Playwrights Festival. Before coming to A.C.T., she appeared in the Sausalito Theater Company's production of The Cherry Orchard and the 24th Street Theater production of Other Desires of the Heart. Richmond received a B.A. in drama from San Francisco State University, where she received the Jules Brulé Scholarship for professional promise in the theater. She is the recipient of the Joan Study P.T. Fellowship.

FRANCISCO DE ARRUDA (in The Country Wife, Macbeth, The Aspern, Nothing Sacred) graduated from the Advanced Training Program and is pleased to join the company this season as a Professional Theater Intern.
The Tempest. He works locally in film and television and recently played Mr. Samas in the Melungeons for a(Notification) run at the Sligo Theater. Last summer he was in Los Angeles, where he appeared asasting in Henry V. Following work in Penny Marshall’s new film, Reminiscence, he is happy to be back for another year with A Christmas Carol.

BRIAN KEITH RUSSELL, (Pell, Old Joe, Parson), a San Francisco-born, is an 1990 graduate of the Advanced Training Program. His study work at A.C.T. led him to a role of the Meet, King, Per- ferin in Pinafore Opera, Coca and Nexolos in Ivan the Terrible, and Legopulos in The Merry Wives of Windsor. This year he is pleased to return as a Professional Theater Intern, having appeared in previous. Other San Francisco credits include Dan Bennett in Ebenezer Company’s production of Dinner on the Roof, as well as Lon Jenkins’ Poor Pleasure, Crookedfoot, in Macbeth Witches’ Harlequin, Greg, in Messenger in The Tempest and in Dinner as Ebenezer Company’s production of Dinner on the Roof, as well as Lon Jenkins’ Poor Pleasure, Crookedfoot. In Macbeth Witches’ Harlequin, Greg, in Messenger in The Tempest and in Dinner on the Roof.

BOB CLARKE (Bob Creato) made his A.C.T. debut last season in A Christmas Carol. Originally from the Midwest, he attended university in Evanston, Illinois and the Indiana School at DuPage University in Chicago. While in Chicago, he appeared at the Goodman The- atre in A Christmas Carol and Pol Pot, the World Premiere of The Crucible. Min- nneapolis credits include the illusion Theater’s Miss Estate Beggars and Warrior Waiting, as well as child sexual abuse prevention plays Touch and No Easy Answers. He has also appeared in the Sierra Winter Company’s New Plays Series productions of Christmas Festival. With the San Francisco Shakespeare Festival, he appeared in Romeo and Juliet. His work at A.C.T. includes such classics as A Christmas Carol, Romeo and Juliet, and Peter Pan. His credits at A.C.T. include the role of Mr. Samas in the Melungeons for a(Notification) run at the Sligo Theater. Last summer he was in Los Angeles, where he appeared asasting in Henry V. Following work in Penny Marshall’s new film, Reminiscence, he is happy to be back for another year with A Christmas Carol.

ROBERT SCILIA (Merrill) is pleased to be making his A.C.T. debut in A Christmas Carol. Well known to Bay Area audiences, Bob was most recently seen as Hamlet at the Cali- fornia Shakespeare Festival. Theater credits include five seasons with California Shakes- peare Festival, four with the Oregon Shakespeare Festival in Ashland, Berkeley Repertory Theatre, South Coast Repertory, San Francisco Shakespeare Festival, Marin Theatre Company, Kamau Theater Company, and Shakespeare Theater at the Folger in Washington, D.C. Television appearances include recurring roles on "Santa Barbara," "General Hospital," and "The Young and the Restless." Scilia attended the University of California at Berkeley and is a graduate of the London Academy of Music and Dramatic Art.

BRUCE WILLIAMS (Ghost of Christmas Past) has appeared in more than forty productions at A.C.T. and has performed at the Oregon Shakespeare Festival, Syracuse Theater Com- pany and Marin Theatre Company. He was most recently seen in the role of Markeloff, King John, and Polonius at the California Shakespeare Festival. The San Francisco Shakespeare Festival, he appeared as Eum- yer in this season’s Midsummer Night’s Dream. Other Bay Area credits include the Mamets Memorial Theater production of Other People’s Money and appearances at the Magic Theater, where he portrayed Frank in, Tintamarre, the Magi in Jueques and His Master, and Man Turin in Breaking the Code. Williams has also per- formed at Berkeley Repertory Theater and appeared as the narrator with the Oberlin Dance Collective in Secret Rooms, written by Nicola Eckert and directed by Brenda Way. Williams’ television and radio credits include "Midnight Caller" and "Love and Pain.

UNDERSTUDIES
Hailing graduated from Stanford University with Honors in International Relations, DICK RUTTERFIELD came to A.C.T. in 1982 to study in the Advanced Training Program. After two years of training with the likes of William Ball, James Edmonds, Janice Hutchins, Lawrence Heather, Frank Offin, and Bakin Matthew, he worked with the Berkeley Shakespeare Festival for two seasons in roles including Hamlet in Love’s Labor’s Lost, Prince in the Midsummer Night’s Dream, and Cesar in Richard III. After two shows with the Berkeley Jewish Theater, where he appeared as Mendel in Good and Wrong in the First, and work at San Jose Repertory The- atre, Butterfield returned to A.C.T. at the invitation of former artistic director Edward Hastings. During eight seasons with A.C.T., his- roles include Billy in The Real Thing, Captain Cummings in Emocionada (with Orinchi Wyler), Eddy in Any Lover (directed by Edward Hastings), Tony in chinese in Mind (with Michael Learned), Charles Darwin in A Tale of Two Cities. Pale in Some Time, and Rosewater in John G. Fletcher’s Hamlet. Since returning to A.C.T., he has earned his M.F.A. and served as Dean of A.C.T.’s Under-

DAVID MAIER (Reputedly Production Stage) is a graduate of the Advanced Training Program, is currently in his eight year with A.C.T. Last season he appeared in The Duchess of Malfi and as a member of the Chorus in Caryl Churchill’s production of Antigone. He has also appeared in the A.C.T. production of Good, Humble, Audacious, Right Minded, Stupid, Nothing Sacred, Greek Boy, A Christmas Carol, and many others. He also serves as A.C.T. Literary Coordinator. Maier has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theatre’s Oedipus at Colonus and Ulysses in Oedipus at Colonus and Ulysses at the Oedipus at Colonus and Ulysses. He is a member of the San Jose Repertory Theatre and a member of the San Jose Repertory Theatre. In addition to various roles with the San Francisco Bay Area Shakespeare Company and a member of the San Francisco Bay Area Shakespeare Company.

ROBERT BLACKMAN (Snowman)’s designs have been seen at A.C.T. in all eighteen productions of the Christmas Carol. He has also designed costumes for leading regional theaters throughout the United States for twenty years. He has had ongoing associations with A.C.T., San Diego’s Old Globe Theatre (as Associate Artist), Boston’s Hunt- ington Theatre Company, and Buffalo’s Studio Arena Theater. Broadway credits include Suck- er’s Last Call and I’m Not Rappaport, and his costumes appeared in the PBS series "American Playhouse" in The Skin of Our Teeth. Morgan is Director of the School of The- atre Arts at Boston University.

DEBBIE BEARDSLEY (Lighting) served as an A.C.T. resident lighting designer for seven seasons. Her work has been seen in Oedipus at Colonus, A Christmas Carol, Cat on a Hot Tin Roof, The Gospel of Catherine, and The Marriage of Figaro, as well as the award-winning productions of Sunday in the Park with George, King Lear, Saint Joan, St. Joan of Arc, and A Tale of Two Cities. Scilia attended the University of California at Berkeley and is a graduate of the London Academy of Music and Dramatic Art.

LAWRENCE WILLIAMSON (Cordwinder and Orga- nizer Director) staged A.C.T.’s productions of The Milkmaid (which toured the U.S.S.R.), Sunday in the Park with George, and during the World with Symposium to Follow, the Imagina- tory at A.C.T., and in the West End. His work has been seen in the West End, including the Seattle Repertory Theatre Oregon Shakespeare Festival, Berkeley Repertory Theatre, and A.C.T. Company. Pacific Conservatory of the Performing Arts, American Theatre, Los Angeles The- atre Center, South Coast Repertory, Old Globe Theatre, La Jolla Playhouse, and Mark Taper Forum. Not in Los Angeles, he designed primarily for film and television and is currently cos- tume designer for "Star Trek — Deep Space Nine" and "Star Trek — The Next Generation."
IN EACH OF US, THERE'S A DREAMER AND A REALIST. BUT NOW THEY CAN SHARE A RIDE.
The American Conservatory Theater wishes to thank the following individuals, corporations, and foundations who have generously pledged more than $7.7 million as of September 30, 1990 towards the renovation of the Geary Theater.
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 3011 Hearst Avenue, San Francisco, CA 94118 (415) 503-3400

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 401 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 12 p.m. - 5 p.m. Monday through Saturday; 12 p.m. - 4 p.m. Sunday and Monday.
Ticket Information/Charge by Phone: (415) 749-2377. Use your Visa, MasterCard, or American Express card.

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

Reserved: A.C.T. tickets are available at all Bay/TV centers, including the Warehouse and Tower Records Videos.

STAGE DOOR/MARINES MEMORIAL/OPHEUM THEATRE
Ticket Prices

Orchestra Lower: $33
Orchestra Side: $33
Orchestra Loge: $31
Balcony Lower: $28
Balcony Side: $28
Balcony Loge: $28
Orchestra Loge: $31
Orchestra Side: $31
Orchestra Loge: $28
Balcony Lower: $28
Balcony Side: $28
Balcony Loge: $28

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 398-7095 for special prices.

Lawn Seats: Lawn seats will be seated only if there is an appropriate interval.

Mailing List: Call (415) 749-2235 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 TIX on Union Square in San Francisco. Half-price tickets are available at the theater box office 30 minutes prior to curtain. Marines/Senior Rush tickets are $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 free ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered a donation.

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

The Sensory Listening System is designed to provide clean, amplified sound anywhere in the auditorium. Headsets are available free of change in the lobby before performance.

Photography and Recording: A.C.T. performances are strictly forbidden.

Smoking is not permitted in the auditorium.

Repeating: If you carry a pager, beeper, watch, telephone, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternatively, you may leaze it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROJECTS
A.C.T. Perspectives: A six-series in-sessions to be held from 7 to 8 p.m. on selected Monday evenings throughout the season, featuring screen panel discussions and performance demonstrations by scholars and artists from all over the country. Topics range from aspects of the season's productions to the general relation of theater to the arts. The Symposia, moderated by A.C.T. directors, are free of charge and open to everyone. Information, call 749-2235.

Fun, Festive, Fashionable: "Black Tie" Gives a Lift to Holiday

As elegant as the season, yet comfortable as a backyard barbeque, a "Black Tie Invited" holiday party in your own home is an ideal way to welcome the winter holidays. Tuxedos are an enduring classic and a refreshing change from the world of suits and ties.

Women: Tuxedos are Sexy

Just how hot a fashion trend are tuxedos? A recent survey by The Black Tie Bureau, a group representing manufacturers and marketers of formalwear, found that a majority of women think a man wearing a tuxedo is sexier than a man in a suit.

Women also often enjoy a black tie occasion for other reasons — it gives them an opportunity to show off their own festive finery.

Your Night, Your Style

Current trends in formal dressing — colorful vests, bow ties and cummerbunds, pleated shirts and unique dinner jackets, help men in formalwear preserve the "individuality index." Holiday parties are more enjoyable when the crowd is relaxed, and wearing festive attire adds to that sense of enjoyment.

One Enchanted Evening

Hosting a black tie party is a way of honoring your guests, letting them know you are planning something special. Whether its New Year's Eve cocktails or an intimate seated Christmas dinner, friends and acquaintances will thank you for transforming an occasion into a stylish celebration.

Expert Advice

For assistance in selecting the absolutely perfect ensemble or accessories, confer with a qualified formalwear specialist. To find one in your area, consult the Yellow Pages or call the Black Tie Bureau at (312) 644-6610.
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Balcony $24
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Balcony $30
Gallery $14

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Rodgers and Hammerstein

There are two truisms concerning Rodgers and Hammerstein. One is positive, the other negative. Neither is accurate.

The first is that the team invented the fully integrated Broadway musical, in which the songs and dances help tell the story. The second is that their shows — however popular in their day — today seem, well, as corny as Kansas in August. Perhaps the best way to celebrate the fiftieth anniversary of this remarkable collaboration is to demonstrate the inaccuracy of both contentions. Rodgers and Hammerstein did not invent the modern musical, but they perfected it, and their greatest works — psychologically sophisticated, politically pointed, and musically innovative gems — retain their tremendous appeal.

This year — precisely one-half century after its premiere — the still-thriving Rodgers and Hammerstein organization has tallied more than seven hundred fifty productions of Oklahoma! That number reflects the fact companies are celebrating the show’s anniversary; in a typical year, a mere six hundred productions are staged. When you add Carousel, South Pacific, The King and I, and The Sound of Music to that list, the total number of yearly Rodgers and Hammerstein productions increases to more than two-thousand seven hundred.

Nostalgia alone doesn’t explain the kind of success. Rather, the shows’ timing popularity reflects the emotional expressivity of Richard Rodgers’ music and the archetypal nature of the conflicts they dramatized. Hammerstein unflinchingly portrayed the enormous gulf between races, cultures and social classes. And while he distrusted psychology (calling it a “pseudo-science”), he intuitively tapped into some basic psychological truths, which audiences continue to recognize and relate to.

In some ways, the pairing of these two men was an odd one. As author Ethan Mordden points out in his recently published survey of the Rodgers and Hammerstein musicals, they represented two fundamentally different wings of the musical theater. Rodgers’ shows with his previous partner, Lorenz Hart, are smart, funny musical comedies with a distinctly contemporary flavor. Hammerstein essentially wrote operettas — an antiquated form most critics felt was falling into a deserved obscurity.

If their artistic personalities clashed however, their personal backgrounds are reasonably similar. Both were native New Yorkers and Columbia University graduates, and both started writing for the theater around the same time. Hammerstein was born into an important show-business family. His grandfather, Oscar Hammerstein I, ran both a very successful vaudeville house and an opera company which, for a time, seriously challenged the mighty Metropolitan. His father, William, managed the vaudeville theater — and advised his son to go into another field. Oscar II attempted to follow his father’s advice, enrolling in Columbia Law School upon graduation. But finding himself bored, he soon dropped out and persuaded his uncle, a Broadway producer, to employ him as a stage manager. Shortly thereafter, he began writing songs, and in 1923 he had his first hit show, Whistletown, with music by Vincent Youmans.

Richard Rodgers’ family had nothing to do with show business — his father was a physician — but his mother, an amateur pianist, encouraged him when he began demonstrating musical talent at a young age. He got his primary training at the institute which later became the Juilliard School, making him one of the most musically well-educated Broadway composers of his generation. Arguably, however, his earlier stint as a student at Columbia University proved much more crucial to his development; it was there that he met both of his future collaborators, Hart and Hammerstein.

Through the 1920s and 1930s, Rodgers’ career proceeded much more smoothly than Hammerstein’s. Rodgers and Hart created a series of hit shows, including On Your Toes (the first Broadway show to include ballet), Babes in Arms, Bye, Bye, and Pal Joey. In contrast, Hammerstein, working with various composers, moved forward in a series of starts and stops; he had an enormous success in Show Boat, but by the time he hooked up with Rodgers, he hadn’t had a hit in ten years.

So why did Rodgers turn to Hammerstein in 1942, when the increasingly despondent and self-destructive Hart withdrew from their lengthy partnership? Part of the reason was practical: both had separately expressed interest in writing an adaptation of the play Green Growth the沪狂, and surely each wanted a partner who was equally enthusiastic about the idea. But perhaps, on a deeper level, they realized that the combination of their very different sensibilities — Hammerstein’s earnest seriousness and Rodgers’ innate ability to write music of popular appeal — would produce something greater than either had achieved before.

Rodgers admitted as much in his autobiography, Musical Stages. “Oscar’s kind of theater was rapidly becoming passé and mine was all too often in a rut,” he wrote. “If we were both flexible and dedicated enough, perhaps something fresh and worthwhile could emerge from our combined efforts.”

“I had absolute faith in Oscar’s talent,” he added. “I was convinced that any man who could write Show Boat, Sweet Adeline, and the lyric to Jerome Kern’s All the Things You Are was far from being through, that his talent was being misused rather than used up,”

Rodgers’ confidence was not widely shared; the Theatre Guild, which pre-

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Don't Leave Home Without It!

RICHARD BODGROD at the keyboard, turned to lyrical Oscar Hammerstein II in 1942.

King realizes many of the assumptions he has held all his life may not be correct. And both Nellie and Liz, Cable realize their deep-seated and "carefully taught' prejudices against people of other colors and cultures are dooming them to lives of loneliness and sorrow.

Hammerstein draws these dilemmas in rather blunt terms; these people literally must change or die, and not all of them find they can change. While this reflects a heightened sense of drama some might consider overblown (the same could be said about Shakespeare), the essential point is these are troubled souls, not musical-comedy stock figures.

"When his characters are neurotic," said director James Arthur, one of Oscar's two sons, "Neurotic people are rather interesting.

In telling their stories, Hammerstein perfected his already-proven ability to create seamless plays that mixed songs, spoken words and dance. The Rodgers and Hammerstein musicals would make little sense without the songs (or in many cases, the dance numbers); the musical numbers almost always advance the plot, and—perhaps even more importantly—help define the characters.

One of Hammerstein's most important innovations was having his march figures and characters express their thoughts directly to the audience via song. Imagine how much less clever Billy Bigelow would seem without the humanizing influence of the Soliloquy, or how much less sympathetic the king would seem without the self-questioning "A Fiddler's Dream.

In his lyrics for Rodgers, Hammerstein freed himself of the stage, albeit whose work remains underrepresented even today. "It's often slighted because his lyrics are seldom funny," said Mordecai, noting that Hammerstein didn't have the wit of a Sondheim or Hart. "But he's probably the best lyricist we've ever had.

"He knew that honesty was the essence of a good lyric," singer Michael Feinstein commented at a tribute to Hammerstein at the Mark Taper Forum earlier this year. "Real characters and real situations are best expressed in simple language."

Hammerstein wrote his lyrics in the voice of the character who was singing, using his or her dialect and speech patterns, and reflecting his or her way of thinking. This was a sharp break from tradition, and it sometimes got him into trouble: the song "My Favorite Things" from The Sound of Music is often ridiculed for its saccharine list of preferred pleasures (such as "raindrops on roses and wiskers on kittens.") Mort, who joked his personal roster of favorite things would start with "money and sex," noted that this is the list of the naive young Maria, a virgin would...
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Don't Leave Home Without It!

AMERICAN EXPRESS PRESENTS A PERFECT SETTING FOR DINING OUT

DECEMBER 1987 PERFORMING ARTS 48

Roderick Rodgers, at the keyboard, turned to lyrics: Oscar Hammerstein II in 1942

Richard Rodgers, at the keyboard, turned to lyrics: Oscar Hammerstein II in 1942

King realizes many of the assumptions he has held all his life may not be correct. And both Nellie and Liza, Cable realize their future is to be "safeguarded." But the story, as told by the other characters, is that dramatic characters go through personal transformations, one can unthinkingly label all three "war musicals."

The King, "Oklahoma!" and the main two protagonists in "South Pacific"—L. C. Cable and the self-proclaimed "raced up optimist," Samuel "Nellie Furtado" — all go through processes of serious introspection in response to a challenge. Upon learning of his wife's pregnancy, the immature, swaggering Billy realizes he has to assume adult responsibilities. Challenged by the strong-willed Anna, the same could be said about Shakespeare; the essential point is that these are troubled souls, not musical-comedy stock figures. "His characters are neurotic," said director James Hammerstein, one of Oscar's two sons. "Neurotic people are rather interesting."

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One of Hammerstein's most important innovations was having his major characters express their thoughts directly to the audience via song. Imagine how much funnier Billy Bigelow would seem without the humanizing influence of the Soliloquy, or how much less sympathetic the king would seem without the self-printing "A Fizzle." In his lyrics, Hammerstein lived a poet's life, parting his music with brief references to his life and work. His music work is underscored even today. "He's often slighted because his lyrics are seldom funny," said Morden, noting that Hammerstein didn't have the wit of a Sondheim or Hart. "But he's probably the best lyricist we've ever had."

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be run whose worldly knowledge is, shall we say, limited. (It’s also Maria who sings of “a lark who is learning to pray,” which may seem like a ludicrous image to us, but no doubt makes perfect sense to her.)

Like Hammerstein, Rodgers created the finest work of his career with his new partner. During their collaboration with Hart, Rodgers generally wrote the melody first. With Hammerstein, that process was reversed, and his lyrics inspired the composer to a new level of expressiveness. As Gerald Mast notes in his history of the musical stage, Can’t Help Singing, the poet also often forced Rodgers to extend or alter the standard 32-bar refrain form he used with Hart; his songs with Hammerstein often include codas and other extended passages. Furthermore, the emotional stakes for the characters were much higher than in the lighter-hearted Hart shows, and Rodgers responded accordingly:

“All the women were not, by any means, close friends. Their personalities didn’t really mesh, but Hammerstein was less blunt-spoken, more romantic, and the lyricist reportedly reasoned the composer’s sensitivity with praise. ‘The songs were very close when they were working on something, which was most of the time,’ James Hammerstein said. ‘Their social lives didn’t intersect.’

Rodgers, who immersed himself in the business side of their operation, worked out of their New York City office; Hammerstein preferred to write in the study of his Pennsylvania farm. He kept strict work hours of 5 p.m. to 9 p.m. daily; according to James, ‘If he didn’t follow an exact schedule, he feared he’d lose too much time.’

‘If the term called him a “careful dreamer,” but I think a disciplined dreamer’ is more apt,’ James Hammerstein added. ‘He was a perfectionist. He worked desperately hard to write something simple and emotional without being trite, clichéd or sentimental.’

So where does the sentimental charm come from? Many, many bad productions, which went for an easy snifflle, no doubt deserve part of the blame. But both Morden and James Hammerstein accuse the movie adaptations, which tended to soften the original plays’ hard edges. Carousel, James Hammerstein pointed out, ‘is a sweet movie about a violent wife-beater. Hollywood wanted to make sure everyone in the family liked it.’

‘Don’t get into Rodgers and Hammerstein through the films,’ he warned, noting the only successful one in his mind is The Sound of Music. ‘They weren’t meant to be films. I watch them as little as possible.’

On screen, South Pacific isn’t larger than life any more,’ moaned Meekle. ‘The movie isn’t that bad, but they shouldn’t have shown Bali Ha’i (the island where Li’l Cylie discovers a beautiful native girl — and his own sensuality). It was a grandiose scheme for stage; on screen, it’s just another island.’

But it was the movie set in the mountains, not the one filmed on the islands, that most strongly reinforced the notion of Rodgers and Hammerstein as sentimental writers. Having broken all box-office records when it opened in 1958, the Robert Wise film of The Sound of Music introduced a new generation to the pair’s work. It did so, however, taking their most mawkish musical (the only one for which Hammerstein did not write the libretto) and making it still more sickly-sweet.

James Hammerstein directed a New York production of the show several years ago, and is planning to direct a touring production next year; one in which ‘we’re going to fight the sentimentality tooth and nail.’

‘I think of the [Van Trapp] children as particularly bright, not particularly cute,’ he said. ‘In auditions, I say “If anybody does anything cute, get out of the room.”’

That show aside, James Hammerstein feels strongly that his father has been unfairly maligned by some critics. ‘I think he had a lot of hope. That’s connected with sentimentality,’ he noted.

‘He was a pragmatist, in a sense. He didn’t say “When you walk through a drizzle, hold your head up high.” He was saying “When you really need hope, you’d better have it.” He wasn’t saying all people have nobility, but he did say it’s in a lot of people, and once in a while it comes out.”

TOP OF THE COWE
Housed in an historic hundred-year-old bungalow, this venerable restaurant has been a La Jolla tradition for over forty years. Because of the spectacular view of La Jolla Cove, the window tables in this place are booked well in advance since they seem to engender an evening of romance. In fact, one corner table for two seems to hold the record for guests who pop the question since so many couples all want to return to that same spot for anniversaries. Even if you can’t get a window table, you’ll still enjoy the cozy old world ambiance of antique-frame paintings, a low walnut beamed ceiling, breathtaking floral arrangements, a mar- ble fireplace, and efficient service. And, guess what, it’s quiet enough to hear any question being popped. The encape-Hole and award-winning wine list has over a thousand selections — although most are on the high-priced side.

Newly-installed chef Brian Johnson has carefully retained many old favorites and added some interesting dishes of his own. To bring back former memories, I like to start with the grilled scallop fettuccine, topped with fresh garlic. Also worth sampling are the Shitake mushrooms baked in sherry, perfect slaw of asparagus topped with golden caviar, and a rich, dark chocolate fondue with Goji berries and smoked salmon. Unfortunately, the Caesar salad is soggy and limp; instead, go for the tomato, goat cheese and avocado combination with a light, lemony vinaigrette.

If I’ve been exercising regularly, I opt for an entrée of the velvety seared foie gras in a lightly truffle and Frangelico sauce. Almost equally rich are the oval medallions in a creamy wild mushroom sauce which competes with an order of fettucine topped with giant shrimp in a parmesanno and basil sauce. On the lighter side of the course, the slices of tender duck breast with black currants, an unusual pairing of chicken breast with shrimp and scallops in a sautéed garlic sauce, and a quite wonderful venison filet with fresh blueberries. Fresh fish are reserved for daily specials, and I like the way chef Johnson makes swordfish with a port wine reduction while hisahi tuna is delicately moist when grilled with olive oil and black pepper.

While members of my party like the caramel cheesecake and the bittersweet chocolate torte, I prefer an edible work-of-art.
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San Francisco Towers is a 400-unit residential community sponsored by The Episcopal Homes Foundation, offering "Security and the Full Life."*

An evening at Il Forno is more than just a meal; it's an experience. The restaurant's unique atmosphere and warm service create an inviting environment for diners.

Il Forno is located at 2316 Prospect Street, San Francisco. For reservations, call (415) 284-2795. The restaurant is open for dinner Monday-Saturday from 6:00 PM to 10:00 PM. Call (415) 770-6500 for reservations.

IL FORNO — One of the great bonuses of our Mediterranean climate is that we can dine al fresco most of the year. Even though nights can be quite chilly in December, I recommend you dine on this establishment's fabulous outdoor terrace (which has heat lamps), overlooking the Pacific. Dining indoors at this gregarious place is much nicer as voices bounce off the handsome marble and dark wood surroundings. A further caveat is not to overdose on the big basket of freshly baked country breads that the communal wine people bring along with the menus. The predominantly Italian wine list has some excellent buys, particularly among the reds.

Although the pasta and pizza are wonderful, chef Gianpaolo Putzu also prepares some other outstanding examples of his native Italian repertory. For example, I like starting with baked focaccia topped with provolone, artichokes, tomatoes and mozzarella or the pizza with eggplant, ricotta, olives, pecorino, and fresh tomatoes.

Among the more unusual pasta dishes, I enjoy the fettuccine with sweet sausage, onions and red wine, the spinach and egg linguine with marinated shrimp and garlic, while wheat noodles with artichoke hearts and mushrooms, and the baked lasagna prepared with duck. The remoulade sauce with Swiss chard is too salty despite a pleasant white sauce.

While I'm fond of the rotisserie-roasted chicken, I really like the spit-roasted whole game hen served with phenomenal marinated and soft polenta. Favorite Tunisian specialties include the sliced raw steak splashed with balsamic vinegar and a giant chargrilled veal chop with rosemary and sage. I also recommend the very tender veal cutlet crusted with arugula and tomatoes.

Since the restaurant has its own bakery (and you've already tasted the incredible breads), you should force yourselves to sample a few desserts. I like the raisin bread pudding soaked in rum, the airy meringue topped with shared chocolate,
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of art consisting of dark chocolate and white chocolate mousse surrounded by pools of blackberry, raspberry and strawberry coulis. Afterwards, I often go to the bar for some Armagnac or port and listen to the sophisticated piano styngs which seems to be designed for incurable romantics like myself. And on a clear night, it's also de rigueur to take a hand-holding stroll on the cobblestone walk down below.

IL FORNAIO — One of the great bonuses of our Mediterranean climate is that we can dine al fresco most of the year. Even though nights can be quite chilly in December, I recommend you dine on this establishment's fabulous outdoor terrace (which has heat lamps), looking over the Pacific. Dining indoors at this picturesque place is much nicer as voices bounce off the handsome marble and dark wood surroundings. A further caveat is not to overdo on the big basket of freshly baked country breads that theGenial, genial, good people bring along with the menu. The predominately Italian wine list has some excellent buys, particularly among the reds.

Although the pasta and pizza are wonderful, chef Gianpaolo Pucinu also prepares some other outstanding examples of his native Italian repertoire. For example, I like starting with baked focaccia topped with prosciutto, arugula, parmesan and truffle oil or the fine polenta topped with garlic and shrimp. Another interesting beginning is the plate of grilled sliced scallops served cold with a mustard-vinegar vinaigrette.

You could also start by sharing one of the fabled pizzas baked in the wood-burning ovens. I especially like either the thin-crust version with potatoes, artichokes, tomatoes and mozzarella or the pizza with eggplant, ricotta, olives, pecorino, and fresh tomatoes.

Among the more unusual pasta dishes, I enjoy the fettucini with sweet sausage, onions and red wine, the spinach and egg linguine with marinated shrimp and garlic, whole wheat noodles with artichoke hearts and mushrooms, and the baked lasagna prepared with duck. The ravioli stuffed with Swiss chard are too soft despite a pleasant walnut sauce.

While I'm fond of the rotisserie-roasted chicken, I really like the spit-roasted whole-game hen served with phenomenal puréed carrots, and soft polenta. Favorite Tuscan specialties include the sliced rare steak splashed with balsamic vinegar and a giant chargrilled veal chop with rosemary and sage. I also recommend the veal tender veal cutlet crusted with arugula and tomatoes. Since the restaurant has its own bakery (and you've already tasted the incredible breads), you should force yourselves to sample a few desserts. I like the raisin bread pudding soaked in rum, the airy meringue topped with shaved chocolate,
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white chocolate ice cream melting in strong espresso, or a lovely apple and walnut torte with a delightfully gooey caramel sauce. Later, after dinner, order some grappa, listen to the pounding surf, and pretend you're in Positano. Il POPOLO, Del Mar Plaza, 1555 Camino Del Mar, Del Mar 619/755-8576. Open for lunch and dinner daily, brunch Sun. Without a view, two can dine for $35.

LOS ANGELES

POSTO — Piero Selvaggio, who owns this ristorante as well as Valentino and Primi, ought to receive some kind of award for bringing the love of Italian food up to such a blissful level in our town. And with this, his newest endeavor, he proves that simple, straightforward dishes can be among the most enticing of all.

The brightly-lit dining rooms have comfortable booths and the most intriguing wall collages — many of which represent musical instruments. My only complaint is the noise level which accelerates as more volatile patrons seem to gather at peak dining hours. (If you want to hear everything your dining companion says, book a table later in the evening.) While studying the menu, order some force — extraordinary toasted chips of Parmesan — of which I never got enough. As in all of Selviaggio’s venues, the wait people are on their toes, and as expected, the wine list is well chosen with many decently-priced bottles, particularly among some of my favorite Italian reds.

Chef Luciano Pellegrini creates the kind of rustic food you’d have in the hills looking over Sierra. I like to start with the silken slices of smoked swordfish with arugula, a terrific porcini and Gorgonzola tart, Sussex fried calamari with a piquant dipping sauce, and unusual sea carguaco with a mustard dressing. The dish of snails and smoked bacon in a red wine sauce is too salty for my taste. On these chilly nights, a bowl of ribottita — a hearty Tuscan bread soup or the wild mushroom and barley soup should warm you up quickly.

Beating the love of hot coffee, I’m devoured by the cappuccino with sun-dried tomatoes and mouth-searing peppercorn. Other good choices include noodles in a simple ricotta and sage sauce, lasagna with a garlic keto pesto, and ricotta cooled with a rich mixture of lamb and red wine. Entrees that impress me are the most sea bass with aged olives and capers, perfect roast loin of rabbit stuffed with rosemary and served with oven-braised potatoes, grilled chicken with a lusciously roasted garlic sauce, and fork-tender ossobuco in a flavorful sauce served with deep piles of risotto.

The dessert carte lists a fine lemon ricotta cheesecake, but I prefer something lighter like the homemade gelato and fruit tart of one of this city’s best versions of tiramisu (which I can actually taste the fresh espresso). After dinner, I like to linger a while over glasses of grappa and contemplate the great gifts of Italy to civilization: opera, quattrocento art, and sublime cuisine.

POSTO 1482 Ventures Boulevard, Sherman Oaks 619/584-8400. Open for lunch Monday-Friday, for dinner nightly. With out wine, two can enjoy dinner for $20.

CAFE DEL REY — For those who are always grumbling about not having a decent place to eat in the Marina, I direct you to this large and vibrant spot on the big fireplace. A fine pianist in the bar, those sexy Italian spotlights, and giant picture windows overlooking the yacht slips outside. Chef Kazuo Nagisawa is a master at east-west cuisine, and he also has a penchant for combining some disparate yet harmonious flavors. You’ll find the young and enthusiastic wait people are eager to tell you which dishes they like the most from the vast menu.

Among my favorite appetizers are the fresh sashimi salad with julienned cucumber, thick Ohani black bean soup with a crown of creeme frh, and the chocolate silk torte which indeed does melt in my mouth. (As proclaimed by our server.) Besides dinner on such delights, there’s a small sushi bar. For fish food, I think you’ll also have a lot of fun in this festive restaurant.

CAFE DEL REY, 1484 Admiralty Way, Marina Del Ray 310/823-8985. Lunch with a rich combo of foie gras and sweetbreads with bright orange wedges of persimmon. The best pasta dishes, in my opinion, are the thick dark noodles with flat scallops and garlic, penne with carmelized onions and bacon, and the tagliatini topped with a spicy mixture of smoked chicken and chile pepper peppers. The pizza of choice is a fiery one with a thin, crisp crust topped with rock shrimp, shiitake mushrooms and delectable pepper pesto. Incidentally, there are a few wines on the list that go well with this full-flavored food, or you can do equally well with beer.

Turkey slices of lamb loin have a crust of wild rice and are topped with Armagnac sauce, tasty sand dabs are seared with chilies and wild mushrooms accompanied by a sauce of ginger and orange, and super roasted venison comes with a piquant fig sauce. Peking duck is dry and tasteless despite a good plum wine topping and a chilisio pancake. Getting into exotic territory, I like the blackened mahi mahi with coconut rice and phenomenal pineapple mustard seed sauce, and the best dish of all is the spit-roasted five spice crusted loin of pork with apple cranberry sauce.

To help you narrow down the dessert choices, I suggest the hot green apple tart with vanilla ice cream, a very different coconut cream brulee, and the chocolate silk torte which indeed does melt in my mouth. (As proclaimed by our server.) Besides dinner on such delights, there’s a small sushi bar. For fish food, I think you’ll also have a lot of fun in this festive restaurant.

CAFE DEL REY, 1484 Admiralty Way, Marina Del Ray 310/823-8985. Lunch
white chocolate ice cream melting in a strong espresso, or a lovely apple and walnut torte with a delightfully gooey caramel sauce. Later, after dinner, order some grappa, listen to the pounding surf, and pretend you’re in Positano.

IL FIOLO/Del Mar Plaza, 1555 Camino Del Mar, Del Mar 619/755-8976. Open for lunch and dinner daily, brunch Sunday. Without a doubt, two can dine for $35.

LOS ANGELES

POSTO — Piero Selvaggio, who owns this ristorante as well as Valentino and Primi, ought to receive some kind of award for bringing the level of Italian food up to such a blissful level in our town. And with this, his newest endeavor, he proves that simple, straightforward dishes can be among the most enticing of all.

The brightly-lit dining rooms have comfortable booths and the most intriguing wall collages — many of which represent musical instruments. My only complaint is the noise level which accelerated as more vociferous patrons seem to gather at peak dining hours. (If you want to hear everything your dining companion says, book a table later in the evening.) While studying the menu, order some force — extraordinary toasted chips of Parmesan — of which I never got enough. As in all of Selvaggio's venues, the wait people are on their toes, and as expected, the wine list is well-chosen with many decent-priced bottles, particularly among some of my favorite Italian reds.

Chef Luciano Pelledrini creates the kind of rustic food that you’ll have in the Italian looking Sienna. I like to start with the silken slices of smoked swordfish with arugula, a terrific porcini and Gor-toisa tart, crisp fried calamari with a piquant dipping sauce, and unusual veal carpaccio with a mustard dressing. The dish of snails and smoked bacon in a red wine sauce is too salty for my taste. On these chilly nights, a bowl of ribolita — a hearty Tuscan bread soup or the wild mushroom and barley soup should warm you up quickly.

Being a lover of hot spices, I devoured the penne with sundried tomatoes and mouth-searing pepperoncini. Other good choices include nodules in a simple ricotta and sage sauce, lasagna with a garlicky pesto, and ricotta cooked with a rich mixture of lamb and red wine. Entrées that impress me are the most sea bass with aged olives and capers, perfect roast loin of rabbit stuffed with rosemary and served with oven-browned potatoes, grilled chicken with a luscious roasted garlic sauce, and fork-tender ossobuco in a flavorful sauce served with deep-pink polenta.

The dessert carte lists a fine lemon ricotta cheesecake, but I prefer something lighter like the homemade gelati and sorbetto or one of this city’s best versions of tiramisu (in which I can actually taste the fresh espresso). After dinner, I like to linger a while over glasses of grappa and contemplate the great gifts of Italy to civilization: opera, quadrone art, and sublime cuisine.

Cafe Del Rey — For those who are always grumbling about not having a decent place to eat in the Marina, I direct you to this large and vibrant spot with a big fireplace, a fine pianist in the bar, those sexy Italian spotlights, and giant picture windows overlooking the yacht slips outside. Chef Katsuo Narisawa is a master at east-west cuisine, and he also has a penchant for combining some disparate yet harmonious flavors. You’ll find the young and enthusiastic wait people are eager to tell you which dishes they like the most from the vast menu.

Among my favorite appetizers are the fresh sashimi salad with julienne cucumber, thick Cahlan black bean soup with a crown of cream fraîche and salsa, tender grilled calamari with a spicy remoulade sauce, and stunning stuffed artichokes. The food is full of life. And there’s also a nice seaweed salad with fried anchovies and ginger, unsmoked Caesar salad with smoked chicken and prosciutto, and a pastry basket filled with a rich combo of foie gras and sweetbreads with bright orange wedges of persimmon.

The best pasta dishes, in my opinion, are the three fork noodles with flat scallops and garlic, penne with cemented onions and bacon, and the tagliolini topped with a spicy mixture of smoked chicken and jalapeño peppers. The pizza of choice is a fiery one with a thin, crisp crust topped with rock shrimp, shiitake mushrooms and delectable piquante pesto. Incidentally, there are a few wines on the list that go well with this full-flavored food, or you can do equally well with beer.

Trailer dikes of lamb loin bear a crust of wild rice and are topped with Armagnac sauce, tasty sand dahns are sautéed with chilies and wild mushrooms accompanied by a sauce of ginger and orange, and super roasted venison comes with a piquant fig sauce. Peking duck is dry and tasteless despite a good plum wine topping and a chili rice pancake. Getting into exotic territory, I like the blackened mahi mahi with coconut rice and phenomenal pineapple mustard seed sauce, and the best dish of all is the spit-roasted five spice crusted loin of pork with apple chutney.

To help you narrow down the dessert choices, I suggest the hot green apple tart with vanilla ice cream, a very different coconut cream brûlée, and the chocolate silk torte which indeed does melt in my mouth (as proclaimed by our server). Besides dining on such delectable dishes, you’re in paradise. Good food, I think you’ll also have a lot of fun in this festive restaurant.

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December 8, 1993 - March 15, 1994

SAN FRANCISCO

FRINGELEE — Some restaurants have a great look while others smell good, and as I enter this small, handsome bistro located in SoMa, I’m knocked out by the incredible aromas wafting from the kitchen. Co-owner and chef, Gerald Higienon comes from southwestern France, a region known for strong, earthy flavors, and he has successfully married his original style with a Bay Area penchant for freshness. There’s a zestful energy in this small place with white walls, colorful art, and light wood accents, and the young serving staff is quite knowledgeable about the menu and wine list which has some real bargains among the mostly French and California offerings.

I can’t resist starting my meal with the rich onion pie filled with walnuts, prosciutto and Roquefort cheese. There’s also a delightful potato and goat cheese tart with black olives as well as an exotic scallop and avocado Napoleon with fresh mango. Lighter eaters may prefer the frothy salad with a warm bacon vinaigrette while a heartier appetite may desire the duck platter consisting of smoked breast of duckling, a deliciously unctuous shredded duck confit, and grilled foie gras.

Chef Higienon takes an ordinary entree of steamed mussels and turns it into a delectable dish with a magnificently garlicky sauce with fresh basil and roasted pine nuts. I also like the sauteed scallops with peppers, onions and shelled fennel, tender steamed salmon with a magnificent garlic sauce, and a smoky morsel of corn, tenderloin with fresh onion and apple marmalade. The chicken breast on fava beans with a balsamic vinegar sauce is overcooked, but the rack of lamb is fork tender and terrific served with incredible potatoes gratin.

If I’ve eaten too much (which can happen since the portions are large), I settle for the great champloo sobor or the frozen coffee parfait, enlivened by a shot of Armagnac. If I have a second wind, I dig into the roasted almond and walnut cake in a dark chocolate sauce or the cloud-like whipped pistachio and chestnut cream mousse. After dining here, I completely understand the connotation of the restaurant’s name — a French term that means “the urge to eat.”

FRINGELEE, 570 Fourth Street, San Francisco 415/943-3573. Lunch and dinner daily Monday-Saturday. Without alcohol, two can dine for $50.

GEORDY’S — I have appreciated the professionalism of Geordy Murphy over the past years when he managed Kaitō’s and later Postrio. Naturally, when I heard that he had opened his own place and hired a thirty-year-old Wunderkind, Charles Solomon, as his executive chef, I knew it would be something special — and it is.

It’s a long narrow room with a bar and glass-enclosed kitchens on one side, wonderfully comfortable banquettes, and you can also dine upstairs in a similar rectangular space. The Murphy-trained wait staff is close to perfection, and the wine list is filled with so many reasonable bottles, making it hard to select just one.

Having trained under Washington’s legendary Jean-Louis Palladin and having been second in command at New York’s famed Bouley, chef Solomon truly brings some inspired culinary excitement to our city. I like to bedeck his sensually flavored wild mushroom Tetto, a dish that would make the heart of anyone from Milano beat faster. Other great meal openers include a poached potato in a tarragon topping of ginger and Sauternes — or small Canadian pink scallops on butterfly pasta in a remarkable carrot lemon grass sauce. Even simple ziti becomes memorable when coated with fresh leeks and tomatoes and a grace note of fresh Parmesanio. If they’re serving sautéed kale, a soft textured, delicately flavored fish, don’t miss it accompanied by crunchy chunks of artichoke and arugula. Among the other entrées I enjoy are crisp roasted chicken with a buttery chive stuffing, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with plum sauce and braised fennel, and a perfectly grilled squash topped with herbs on a nest of creamy polenta. Only the version lacks flavor despite an accompaniment of super-caramelized apples.

It comes as no surprise to find the desserts as intriguing as the rest of the meal. I’m quite taken by a fiddle pumpkin Napoleon with candied pecans and a rich marsala-splashed sabayon. I also like the maple creme brûlée, and a wonderful pear strudel with a cinnamon and cardamom-spiced red wine sauce along with whipped Gorgonzola. The pièce de résistance is a dark chocolate soufflé accompanied by bittersweet chocolate sorbet, a tiny banana tart, and a thick milk chocolate fudge sauce. I’m certainly not a chocoholic, but my instincts and taste buds tell me that this year-old restaurant is going to be around for a long, long time.

GEORDY’S, 135 Fillmore (at Gov’t). San Francisco 415/392-3175. Lunch and Dinner Monday-Saturday. Without wine, two can dine for $50.

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THAI CERAMICS: The James and Elaine Connell Collection

San Francisco

Fringale — Some restaurants have a great look while others smell good, and as I enter this small, handsome bistro located in SoMa, I’m knocked out by the incredible aromas wafting from the kitchen. Co-owner and chef, Gerald Hirigoyen, comes from southwestern France, a region known for strong, earthy flavors, and he has successfully married his original style with a Bay Area penchant for freshness. There’s a zestey energy in this small place with white walls, colorful artworks, and light wood accents, and the young serving staff is quite knowledgeable about the menu and wine list which has some real bargains among the mostly French and California offerings.

I can’t resist starting my meal with the rich onion pie filled with walnuts, prosciutto and Roquefort cheese. There’s also a delightful potato and goat cheese tart with black olives as well as an exotic scallop and avocado napoleon with fresh mango. Lighter eaters may prefer the frisée salad with a warm bacon vinaigrette while a hearty appetite may desire the duck platter consisting of smoked breast of duckling, a deliciously unctuous shaved duck confit, and grilled foie gras.

Chef Hirigoyen takes an ordinary entree of steamed mussels and turns it into a delectable dish with shards of fried garlic in the parsley-laden broth. His gratin of macaroni with wild mushroom sauce is as good as the ravioli filled with Roquefort and topped with fresh basil and roasted pine nuts. I also like the sauteed scallops with peppers, onions and shaved fennel, tender steamed salmon with a magnificant garlic sabayon, and a smoky conffit of pork tenderloin with fresh onion and apple marmalade. The chicken breast on fava beans with a balsamic vinegar sauce is overcooked, but the rack of lamb is fork-tender and terrific served with incredible potatoes gratin.

If I’ve eaten too much (which can happen since the portions are large), I settle for the great champagne sorbet or the frozen coffee parfait, ensuite by a shot of Armagnac. If I have a second wind, I dig into the roasted almond and walnut cake in a dark chocolate sauce or the cloud-like whipped pistachio and chestnut cream mousse. After dining here, I completely understand the commentary of the restaurant’s name — a French term that means “the urge to eat.”

Fringale, 570 Fourth Street, San Francisco 415/643-6175. Lunch: Monday-Friday, dinner: Monday-Saturday. Without alcohol, two can dine for $50.

Geordy’s — I have appreciated the professionalism of Geordy Murphy over the past years when he managed Kauê’s and later Fostro. Naturally, when I heard that he had opened his own place and hired a thirty-year-old Wunderkind, Charles Solomon, as his executive chef, I knew it would be something special — and it is.

It’s a long narrow room with a bar and glass-enclosed kitchens on one side, wonderfully comfortable barstools, and you can also dine upstairs in a similar rectangular space. The Murphy-trained wait staff is quite to perfection, and the wine list is filled with so many reasonably bottles, making it hard to select just one.

Having trained under Washington legendriess Jean-Louis Palladin and havin being second in command at New York’s famed Bouley, chef Solomon brings some inspired culinary excellence to our city. I like to begin with his sensely flavored wild mushroom Truffle, a dish that would make the heart of anyone from Milano beat faster. Other great meat options include a pot au feu of baby artichokes in a tart broth, sweet house cured salmon with a gingersly sea-wood salad, and ethereal ravioli stuffed with crab in a lobster sauce.

Some of the pasta offerings reflect sophisticated rendition to tender lobster with curries, turnips and beans over farrotto in a terracotta tomato sauce of garlic and Sauertens or small Canadian pink scallops on buttery pasta in a remarkable carrot lemongrass sauce. Even simple anti becomes memorable when coated with fresh leeks and tomatoes and a grace note of fresh Parmesano.

If they’re serving sautéed skate, a soft-textured, delicately flavored fish, don’t miss it accompanied by crunchy chunks of artichoke and arugula. Among the other entrees I enjoy are crisp roasted chicken with a buttery chutney stuffing, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with plum sauce and braised fennel, and a perfectly grilled scallop with herbs on a nest of creamy polenta. Only the venison lacks flavor despite its accompaniment of super caramelized apples.

It comes as no surprise to find the desserts as intriguing as the rest of the meal. I’m quite taken by a flaky pumpkin napoleon with candied pecans and a rich marsala-spiked sabayon. I also like the napoleon crème brûlée, and a wonderful pear strudel with a cinnamon and cinnamon-scented red wine sauce along with whipped Gorgonzola. The pièce de résistance is a dark chocolate soufflé accompanied by buttery sweet chocolate soufflé, a tiny banana tart, and a thick milk choco- lade fudge sauce. I’m certainly not a pa- chist, but my instincts and taste buds tell me that this year-old restaurant is going to be around for a long, long time.

Geordy’s, 1 Tillman Place (at Great), San Francisco 415/922-3175. Lunch and Dinner: Monday-Saturday. Without wine, two can dine for $50.

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Performing Arts

December 9, 1993 - March 13, 1994

Asian Art Museum
San Francisco

Open: Wednesday-Sunday 10am-5pm
415/668-8921
415/752-2835 (TDD; hearing impaired)
More Time Than Money
Another way to give

It's the holidays. Time for celebration. Funny though, somehow this year seems like more of a time for extravangance of the soul than of the pocketbook.

By extravagance of the soul, we mean gifts that keep on giving — to loved ones, to complete strangers, to oneself, to the planet, to the universe. These are gifts that take into consideration the true meaning of this season — a time for sharing love with everyone.

We've come up with a list of gift giving ideas that come from the heart and are meant to reach the hearts of others. These are more than politically correct ideas — these are gifts conscious of our ultimate and undeniable connection to each other. When one of us suffers, we all do. When we help by giving from our hearts, we are all helped.

Does Aunt Bertha really need another pair of slippers? Does that client really need that paper weight or bottle of wine? Some thoughtfulness, a phone call or two, and the gift you choose to give might make a difference in someone's life — perhaps your own.

Joy to the world.
1) Invite a family, homeless from the fires or other circumstances, for a holiday dinner.
2) Clean out your closets and give the stuff to people who need it.
3) Call up Project Angel Food (Los Angeles) or Meals On Wheels and volunteer to cook or deliver meals to shut-ins.
4) Call up AIDS charities (Aids Project Los Angeles, San Francisco, San Diego; AMPAR Pediatric AIDS Foundation).

by Barbara Foley

...with friends.
14) Have a party. Charge $10 (or more) per guest, or have them bring canned goods, unwrapped toys, and give the money or goods to a charity in the names of all those who attended.
15) Give financial donations to charitable institutions in the names of friends and business associates.
16) Volunteer.
17) Shop at the Unicef store.
18) Shop at stores or buy products that donate part of the proceeds to charitable causes.
19) Give memberships in the Sierra Club, World Wildlife Fund, Santa Monica Mountains Conservancy, etc.
20) Give a series of Yoga lessons, nutritional consultations, or private trainer sessions to a friend as a gift to their well-being.
21) Shop for recycled gifts.
22) Give books that teach, nurture and enlighten.
23) Read a book to someone who can't.
24) Call a Children's Hospital or Ronald McDonald Children's Charities and give tickets to see The Nutcracker to someone who's never seen it.
25) Write a letter to someone.
26) Give someone a hug.
27) Give someone that benefit of the doubt.
28) Tell the truth.
29) Give something you love to someone you love.
30) Give love.
31) Give more heart-felt time than money.

Illustrations by Roberto Innocenti for Christmas Card by Charles Dickens.
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4) Call up AIDS charities (Aids Project Los Angeles, San Francisco, San Diego, AMPAR, Pediatric AIDS Foundation), find out what they need and give it.
5) Adopt a highway.
6) Go to an animal shelter and either adopt a pet yourself or give one to someone who needs love.
7) Become a Big Brother or Big Sister.
8) Give museum memberships or seasonal tickets to theater and/or concerts as a way to support the arts and lift the spirits.
9) Instead of throwing away food after holiday parties or dinners, pack it up and take it to people who need it.
10) Spend time with the elderly.
11) Plant a tree in a burned-out forest.
12) Help someone rebuild their home.
13) Bake or make your holiday gifts

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Your Life's a Gift, Editor's Note by Barbara Foley
May We Show You To Your Hand-Fitted Leather Seats?

Before you sit down, may we also point out a few other features that make the Acura Legend Sedan GS one of the premier luxury automobiles on the market today. Like a powerful 230-horsepower engine. And a Traction Control System for better handling. Now if you'll be kind enough to take your luxurious, eight-way adjustable hand-fitted leather seat, you may take a test drive at your leisure. Some things are worth the price.