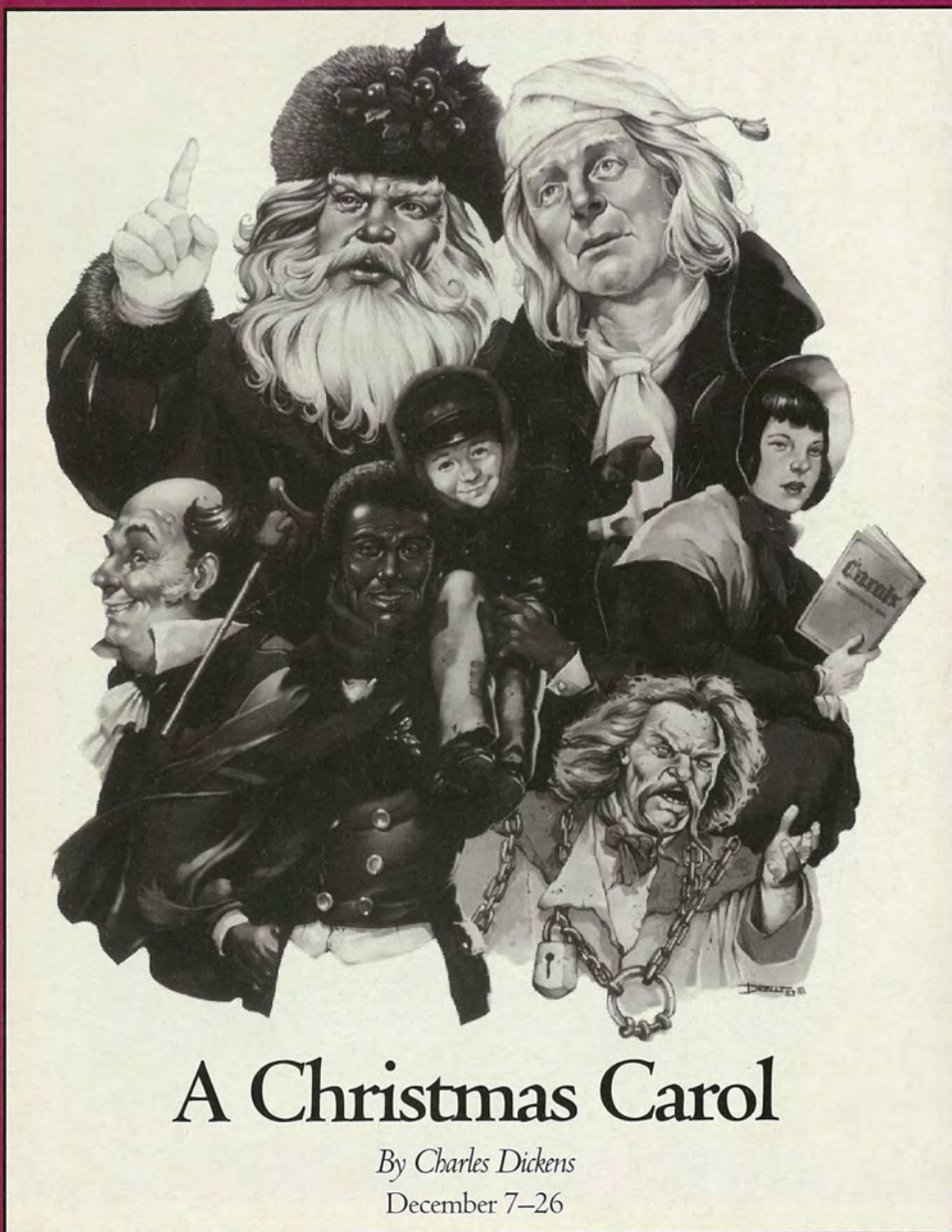


PERFORMING ARTS®

DECEMBER 1993



A Christmas Carol

By Charles Dickens

December 7-26



AMERICAN CONSERVATORY THEATER

1993-94 SEASON

NOW THE
NORTHSTAR
GUIDES AN
ENTIRELY
NEW
CLASS OF
AUTOMOTIVE
TRAVEL.

The all-new DeVille Concours by Cadillac is designed to stand the test of time while providing unparalleled comfort. With a V8 Northstar System that allows you to travel 100,000 miles before your first scheduled tune-up. A Road-Sensing Suspension that reads the road one inch at a time at

60 miles per hour, calibrated for response and control. An interior that accommodates six passengers in an oasis of comfort and serenity. Perforated

leather seating areas. Hand-polished Zebrano wood. And the Airbank System, providing supplemental protection for three front-seat passengers.



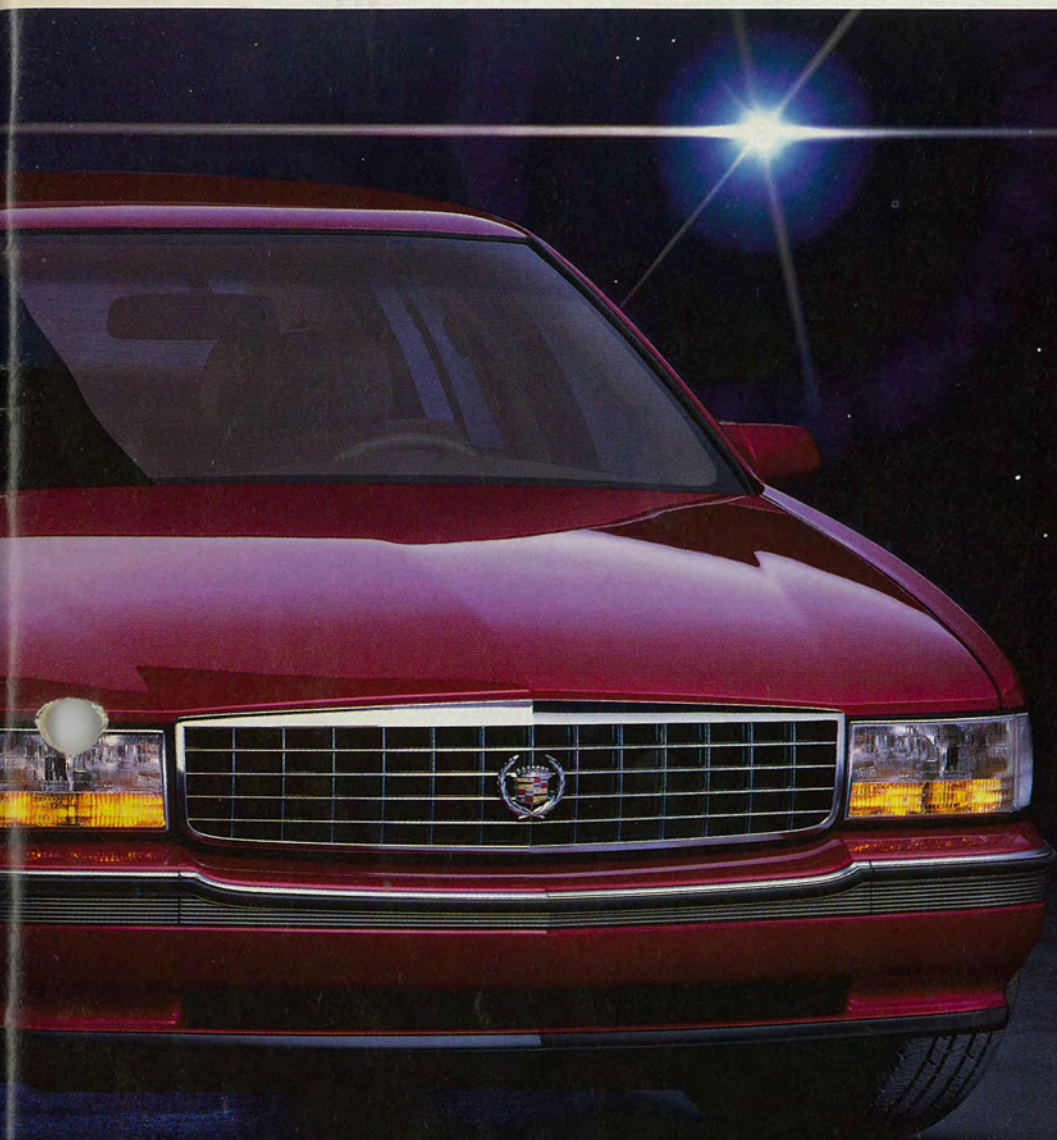
100,000 miles—four trips around the world—before your first scheduled tune-up.



Northstar System: 32-Valve, 270-HP V8 • Road-Sensing



Always wear safety belts, even with air bags. © 1993 GM Corp. All rights reserved. CADILLAC® NORTHSTAR®



Suspension • Traction Control • ABS • Speed-Sensitive Steering • Plus the Airbank System • Call 1-800-333-4CAD

CADILLAC
DEVILLE CONCOURS
CREATING A HIGHER STANDARD



WHERE ELSE CAN YOU FIND
GIFTS OF GOLD FROM CRATE
& BARREL, GIFTS OF LOVE
FROM TOM WING & SONS
AND GIFTS OF NATURE
FROM BLOSSOMS BY JYLENE?
NOWHERE BUT STANFORD.



NO PLACE LIKE IT ON EARTH.

STANFORD SHOPPING CENTER

EMPORIUM, SAKS FIFTH AVENUE, NORDSTROM, MACY'S, NEIMAN MARCUS, AND 140 EXTRAORDINARY
SHOPS, RESTAURANTS AND SERVICES. 180 EL CAMINO REAL, PALO ALTO. PHONE 415/617-8240.

INVEST IN YOURSELF



AT THE BETTY FORD CENTER

We believe that our highly trained staff are the very best kind of investment counselors. By starting people on the road to recovery, the **Betty Ford Center** helps them invest in themselves and their future.

For more than a decade, the **Betty Ford Center** has dedicated itself to helping turn lives around, through one-on-one counseling, group therapy, and highly specialized men's, women's and family programs.

We take particular pride in providing these services in an environment of total trust and confidentiality, and at a cost that continues to make the **Betty Ford Center** one of the most economical treatment facilities in America.

Treatment can help reclaim a life being lost to alcohol and other drug dependencies. Here in the serenity of the California desert we can provide the tools you need to begin recovery.

Our investment advice is simple. The most valuable asset you have is your life.



BETTY FORD CENTER

RANCHO MIRAGE, CA TEL: 800.854.9211 OR 619.773.4100



INDELIBLE IMPRESSIONS

Festive and flattering,
our day-to-dinner collection

from Laundry is

guaranteed to garner

compliments wherever the

season finds you.

The collection 129.00-229.00.

Shown: Bateau-neck tank

wedge dress in fuchsia has

side slits with loop

buttons, 129.00.

In Contemporary Dresses (d. 138)

macys[★]

MACY'S
BY APPOINTMENT

For complimentary shopping assistance call Macy's By Appointment at (415) 954-6285

Happy
Holidays,
All Sewn Up!



Festive Fabrics
Holiday Decorating
Special Fabrics for Special Gifts
Ribbons and Trims
Over 30,000 Buttons
& Gift Certificates Too!

Holiday shopping hours:
Monday - Saturday 9:30 - 6.
Thursday till 8, Friday till 7.

BRITEX
FABRICS
FABRICS
FABRICS
FABRICS
SINCE 1952

146 GEARY, JUST OFF UNION SQUARE
SAN FRANCISCO (415) 392-2910

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 Jacobs

- 51 **THE ART OF DINING
CALIFORNIA CUISINE**
by Norm Chandler Fox

- 58 **IN FASHION
MORE TIME THAN MONEY**
Another Way to Give
by Barbara Foley



PERFORMING ARTS magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, Pasadena, Costa Mesa, La Mirada, Cerritos, Laguna, Santa Barbara, San Francisco, Berkeley, San Jose, San Diego and La Jolla. Performing Arts magazine is published at 3539 Motor Avenue, Los Angeles, CA 90034-4800. Telephone (310) 839-8000. Fax (310) 839-5651. All rights reserved. © 1993 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

PERFORMING ARTS: GILMAN KRAFT, *President*; CHARLES SCHMUCK, *Publisher*; IRWIN M. FRIES, *Vice President*.

DANA KITAJ, *Editor*; CRYSTAL A. SMITH, *Program Editor*; DAVID H. BOWMAN, *Arts and Entertainment Editor*; ATELIER LE BAS, *Art Direction*; ELLEN MELTON, *Advertising Coordinator*; EDWARD ORTH, *Production Manager*; RANDI SWERSKY, *Production Associate*; BONNIE FELT, *Typography Manager*; DENISE L. BURNEY, *Typographer*; CLAUDIA KRIEGER, *Proofreader*; SUSAN BETH COHEN, *Comptroller*; DONNA ADAMS, *Data Processing Manager*; JANET LEFRITZ, MELISSA MARTIN, PAT WADA, *Administrative Assistants*.

SALES: DAVID BRONOW, SUSAN H. HOLLOWAY, *Los Angeles*; BARBARA BELLA & ASSOCIATES, *San Francisco*; STAGE, *New York, Washington, Philadelphia, Dallas/Houston, Minneapolis/St. Paul, Saint Louis*; WARDEN, KELLEY, ALLEN & OPFER, *Chicago*; THOMAS O. MACFARLAND, *Detroit*.



TM © 1992 THE REALLY USEFUL GROUP LTD.

ANDREW LLOYD WEBBER'S
NEW MUSICAL
STARRING
GLENN CLOSE

TELE-CHARGE:® (800) 447-7400 (24 HOURS, 7 DAYS)
GROUP SALES (20 OR MORE):
(310) 201-1555 / (800) 832-8440

SHUBERT THEATRE,
2020 AVENUE OF THE STARS, CENTURY CITY

WORLD PREMIERE RECORDING AVAILABLE ON 



The new C-Class may look good to you, but it doesn't look good for the competition.

Those of you in the market for a roomy, safe, quick, and reliable car will be glad to know

that the C-Class is available at your local Mercedes-Benz showroom.

Then again, those of you who work at one of those other showrooms across the street may be less than enthusiastic.

Because, starting at \$29,900*, the C-Class is an incredible new Mercedes at an equally incredible price.

Take safety, for example. In addition to the front and rear crumple zones, dual air bags, Emergency Tensioning Retractors for the front seats belts, and four wheel antilock disc brakes, the C-Class also has some innovative

ways to help protect you in an accident.

Nearly 1/4 of the body by weight is made of

Introducing a whole new class of cars from Mercedes-Benz.

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 C280's 6-cylinder engine both efficient and powerful.

In both DOHC engines, an advanced computer system continuously coordinates critical functions like fuel/air mixture and valve timing, providing torque when you need it most: merging and passing.

The interior of the C-Class has enough

headroom for five 6'2" adults. (For anyone taller, there's always the standard sunroof.)

Once inside, you'll find standard features like an 8-speaker sound system, automatic climate control system, and orthopedically designed front seats that adjust in 10 different directions—on the driver's side, electrically.

To see the new C-Class for yourself, visit your local Mercedes-Benz dealer. Or for information, call 1-800-964-6153.

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



The New C-Class
Starting at \$29,900*

*MSRP for a C220 excludes \$475 transportation charge, all taxes, title/documentary fees, registration, tags, dealer prep charges, insurance, optional equipment, certificate of compliance or non-compliance fees, and finance charges. Prices may vary by dealer. C220 shown at MSRP of \$30,465. Includes metallic paint. Base MSRP for a C280 is \$34,900. Air bags are supplemental restraints. Please always wear your seat belt. © 1993 Mercedes-Benz of North America, Inc., Montvale, N.J., Member of the Daimler-Benz Group.

The Arts of the State

January Events in California — What's Coming Up in the Arts

FILM Philadelphia. When director Jonathan Demme and screenwriter Ron Nyswaner each learned about friends suffering from AIDS, they decided a movie was due. "I really think the movie is about love," says Nyswaner. "About a gay man for his lover; a married couple for each other; a family for their son; a mentor for his protégé—and the love Andrew has for 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 wars of AIDS prejudice, while Jason Robards and Joanne Woodward serve as Andrew's boss and mother. With a stellar list of cameo performances to boot, *Philadelphia* represents mainstream Hollywood's most penetrating glimpse yet into how the other tenth 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 living in a small South Florida town certainly try their best. Robert Duvall and Richard Harris star with Shirley MacLaine and Piper Laurie in *Wrestling Ernest Hemingway*, a movie about friendship, courtship, and relationship. 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 namesake should be among them. This Roman Catholic factory owner risked life and property to save his 1300 Jewish workers from Auschwitz. Schindler is played by Liam Neeson and his accountant by Ben Kingsley in *Schindler's*

David H. Bowman is Arts and Entertainment Editor for Performing Arts magazine.



List, the true story based on the novel by Thomas Keneally. Check newspaper listings.

THEATER Fool Moon. Ever since the days when Gallagher and Shean brought down the house, vaudeville comedy teams have been convulsing audiences throughout the country. David Shiner and Bill Irwin take up the clown's mantle in *Fool Moon*, an evening of signature routines, comedy sketches, and, yes, even a little soft-shoe. The original Broadway production of *Fool Moon* won the 1993 Unique Theatrical Experience Award from the Drama Desk. January 20–March 27, Doolittle Theatre, Hollywood (213) 365-3500.



Hedda Gabler. David Chambers, who directed actress Lynn Ferguson as Olivia in *Twelfth Night* at South Coast Rep, teams up with the actress again for Ibsen's masterwork, *Hedda Gabler*. "What Ibsen was doing," says Chambers, "which was radical in its day, was placing a truly mythical story into a domestic Edwardian environment. We're not moving Hedda into a Pacific Palisades living room—the play's roots will remain nineteenth century—but if we explode the environment, we can release the mythic background of the play. Clearly Ibsen meant Hedda to be mythology for its time." Also opening at SCR is Athol Fugard's *Playland*, directed by Martin Benson. Hedda: January 14–February 13, Mainstage; Playland: January 28–February 27, Second Stage; South Coast Rep, Costa Mesa (714) 957-4033.

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 Ruta, Wendell Pierce, and Vilma Silva figure prominently in this new and colloquial translation by scholar, author, and actor Paul Schmidt. January 19 (previews from 1/12)–March 6, Marines Memorial Theatre, San Francisco (415) 749-2ACT.

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 Hassidic man killed a Caribbean-American child, she interviewed many of the people involved in and affected by these 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.

Top: Tom Hanks as an AIDS-discrimination victim and Denzel Washington as his lawyer in *Philadelphia*. Above: Ben Kingsley with Liam Neeson in *Schindler's List*.

by David H. Bowman

January 4–28, Berkeley Repertory Theatre (510) 845-4700.

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 heartbreak. With such classic blues as "Willow Weep for Me" and "Wasted Life Blues," *Blues in the Night* delivers a powerful passel of great singing. Also next month, one of Alan Ayckbourn's most puzzling plays perplexes audiences: *Mr. A's Amazing Maze Plays* features multiple plot possibilities, with the audience deciding which one to take. *Blues: January 27–March 6, Old Globe Theatre, San Diego; Mr. A's: January 22–March 6, Cassius Carter Centre Stage, San Diego (619) 239-2255.*

Hollywood Women. *Hollywood Ever After* is writer Marilyn Anderson's story of three 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 ashamed 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) 289-2999.*

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 *Foolin' Around With Infinity*. *January 9–February 6, Montgomery Theater, San Jose (408) 291-2255.*

Joined at the Head. Playwright Catherine Butterfield stars in her own highly acclaimed play *Joined at the Head*, a tale of love and friendship. *January 16 (previews from 1/7)–February 20, Pasadena Playhouse (818) 356-PLAY.*

Les Miz. The eternally pursued Jean Valjean is tracked down by his nemesis, the unrelenting Inspector Javert, yet once more in *Les Misérables*, the musical retelling of the Victor Hugo classic. Alain Boublil (book and lyrics) and Claude-Michel Schoenberg (book and music) began their collaboration in 1973



Top: David Shiner and Bill Irwin in *Full Moon at Hollywood's Doolittle Theatre*. Above: Anna Deavere Smith in *Fires in the Mirror* at the Berkeley Repertory Theatre.

with a musical version of the French Revolution. *Les Miz* was written in 1978, became a record album in 1980, and in 1983 metamorphosed into one of the most successful stage events of that decade. *January 12–16, Pasadena Civic Auditorium (818) 449-7360.*

ART **Grecian Urns.** *From Pasture to Polis: 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) 642-1207.*

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, *In 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) 857-6111.*

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 fifty artists working in perhaps the one genre that we have all dabbled in—the family photograph. *Albert Chong: Ancestral Dialogues* chronicles a more symbolic approach to the subject. Chong pays homage to his Afro-Caribbean roots with photographs of sculptural thrones 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) 495-7000.*

Photo LA. Over three thousand vintage and contemporary photographs are exhibited for sale next month in the Los Angeles Photographic Print Exposition. 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) 937-5525.*

DANCE **Martha Graham.** Lincoln Kirstein, founder of American Ballet Theatre, wrote this about Martha Graham: "From year to year [she] stands as a monument to the pioneer strength of the American Dance.... Her work is as simple as Shaker furniture and the crucifixes of the New Mexican 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, Cerritos Center (800) 300-4345.*

Malashock. John Malashock, former soloist with Twyla Tharp Dance, has become one of San Diego's most intriguing artists ever since he returned to his native city and founded

A single chair.

Reserved for you.

A place to sit.

And stretch.

And think.

Or simply close your eyes

And fly.



American Airlines

First and Business Class

Gym Fear?

Do you believe you need to look great before you even walk into a gym? I did, so maybe I can help out.

My trainers and I specialize in working with out-of-shape people, men and women who may be afraid or who may want the privacy and attention that we offer. In our private "one-on-one" studio, the experience we share is fun, healthy and constructed to your individual needs. We are compassionate, humorous and dedicated to helping you make a difference in the level of health in your life.

Free weight area
Cardiovascular machines
Multi-station exercise equipment

Your Personal Best™
Roy Cameron 415 553-8635

What's the Hottest Ticket in Town?



"Applause for an elegant theater district cafe"

Patricia Unterman - S.F. Chronicle

Dinner...Late Supper
Night Cap & Dessert

Jazz Pianist
(Thursday thru Saturday)

Valet Parking at

The Warwick Regis Hotel

Across the street from the Curran Theater
Geary at Taylor Streets
San Francisco • (415) 292-6430

his own dance troupe there in 1988. Malashock Dance & Company has since been seen on both coasts and various parts in between. *January 6-9, Old Globe Theatre (619) 239-2255. January 14-15, Royce Hall, UCLA (310) 825-2101.*

Parsons. David Parsons is a former leading dancer of the Paul Taylor Dance Company; in 1987 he started his own company. The Parsons 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

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 1916). Besides giving a particular Spanish snap to the light-opera form, the zarzuela deepened it considerably. *January 15, Orange County Performing Arts Center, Costa Mesa (714) 740-2000; January 19-29, Dorothy Chandler Pavilion, Los Angeles (213) 480-3232.*

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's production of Manuel Penella's El Gato Montés.



The San Diego Opera opens its season with Tchaikovsky's gorgeous Eugene Onegin.

modern dance companies performing today. *January 9, Mandeville Auditorium, UC San Diego, La Jolla (619) 534-6462.*

MUSIC El Gato Montés. Plácido Domingo played the role of a gypsy child in Manuel Penella's *El Gato Montés* when his parents performed with the zarzuela company of Mexico City. Later, he himself sang the role of Rafael the bull-fighter, 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 Lirico Nacional

about flirtation, reciprocation, and responsibility. Based on the Pushkin classic, *Eugene Onegin* is presented in John Copley's acclaimed 1985 production, with Australian baritone Jeffrey Black as the aloof Onegin and Renee Fleming the lovelorn Tatiana. *January 22-February 2, Civic Theatre, San Diego (619) 236-6510.*

The Merry Widow. Roberta Peters, famed Metropolitan Opera soprano, stars in New Year's treat. Peters celebrated her 35th anniversary with the Met in 1985, having made her debut there at the age of nineteen.

Lehár's *Merry Widow* is the quintessential Viennese operetta, and it is led for Opera Pacific by conductor Karl Sollak of the Vienna Volksoper. *January 21-30, Orange County Performing Arts Center, Costa Mesa (714) 740-2000.*

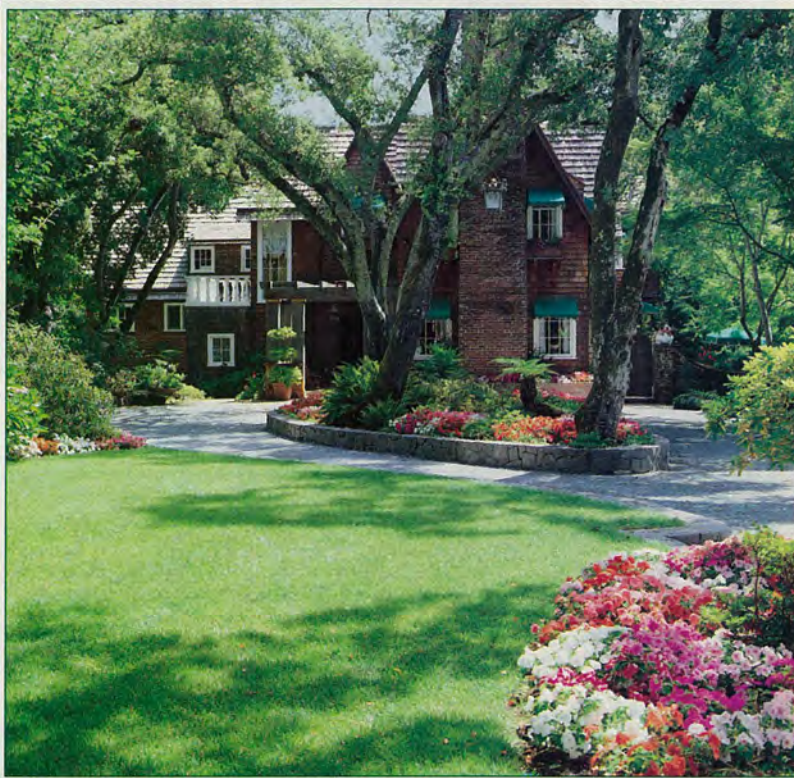
LA Philharmonic. Simon Rattle, formerly the Orchestra's principal guest conductor, leads Berlioz's great Romantic declaration *The Damnation of Faust*; Frederica von Stade, Vinson Cole, and Gilles Cachemaille are soloists in this blowzy cantata. On another program, Rattle conducts the Philharmonic in Mahler's Ninth Symphony. Vladimir Ashkenazy leads Shostakovich's Tenth Symphony. Christopher Rouse's Cello Concerto is given its world premiere by Yo-Yo Ma under the baton of David Zinman, and the month ends with mezzo-soprano Florence Quivar singing Mahler's *Songs of a Wayfarer*. *Throughout January, Dorothy Chandler Pavilion, Los Angeles (213) 850-2000.*

SF Symphony. A lovely Mozart/Beethoven program begins the year, with André Previn conducting Emanuel Ax in the Mozart Piano Concerto No. 9, K.271. Symphony Concertmaster Raymond Kobler is soloist in the Bruch Violin Concerto on a program with Ravel's completely ravishing—and complete—*Daphnis et Chloé*. Christoph Eschenbach leads Wendy Warner in the Schumann Cello Concerto, and Vladimir Ashkenazy continues his California music making with a shorter works of Ravel and William Walton's First Symphony. *Throughout January, Davies Symphony Hall, San Francisco (415) 431-5400.*

Santa Barbara Symphony. Eugene Fodor catapulted 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 Driehuys. *January 15-16, Arlington Theatre, Santa Barbara (805) 965-6596.*

Pärt Premiere. The Los Angeles Chamber Orchestra presents the American premiere of Estonian master composer Arvo Pärt's *Introductory Prayers* on a program that includes two Bach violin concertos. Music director Christof Perick conducts and concertmaster Ralph Morrison is violin soloist. *January 27, Ambassador Auditorium, Pasadena; January 28, Japan America Theatre, Los Angeles (213) 622-7001.* □

The Ultimate in Real Estate Lending.



*Whether It's Your First Home
or Your Dream Estate...
Call Us for a Personal Consultation.*

*Luxury Residential Properties
Condominiums & Cooperatives*



FIRST REPUBLIC
BANCORP INC.

388 Market Street, San Francisco, California 94111
Telephone (415) 392-1400 or Toll Free (800) 392-1400

A NEW YORK STOCK EXCHANGE COMPANY

San Francisco Los Angeles Beverly Hills San Diego Las Vegas





IT TOOK

*A*ll-new aluminum engine, intelligent

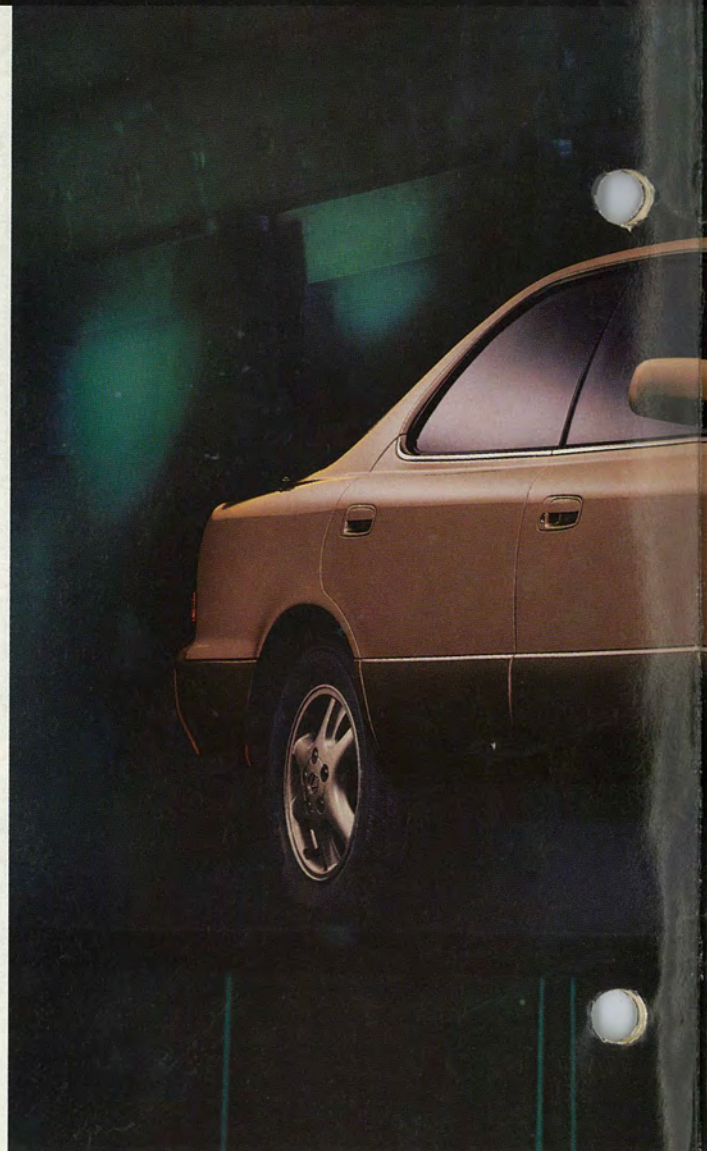
ECFi transmission, multi-adjustable front

passenger seat, dual airbags.* And that's

just the beginning. The 1994 Lexus ES.

Improved. Revised. Refined. Embellished.

In a word, new.



airbag Supplemental Restraint System (SRS) is designed to inflate in a severe frontal collision. Airbags are a supplement to, not a replacement for, seat belts, which should be worn at all times by all vehicle occupants.

OUR ENGINEERS TWO YEARS
TO POLISH THIS CAR.



The New 1994 ES

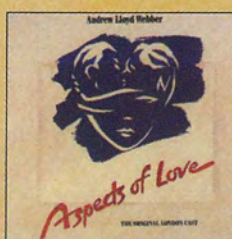
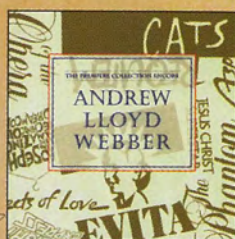
BOULEVARD OF DREAMS.



THE ANDREW LLOYD WEBBER MUSICAL WORLD PREMIERE RECORDING

ON SALE AT
 **WHEREHOUSE**

AVAILABLE ON POLYDOR COMPACT DISCS & CASSETTES



© 1993 THE REALLY USEFUL RECORDS GROUP LTD.

American Conservatory Theater

Carey Perloff
Artistic Director

John Sullivan
Managing Director

1993/94 REPERTORY SEASON

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Mr. Alan L. Stein,
Chairman

Mr. Patrick F. Flannery,
President

Mr. Shepard P. Pollack,
Vice President

Mr. Richard J. Fineberg,
Treasurer

Mrs. Peter Donat,
Secretary

Mr. William A. Armstrong

Ms. Ruth Asawa

Ms. Barbara Bass

Ms. Phoebe Cowles

Mr. Mortimer Fleishhacker

Mr. John Goldman

Mrs. Sally P. Hambrecht

Mr. Thomas W. High

Mr. William D. Kimpton

Ms. Sue Yung Li

Mr. Jerome Markowitz

Mr. Ross Markwardt

Mr. Stan Mattison

Mrs. Joan McGrath

Dr. Mary S. Metz

Mrs. George Miller

Mr. Albert J. Moorman

Ms. Judith Moreland

Mr. Howard N. Nemerovski

Dr. Jerome D. Oremland

Mr. John M. Pasquesi

Ms. Carey Perloff

Ms. Toni Rembe

Mr. Arthur C. Rutzen

Mr. Anthony M. Schiavo

Mr. Vernon B. Schwartz

Mr. John Sullivan

Mr. Steven L. Swig

Mr. Keith B. Williams

HONORARY TRUSTEE

In recognition of her vision and
unflagging support

Mrs. Edith Markson

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

Edward Hastings, Artistic Director, 1986-92

PYGMALION

by Bernard Shaw

September 29, 1993 through November 21, 1993
Marines Memorial Theater

PECONG

by Steve Carter

October 14, 1993 through December 5, 1993
Stage Door Theater

A CHRISTMAS CAROL

by Charles Dickens

December 7, 1993 through December 26, 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) 749-2ACT



American Conservatory Theater

CAREY PERLOFF, *Artistic Director*

JOHN SULLIVAN, *Managing Director*

THOMAS W. FLYNN, *Administrative Director*

JAMES HAIRE, *Associate Producer*

COURTNEY T. TAGUPA, *Director of Finance*

ARTISTIC STAFF

Benny Sato Ambush, *Associate Artistic Director*

Richard Seyd, *Associate Artistic Director*

Meryl Lind Shaw, *Casting Director/Artistic Staff Associate*

Larry Biederman, *Assistant to the Artistic Director*

Elizabeth Brodersen, *Publications Manager*

Tim Fisher, *Publications Associate*

Dennis Powers, *Senior Editor*

ACTORS

J. Todd Adams
Zachary Barton*
Geneva Baskerville
Harry Blanks
Wilma Bonet
Graham Brown
Dick Butterfield
Roberta Callahan
Nancy Carlin
Roslyn Coleman
Brad DePlanche
Andrew Dolan
Julie Eccles
Sam Fontana

Leland Gantt
Kent Gash
David Harris
Lawrence Hecht
Gerald Hiken
Kenna Hunt
Jamie Jones
Guiseppe Jones
Walker Jones
Renee Joshua-Porter
Brett James Kennedy
Charles Lanyer
Louahn Lowe
David Maier
Joan Mankin

Barbara Montgomery
Maureen McVerry
Lane Nishikawa
Sharon Oni
Michael Osterom
Luis Oropeza
Frank Ottiwell
William Paterson
Susan Patterson
David Rasner
Bill Raymond
Beth Richmond
Margaret Robinson
Franc Ross
Brian Keith Russell*

Ken Ruta
Brent St. Clair
Chanelle Schaffer*
Vilma Silva
Lynne Soffer
Michael Gene Sullivan
Shirley Jac Wagner
Bruce Williams

*Equity Professional Theater Interns

DIRECTORS

Benny Sato Ambush
Andrei Belgrader
David Maier
Carey Perloff

Richard Seyd
Albert Takazauckas

COMPOSERS

Lee Holby
Rusty Magee
Wayne Wallace

Associate Dramaturg
Lance Barry Miller
Literary Coordinator
David Maier
Literary Intern
Peter Collins
Artistic Staff Intern
Barbe Marshall

CONSERVATORY STAFF

John Loschmann, *Interim Director*

Craig Slight, *Young Conservatory Director*

Maureen McKibben, *Dean of Students*

Jack Sharrar, *Registrar & Director of Graduate Studies*

Dennis Powers, *Thesis Editor & Professional Advisor*

ADMINISTRATION

John Hartnett, *Financial Aid Director*
Matt Jones, *Bursar/Payroll Administrator*
Wendy Aspergen, *Academy Coordinator*
Judy Wilson, *Assistant to the Young Conservatory Director*
Joe Rosenthal, *Library Coordinator*
Roy Flores, *Financial Aid Assistant*
Bettye Krider, Alison Augustin, *Conservatory Assistants*

FACULTY

Susan Alleluia, *Ballet*
Benny Sato Ambush, *Acting*
David Barry, *Voice & Speech, Speech & Phonetics*
Lettitia Bartlett, *Physical Acting*
Bonita Bradley, *Imaginative Movement*
Dick Butterfield, *Acting, Voice*
Charla Cabot, *Musical Theater, Advanced Musical Theater*

Rafe Chase, *Improvisation*
Hector Correa, *Acting*
Nino DeGennaro, *Acting*
Andrew Dolan, *Acting*
Paul Finocchiaro, *Acting*
John C. Fletcher, *Acting*
Camie Foust, *Creative Drama, Acting*
Technique/Scene Study
Amy Freed, *Project Director*
Lee Ann Fujii, *Acting Technique/Scene Study, Improvisation, Performance Workshop*
Kelley Gabriel, *Musical Theater*
Marvin Greene, *Acting*
Christianne Hauber, *Acting Technique/Scene Study, Intermediate Acting, Performance Workshop*
Lawrence Hecht, *Acting*
Rose Adams Kelly, *Alexander Technique*
Kay Kostopoulos, *Acting*
Margery Kreitman, *Playwriting*

Barry Lloyd, *Musical Theater*
Brian Lohmann, *Improvisation*
John Loschmann, *Ballet, Acting, Project Director*
David Maier, *Acting, Scene Study*
Nick Mangano, *Humanities, Project Director*
Kathleen Michaels, *Singing*
Van Mitchell, *Vocal Production, Speech & Phonetics*
Judith Moreland, *Voice, Speech*
Amy Mueller, *Created Project, Acting*
Frank Ottiwell, *Alexander Technique*
Elizabeth Payne, *Acting*
Carey Perloff, *Acting, Verse Drama, Humanities*
Priscilla Regalado, *Jazz, Movement*
Katherine Roszak, *Period Dance*
Victoria Rue, *Acting, Created Project*
Lois Saunders, *Audition*
Edward Sayegh, *Singing*
Barbara Scott, *Improvisation*
Richard Seyd, *Acting*

Jack F. Sharrar, *Advanced Acting, Directing, Acting Technique/Scene Study*
Mark Silence, *Combat*
Craig Slight, *Advanced Acting, Directing, Performance Workshop*
Lynne Soffer, *Acting, Audition, Text*
Rebecca Stockley, *Improvisation*
Randall Stuart, *Project Director*
Deborah Sussel, *Verbal Action*
Karen Van Zandt, *Professional Seminars*
Ava Victoria, *Singing*
Ken Watt, *Project Director*
Bruce Williams, *Audition, Acting*
Judy Wilson, *Created Project, Acting Technique*
Eric Zivot, *Voice, Speech, Shakespeare*
Jenny Zielen, *Makeup*

Accompanists
Scott Cady, Donald Eldon Wescoat

ADMINISTRATIVE STAFF

Dianne M. Prichard, *General Manager*

Hollis Ashby, *Director of Public Relations*

Fred Reppond, *FEMA Liaison*

Judy Kroll, *Human Resources Manager*

ADMINISTRATION

Thom S. Morgan, *MIS Director*
Minako Matsui, *Assistant to the Managing Director*
Kate Stewart, *Assistant to the General Manager*
Beulah Steen, *Receptionist*
Roy Hunt, *Mailroom Manager*
Ernie Gumapas, *Data Entry*
Eve Gorodsky, *Volunteer Coordinator*

DEVELOPMENT AND COMMUNITY AFFAIRS

Michelle McClellan, *Manager of Individual Giving*
Patricia McClelland, *Development Officer*
Jerome Moskowitz, *Development Associate*

FINANCE

Matt Jones, Cheryl Kuhn, Linda Lauter, *Business Associates*

MARKETING

Mary Beth Smith, *Associate Director of Marketing*
Laura Pickering, *Art Director*
Linda Graham, *Group Services*

PUBLIC RELATIONS

Leslie Dresden, *Public Relations Intern*

SUBSCRIPTIONS

Ellen Mathews, *Manager*
Mark Peters, *Assistant Manager*
Martha Valentine, Doris Yamasaki, *Coordinators*

BOX OFFICE

Richard Bernier, *Manager*
Jane Tarver, *Student Matinee Coordinator*
James Sheerin, *Head Treasurer*
Ticket Services Representatives

Lorraine Andros, Vonnah Bagner, Michele Casau, Alex Costa-Stevens, Peter Davey, Ruby Lee, Marty Mulkey, Diane Myrick, Alfred Thacker

FRONT OF HOUSE

Diane Aurelius, Michelle Stortz, *House Managers*
David Engelmann, *Head Usher*
Eva Ramos, Beverly Saba, *Door Persons*
Ushers
Mary Chamberlain, Antoinette Chavez, Jessica Fernandes, Joe Fernandes, Josie Fernandes, Beth Froelicher, Paula Keith, Wendell McKay, Charles Montague, Helen Parker, Casey Robbins, Colleen Rossby, Joe Scaroni, Karla Toland, Elaine Van Vleck, Jennie Yee

TELESERVICES

John Nania, *Manager*

Carol Yamasaki, *Assistant Manager Sales Agents*

Tony Dunlap, Mazie Gilbert, Jacques Lloyd, Lynda McDaniel, Robin McLean, Serge Morel, Denise Moss, George Nguyen, Russell Orloff, Louis Rasky, Bill Schmidt, John Simpson, Linn Swaim, Nancy Tibbon, Michelle Watts, Erika Whitmore, Earl Yazel

FACILITIES

Lesley Pierce, *Manager*
Vinnie Deramus, Hristos Joresz, *Crew*
Curtis Carr, Jr., Michael Fernandez, Richard Supinsky, *Security*

PRODUCTION STAFF

ADMINISTRATION

Edward L. Raymond, *Technical Supervisor*
Denise Martel, *Production Coordinator*
Christopher Downing, *Company Manager*

DESIGNERS

Kate Edmunds, *Resident Scenic Designer*
Stephen LeGrand, *Resident Sound Designer*
Peter Maradudin, *Resident Lighting Designer*
Dawn Swiderski, *Design Associate*
Richard W. Battle, *Costumes*
Beaver Bauer, *Costumes*
Janice Benning, *Costumes*
Robert Blackman, *Scenery*
Kent Dorsey, *Scenery*
David F. Draper, *Costumes*
Derek Duarte, *Lighting*
Callie S. Floor, *Costumes*
Robert Morgan, *Costumes*

Halifu Osumare, *Dance Coordinator*
Sandra Woodall, *Costumes*
Shigeru Yaji, *Costumes*
Dafni Kalogianni, *Scenic Intern*
Whitney Potter, *Sound Intern*
Kelly Roberson, *Lighting Intern*

STAGE MANAGEMENT

Karen Van Zandt, *Production Stage Manager*
Bruce Elspenger, Alice Elliott Smith, *Stage Managers*
Thom Benedict, Steven Lukens, Christi-Anne Sokolewicz, *Assistant Stage Managers*
Kathleen Sigelman, Darcy Stephens, Michele Trimble, *Interns*

SCENE SHOP

Edward L. Raymond, *Shop Foreman*
Randall Reid, *Lead Builder*

William Bradley Moore, Douglas E. Williams, *Shop Mechanics*
David Eagle, *Shop General*
D.L. Campbell, *Lead Scenic Artist*
Gregory Hedlund, *Purchasing Agent*

COSTUMES

David F. Draper, *Costume Shop Manager*
Joan Raymond, *Assistant Costume Shop Manager*
Thiem Ma, Gottfried Mlejnek, Quyen Ly, *Tailors*
Joan Hirtzel, *Head Stitcher*
Lisa Croneberg, Robert Moffet, *Stitchers*
Eric Ingle, *Accessories Supervisor*
Lisa Abbe, *Accessories*

COSTUME RENTALS

Callie S. Floor, *Supervisor*
Kim Curtis, *Assistant Supervisor*
Jude Baldwin, *Intern*

PROPERTIES

Frank Molina, *Properties Director*
Cour Dain, Anita Lang, *Artisans*

WIGS

Jenny-King Turko, *Wigmaster*
Marcus Fokken, *Intern*

STAGE DOOR THEATER STAFF

Suzanna Bailey, *Crew Head*
Andrea Riner, *Wardrobe*
Mark Luevano, Nina Mallette, *Stage Technicians*
James Kershaw, *Stage Doorman*

ORPHEUM THEATER STAFF

Mary Ann Flippin, *Wardrobe*

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Advertising Excellence

A.C.T. benefits once again from the innovative artistry of one of the country's hottest advertising agencies, Citron Haligman Bedecarré. CHB graciously donated the services of design director Roz Romney and writer Troy Torrison, 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 Haligman, Tom Bedecarré, and Jeff Atlas (who left last year), the firm has grown quickly to comprise twenty employees. On their eclectic client list are AVIA Group International (athletic shoes), The Condé Nast Publications (*Allure* magazine), Foundation Health (the third largest HMO in California), Hoya Museum Crystal (known as the Steuben Glass of Japan), KMS Shampoo, KPIX-TV ("You have questions. Five has answers."), Neutrogena (facial cleansers), and Salon Le Mesnil (champagne), not to mention American Express (travelers' checks), The Gap, and The Limited.

Described in *Communication Arts* magazine as "the latest ad agency success to come out of San Francisco," and included by Advertising Age Creativity magazine on a list of the seventeen most creative agencies in the United States, CHB is known for its stunningly designed, cutting-edge print and television work. Their often unconventional approach is apparent in the projects CHB has undertaken for A.C.T., which include an offbeat brochure and television commercial for last season's production of *A Christmas Carol*.

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 Haligman. "We're always happy when we can give something back to the creative community that inspires us."

The American Conservatory Theater 1993-94 Season



PYGMALION

by George Bernard Shaw

September 29 - November 21



PECONG

by Steve Carter

October 14 - December 5



SCAPIN

by Molière

December 15 - February 13



UNCLE VANYA

by Anton Chekhov

January 12 - March 6



FULL MOON

by Reynolds Price

February 24 - April 17



A.C.T.

There's something special
about seeing live theater at
A.C.T. We present stories
that are as rich, funny and
charged with emotion as
life itself. It's all waiting
for you at A.C.T. And you
won't know if you don't go.



LIGHT UP THE SKY

by Moss Hart

March 17 - May 8



OLEANNA

by David Mamet

April 23 - June 19

Call for the hottest ticket in town 415.749.2ACT

The 1993-94 season poster, created for A.C.T. by Citron Haligman Bedecarré. Art director: Roz Romney; writer: Troy Torrison; photographers (clockwise, starting with Pygmalion): William P. Davis, Daniel DeSouza, Marko Lavrisa, Underwood Photo Archives SF, Gerald Bybee, John Dugdale, and Larry Dyer.



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 Slight, Director of the YC, "is an essential and exciting part of studying acting." One of the performance opportunities available to students of the YC is the chance to act with company members in *A Christmas Carol* and in other mainstage productions that contain roles for children. With a YC instructor assigned to guide them, the students learn firsthand the rigors and delights of being a professional actor.

The YC 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 Jonathan Kaplan, Slight 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



Playwright Lynne Alvarez (standing, right) consults with Young Conservatory Director Craig Slight (standing, left) and cast members Dale Levinton (seated, left) and Devon Angus (seated, right) during rehearsals of *Eddie Mundo Edmundo*, commissioned for the YC's 1993 New Plays Program.

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 YC also exposes students to the process of creating theater from scratch. Each summer the YC 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. Langendorf Foundations, the New Plays Program has brought such notable authors as Joe Pintauro, Timothy Mason, and, most recently, Lynne Alvarez to the YC. "The New Plays Program grew out of our desire to contribute to the body of quality dramatic work available for young people," says Slight, 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-editor, with Jack Sharrar, of *Great Scenes for Young Actors from the Stage* and *Great Monologues for Young Actors*, all published by Smith & Kraus.

"In school," says Slight, "seventh graders are grouped with seventh graders, but since theater presents a cross-section of our lives, we have not structured YC classes strictly by age." The YC 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.

Slight believes the YC'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 aesthetic imparted by A.C.T.'s Artistic Director, Carey Perloff," says Slight, "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) 834-3244.



Young Conservatory students Carmen Molinari and Jeff Bautista in *Eddie Mundo Edmundo*.



THE BOMBAY SAPPHIRE MARTINI. AS SCULPTED BY ROBERT LEE MORRIS.

P O U R S O M E T H I N G P R I C E L E S S .

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof). 100% grain neutral spirits. ©1993 Carillon Importers, LTD., Teaneck, N.J. ©1993 Robert Lee Morris.

The easy way to handle success.



You've risen to the top by pulling your own weight. But now that you've made it, take it easy. On your next trip, take Lark's® new E-Z Traveler™ Soft Piggyback®. Its lightweight construction and wide-track wheels are designed to keep the upwardly mobile mobile. And its Piggyback system can increase your pull--just strap on more luggage. For more information and your nearest dealer, call 1-800-421-LARK.

Reserved For Those Who Have Earned Their Stripes.™



©1993 Lark Luggage Co.

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 businessman 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 revels 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, Ebenezer Scrooge and his *Christmas Carol* cohorts sign autographs and frolic 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 shopper 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 125 restaurants and retail shops, office space for twelve thousand workers, and nearly twelve hundred hotel rooms. For event information, call (800) 733-6318.

You are invited to:

A.C.T. PERSPECTIVES

A Series of Public Symposia

Come to A.C.T. for the most entertaining education in town. This season A.C.T. presents a series of six public symposia, funded by a grant from the National Endowment for the Humanities Division of Public Programs, to be held on selected Monday nights throughout the season. The price is right—admission is free of charge—and everyone is welcome.

Only three symposia left!

IV

Contemporary Approaches
to Molière and *Commedia Dell'Arte*

Part 1

Sunday, January 9, 1994
5:30 – 7:30 p.m.
Stage Door Theater

Panelists:

Albert Bermel, Molière Scholar

Jeff Raz, Nationally Known
"New Vaudevillian"; Member,
Pickle Family Circus
(Performance Demonstration)

Bill Raymond, Star of *Scapin*

Part 2

Monday, February 7, 1994
7 – 9 p.m.
Marines Memorial Theater

Panelists:

Jean-Marie Apostolides, Professor of
French Literature, Drama, and Thought,
Stanford University

Geoff Hoyle, 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 Foley, Olin Professor of
Classics, Barnard College

Timberlake Wertenbaker,
Playwright and Translator
(*Oedipus Tyrannos*, *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

VI

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

Panelists: TBA

Moderator: Benny Sato Ambush,
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)

<i>Adapted by</i>	Dennis Powers and Laird Williamson
<i>Original Direction by</i>	Laird Williamson
<i>Repertory Production by</i>	David Maier
<i>Scenery by</i>	Robert Blackman
<i>Costumes by</i>	Robert Morgan
<i>Lighting by</i>	Derek Duarte
<i>Music by</i>	Lee Hoiby
<i>Musical Direction by</i>	Scott DeTurk
<i>Fezziwig Dances by</i>	Angene Feves
<i>Costumes Remounted by</i>	David F. Draper
<i>Sound by</i>	Stephen LeGrand

The Cast

<i>The Caroler</i>	Kyle Hill
<i>Ebenezer Scrooge</i>	Lawrence Hecht
<i>Charles Dickens and The Ghost of Christmas Present</i>	Sam Fontana
<i>Bob Cratchit</i>	Brent St. Clair
<i>Charitable Gentlemen</i>	Lane Nishikawa, Franc Ross
<i>Fred</i>	Andrew Dolan
<i>A Woman in the Street</i>	Susan Patterson
<i>Beggar Girls</i>	Elana Bennett, Julie Bernstein, Victoria Crichlow-Debro
<i>The Woodcarrier</i>	Brian Keith Russell
<i>Marley's Ghost</i>	Robert Sicular
<i>The Ghost of Christmas Past</i>	Bruce Williams
<i>His Wife</i>	Jamie Jones
<i>Their Children</i>	Sonia Perozzi, Eli Sandoval, Nina Simon
<i>School Children</i>	Victoria Avalos, Alex Cuthbertson, Kyle Hill, Sara Watts, Mark Weiner
<i>Boy Scrooge</i>	Jacob Stacey-Schreier
<i>Little Fan</i>	Cecily Burrill
<i>Belle Cousins</i>	Julie Eccles
<i>Young Scrooge</i>	David Rasner
<i>Mr. Fezziwig</i>	Luis Oropeza
<i>Dick Wilkins</i>	Brad DePlanche
<i>Mrs. Fezziwig</i>	Wilma Bonet
<i>The Fezziwig Guests</i>	Andrew Dolan, Raelene Maiben, Susan Patterson, Beth Richmond, Franc Ross, Brian Keith Russell, Daisy Starr
<i>Belle's Family</i>	Brad DePlanche, Jason Bernstein, Jacob Stacey-Schreier
<i>A Toy Dancer</i>	Julie Bernstein
<i>A Toy Clown</i>	Sara Watts
<i>A Toy Dog</i>	Kyle Hill
<i>An Elf</i>	Elana Bennett
<i>A Toy Cat</i>	Victoria Avalos
<i>Mrs. Cratchit</i>	Nancy Carlin
<i>Martha Cratchit</i>	Raelene Maiben

<i>Peter Cratchit</i>	Alex Cuthbertson
<i>Belinda Cratchit</i>	Mariko Drew
<i>Ned Cratchit</i>	Mark Weiner
<i>Sally Cratchit</i>	Emily Trow-Shaw
<i>Tiny Tim Cratchit</i>	Jason Bernstein
<i>Harlequin</i>	Jacob Stacey-Schreier
<i>Mary</i>	Susan Patterson
<i>Jack</i>	Brad DePlanche
<i>Ted</i>	Brian Keith Russell
<i>Topper</i>	Franc Ross
<i>Beth</i>	Jamie Jones
<i>Meg</i>	Beth Richmond
<i>The Miner</i>	David Rasner
<i>His Wife</i>	Daisy Starr
<i>Their Daughter</i>	Victoria Crichlow-Debro
<i>The Miner's Father</i>	Lane Nishikawa
<i>The Helmsman</i>	Luis Oropeza
<i>The Cabin Child</i>	Cecily Burrill
<i>Want</i>	Nina Simon
<i>Ignorance</i>	Eli Sandoval
<i>The Ghost of Christmas Future</i>	Franc Ross
<i>Businessmen</i>	Andrew Dolan, Lane Nishikawa, Luis Oropeza, David Rasner, Robert Sicular
<i>Mrs. Filcher</i>	Beth Richmond
<i>Mrs. Dilber</i>	Jamie Jones
<i>The Undertaker's Boy</i>	Brad DePlanche
<i>Old Joe</i>	Brian Keith Russell
<i>A Boy in the Street</i>	Jacob Stacey-Schreier

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.

<i>Production Teacher</i>	Van Mitchell
<i>Children's Movement by</i>	Nancy Nguy
<i>Dialect Coach</i>	Elizabeth Payne

Understudies

Scrooge — Bruce Williams; *Dickens, Christmas Present, Marley's Ghost, Topper* — David Maier;
Bob Cratchit, Charitable Gentlemen, Jack — Dick Butterfield;
Young Scrooge, Ted, Undertaker's Boy, Businessmen — Brett James Kennedy; *Mrs. Cratchit, Belle Cousins* — Beth Richmond;
Fred — Brad DePlanche; *Woman in Street, Beth* — Wilma Bonet; *Woodcarrier* — Luis Oropeza; *Christmas Past* — Lane Nishikawa;
Mrs. Past, Mrs. Fezziwig — Susan Patterson; *Dick Wilkins* — Andrew Dolan; *Mary, Mrs. Filcher, Mrs. Dilber* — Julie Eccles;
Meg — Jamie Jones; *Mr. Fezziwig* — Brian Keith Russell; *Christmas Future, Helmsman* — David Rasner; *Old Joe* — Robert Sicular;
Peter Cratchit, Ned Cratchit, Christmas Past's Son, Ignorance, Boy Scrooge, Boy in Street, Harlequin — Michael Winetsky;
Martha Cratchit — Daisy Starr; *Toy Cat, Toy Clown, Toy Elf, Little Fan* — Acacia St. John; *Boy Caroler* — Eli Sandoval;
Toy Dancer, Toy Dog, Christmas Past's Daughter, Want, Belinda, Cabin Child — Elizabeth Zamecki;
Fezziwig Guest, Miner's Wife — Nancy Nguy; *Fezziwig Guest* — Alex Cuthbertson; *Beggar Girl* — Cecily Burrill;
School Child — Elana Bennett; *Tiny Tim* — Nathaniel Hyman; *Sally Cratchit* — Victoria Crichlow-Debro

Stage Management Staff

Karen Van Zandt and Christi-Anne Sokolewicz
Intern — Michele M. Trimble

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.



From the Darkness into the Light

By Laird Williamson

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

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

We cannot gauge to what degree the book assuaged the ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holiday festivities were on the decline, he reconstructed a model for the season which embraced sparkling merriment, warm openheartedness, piping hospitality, bright fires, glowing faces, radiant spirits, flickering laughter and a dazzling generosity. His "sledgehammer" blow was that of a warm breath thawing a frozen heart. By rekindling an almost extinguished flame, his name forevermore was made synonymous with Christmas. And the vision that man's estate could be "a warm and glowing celebration of sympathy and love" came closer to becoming more than a dream.

Dickens believed that the disease of society could only be cured by a profound



Throughout Dickens' work, the presence of inescapable poverty affecting most of his fellow Londoners pervades.

revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "utilitarian man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities towards their fellow man are completed once they have paid their taxes. The redemption of the seemingly 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—coffins of his memories, safes 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 lodged in sealed, keepsake boxes; the wardrobes, shelves, and drawers have become the hosts of his psychological existence. His heart con-

fides in no one. In the chests and caskets his secrets lie dormant. In dark coffers his inner life has become entombed.

The strains of an antique carol, the haunting mental image of Jacob Marley, the premonition of his physical death, and the power of Christmas itself force him inward. The locks and latches on the compartments of his memory spring open. From the aggregation of remembrances emerge the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being, begins to be rejuvenated by encounters with impressions of his childhood. He is awed, moved, stirred by natural feelings he has denied for a long, long time. The marvelous joys, laughter, and pain of each illusion, the scenes of affection and

brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death.

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

The Angels Are All Children

By David Maier

I recently consulted my three-year-old son, Wes, for a fresh shot of inspiration to rejuvenate my *Christmas Carol* pre-production spirit. "Why do we 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 response I wanted, was surely the answer I needed. My reputation to uphold, I quickly went to work, so that now he can wearily tell you that the holiday exalts "something about God."

So I've a ways to go. But that's the point, isn't it? To recognize the responsibility to clearly and enthusiastically replenish that wondrous consensual 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, potential personified, is what *A Christmas Carol* celebrates. Child abuse, the doom of love, is what the tale laments. First and foremost, Charles Dickens wrote *A Christmas Carol* to help save children's lives. Or, more accurately, to prevent the physical, emotional, and spiritual victimization of the ever-increasing masses of destitute children in nineteenth-century England.

While Dickens loved the holiday for the fellowship it inspired, he knowingly embellished and exploited a waning enthusiasm for the ancient Christian/pagan 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 culture was sowing the seeds of its own destruction. As the Ghost of Christmas Present cradles the



A Christmas Carol

clinging specters 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, deny it and bide the end. 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 many places, till all the earth is overrun with bitter strife."

Well, here we all 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 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 sinks 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 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 hit 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 "But 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; it is not a matter of rosy cheeks, red lips, and supple knees; it is a matter of 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 MAKE good cheer!

WHO'S WHO



WILMA BONET (*Mrs. Fezziwig*) recently completed a two-year national tour with El Teatro Campesino, appearing in *How Else Am I Supposed to Know I'm Still Alive*, *Simply Maria*, *Soldado Razo*, and Luis Valdez's interpretation of Popol Vuh's *Dance of the Giants*. Last year she also appeared as Mrs. Fezziwig in *A Christmas Carol* at A.C.T. and in *The Women* at Marin Theater Company. Other A.C.T. credits include *Twelfth Night* and *Saturday, Sunday and Monday*. During her six years with the San Francisco Mime Troupe, Bonet received a Bay Area Theater Critics' Circle Award for ensemble acting in *Secrets in the Sand* and the Los Angeles Drama-Logue Award for her outstanding performance as Laurencia in *Fuente Ovejuna*. Other Mime Troupe credits include *Factwino Meets the Moral Majority*, *Factwino, the Opera*, *American or Last Tango in Huahuatenoango*, *Steel-town*, *Hotel Universe*; 1985; *Crossing Borders*; and *Spain 36*, the latter commissioned by and performed at the Los Angeles Theater Center. She has also performed at the Bilingual Foundation of the Arts in *A Hundred Times I Shouldn't*, the Eureka Theater in *Roosters* and *Viva*, El Teatro Campesino in *Dogladly*, the Old Globe Theater in *Made in Lanus*, the Magic Theater in *The Promise*, Women Direct/BRAVA! in *A Kind of Alaska*, and Teatro Esperanza in *Rosario's Barrio*. Bonet has appeared on television and in numerous films, commercials, and industrials, and is a board member of Latin American Theater Artists. Currently she is Rhonda Bird in "You Can Choose," the PBS children's series.

NANCY CARLIN (*Mrs. Cratchit*) has performed leading roles at many West Coast theaters, including Berkeley Repertory Theater, Califor-



nia Shakespeare Festival, Oregon Shakespeare Festival (in Ashland and Portland), Shakespeare Santa Cruz, Marin Shakespeare Company, Marin Theater Company, Eureka Theater Company, and the Pacific Conservatory of the Performing Arts. Among her many A.C.T. credits are Clara Eynsford-Hill in this season's *Pygmalion*, Paula Jordan in *Dinner at Eight*, Viola in *Twelfth Night*, Beth in *A Lie of the Mind*, Kitty in *Taking Steps*, Maggie in *Cat on a Hot Tin Roof*, Lucie in *A Tale of Two Cities*, Iris in *Feathers*, Jennifer Dubedat in *The Doctor's Dilemma*, Masha in *The Seagull*, and Philia in *A Funny Thing Happened on the Way to the Forum*. Carlin stars in the Jon Jost film *Frameup*, 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.



BRAD DePLANCHE (*Dick Wilkins, Jack, Undertaker's Boy*) most recently appeared as both of the Dromio twins in Shakespeare Santa Cruz's acclaimed production of *The Comedy of Errors* and as Robin and Gluttony in its *Doctor Faustus*. Last season he appeared as Lepine in *The Learned Ladies*

and Dick Wilkins in *A Christmas Carol* at A.C.T., and he played Betty and Edward in the Professional Theater Intern showcase production 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 Theatrical Outfit. DePlanche has studied with Anna Deavere Smith and is a graduate of A.C.T.'s Advanced Training Program.



ANDREW DOLAN (*Fred, Fezziwig Guest, Businessman*) is a graduate of Bowdoin College 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*, *Hapgood*, *Burn This*, *Cyrano de Bergerac*, and *Twelfth Night*. He is the Artistic Director of Encore Theater Company, where he has performed in *Boy's Life*, *Search and Destroy*, *Road to Nirvana*, *Coming Attractions*, and *Down the Road*. He has worked with San Jose Repertory Theater (*Hay Fever*) and Arizona Theater Company (*Loot, Amadeus*). Last summer he played Martin Geldhart in John C. Fletcher's production of *The Substance of Fire* at the Magic Theater.

JULIE ECCLES (*Belle Cousins*) appeared last season at A.C.T. in *Dinner at Eight* and *A Christmas Carol*. Other Bay Area credits include Heidi in *The Heidi Chronicles* at TheatreWorks and Sorel in *Hay Fever* at San Jose Repertory Theater. She is a graduate of the University of California at Davis and the London Academy of Music and Dramatic Art. Theater credits from England include *Biography* at the Greenwich Theater in London, *Pride and Prejudice* and *The American Clock* at the



Theater Royal in York, *Who's Afraid of Virginia Woolf?* and *Little Women* at the Crucible Theater in Sheffield, *The Art of Self Defense* for the Croydon Warehouse, and *A Tale of Two Cities* and *The Hunchback of Notre Dame* at the New Vic Theater of London. Her television and film credits include "Strange Interlude," "Once in a Lifetime," "Poor Little Rich Girl," and *Indiana Jones and the Last Crusade*.



SAM FONTANA (*Charles Dickens, Ghost of Christmas Present*) appeared on Broadway in *Les Misérables* as Montparnasse and Thenardier. His work at A.C.T. includes *A Christmas Carol*, *Twelfth Night*, *The Imaginary Invalid*, and *Marco Millions*. In A.C.T.'s Plays in Progress series he originated the role of Mick Paloma in Anthony Clarvoe's *Pick Up Ar* and collaborated with Joseph Chaikin on *Utterances*. Other credits include Che in *Evita*, Trigorin in *The Seagull*, Judas in *Godspell*, and Jimmy in *A History of the American Film*. His television and film credits include "Law and Order," *Lost Storehouse*, and *Quest*, by Ray Bradbury. Fontana is a graduate of A.C.T.'s Advanced Training Program.

LAWRENCE HECHT (*Ebenezer Scrooge*) has performed in and directed more than fifty productions in his 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 Ball, Allen Fletcher, and Edward Hastings. Hecht 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 teaches and directed Steven Berkoff's adaptation of Kafka's *Metamorphosis* and Amy Freed's *Poetomachia*, and acted in the world premiere of Joe Pintauro's *The Dead Boy*. Most recently he played C. S. Lewis in *Shadowslands* for the Marin Theater Company and Arizona Theater Company. He has taught in Australia and remains enamored of the southern hemisphere and its denizens.



JAMIE JONES (*Mrs. Past, Beth, Mrs. Dilber*) appeared most recently in this season's *Pygmalion* at A.C.T. and *Free Will and Wanton Lust* at the Cable Car Theater. She is a 1993 graduate of A.C.T.'s Advanced Training Program, where she appeared as Bonnie in *Hurly Burly*, the title role in *Yerma*, Cornelia in *Cymbeline*, and Charlotta Ivanovna in *The Cherry Orchard*. Other credits include Nerissa in *The Merchant of Venice* and Edith in *Blithe Spirit* at the Utah Shakespearean Festival, and Lady Fidget in *The Country Wife* and Aerial in *Coastal Disturbances* at Western

Stage. Jones has also performed with the Fantasy Theater in Sacramento. She is the recipient of the Shep Pollack & Paulette Long Professional Theater Intern Fellowship.



LANE NISHIKAWA (*Charitable Gentleman, Miner's Father, Businessman*) last appeared at A.C.T. in *The Duchess of Malfi*. Last summer he played Duke Orsino in *Twelfth Night* for the San Francisco Shakespeare Festival, where he is Resident Director. His acclaimed one-man show, *I'm on a Mission from Buddha*, premiered at San Francisco's Asian American Theater Company (AATC) 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 KQED, the show is currently airing across the country on PBS. His first one-man show, *Life in the Fast Lane*, premiered in AATC's 1981 season and was presented by Sansei Productions of San Francisco on a fifty-city, four-year tour of the United States, Canada, and Europe. Nishikawa has returned as Artistic Director, a position he held from 1986-1990, to AATC, where he has been an actor, writer, director, and dramaturg in more than forty-five productions. Acting credits include *A Song for a Nisei Fisherman* (world premiere), *The Avocado Kid*, *Yellow Is My Favorite Color*, *Lady Is Dying*, *Honeybucket*, *All I Asking for Is My Body* (world premiere), *Jan Ken Po* (world premiere), and *Rich Relations*. He co-starred in *Sansei*, the highly acclaimed musical by Hiroshima that premiered at the Mark Taper Forum in 1989. He directed the world premieres of *Yellow Fever* and *Pay the Chinaman* and the West Coast premiere of *Family Devotions* for AATC, where he also directed *Uncle Tadao*, *Rosie's Cafe*, and *Yankee Dawg You Die*. Film credits include Wayne Wang's *Eat a Bowl of Tea*, Steve Okazaki's *Living on Tokyo Time*, and Wim Wender's *Until the End of the World*.

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

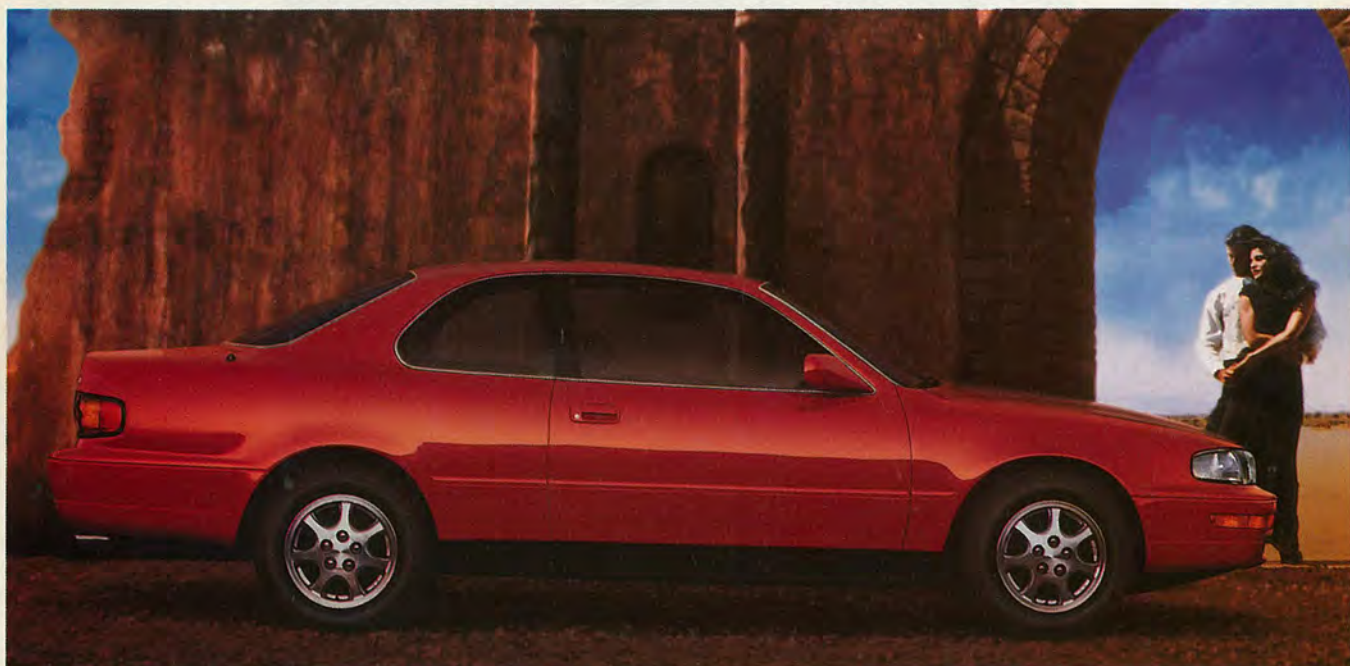


Table for two. Two's company. Two to tango. It's fairly obvious where we got the idea for the new 2-Door Camry Coupe. Two doors that open the way to a more personal driving experience. What's not so obvious is that it's still everything a Camry ought to be. Elegant. Responsive. With a flair for the dramatic.

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.

To learn more, call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer.

The new 2-Door Camry Coupe.

Care to dance?

 **TOYOTA** Camry Coupe

"I love what you do for me."

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 are a number of new treatments that have the potential to limit the damage a stroke can do.

Perhaps the most

The worst headache of your life? Sudden loss of strength? Slurred speech? Numbness, or loss of vision? If you think you might have suffered a stroke, you should immediately seek medical attention.

innovative concept is the "six hour window"; the period of time just after a stroke first



A fundamentally new concept in stroke treatment is the so-called "six hour window," the time after a stroke hits in which treatment may make all the difference in the world.

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.

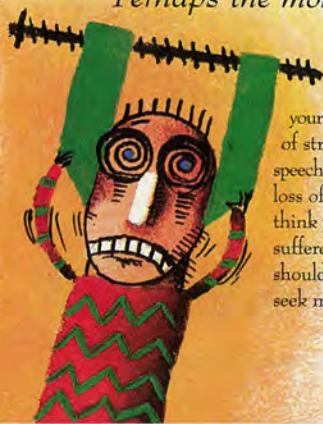
As the only stroke center

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's 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





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.

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 stroke's impact. In some cases, as if it never happened.

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 a much larger stroke



In 1919, Woodrow Wilson suffered a severe stroke, crippling his left side. With today's treatments, his health could have possibly been restored within hours.

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 oftentimes even possible to prevent the second one from occurring altogether.



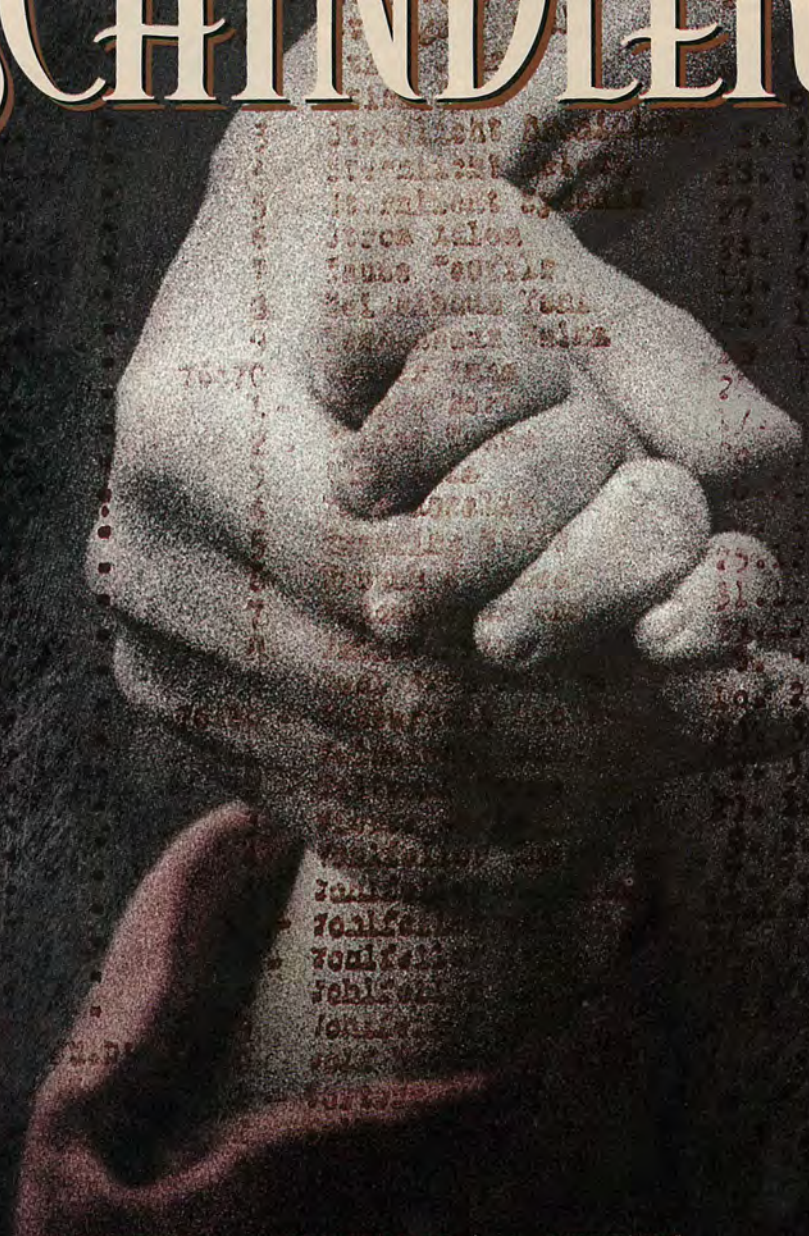
But, ultimately, the most important thing to remember is this: If you have a stroke, or even if you think you might be having one, get help right away. Immediately call either your local doctor or the Stanford Emergency Department at 415-723-5111. Because those first six hours might just make a difference in how a stroke could affect the rest of your life.

The STROKE
CENTER at
STANFORD

The Stroke Center is just one of the patient centers at Stanford Medical Center. And one of the reasons you'll want to be sure Stanford is part of your health plan. For more information on strokes, their symptoms, and their warning signs, please contact your local doctor or just phone us at 1-800-756-9000 (TT Number for the Hearing and Speech Impaired: 415-723-5136).

A FILM BY STEVEN SPIELBERG

SCHINDLER'S LIST



THE LIST IS LIFE.

THE MAN WAS REAL.

THE STORY IS TRUE.

Hear The Original
Motion Picture
Soundtrack From
Schindler's List

Music By Academy
Award Winner
John Williams

Violin Solos By
Itzhak Perlman

UNIVERSAL PICTURES PRESENTS AN AMBLIN ENTERTAINMENT PRODUCTION "SCHINDLER'S LIST"

LIAM NEESON • BEN KINGSLEY • RALPH FIENNES • CAROLINE GOODALL • JONATHAN SAGALLE • EMBETH DAVIDTZ MUSIC BY JOHN WILLIAMS

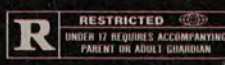
PRODUCER CO-LEW RYWIN PRODUCTION DESIGNER ALLAN STARKS FILM EDITOR MICHAEL KAHN, A.C.E. DIRECTOR OF PHOTOGRAPHY JANUSZ KAMINSKI EXECUTIVE PRODUCER KATHLEEN KENNEDY

ORIGINAL SOUNDTRACK ON
MCA CDs AND CASSETTES
READ THE TOUCHSTONE NOVEL

BASED ON THE
NOVEL BY THOMAS KENEALLY

SCREENPLAY BY STEVEN ZAILLIAN

PRODUCED BY STEVEN SPIELBERG GERALD R. MOLEN BRANKO LUSTIG



DIRECTED BY STEVEN SPIELBERG

A UNIVERSAL PICTURE



EXCLUSIVE ENGAGEMENT BEGINS DECEMBER 15TH IN SELECT AREAS

FOR ADVANCE GROUP SALES INFORMATION PLEASE CALL 1-800-574-5754

Available On

MCA®

Compact Discs
And HiQ Cassettes

© 1993 MCA Records, Inc.



LUIS OROPEZA (*Mr. Fezziwig*) returns to *A Christmas Carol* for his fifth season and for the second time as Mr. Fezziwig. He debuted at A.C.T. in 1987 as the Fool in *King Lear* and has been seen in *Charley's Aunt*, *Golden Boy*, *Saint Joan*, *Dinner at Eight* and *The Duchess of Malfi*. He began his career performing Chicano 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 Cathy, the five-year-old girl in *Cloud Nine*, and twenty-one different characters in *How I Got That Story* (both for the Eureka Theater Company), as well as appearances with San Jose Repertory Theater, Berkeley Shakespeare Festival, Berkeley Repertory Theater, Encore Theater Company, and as Dr. Einstein in *Arsenic and Old Lace* at CitiArts in Concord. Oropeza 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 *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 Buren in *Damn Yankees*. This fall he wrote and directed *El Popol Vuh*, a theatrical adaptation of the Mayan myth of creation, for Latin American Theater Artists, of which he is the Artistic Director.

SUSAN PATTERSON (*Mary*, *Fezziwig Guest*, *A Woman in the Street*) worked with the California Shakespeare Festival for two seasons, appearing as Silvia in *Two Gentlemen of Verona*, Celia in *As You Like It*, and Ophelia in *Hamlet*. She has also performed at Berkeley Repertory Theater as Celia in *Volpone*, 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 RASNER (*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 *Pygmalion*. His roles in Conservatory productions include Scoop in *The Heidi Chronicles*, Brutus in *Julius Caesar*, Frondoso in *Fuente Ovejuna*, Chebutykin in *The Three Sisters*, and Pylades in *The Libation Bearers*. He appeared as Rocky in *Damn Yankees* and Cap-



tain Dumaine in Barbara Damashek's production of *All's Well That Ends Well* at Shakespeare Santa Cruz. Other credits include Mike in *A View from the Bridge* and Trevor in *Bedroom Farce* at Santa Rosa Summer Repertory Theater. Rasner attended C.S.U. Fresno, where he appeared as Horse in *Who's Happy Now*, Jerry in *Betrayal*, Gross in *The Memorandum*, Caliban in *The Tempest*, Tony in *Savage in Limbo*, and Banquo in *Macbeth*. He is the recipient of the Phyllis Wattis PTI Fellowship.

BETH RICHMOND (*Meg*, *Mrs. Filcher*, *Fezziwig Guest*) 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*, Roma Avery in *August Snow*, Anfisa in *The Three Sisters*, and the title role in Sophocles' *Electra*. Last summer Richmond performed at the Magic Theater in *Why We Have a Body* and in the Bay Area Playwrights' Festival. Before coming to A.C.T., she appeared in the Sacramento Theater Company's production of *The Cherry Orchard* and the 24th Street Theater production of *Crimes of the Heart*. Richmond received a B.A. in drama from San Francisco State University, where she received the Jules Irving Scholarship for professional promise in the theater. She is the recipient of the Joan Sadler PTI Fellowship.



FRANC ROSS (*Charitable Gentleman*, *Topper*, *Ghost of Christmas Future*, *Fezziwig Guest*) began his career acting at San Diego's Old Globe Theater in *The Seagull*. Other San Diego credits include work at the Gaslamp 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 Seagull*, and *Nothing Sacred* and served as assistant director for Robert Woodruff. He then worked at the American Players Theater, portraying Banquo in *Macbeth* and Alonso in

The Tempest. He works locally in film and television and recently played Mr. Samsa in *Metamorphosis* for its sold-out run at the Climate Theater. Last summer Ross was in Los Angeles, where he appeared as Exeter in *Henry V*, followed by work in Penny Marshall's new film, *Renaissance Man*. He is happy to be back for another year with *A Christmas Carol*.



BRIAN KEITH RUSSELL (*Ted*, *Old Joe*, *Fezziwig Guest*, *Woodcarrier*) a San Francisco native, is a 1993 graduate of the Advanced Training Program. His studio work at A.C.T. included Jake in *A Lie of the Mind*, King Ferdinand in *Fuente Ovejuna*, Casca and Messala in *Julius Caesar*, and Lopakhin in *The Cherry Orchard*. This year he is pleased to return as a Professional Theater Intern, having appeared in *Pygmalion*. Other San Francisco credits include Dan Henniman in Encore Theater Company's production of *Down the Road*, as well as Len Jenkins' *Poor Folks Pleasure*, Crowsfoot in Mac Wellman's *Harm's Way*, Petruchio in Charles Marowitz's adaptation of *The Taming of the Shrew*, and Sycamore in Sam Shepard's *The Unseen Hand*, all for Diggin' Hole Productions of San Francisco. Last season at A.C.T. he took the stage as the executioner in Robert Woodruff's *The Duchess of Malfi*. He is the recipient of the William & Sally Hambrecht PTI Fellowship.

BRENT ST. CLAIR (*Bob Cratchit*) made his A.C.T. debut last season in *A Christmas Carol*. Originally from the Midwest, he attended university in Evansville, Indiana and the Theater School at DePaul University in Chicago. While in Chicago, he appeared at the Goodman Theater in *A Christmas Carol* and *Pal Joey*; the Wisdom Bridge Theater in *Hard Times* and *The Lion, the Witch and the Wardrobe*; and the Northlight Theater in *The Plague*. Minneapolis credits include the Illusion Theater's *Miss Evers' Boys* and *Warrior Within*, and its



child sexual abuse prevention plays *Touch* and *No Easy Answers*. He has also appeared in the Mixed Blood Theater Company's New Plays Series productions of *Cincinnati Man*, *Throwing Bones*, and the one-man play *Dr. King's Dream*, about the life of Dr. Martin Luther King.



ROBERT SICULAR (*Marley*) is pleased to be making his A.C.T. debut in *A Christmas Carol*. Well known to Bay Area audiences, Sicular was most recently seen as Hamlet at the California Shakespeare Festival. Theater credits include five seasons with California Shakespeare Festival, four with the Oregon Shakespeare Festival in Ashland, Berkeley Repertory Theater, South Coast Repertory, San Francisco Shakespeare Festival, Marin Theater Company, Eureka 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." Sicular 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, Eureka Theater Com-



pany, and Marin Theater Company. He was most recently seen in the roles of Macbeth, King John, and Polonius at the California Shakespeare Festival. With the San Francisco Shakespeare Festival, he appeared as Prospero in *The Tempest* and Oberon/Theseus in *A Midsummer Night's Dream*. Other Bay Area credits include the Marines Memorial Theater production of *Other People's Money* and appearances at the Magic Theater, where he portrayed Foustka in *Temptation*, the Master in *Jacques and His Master*, and Alan Turing in *Breaking the Code*. Williams has also performed at Berkeley Repertory Theater and appeared as the narrator with the Oberlin Dance Collective in *Secret House*, written by Rinde Eckert and directed by Brenda Way. Williams' television and radio credits include "Midnight Caller" and *A Fine Romance*.

UNDERSTUDIES

Having graduated from Stanford University with Honors in International Relations, **DICK BUTTERFIELD** 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 Edmondson, Janice Hutchins, Lawrence Hecht, Frank Ottiwell, and Dakin Matthews, he worked with the Berkeley Shakespeare Festival for two seasons in roles including Navarre in *Love's Labors Lost*, Flute in *A Midsummer Night's Dream*, and Catesby in *Richard III*. After two shows with the Berkeley Jewish Theater, where he appeared as Freddie in *Good* and Moses in *The First-born*, and work at San Jose Repertory Theater, 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 *Diamond Lil* (with Gretchen Wyler), Edgar in *King Lear* (directed by Edward Hastings), Tony in *Woman in Mind* (with Michael Learned), Charles Darnay in *A*



Tale of Two Cities, Pale in *Burn This*, and Rosencrantz in John C. 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 Conser-

vatory. Last season he appeared as Dr. Talbot in *Dinner at Eight*, under the expert direction of Albert Takazaukas. Television and film credits include "Midnight Caller" and '68. Butterfield is also proud to have served as an artist member of the A.C.T. Board of Trustees.

BRETT JAMES KENNEDY, a Professional Theater Intern, is a 1993 graduate of A.C.T.'s Advanced Training Program and appeared this season as Freddy in *Pygmalion*. Regional stage credits include Jean Michel in *La Cage aux Folles* at the Pittsburgh Playhouse, *At This Evening's Performance* at St. Vincent's Theater, and *All's Well That Ends Well* at the Three Rivers Shakespeare Festival. Film credits include *The Cemetery Club* and *Dominick*



and *Eugene*. He has been seen in the PBS television movies *Darrow* and *The Mark Twain Musical Drama*. He is the recipient of the Burt & DeeDee McMurtry PTI Fellowship.

A CHRISTMAS CAROL DIRECTORS, DESIGNERS, AND STAFF

DAVID MAIER (*Repertory Production Stager*), a graduate of the Advanced Training Program, is currently in his eighth year with A.C.T. Last season he appeared in *The Duchess of Malfi* and as a member of the Chorus in Carey Perloff's production of *Antigone*. He has also appeared in the A.C.T. productions of *Good*, *Hamlet*, *Judevine*, *Right Mind*, *Saint Joan*, *Nothing Sacred*, *Golden Boy*, *A Christmas Carol*, and many others. He also serves as A.C.T.'s Literary Coordinator. Maier has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theater's *Cyrano de Bergerac* and Otto in *Curse of the Werewolf* at Theater on the Square. This winter he directs A.C.T.'s *A Christmas Carol* for the third season. A founding member of Encore Theater Company, Maier has served as its Artistic Director for five years and appeared in Chekhov's *Uncle Vanya* and Mamet's *Mr. Happiness*, and directed Kopit's *Road to Nirvana*, among others.

LAIRD WILLIAMSON (*Co-adaptor and Original Director*) staged A.C.T.'s productions of *The Matchmaker* (which toured the U.S.S.R.), *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantaglieze*. He has worked extensively at the Oregon Shakespeare Festival and the P.C.P.A. Theaterfest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has directed

Don Pasquale and *The Portuguese Inn* for Western Opera Theater, *Electra* for the Intiman Theater Company in Seattle, and *Sunday in the Park with George* for the Seattle Repertory Theater, and he has been a guest director at the Brooklyn Academy of Music Theater Company. For the Denver Center Theater Company he directed *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*. Most recent directorial credits include *The Rose Tattoo* and *Julius Caesar* for the Denver Center Theater Company, *Othello* for The Guthrie Theater in Minneapolis, and *Two Gentlemen of Verona* for San Diego's Old Globe Theater.

ROBERT BLACKMAN's (*Scenery*) designs have been seen at A.C.T. in all eighteen productions of *A Christmas Carol*. He joined A.C.T. in 1971 and was in residence for six years, designing costumes or scenery for more than thirty-five productions, including *Mourning Becomes Electra*, *The Visit*, *The Girl of the Golden West*, *Peer Gynt*, *Cyrano de Bergerac*, *Jumpers*, *Richard III*, and *The Threepenny Opera*. He has since designed for all of the major resident theaters in the West, including the Seattle Repertory Theater, Oregon Shakespeare Festival, Berkeley Repertory Theater, Denver Center Theater Company, Pacific Conservatory of the Performing Arts, Ahmanson Theater, Los Angeles Theater Center, South Coast Repertory, Old Globe Theater, La Jolla Playhouse, and Mark Taper Forum. Now in Los Angeles, he designs primarily for film and television and is currently costume designer for "Star Trek—Deep Space

Nine" and "Star Trek—The Next Generation," for which he received an Emmy.

ROBERT MORGAN (*Costumes*) has been designing costumes and scenery 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 Theater (as Associate Artist), Boston's Huntington Theater Company, and Buffalo's Studio Arena Theater. Broadway credits include *Sherlock's Last Case* and *I'm Not Rappaport*, and his costumes appeared on the PBS series "American Playhouse" in *The Skin of Our Teeth*. Morgan is Director of the School of Theater Arts at Boston University.

DEREK DUARTE (*Lighting*) served as A.C.T.'s resident lighting designer for seven seasons. His work has been seen in *Cyrano de Bergerac*, *A Christmas Carol*, *Cat on a Hot Tin Roof*, *The Gospel at Colonus*, and *The Marriage of Figaro*, as well as the award-winning productions of *Sunday in the Park with George*, *King Lear*, *Saint Joan*, *Nothing Sacred*, *A Tale of Two Cities*, and *Judevine*. Recent projects include *Dancing at Lughnasa* at Berkeley Repertory Theater, *Death of a Salesman* at San Jose Repertory Theater, a co-production of *Woody Guthrie's American Song* at Syracuse Stage and the Geva Theater in Rochester, *Lips Together*, *Teeth Apart* at the Oregon Shakespeare Festival, and *Nothing Sacred* at the Hong Kong Cultural Center. His work has been represented at the American Festival Theater in Stratford,



Connecticut; Berkeley Repertory Theater; Los Angeles Theater Center; Milwaukee Repertory Theater; San Jose Repertory Theater; Western Stage; Berkeley Shakespeare Festival; Fringe Festival in Edinburgh, Scotland; and Kennedy Center in Washington, D.C. In 1986 he was awarded a Theater Communications Group grant to study lighting design in New York City. Duarte holds an M.F.A. in theater technology from U.C.L.A. and teaches at Chabot College.

LEE HOIBY's (*Composer*) three-act setting of Shakespeare's *The Tempest* was commissioned by the Des Moines Opera and premiered there in 1986, followed by a second production at the Kansas City Lyric Opera in 1987. Jean Stapleton introduced Hoiby's setting of Ruth Draper's monologue, *The Italian Lesson*, at the Baltimore Opera in 1985 and his musical version of a Julia Child cooking lesson, *Bon Appétit!*, at the Kennedy Center in 1989, and reprised both productions at CSC Repertory in New York and last season at A.C.T. *Summer and Smoke*, an opera with libretto by Lanford Wilson based on Tennessee Williams' play, was commissioned by and premiered at the St. Paul Opera in 1971 and produced by the New York City Opera in 1972; the Chicago Opera Theater production was telecast nationally on PBS in 1981. Hoiby's first full-length opera, *A Month in the Country* (libretto by William Ball after Turgenev), premiered at the New York City Opera in 1964. *The Scarf*, a one-act opera commissioned by Mary Curtis Zimbalist, premiered at the Spoleto Festival in 1958 and has since been presented in over fifty productions. Other works include the cantata *A Hymn of the Nativity*, the opera-oratorio *Galileo*, two piano concertos, two orchestral suites, and the ballet suite *After Eden*. Hoiby has written incidental music for more than twenty theater productions for A.C.T., the American Shakespeare Festival, the Public Theater, television, and Broadway. His work

has been performed by numerous singers and instrumentalists, including Leontyne Price (who has included Hoiby songs on her recital programs for twenty-five years), Arleen Auger, Dalton Baldwin, Katherine Ciesinski, Will Parker, Ben Holt, Phyllis Bryn-Julson, Karen Beardsley, Peter Orth, Menahem Pressler, Daniel Heifetz, the Dorian Wind Quintet, Andie Musik, and Leonard Raver. His one-act opera, *This Is the Rill Speaking*, based on a play by Lanford Wilson, was produced by the Theater Lab at New York's Circle Repertory Company in March 1993. Hoiby has received awards from the Guggenheim Foundation, National Institute of Arts and Letters, Ford Foundation, Fulbright Commission, and National Endowment for the Arts.

ANGENE FEVES (*Fezziwig Dances*) has choreographed the dances for A.C.T.'s *A Christmas Carol* since the opening performance in 1976. Other theatrical choreography includes *The Way of the World* for Berkeley Repertory Theater; *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Two Gentlemen of Verona* for the Oregon Shakespeare Festival; and *A Midsummer Night's Dream* for the Pacific Conservatory of the Performing Arts. She specializes in the research, teaching, and reconstruction of sixteenth- and eighteenth-century dance, and was consultant, musical advisor, and stage director for *A Renaissance Revel*, presented by Dance Through Time. She also served as choreographer and assistant stage director for the Dance Through Time "500 Years of Dance" show, which toured the United States for Columbia Artists. Since 1991, as guest artist at the University of Nevada at Las Vegas, she has taught historical dance and movement to actors and dancers, and staged and choreographed Mozart's ballet "Les petits riens." In 1983 she performed in cities across the United States with Sam Wanamaker's company to raise funds for the

reconstruction of Shakespeare's Globe Theater in London. In addition to her private teaching in the Bay Area, she teaches regularly at summer workshops in the U.S. and Europe and in 1994 will teach eighteenth-century dance at the Mozart Opera Studies Institute and the Baroque Workshop of the San Francisco Early Music Society. She was recently named a Custodian of Dance for the Bay Area by the World Dance Congress.

KAREN VAN ZANDT (*Stage Manager*) is now in her fifteenth season with A.C.T. Some of the productions she has stage-managed with A.C.T. are *Pygmalion*, *Miss Evers' Boys*, *Dinner at Eight*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Gospel at Colonus*, *Burn This*, *Twelfth Night*, *Saint Joan*, *Sunday in the Park with George*, *Mourning Becomes Electra*, and *A Christmas Carol*. Other production credits in the Bay Area include *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster), *Top Girls*, *Greater Tuna*, and *Love Letters*.

CHRISTI-ANNE SOKOLEWICZ (*Assistant Stage Manager*) stage-managed the world premiere of Tony Kushner's *Angels in America* for the Eureka Theater Company in 1991. She earned her degree in film production from San Francisco State University. She has during the past five years stage-managed for A.C.T., Brava! For Women in the Arts, Berkeley Repertory Theater, Cobra Lounge, Eureka Theater Company, Laura Farabough's NightFire Theater, Magic Theater, Marin Theater Company, Overtone Theater, Sacred Cow Productions, San Francisco New Vaudeville Festival, San Francisco Theater Project, Shakespeare Santa Cruz, A Traveling Jewish Theater, and the West Coast Playwrights' Festival. She is pleased to have been invited back to A.C.T. after serving as assistant stage manager for *A Christmas Carol* and *Antigone* last season. She publishes *Theatre*, a 'zine for Women Who Make Theater.

A.C.T. DIRECTORS, DESIGNERS, AND STAFF

CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new

translation of *Antigone*, and this season she directs a new translation of Chekhov's *Uncle Vanya* by Paul Schmidt. Last May she staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera *The Cave* at the Vienna Festival, Hebbel Theater in Berlin, and Royal Festival Hall in London; *The Cave* opened the Next Wave festival at

the Brooklyn Academy of Music in October. Perloff served as Artistic Director of New York's CSC Repertory Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's



Mountain Language (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkins' *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. Other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*; Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; and the New York premiere of David Allen's Australian play *Cheapside*. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Her production of Ingebor Bachman's *The Good God of Manhattan* for Voices International (featuring Elizabeth McGovern) was broadcast on National Public Radio. Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She served on the faculty of the dramatic writing program at New York University's Tisch School of the Arts for years and taught acting and directing at NYU and at the Conservatory at CSC. She is the proud mother of Alexandra Perloff-Giles.

JOHN SULLIVAN (*Managing Director*) joined A.C.T. as its chief administrative and financial officer in 1986. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theater. A former deputy director of the California Arts Council, Sullivan has served on the boards of Theater Bay Area and the San Francisco New Vaudeville Festival. He currently serves on the National Executive Committee of The League of Resident Theaters. After completing his graduate work at the University of Southern California's School of Cinema, Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three that were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.



BENNY SATO AMBUSH (*Associate Artistic Director*) directed last season's *Miss Evers' Boys* at A.C.T., earning three Bay Area Theater Critics' Circle Awards, and this season directs *Pecong* and *Full Moon*. Before joining A.C.T.

in 1990, he was the Artistic/Producing Director of the Oakland Ensemble Theater for eight years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*, which won a Drama-Logue Award for best direction. In 1991 he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress Series, which inspired the creation of a Bay Area Native American theater company — Turtle Island Ensemble, now an A.C.T. project. He directed *Letters from a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina, and the 1992 International Theater Festival of Chicago, the only American entry. Recent credits include *Fences* for the Oregon Shakespeare Festival in Portland, *Miss Evers' Boys* for the Alabama Shakespeare Festival, and *Out of Purgatory* for The Old Globe Theater in San Diego. He is a board member of Theater Communications Group (TCG) and has served as a National Endowment for the Arts (NEA) Management Fellow; an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage; an NEA Directing Fellow at the Pittsburgh Public Theater; a U.S. Information Agency (USIA)-sponsored lecturer to Kenyatta University in Nairobi, Kenya in 1987; and a USIA theater delegate to the U.S.S.R. in 1990. He has also served on the board of Theater Bay Area. An alumnus of Brown University, he received his M.F.A. in stage directing from the University of California, San Diego.



RICHARD SEYD (*Associate Artistic Director*) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red Ladder Theater, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theater Workshop and the Moving Men The-

ater Company. He has received Drama-Logue and Bay Area Theater Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises Off*. As Associate Producing Director of the Eureka Theater Company, he directed *The Threepenny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theater; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theater; *As You Like It* for the San Francisco Shakespeare Festival; and *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) at CSC Repertory, Ltd. in New York during the 1991-92 season, and directed *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor amphitheater in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theater Center; *Born Yesterday* at Marin Theater Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. Last season at A.C.T. he directed *The Learned Ladies* and the American premiere of Dario Fo's *The Pope and the Witch*; this season he directs Bernard Shaw's *Pygmalion* and the Bay Area premiere of David Mamet's *Oleanna*.

DENNIS POWERS (*Senior Editor & Professional Advisor*) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the *Oakland Tribune*. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, the eighteen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Satur-*

day Review, *Los Angeles Times*, *American Arts*, and *San Francisco Chronicle*.

JAMES HAIRE (*Associate Producer*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chaillot* (with Le Gallienne, Sylvia Sydney, and Leora Dana), *The Rivals*, *John Brown's Body*, *She Swoops to Conquer*, and *The Comedy of Errors*. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. Haire joined A.C.T. in 1971 as Production Stage Manager. In that capacity, he managed more than one hundred productions and took the company on numerous regional, national, and international tours. In 1985 Haire was appointed Production Director. He and his department were awarded Theater Crafts International's award for excellence in theater in 1989. In 1992 Haire was awarded a lifetime achievement award by the Bay Area Theater Critics' Circle. Haire became Associate Producer of A.C.T. in 1993.

STEPHEN LeGRAND (*Music and Sound*) is now in his eighth season as sound designer and composer for A.C.T. His work with the company has included musical compositions and/or sound design for *Creditors*, *The Pope and the Witch*, *Miss Evers' Boys*, *Antigone*, *Dinner at Eight*, *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. He wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Happgood* with his collaborator, Eric Drew Feldman, with whom he has received awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theater, and *Fen* for the Eureka Theater Company. LeGrand's work has included scores for *Yankee Dug You Die* at Berkeley Repertory Theater and the Los Angeles Theater Center, *Lulu* and *Fuente Ovejuna* for Berkeley Repertory Theater, and music for *The Wash* at the Mark Taper Forum.

KATE EDMUNDS (*Set Design*) has designed *Antigone* and *Hamlet* for A.C.T., and her design for Holly Near's *Fire in the Rain...Singer in the Storm* was recently seen at the Stage Door Theater. For Berkeley Repertory Theater, she has designed *Private Lives*, *The Lady from the Sea*, *Dream of a*

Common Language, *Major Barbara*, *The Winter's Tale*, *Fuente Ovejuna*, and *Twelfth Night*. For the past fifteen years she has designed throughout the United States at a wide range of major regional theaters. In New York, she has worked both on and off Broadway, designing the American premieres of Brian Friel's *Translations* and Christopher Hampton's *The Philanthropist*, as well as productions at the Manhattan Theater Club, Second Stage, Village Gate, and Roundabout. For three seasons she served as designer-in-residence at the O'Neill Playwriting Conference. Edmunds studied at Wayne State University and the Yale School of Drama and is a lecturer in scene design at U.C. Berkeley.

PETER MARADUDIN (*Lighting Designer*) has previously designed *Pecong*, *Pygmalion*, *The Learned Ladies*, and *Antigone* for A.C.T. He designed the lighting for the Pulitzer Prize-winning *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway, and lit the off-Broadway production of *Bouncers*. For regional theater he has designed over 130 productions in the last nine years for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theater, San Diego's Old Globe Theater, Oregon Shakespeare Festival, South Coast Repertory, Repertory Theater of St. Louis, Indiana Repertory Theater, and Denver Center Theater Company. Maradudin has designed frequently in the Bay Area, lighting *The Lady from the Sea*, *Mad Forest*, *Fuente Ovejuna*, *Serious Money*, *A View from the Bridge*, and *Long Day's Journey into Night* for Berkeley Repertory Theater, as well as *The Master Builder* and *Oedipus* for San Jose Repertory Theater. He has received three Los Angeles Drama Critics' Circle Awards, a San Diego Theater Critics' Circle Award, nineteen Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

JENNY-KING TURKO (*Wigmaster*) is proud to be part of a long tradition of wigmakers and makeup artists in the Bay Area, having apprenticed under the auspices of the San Francisco Opera. After receiving her training she went on to work for Theatrical Hairgoods Company, several regional theater and opera companies, the New York City Opera national company, and the international tour of *Einstein on the Beach*.

CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between August 1, 1992 and September 30, 1993.

DIAMOND BENEFACTOR (\$25,000 and above)

Anonymous
California Arts Council
Mr. & Mrs. Gordon P. Getty
Grants for the Arts of the San Francisco Hotel Tax Fund
The William & Flora Hewlett Foundation
Howard, Rice, Nemerovski, Canady, Robertson & Falk
The James Irvine Foundation
W. Alton Jones Foundation, Inc.
Koret Foundation
The Andrew W. Mellon Foundation
The National Corporate Theater Fund
The National Endowment for the Arts
Ms. Toni Rembe & Mr. Arthur Rock
Sandler Family Supporting Foundation
The Shubert Foundation
Alan L. & Ruth Stein
Westin St. Francis Hotel

GOLD BENEFACTOR (\$10,000-\$24,999)

Anonymous
Barbara & Gerson Bakar
BankAmerica Foundation
Mr. & Mrs. Patrick F. Flannery
Fireman's Fund Foundation
Mr. & Mrs. William R. Hambrecht
Colin Higgins Foundation
Langendorf Foundation
Mr. & Mrs. Jerry Markowitz
Burt & DeeDee McMurtry
Mr. & Mrs. Albert J. Moorman
Jackie & Howard Nemerovski
The Odell Fund
The Pan Pacific Hotel San Francisco
Shepard P. Pollack & Paulette Long
Joan & Harrison Sadler
Simpson Paper Company
L.J. Skaggs & Mary C. Skaggs Foundation
Mrs. Paul J. Wattis

SILVER BENEFACTOR (\$5,000-\$9,999)

Anonymous
AT&T
Catellus Development Corporation
Chevron U.S.A. Inc.
Mr. & Mrs. Ray Dolby
Mr. & Mrs. Richard J. Fineberg
Mr. & Mrs. Mortimer Fleishhacker
Genstar Container Corp.
The Richard & Rhoda Goldman Fund
Mr. & Mrs. John Goldman
The Florence Gould Foundation
Mr. & Mrs. Douglas W. Grigg
Stuart & Mabel Hedden Charitable Income Trust
Mr. & Mrs. Ross Markwardt
Christine & Stan Mattison
McCutchen, Doyle, Brown & Enersen
F. Eugene & Mary S. Metz
Mr. & Mrs. George Miller
The Montgomery Street Foundation
Pettit & Martin
Pacific Gas & Electric Co.
Philip Morris Companies
Edna M. Reichmuth Fund
Tony & Mary Lou Schiavo
Mrs. Sylvia Coe Tolk

Trans Ocean Ltd.
Union Pacific Foundation
Mr. & Mrs. Clarence J. Woodard
Mr. and Mrs. Jerry Zones

BRONZE BENEFACTOR (\$2,500-\$4,999)

Mary Jo & David Francis
Mr. & Mrs. Anthony M. Frank
The William G. Gilmore Foundation
Goldman Sachs & Co.
Miriam & Peter Haas Fund
Mr. & Mrs. Thomas W. High
Hotel Nikko San Francisco
I. Magnin
Johnson & Higgins of California
J.M. Long Foundation/Longs Drug Stores
Marsh & McLennan
Mr. Robert M. Moore
Pacific Telesis Group
Jack C. Shnyder
Morris Stulsaft Foundation
Mr. & Mrs. Steven L. Swig
Mr. & Mrs. Gary J. Torre
Ernst D. & Eleanor Slate van Loben Sels Charitable Trust

BENEFACTOR (\$1,000-\$2,499)

Anonymous
Mr. Paul Angelo
Mrs. A.V. Augustin
Harry G. & Pauline M. Austin Foundation
Mr. & Mrs. Ernest A. Benesch
Nordin & Donna Blacker
Mr. Paul Bradley
Robert & Alice Bridges Foundation
Drs. Toni & Timothy Carlton
The CDM Foundation
Mr. & Mrs. Steven B. Chase
The Chronicle Publishing Co.
Mr. & Mrs. Lewis Coleman
Mr. & Mrs. David E. Cookson
S.H. Cowell Foundation
Mr. & Mrs. Emlyn L. Cox
Ms. Beatrice Cummings
Mr. Donald K. Davis
Delta Dental Plan
Mr. Robert Durden
Ms. Joan Eckart
Mrs. Dorothy Eichhorn
Eldorado Foundation
Mr. & Mrs. David Fleishhacker
Franklin Group of Funds
Mr. & Mrs. Eugene L. Friend
Gruber Family Foundation
Mr. George Hawxhurst
Heller, Ehrman, White & McAuliffe
Mr. James C. Hormel
IBM Corporation
J. P. Morgan California
Ms. J.D.S. Jensen
Stephen & Elizabeth Johnson
Michael & Kane Keith
Ms. Sallie Bell Kelly
Mr. & Mrs. P. Beach Kuhl
Lakeside Foundation
Joan & Ralph Lane
The LEF Foundation
Levi Strauss Foundation
Ms. Sue Yung Li
Mrs. James P. Livingston

Mr. Charles K. Long
Matson Navigation Company
Mr. & Mrs. Robert McGrath
G.H.C. Meyer Family Foundation
Mr. & Mrs. Bruce Mitchell
Moss Adams Foundation
Mr. Ed Nagel
Mr. & Mrs. Walter Newman
The Hon. & Mrs. Allen L. Norris
The Jay & Rose Philips Family Foundation
Mr. & Mrs. Richard J. Reynolds
John H. Robinson Foundation
Mr. Gerald B. Rosenstein
Mr. & Mrs. William Russell-Shapiro
Safeway Stores, Inc.
San Francisco Arts Commission
Jack & Betty Schafer
Mrs. Maud Hill Schroll
Mr. & Mrs. Paul J. Schumacher
Charles Schwab & Co., Inc.
Mrs. H. Boyd Seymour
Ms. Ruth A. Short
Dr. & Mrs. Elliot Shubin
Earl & Marietta Singer
Mr. & Mrs. Robert S. Spears
Nancy E. Stephens & Bill King
Swiss Bank Corporation
Temple-Inland Inc.
Dr. H. Hugh Vincent
Mr. Daniel G. Volkmann Jr.
Mr. & Mrs. Loring A. Wyllie Jr.
Dr. & Mrs. Robert H. Wyman
Mr. & Mrs. Paul F. Youngdahl

PATRON (\$500-\$999)

Anonymous / Mr. & Mrs. James Michael Allen / Mrs. Thomas C. Andersen / Ms. Ruth Asawa / Dr. Marvin L. Auerback / Mr. & Mrs. Peter Avenali / Mr. Marvin Banks / Mr. Stephen Belford / Mrs. Doris Bergman / Ms. Heide Van Dren Betz / Mr. James R. Blount / Mr. & Mrs. Bruce Bowers / Mrs. Rena Branstetter / Mr. & Mrs. R. Kent Brewer / Ms. Glenna Bryant / Mr. & Mrs. Lewis S. Callaghan / Mr. & Mrs. John C. Callan / Mr. Ronald Casassa / Mr. James C. Clark Jr. / Dr. Robert Clark / Mr. David C. Cleveland / Dr. Carolyn J. Cline / Datasafe / Mr. & Mrs. Thomas J. Davis, Jr. / Mr. & Mrs. John R. Dryden / Mrs. Delia Fleishhacker Ehrlich / Fireman's Fund Matching Gift / First Myrtle Fund / Mr. George H. Fitch / Mr. & Mrs. James Flood / Mr. & Mrs. Richard L. Fowler Jr. / The Freiberg Family / Mr. & Mrs. Hellmut E. Gerson / Mrs. Gloria G. Getty / Dr. Harvey W. Glasser / Mr. & Mrs. Robert Gloisstein / Mr. Robert C. Goudy / Mr. & Mrs. Robert T. Green / Mr. & Mrs. Marvin M. Grove / Mr. Taylor M. Harrell / Mr. & Mrs. James Hart / Mr. Mike Hill / Mr. & Mrs. Dan A. Hoffman / Mr. Henry W. Howard / Mr. Robert Hulteng / Mr. Michael T. Jackson / Mr. & Mrs. Jean K. Jones / Mr. & Mrs. Scott Keilholtz / Mr. & Mrs. Niels Larsen / Mrs. Tom Larsen / Latham & Watkins / Mr. David Lauer / Ms. Virginia W. Leishman / Ms. Helen S. Lewis / Mrs. Albert B. Lidy / Mrs. Adelmia Lo Prest / Dr. & Mrs. Charles Lobel / Mr. & Mrs. Lawrence Ludgus / Mrs. William F. Luttgens / Maccos Insurance Services, Inc. / Mr. Willie J. Mackey / Mr. Andrew G. Matthes / McGraw-Hill Foundation / Mrs. Donald G. McNeil / Modern Greek Studies Foundation / Mr. Floyd Moore /



American Conservatory Theater

Laird Norton Foundation / Dr. & Mrs. Jerome D. Oremland / Mr. & Mrs. Alvin H. Pelavin / Mr. Paul Quin / Mr. & Mrs. Jacob Ratino / Mr. & Mrs. Kenneth B. Rawlings / Ivy & Leigh Robinson / Mrs. Donald Ross / Mr. & Mrs. Alan Rothenberg / Ms. Sande L. Schlumberger / Mr. & Mrs. Albert L. Schultz / Mr. & Mrs. Charles M. Schulz / Scitor Corporation / The Simpson Fund / Mr. & Mrs. David Sliptzin / Snyder Capital Management / Mr. Emmett Stanton / Mr. Dwight V. Strong / Mrs. Howard Swig / Mrs. Melvin M. Swig / The Bernard I. Taub Foundation / Susan & David Terris / Ms. Suzie S. Thorn / Ms. Judith P. Timken / Mr. & Mrs. Ronald G. VandenBerge / Dr. & Mrs. Ralph O. Wallerstein / Mr. & Mrs. Douglas Watson / Mr. & Mrs. Christopher A. Westover / Westword Institute / Mr. Harry S. Wheelan / Mr. & Mrs. Jeffrey Winters / Mr. & Mrs. Joseph B. Workman / Mr. & Mrs. Martin Zankel

CONTRIBUTOR (\$250-\$499)

Anonymous / Ms. Edwarda M. Adams / Mrs. Joy D. Aiken / Mrs. Grace Albritton / Mr. Michael Allen / Ms. Mollie A. Balamuth / Mr. Austin G. Barber / Mrs. Constance R. Barthold / Dr. Ernest A. Bates / Mr. Alvin H. Baum Jr. / Mr. & Mrs. Irwin Bear / Ms. Carole Berg / Dr. & Mrs. Carlo Besio / Dr. Barbara Lynn Bessey / Dr. & Mrs. Fowler A. Biggs / Mr. Christopher P. Booth / Mr. Melvin Borowsky / Mr. & Mrs. James Boswell / Ms. Sharon Boyssel / Leonard & Michelle Brant / Ms. Donna Breed / Mr. Richard H. Brown / Douglas & Simone / Mr. & Mrs. David M. Bubenik / Ms. Maurine R. Buma / Mr. & Mrs. Robert W. Burnett / Mr. Edgar M. Buttner / Ms. Beatrice Campione / Mr. & Mrs. W. Bliss Carnochan / Ms. Lynn W. Catania / Ms. Cynthia E. Cecil / Ms. Janine Ciulla / Mr. David I. Clayton / Mr. & Mrs. Aurita Coates / Mrs. Albert Cohn / Dr. & Mrs. William J. Comport / Mr. Richard Copeland / Mr. John Crichton / Mr. & Mrs. Ricky J. Curotto / Ms. Caitlin F. Curtin / Ms. Carlotta R. Dathe / Mr. & Mrs. Donald M. Davis / Mr. Dario De Benedictis / Dr. & Mrs. Haile T. Debas / Judith & Robert DeFranco / Mr. Stanford C. Dennison / Mr. & Mrs. John P. Dern / Mrs. Mary Anne Di Grazia / Ms. Margaret J. Dickson / Mr. & Mrs. Robert W. Donovan / Ms. Thalia Dorwick / Ms. Christine Doyle / Mr. & Mrs. Richard M. Duff / Mr. & Mrs. Gordon S. Dunn / Drs. Linda & Gilbert Duritz / Mr. John B. Dykstra / Mr. & Mrs. Leighton M. Edelman / Mr. & Mrs. Rosser B. Edwards / Mr. & Mrs. Joseph Ehrman III / Mr. J. S. Elkjer / Mr. & Mrs. Donald T. Elliott / Mr. Burnham Enersen / Mr. & Mrs. Robert K. Enriken / Dr. & Mrs. Philip Erdberg / Ms. Joan Evans / Dr. Dennis B. Facchino / Mr. & Mrs. Jerome B. Falk Jr. / Mr. & Mrs. Denis Fama / Mr. Rodney Ferguson / Fusion Coating, Inc. / Mr. Thomas W. Flynn / Ms. Ruth Foote / Ms. Marilyn A. Forni / Mr. & Mrs. Jon Francis / Mrs. Nicholas Gannam / Dr. Esther A. Garrison / Mr. & Mrs. Maurice W. Gerritsen / David & Betty Gilson / Ms. Joyce K. Glidden / Ms. Jackieeline Goosby / Mr. Ronnie C. Green / Mr. & Mrs. Carl T. Hale / Mr. & Mrs. Michael J. Halloran / Ms. Karen J. Halseth / Mr. Scott Handelsman / Mr. & Mrs. Alan Harris / Ms. Elizabeth L. Harris / Mrs. Hubert Heitman Jr. / Ms. Michele Helmar / Mr. & Mrs. William E. Henley / Ms. Evelyn M. Hern / Ms. Helen S. Hibbs / Mr. & Mrs. Charles Hiemstra / Mrs. Dawn Hill / Ms. Lindsay Holmgren / Ms. Nancy Hood / Dr. & Mrs. William Hope / Mr. Bruce Hotchkiss / Mr. Edwin E. Huddleson Jr. / Mr. & Mrs. Eliot R. Hudson /

Mr. A. Eugene Huguenin / Mr. & Mrs. James L. Hunt / Mr. William Insley / Mr. & Mrs. William Jardine / Ann Kelly Jenks / Dr. & Mrs. Jon A. Jenny / Dr. & Mrs. H. Anthony Jew / Mr. & Mrs. Robert R. Johnston / Mr. & Mrs. Crayton W. Jones / Mr. & Mrs. Robert Trent Jones Jr. / Mr. Richard Julien Jr. / Ms. Jenny Kahn / Dr. Selma Kaplan / Mrs. George J. Karfiol / Mr. & Mrs. Curtis M. Karplus / Mr. & Mrs. Doug Kelly / Ms. Angele Khachadour / Mr. & Mrs. Borell Kirschen / Ms. Nancy L. Kittle / Mr. & Mrs. Donald Klein / Ms. Sheila Knights / Mr. Theodore A. Kolb / Ms. Carole J. Krause / Dr. Joel J. Kudler / Ms. Rosalyn A. Kulick / Ms. Beatrice Kushner / Ms. Jennifer B. Langan / Mr. William Lanphear / Dr. & Mrs. Richard Lanzerotti / Dr. & Mrs. Wolfgang Lederer / Dr. & Mrs. Richard H. Lee Jr. / Dr. Roy W. Leeper / Susan & Arthur Lempert / Ms. Louise M. Lerza / Mr. Charles B. Leung / Mr. & Mrs. Alexander Long / Ms. Jennifer H. Loucks / Mrs. Azalene E. Lowe / Mr. & Mrs. Ronald E. Mallen / Mr. & Mrs. John J. Mallory / Ms. Elinor Mandelson / Mr. & Mrs. Bruce Mann / Dr. & Mrs. Bennett Markel / Mr. & Mrs. H. Cloyd Masengill / Mr. & Mrs. John S. May / Mr. & Mrs. John H. McCoy / McDaniel Appraisal Service / Mr. Denis McDougall / Mr. Michael McDougall / Ms. Patricia McNamara / Ms. Madlynne McNulty / Mr. & Mrs. Richard Merrell / Mr. Thomas R. Miller / Mr. & Mrs. J. G. Mitchell / Mr. Christopher G. Mumford / Mr. & Mrs. Thomas L. Murray / Ms. Helen Neumunz / Mrs. N. H. Neustadter Jr. / Mr. & Mrs. Merrill E. Newman / Dr. & Mrs. Thomas H. Newton / Mr. Clyde W. Nielsen / Mr. & Mrs. David Nierenberg / Mr. & Mrs. Richard Norris / Mr. Ronald Ogg / Dr. & Mrs. Gerald T. Orlob / Mr. John P. Paddock / Ms. Mary T. Parkison / Ms. Margaret Hayes Parsons / Mr. & Mrs. Clark Pattem / Lisle & Roslyn Payne / Ms. Victoria F. Petersen / David M. Pettingill / Mr. Albert A. Pino / Ms. Alma L. Pritchard / Ms. Susan L. Rankin / Mr. & Mrs. Patrick Regan Jr. / Mr. & Mrs. A. James Robertson / Ms. Diane Robey / Dr. & Mrs. Benson B. Roe / Mr. Richard J. Romanski / Mr. William M. Roth / Mr. Arthur C. Rutzen / Mr. & Mrs. John T. Saidy / Mr. John Henry Samter / Miss Sally Say / Mr. John Scheid / Dr. & Mrs. Rudi Schmid / Mrs. Barbara Schultz / Mr. & Mrs. Vernon B. Schwartz / Mr. Raymond J. Schweizer / Dr. & Mrs. Robert N. Shaffer / Ms. Louise Shalit / Mr. & Mrs. Eugene A. Shurtleff / California Glass Company / Ms. Martha Sirgo / Dr. Krikor Soghikian / Dr. Maurice Sokolow / Mr. & Mrs. Leonard Soloway / Mrs. Claus Spreckels / Mr. & Mrs. Donald K. Stager / Dr. & Mrs. Norman C. Staub / Ms. Diane W. Steuber / Mr. & Mrs. Kurt Stevens / Mr. Ralph M. Suarez / Sun Microsystems, Inc. / Ms. Deborah Sussel / Mr. & Mrs. Joseph M. Tanner / Mr. & Mrs. Charles Taubman / Mr. E. Hugh Taylor / Ms. Alison Teehan / Dr. & Mrs. Alan Teitelbaum / Mr. Michael Temerin / Mr. & Mrs. George B. Thacher / Mr. & Mrs. R. F. Thomas Jr. / Ms. Jeanette Thorp / Mr. & Mrs. Edward J. Tiedemann / Mr. & Mrs. Dexter C. Tight / Transamerica Corp. / TransAmerica Corporation / TRW Foundation / Ms. Ellen B. Turbow / Mrs. Margo Turkington / Ms. Mary L. Turner / Mrs. Alice B. Vincilione / Mr. & Mrs. Bruce Walker / Mr. & Mrs. Dean Walker / Mr. & Mrs. Douglass J. Warner / Dr. & Mrs. Douglas Wayman / Mrs. Harry E. Weaver / Mr. & Mrs. Albert E. Wehde / Mr. & Mrs. Paul E. Weiss / Mr. Marc E. Welliver / Dr. & Mrs. Kevin R. Wheaton / Dr. & Mrs. John F. Whisenhunt / Mr. & Mrs. Marshall White / Mrs.

Saul White / Mr. William R. Wohlfort / Ms. Sally R. Wolf / Dr. & Mrs. Art B. Wong / Ms. Linda Ying Wong / Ms. Anna Woo / Ms. Olga Woo / Mr. David Wood / Mr. James Bock Wunderlich / Mrs. Ann C. Young / Peter & Midge Zischke

MEMORIAL GIFTS

William Ball Memorial Fellowship Fund
Pauline Goldsmith Trust
Estate of Melba Jule Grayson

SPECIAL THANK YOU

American Building Maintenance
Cahill Contractors
Deloitte & Touche
Downtown Center Garage
The Geary Courtyard
Geary-Grant Center
Hemming Morse
Rubinstein & Perry

CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of these contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting theater in San Francisco.

ARCO Foundation
AT&T Foundation
Alexander & Baldwin, Inc.
American Express Foundation
American President Companies
American Telecorp
BankAmerica Foundation
Becton Dickinson
CIGNA Foundation
Caterpillar Foundation
Chevron U.S.A. Inc.
Citicorp at Court Square
DFS Group Limited
Del Monte Foods
Digital Equipment Corporation
Exxon Corporation
Fireman's Fund Foundation
First Interstate Bank
IBM Corporation
Intel Foundation
Johnson & Higgins of California
Jostens Foundation
Levi Strauss Foundation
R.H. Macy & Co., Inc.
McGraw-Hill Foundation
Morrison & Foerster
Pacific Telesis Group
Philip Morris Companies, Inc.
The Quaker Oats Foundation
Ralston Purina Company
Safeco Insurance Companies
Charles Schwab and Co., Inc.
Sedgwick James, Inc.
Shearson Lehman Brothers
Southern Pacific Company
The St. Paul Companies, Inc.
Sun Microsystems, Inc.
TRW Foundation
Times Mirror
Transamerica Foundation
The Travelers Companies Foundation
United Technologies
Wells Fargo & Company
The Xerox Foundation



PROMETHEUS TEACHER IN EVERY ART BROUGHT THE FIRE
THAT HATH PROVED TO MORTALS A MEANS TO MIGHTY ENDS

ABSOLUT HARMONY.

FOR GIFT DELIVERY OF ABSOLUT® VODKA (EXCEPT WHERE PROHIBITED BY LAW) CALL 1-800-243-3787. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL. (80 AND 100 PROOF).
100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN AND ABSOLUT CALLIGRAPHY ARE TRADEMARKS OWNED BY V&S VIN
& SPRIT AB. ©1992 V&S VIN & SPRIT AB. IMPORTED BY CARILLON IMPORTERS, LTD. TEANECK, NJ. PICTURED ABOVE: THE NEW YORK CHORAL SOCIETY.

Best-in-Class Passenger/Cargo Room Side Door Guard Beams 24-Hour Roadside Assistance*
4-Wheel ABS 4x4 Touch-Drive 6-Way Power Sport Buckets

IN EACH OF US,
THERE'S A DREAMER
AND A REALIST.
BUT NOW THEY CAN
SHARE A RIDE.



HAVE YOU DRIVEN
A FORD LATELY?

Eddie Bauer Model. Some Features Shown May Be Optional.
*3 years/36,000 miles. See dealer for details.

FIND YOURSELF IN AN EXPLORER.
The world's just too big to be left unexplored.

1993-1994 NATIONAL CORPORATE THEATER FUND ANNUAL FUND CONTRIBUTORS

The National Corporate Theater Fund is a non-profit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theaters. The American Conservatory Theater receives the support of the following corporations through their contributions to the National Corporate Theater Fund:

American Express Company
Arthur Andersen & Co.
AT&T
AT&T Capital Corporation
The BFGoodrich Company
James Binger
Callaghan Nawrocki
Cameron Mackintosh, Inc.
Capital Cities/ABC, Inc.
CBS Foundation Inc.
Chemical Banking Corporation
Colgate-Palmolive Company
Dramatists Play Service, Inc.
Fannie Mae
Fannie Mae Foundation
The General Electric Foundation
IBM Corporation
G. Robert Klein
MacAndrews & Forbes Holdings, Inc.
Marsh & McLennan Companies, Inc.
Merrill Lynch & Co. Foundation
Metropolitan Life Foundation
Mobil Foundation, Inc.
The Mosbacher Foundation
The Musser Foundation for the Performing Arts
Newsweek, Inc.
NYNEX Corporation
PaineWebber
Paul, Weiss, Rifkind, Wharton & Garrison
The Laura Pels Foundation
The Pfizer Foundation
Philip Morris Companies, Inc.
Praxis Media, Inc.
Searle
Darlene & Donald Shiley
Time Warner, Inc.
Evelyn Mack Truitt
Viacom International Inc.
William Morris Agency, Inc.
Woolworth Corporation
Xerox Corporation

LEADERSHIP CAMPAIGN FOR AMERICAN THEATER

The Leadership Campaign for American Theater is a \$5 million challenge project to build much-needed corporate support for not-for-profit theater in the United States. The American Conservatory Theater is one of the resident companies that is directly benefiting from the Campaign.

To date, the following corporations have committed more than \$600,000, in total, to the Leadership Campaign:

American Express Company
AT&T
The BFGoodrich Company
Bristol-Myers Squibb Company
Fannie Mae Foundation
GTE Corporation

IBM Corporation
Mobil Corporation
Praxis Media, Inc.
Texaco Inc.
Xerox Corporation

For more information about the Leadership Campaign for American Theater, please contact the A.C.T. development department.

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theater Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of The League of Resident Theaters, American Arts Alliance, California Theater Council, Theater Bay Area, Performing Arts Services, San Francisco Chamber of

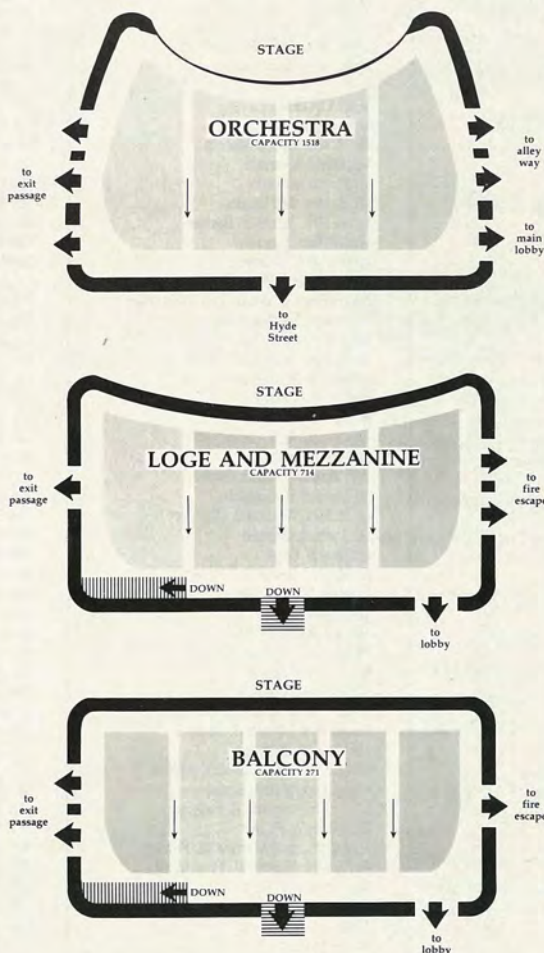
Commerce, and San Francisco Convention & Visitors Bureau.

A.C.T. logo designed by Landor Associates.

WAYS OF GIVING

Gifts to the American Conservatory Theater may be made in a variety of ways: cash, appreciated securities, bequests, and other planned gifts. A "planned gift" is a broad term that includes pooled income funds, gift annuities, charitable trusts, life insurance, and property. Planned gifts often provide life income benefits to the donor, along with considerable tax savings. Many people who could not otherwise give to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. If you would like more information, please contact the Development Department, A.C.T., 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3249.

ORPHEUM THEATER EXITS



Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.



American Conservatory Theater

GEARY THEATER CAMPAIGN

The American Conservatory Theater wishes to thank the following individuals, corporations, and foundations who have generously pledged more than \$17.5 million as of September 30, 1993 towards the renovation of the Geary Theater.

DISTINGUISHED BENEFACTOR

The Richard & Rhoda Goldman Fund
The Bernard Osher Foundation

DISTINGUISHED PATRON

Anonymous
Miriam & Peter Haas Fund
Walter & Elise Haas Fund
The James Irvine Foundation
Koret Foundation
Ms. Toni Rembe & Mr. Arthur Rock
Alan L. & Ruth Stein

BENEFACTOR

Anonymous
Barbara & Gerson Bakar
Sally & Bill Hambrecht
Burt & DeeDee McMurtry
Louise & Claude Rosenberg, Jr.

PATRON

Anonymous
BankAmerica Foundation
Columbia Foundation
S. H. Cowell Foundation
Phoebe Cowles & Robert Girard
Marcia & John Goldman
Fleishhacker Foundation
Hyperion Foundation
Mr. & Mrs. Robert McGrath
The National Endowment for the Arts
Pacific Gas & Electric Co.
Shepard Pollack & Paulette Long
The San Francisco Foundation

UNDERWRITER

Anonymous
Frank A. Campini Foundation
Chevron U.S.A. Inc.
Mr. & Mrs. Ray Dolby
IATSE
Christine & Stan Mattison
Mr. & Mrs. George Shaeffer

SPONSOR

Anonymous
The Leo J. & Celia Carlin Fund
Catellus Development Corporation
Mr. & Mrs. Richard J. Fineberg
Mr. & Mrs. Donald G. Fisher
Mr. & Mrs. Patrick F. Flannery
Mary Jo & David Francis
Grants for the Arts of the San Francisco
Hotel Tax Fund
Howard, Rice, Nemerovski, Canady,
Robertson & Falk
Mrs. Ada Glover Jackson
F. Eugene & Mary S. Metz

INVESTOR

Anonymous
AT&T
Marijke & Peter Donat
Mrs. Dorothy Eichorn
Jed & Jo Hurley
Ms. Sue Yung Li
Jackie & Howard Nemerovski
Mr. & Mrs. Walter Newman
Mr. & Mrs. William L. Porter
Ms. Dianne Prichard
Tony & Mary Lou Schiavo
Mr. David Stephens
Mr. & Mrs. Theodore Weber

CONTRIBUTOR

Anonymous
Mr. & Mrs. James Michael Allen
Mrs. Thomas C. Andersen
Mr. Paul Angelo
Mr. Newell Arnerich
Harriet & Clifford A. Barbanell
Mr. & Mrs. Anthony M. Boskovich
Mrs. Ellen S. Buchen

The CDM Foundation
Mr. Richard Danielson
Mr. & Mrs. John P. Dern
Mr. Thomas W. Flynn
Dr. & Mrs. F. N. Fritsch
Harvey W. Glasser, M.D.
Ms. Nancy Hood
Mr. & Mrs. G. T. Ingham
Mr. & Mrs. Robert R. Johnston
Mr. Leonard Kurz
Mrs. Miriam H. Lar Rieu
Ellen & Barry Levine
Mrs. James P. Livingston
Mr. Ronald J. Loar
Mrs. William F. Luttgens
Mr. & Mrs. Bruce Mann
Mr. & Mrs. Samuel H. Maslak
Ms. Patricia B. McNamara
Mr. Michael L. Mellor
Mr. Floyd Moore
Mr. John P. Paddock
Mr. William C. Plate
Ms. Diane Robey
Ms. Ruth A. Short
Mr. Daniel H. Shydler
Earl & Marietta Singer
Mr. Dwight V. Strong
Mr. & Mrs. Dexter C. Tight
Dr. & Mrs. Kevin R. Wheaton
Mr. & Mrs. Jerry Zones

SUPPORTER

Anonymous
Mr. & Mrs. Bruce Alberts
Mr. David Alvarado
Mr. Keith Azevedo
Mr. & Mrs. Jeff Banks
Mr. & Mrs. James P. Barber
Mr. William Barnaby
Mr. David N. Barnard
Mr. Andrew J. Bellotti
Alison Bers & August Lee Kleinecke
Dr. & Mrs. Fowler A. Biggs
Ms. Valarie V. V. Burgess
Mr. & Mrs. John Clifford Burton
Mr. Edgar M. Buttner
Mrs. Bette Cereske
Melvin & Hella Cheitlin
Mr. & Mrs. A. B. Ciabattini
Mr. David I. Clayton
Mrs. James & Linda Clever
Mr. Arthur H. Colas Jr.
Dr. & Mrs. William J. Comport
Dr. Patrick Connell
Mr. Roy S. Cook
Dr. & Mrs. David P. Cooney
Larry & Nancy Cowan
Ms. Vickie Crews
Mr. & Mrs. S. P. Cuff
Ricky J. & Therese Curotto
Ms. Lonny Darwin
Mr. Donald K. Davis
John P. & Mary Lou Doodokyan
Mr. & Mrs. Gordon S. Dunn
Mr. Joseph Durbano
Mr. & Mrs. Leighton M. Edelman
Mr. & Mrs. Martin Ergas
Mr. & Mrs. Jerome B. Falk Jr.
Dr. Philip A. Fisher
Richard L. and Marilyn M. Fowler
Dr. & Mrs. Harvey M. Freedman
Ms. Donna W. Furth
Mr. Jon Gilbert
Ms. Joyce K. Glidden
Mr. Carl Goetsch
Ms. Elizabeth Gonda
Dr. Sharon A. Gould
Ms. Lucille Griffiths
Mr. & Mrs. William Grohne
James Haire & Timothy R. Cole
Mr. Kevin Haney
Dr. Heidi Hausauer

Mr. & Mrs. William E. Hawn
Mr. George Hawxhurst
Mrs. Hubert Heitman Jr.
Joanne & Harlan Heydon
Ms. Helen S. Hibbs
Charles & Wilhelmina R. Hiemstra
Mrs. Dawn Hill
Ms. Betty-ann Hoener
Dr. & Mrs. Richard W. Horrigan
Mr. & Mrs. Charles Isherwood
Christina Janssen-Jones
Ms. Ann Kelly Jenks
Mr. & Mrs. Jean K. Jones
Ms. Richelle-Desiree Jones
Mr. Will Jordan
Mr. & Mrs. Richard M. Kaplan
Mr. & Mrs. Harold Kaufman
Mr. & Mrs. Robert D. Kelley
Ms. Angele Khachadour
Ms. Janet King
Mr. Derek T. Knudsen
Ms. Rosalyn A. Kulick
Mr. Scott P. Laidlaw
Mr. David Lamb
Dr. & Mrs. Richard Lanzerotti
Ms. Janice Lawrence
Mr. John E. Leveen
Mr. & Mrs. James W. Littlefield
Ms. Eula Loftin
Ms. Margi Lowenstein &
Mr. Gerald B. Rosenstein
Mr. Donald S. Lucas
Mr. Roy Matthes
Dr. & Mrs. Thomas McGeoy
Ms. Kathleen P. McKenna
John & Elizabeth Munz
Mr. & Mrs. Thomas L. Murray
Mr. Carl Myerholtz
Mr. & Mrs. Jerome H. Newman
Ms. Carol A. Newton
Dr. & Mrs. Thomas H. Newton
Mr. Clyde W. Nielsen
The Hon. & Mrs. Allen L. Norris
Dr. & Mrs. Robert G. O'Connor
Ms. Maryann Pacula
Mr. N. C. Pering
Mrs. J. Cornelius Pinkston
Mr. and Mrs. Jacob Ratnoff
Mr. & Mrs. Robert J. Riddell
Mary & Joel Roberts
Mr. Edgar Rojas
Ms. Susan Roos
Ms. Marianne Roser
Mr. & Mrs. Michael Rothman
Ms. Vickie Rozell
Mr. Gary Rubenstein
Ms. Margaret K. Schink
Dr. & Mrs. Rudi Schmid
Dr. F. Stanley Seifried
Ms. Christine M. Simpson
Mr. Forrest Sloan
Ms. Kelly A. Smith
Grace & Parker Sorg
Ms. Anne L. Stainback
Mr. Emmett Stanton
Mrs. Virginia Steel
Mr. & Mrs. Charles Taubman
Mr. Don T. Thrall
Ms. Marcia D. Vickroy
Mr. Glenn Vinson Jr.
Ms. Marla M. Walcott
Mr. & Mrs. Tim Warner
Ms. Lynn Watson
Ms. Pamela Whitty
Ms. Ann L. Winblad
Mr. Lawrence Wismer
Mr. Eugene J. Wong
Mr. & Mrs. Wil S. Wong
Mr. William Wood
Ms. Margaret C. Zabel
Dr. & Mrs. David Ziegler
Mr. & Mrs. Philip Zimbaro

DONOR

Anonymous
Ms. Kathleen Abernathy
Ms. Irving M. Abrams
Mr. & Mrs. Ellis Alden
Ms. Emogene Alexander
Mrs. Hoshie T. Anjo
Mrs. R. Kirklin Ashley
Mr. John Atkinson
Mr. & Mrs. Raymond F. Bacchetti
Mr. Al Bakke
Ms. Mollie A. Balamuth
Mrs. Mary Ellen Bales
Ms. Florence Jean Ballard
Mr. Austin G. Barber
Mr. & Mrs. Dennis Bark
Mr. John B. Barnes
Mr. Raymond B. Barrett
Ms. Lee Baxter
Mr. David Beery
Mr. Haim Beressi
Ms. Jacqueline Berman
Mr. Richard Berman
Dr. & Mrs. Philip Bernstein
Mr. William M. Berry
Mr. Alberto Blacut
Mr. Christopher P. Booth
Dr. & Mrs. Richard A. Borrisson
Ms. Carolyn T. Bouton
Mr. Kirk Bradley
Ms. Jean Cook Braun
Mr. John H. Bressler
Mr. & Mrs. Timothy Brown
Mrs. William L. Brown
Ms. Maurine R. Buma
Mr. W. R. Buxton
Ms. Beatrice Campione
Mr. Michael Carey
Mr. Dan Carlson
Anthony & Lotte Catali
Ms. Paula Champagne
Dr. & Mrs. Gary Chan
Mrs. Edgar H. Chappell
Mr. Jan Chernoff
Ms. Mildred H. Chin
Mr. Herbert K. Chittenden
Mrs. Cecile B. Christian
Mr. James C. Clark Jr.
Mr. & Mrs. Thomas D. Clarke
Lloyd & Janet Cluff
Mrs. Dorothy A. Confer
Mr. John Conklin
Ms. Mary Jane Conley &
Mr. Charles R. Schmuck
Mr. & Mrs. A. Thatcher Cook
Olive & Lyle Cook
Ms. Winifred A. Coomb
Mrs. Esther F. Cooper
Ms. Betty Costello
Mr. & Mrs. Warren J. Coughlin
Mrs. Suzanna P. Coxhead
Dr. & Mrs. Lance Darin
Ms. Marlene De Lancia
Judith & Robert DeFranco
Dr. Glory Denkers
Mr. Stanford C. Dennison
Mr. Charles Dillingham
Mr. Parker Dinwiddie
Ms. Jane Dryden
Mr. Joe Duer
Mr. Nick Duplessis
Mr. & Mrs. Roger D. Dwinell
Ms. Florence J. Eder
Mr. & Mrs. Richard C. Edwards
Mr. Walter W. Egan
Mr. John Eldridge
Ms. Joan L. Ellison
Mr. Landon Elmore
Ms. Theresa Eng
Mr. David Engelmann
Dr. & Mrs. Philip Erdberg
Dr. Dennis B. Facchino

Dr. & Mrs. Seymour M. Farber
 Ms. Linda Ferris
 Ms. Catherine Feucht
 Ms. Mary Ellen Fogarty
 Mr. Martin W. Fong
 Ms. Patricia Fraher
 Mrs. Howard K. Friedman
 Mr. & Mrs. Russell Fudge
 Mr. John Gabrielli
 Ms. Clementina E. Garcia
 Mr. & Mrs. Hans Gerson
 David B. Goldstein & Julia B. Vetromile
 Ms. Carol A. Goodman
 Dr. & Mrs. Murray J. Gould
 Ms. Kay Sprinkel Grace
 Dr. Jerrold Grayson
 Mrs. Harold Gregory
 Ms. Margaret J. Grover
 Mrs. Ermalind V. Guerin
 Mr. & Mrs. Robert Haber
 Mr. Allan Halcrow
 Ms. Eleanor S. Hansen CPA
 Ms. M. Christine Hanusin
 Ms. Janet Hardy
 Mr. & Mrs. Gerald C. Hayward
 Dr. & Mrs. Samuel Hoch
 Ms. Frances L. Hofmann
 Ms. Lanette S. Howard
 Mr. & Mrs. Eliot R. Hudson
 Ms. Myna B. Hughes
 Mr. David S. Hugle
 Mr. Robert Hunter
 Mr. George Ingham
 Mr. & Mrs. William Jardine
 Dr. & Mrs. Jon A. Jenny
 Marine Chartering Co., Inc.
 Ms. Penelope Arnold Johnson
 Mrs. Robert A. Johnson
 Mr. & Mrs. Crayton W. Jones
 Mr. James R. Joy
 Mr. William A. Kaye
 Mr. & Mrs. John G. Kelly
 Dr. & Mrs. Paul Kennedy
 Mr. & Mrs. Jim Klingbeil
 Mr. & Mrs. P. Beach Kuhl
 Ms. Beatrice Kushner
 Ms. Nancy Kux
 Mrs. Wendy Lalanne
 Mr. John A. Larimore
 Mr. & Mrs. Gary Letson
 Mo & Norman Livermore
 Mr. & Mrs. Derek Lofquist
 Mr. & Mrs. Alexander Long
 Mr. & Mrs. John Long
 Ms. Margaret B. Long
 Ms. Yvonne Dechant Lorvan
 Ms. Shirley Lucier
 Ms. Elizabeth Ludewig
 Mr. & Mrs. James F. Lutz
 Dr. James R. Lyerla
 Ms. Dorothea R. Lyman
 Dr. & Mrs. Henry H. Mally
 Mr. John A. Mann
 Mr. & Mrs. Stephen Massey
 Miss Elizabeth C. McAllister
 Mr. & Mrs. John C. McClure
 Mr. & Mrs. George G. McDonald
 Ms. Leija V. McReynolds
 Mr. & Mrs. James M. McVeigh
 Ms. Hermie Medley
 Ms. Karen Weaver Mello
 Mr. & Mrs. Glen Michel
 Drs. Craig & Natalie Miller
 Mr. Hugh W. Miller
 Cmdr. & Mrs. Robert W. Miller
 Tom & Marcia Modisette
 Mr. Frederick D. Montgomery
 Mr. Ralph V. Moore
 Ms. Wendie L. Morris
 Mr. Jerome B. Munday
 Ms. Mary D. Niemiller
 Mr. & Mrs. Herbert H. Nienstedt
 Mr. Paul O'Brien
 Dr. Felix H. Ocko
 Mr. Ronald Ogg
 Mr. & Mrs. Robert F. Ohrenschall

Mr. & Mrs. Richard Olsen
 Ms. Susan Olsen
 Mr. & Mrs. Robert G. Olson
 Mr. Steven D. Pace
 Mr. & Mrs. Robert G. Parvin
 Gerald & DiAnn Perko
 Mr. J. Barton Phelps
 Ms. Donna Pimentel
 Mr. John J. Powers
 Mr. Steve J. Radman
 Ms. Margo Rafaty
 Ms. Wendy Redfern
 Ms. Karen Reuther
 Ms. Mary Riggs
 Mr. Orrin W. Robinson III
 Ms. Nancy S. Rogers
 Dr. Deborah S. Rose
 Dr. & Mrs. Alan J. Rosenberg
 Mr. & Mrs. Irwin Roth
 Ms. Pamela Royse
 Ms. Diane Rudden
 Mr. & Mrs. Robert Schmiedeskamp
 Ms. Margaret Schurman
 Mr. James H. Schwabacher
 Ms. Beverly Seaberg
 Ms. Mary Seabrook
 Mr. Lee D. Seelinger
 Mr. & Mrs. Theodore Seton
 Mr. & Mrs. Clifford A. Sharpe
 Ms. Ragna K. Sherry
 Mr. & Mrs. Richard J. Simons
 Mr. James C. Skelton
 Mr. Peter Sloss
 Mr. & Mrs. Richard D. Smallwood
 Mr. & Mrs. James E. Smith
 Krikor Soghikian, M.D.
 Mr. Jack Solomon
 Mr. & Mrs. John L. Spang
 Bruce & Diane Spaulding
 Mr. & Mrs. Donald K. Stager
 Ms. Norma T. Stalker
 Dr. Lawrence D. Stern
 Ms. Robin Stewart
 Ms. Carol R. Strand
 Ms. Mary Lee Strebl
 Ms. Georgia G. Sullivan
 Ms. Judith Sullivan
 Mr. John E. Sweeney
 Mr. & Mrs. Steven L. Swig
 Ms. Margaret Takahashi
 Mrs. Eaton Taylor
 Mr. Michael Tedesco
 Mr. & Mrs. Jeffrey Thomas
 Mr. & Mrs. Rob Thomas
 Ms. Shirley V. Thomas
 Mr. Burt Thompson
 Ms. Rosemary Thompson
 Mr. & Mrs. Karl L. Thon
 Ms. Jeanette Thorp
 Mr. Petr Tittelbach
 Ms. Patricia Tomlinson
 Ms. Sylvia G. Toth
 Ms. Mary L. Turner
 Mr. Al Unruh
 Ms. Stephanie M. Vargo
 Mrs. C. L. Wade
 Mr. & Mrs. Charles Wambeck
 Mr. Peter L. Ward
 Mr. Daniel Warner
 Marianne & Jack Weigel
 Mr. Michael D. Wenzl
 Ms. Sheila M. Wheeler
 Mr. & Mrs. Marshall White
 Mrs. Ruth G. Witebsky
 Mrs. Isabel M. Woolf
 Ms. Marie Zeller
 Mrs. Lore A. Zutraun
 Dr. & Mrs. Marvin B. Zwerin

MEMORIAL GIFTS
 Geoffrey A. Bell
 Fred S. Geick

ZYZZYVA

with the
 American Conservatory Theater
 presents

A.R.S. Brevis Actors Read Short Stories

Four evenings of great short stories
 read by A.C.T. actors, including
 Joy Carlin, Ken Ruta, Rod Gnapp,
 Michael Scott Ryan, Peter Donat,
 Sydney Walker, and Frances Lee
 McCain, among other favorites.

Mondays at 6:30 p.m.
 Stage Door Theater
 420 Mason Street
 (between Post & Geary)
 San Francisco

True Love Stories February 7, 1994

Anton Chekhov, *A Blunder*
 Reynolds Price, *Serious Need*
 Woody Allen, *The Whore of Mensa*
 Susan Perabo, *Explaining Death
 to the Dog*

English Women's Stories March 14, 1994

A.S. Byatt, *Medusa's Ankles*
 Jeanette Winterson, *The Poetics of Sex*

Tough-Minded Stories April 11, 1994

Anton Chekhov, *The Ninny*
 Cynthia Ozick, *Bloodshed*
 Lorrie Moore, *You're Ugly, Too*

Rich People's Stories May 9, 1993

Anton Chekhov, *The Proposal*
 Robert Olen Butler, *Relic*
 Roxana Robinson, *The Time for Kissing*

FOR INFORMATION CALL:
 (415) 749-2ACT



FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 834-3200.

BOX OFFICE INFORMATION

A.C.T.'s Central Box Office

Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.

Box Office Hours: 12 p.m. - 8 p.m. Tuesday through Saturday; 12 p.m. - 6 p.m. Sunday and Monday.

Ticket Information/Charge by Phone: (415) 749-2ACT. 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 these venues.

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

STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES	
Ticket Prices	
Previews:	
Orchestra/Loge	\$23
Balcony	\$18
Gallery	\$10
Sunday/Tuesday/Wednesday/Thursday	
Orchestra/Loge	\$31
Balcony	\$24
Gallery	\$12
Friday/Saturday	
Orchestra/Loge	\$38
Balcony	\$29
Gallery	\$14

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-7805 for special prices.

Latecomers: Latecomers will be seated only if there is an appropriate interval.

Mailing List: Call (415) 749-2228 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates

are perfect for every celebration.

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

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 as a donation.

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

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

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

Smoking is not permitted in the auditorium.

Beepers! 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. Alternately, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS

A.C.T. Perspectives: A six-symposium series to be held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth 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 and the arts to American culture. The symposia, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2228.

Speaking Out: Informative after-show discussions concerning issues and ideas raised by the afternoon's play, scheduled throughout the season after selected Sunday matinees. The discussions, moderated by A.C.T. directors, are free of charge and open to everyone. For information call 749-2228.

A.C.T. Prologues: Presented before the Tuesday evening Previews for all productions, except *A Christmas Carol*, in the same theater as the evening's play, from 5:30 p.m. to 6:30 p.m. Doors open at 5 p.m.

School Matinees: Matinees are offered at 1 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just \$8. For more information, please call Jane Tarver, Student Matinee Coordinator, at 749-2230.

Conservatory: The A.C.T. Conservatory offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2350 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2296 for more information.

A.C.T. Venues:

ORPHEUM THEATER:

The Orpheum Theater is located at 1192 Market Street at Eighth, near the Civic Center BART/MUNI Station.

THE STAGE DOOR THEATER

The Stage Door Theater is located at 420 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATER

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

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



As elegant as the season, yet comfortable as a backyard barbecue, 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, all 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 it's 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.



The Oldsmobile Eighty Eight LSS

A Luxury Car Leader.... In Black & White

Luxury car comparisons for 100,000 Mile Test Drive*

	Oldsmobile <i>Eighty Eight LSS</i>	Lexus <i>ES 300</i>	Acura <i>Legend L</i>
Avg. Scheduled Maintenance Cost	\$980	\$1,581	\$2,559
Avg. Combined Wearout & Repair Cost	\$619	\$844	\$1,086
Avg. Cost of Fuel & Fluids	\$4,222	\$4,468	\$5,335
Avg. Total Operating Cost	\$5,821	\$6,893	\$8,980
MSRP	\$22,995	\$31,070	\$34,585

**For A Free Video With Test Details,
call 1-800-LSS-1235!*

Prices quoted are MSRP including destination. Tax, title, license, California emission equipment and optional equipment additional. Individual retailer price may vary. See Retailer for details. Acura Legend priced with automatic transmission, 4 door sedan and leather interior.

IT'S YOUR MONEY...DEMAND BETTER.



Eighty Eight LSS \$22,995

Dual Airbags, Anti-Lock Brakes (ABS), V-6 Engine, 6-Way Power Front Bucket Seats, Leather Seating Trim, Steering Wheel Touch Controls, Dual-Zone Air Conditioning, Remote Programmable Power Door Locks, Electrochromic Automatic Rear View Mirror With Compass, Power Windows, Mirrors, Antenna, AM/FM Cassette Stereo with 6-Speaker Sound, Cruise Control, The Edge and much more!

See your Bay Area
Oldsmobile Retailer
today!



Oldsmobile

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' con-



Above: The opening ballet-pantomime from the Rodgers and Hammerstein team's second smash hit, *Carousel*, 1945. Inset: Poster from their first, revolutionary *Oklahoma!* which opened in New York on March 31, 1943.

by Tom Jacobs

tinuing 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, flashy 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 were 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, *Wildflower*, 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 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*, *By Jupiter*, 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 Grow the Lilacs*, 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 Adelaide*, 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 pro-

A Little Dinner Music.



The soft notes of the piano mix with the splash of a distant fountain and together, drift up through a 21-story moonlit atrium. It's the perfect complement to San Francisco's most romantic restaurant ... the Pacific Grill. Join us for a celebration of the creativity of California cuisine and enjoy complimentary parking and a delightful pre-theater three-course dinner from our regular menu for just \$29 per person. This season, it's making the Pacific Grill a destination as attractive as The Pan Pacific Hotel itself. For reservations please call 415/771-8600.



THE PAN PACIFIC HOTEL
San Francisco

A block from Union Square at 500 Post Street, San Francisco.
800/533-6465, 415/771-8600

one of The Leading Hotels of the World

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.



For Northern Italian
cuisine, fresh pasta and
seafood, bring the
American Express® Card
to Ristorante Capellini
310 Baldwin Ave., San Mateo, CA
(415) 348-2296.



Don't Leave Home Without It.®

© 1993 American Express Travel Related Services company, Inc.

SPRING TOUR 94 of New England Colleges

Amherst
Boston College
Boston University
Brandeis
Brown
Clark
Holy Cross
Dartmouth
Hampshire
Harvard
M.I.T.
Mt. Holyoke
Northeastern
Smith
Tufts
Wellesley
Wheaton

Conducted by
CA Credentialed Counselor
with 15+ years of
college advising experience

Guided Visits
Opportunities for
Personal Interviews

April 3-10, 1994

Adams College Planning
provides a full college admissions
and financial aid service

Adams College Planning

220 Montgomery Street, Suite 1020
415-391-1234

Reservations now being accepted

duced *Oklahoma!*, had severe trouble finding backers for the show. But the investors who ultimately put up the money — including many whose arms felt the strain of persistent twisting — were not disappointed. The show ran at the St. James Theatre on Broadway for an unprecedented five years, and a total of 2,212 performances. A national touring company gave another 3,000 performances, meaning that ten million people saw the show during its first ten years of existence. The original-cast album — the first time a Broadway show was recorded by its original stars in an attempt to recreate the stage experience — brought the music even wider popularity.

This unprecedented success partially explains the first inaccurate truism mentioned earlier — the notion that *Oklahoma!* was the first musical to successfully integrate songs and dances into its plot. "There's a legend that musicals were a chaotic mess before *Oklahoma!*," said Mordden. "That's not true. *Show Boat* (which Hammerstein wrote with composer Jerome Kern in 1927) was the first great fully integrated musical, but the tradition goes back to Victor Herbert."

While integrated musicals and more old-fashioned shows coexisted side by side before *Oklahoma!*, the popularity of that show virtually wiped the other genre off the Broadway stage. Thrown-together shows full of dancing girls and novelty acts simply didn't cut it any more. To reverse the cliché, audiences didn't want to see faux-Parisian chorus lines once they'd been down on the farm.

They did want to see more Rodgers and Hammerstein, and during the following decade they were treated to a truly astonishing trio of works. *Carousel*, adapted from a Molnar play, concerns a carnival barker who takes out his anger at society by physically abusing his wife. *South Pacific*, a World War II tale based on short stories by James Michener, focuses on two Americans who are torn between romantic longing and long-held prejudices. *The King and I*, based on a true story, dramatizes the fiery relationship between the King of Siam and the English governess who stubbornly tries to "civilize" him.

If, as one definition proclaims, the dif-

ference between drama and melodrama is that dramatic characters go through personal transformations, one can unhesitatingly label all three world musical dramas. The King, *Carousel's* Billy Bigelow and the two main protagonists in *South Pacific* — Lt. Cable and the self-proclaimed "cockeyed optimist," nurse Nellie Forbush — all go through a process 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



Richard Rodgers, at the keyboard, turned to lyricist Oscar Hammerstein in 1942.

King realizes many of the assumptions he has held all his life may not be correct. And both Nellie and Lt. 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 that 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.

"His characters are neurotic," said director James Hammerstein, 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 inarticulate characters express their thoughts directly to the audience via song. Imagine how much coarser 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 Puzzlement."

In his lyrics for Rodgers, Hammerstein proved himself a poet of the stage, albeit one whose work remains underrated even today. "He's often slighted because his lyrics are seldom funny," said Mordden, 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 whiskers on kittens"). Mordden, 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 virginal would-

RETURN TO THE DAYS WHEN CRAFTSMANSHIP WAS KING.



THE HOLLAND SPORT COLLECTION. AVAILABLE TODAY AT MALM.

Inspired by a bygone era, Holland Sport embraces the return to American craftsmanship. Each piece is completely hand made and hand finished with meticulous attention to detail. By seasoned craftsmen, at a factory right here in San Francisco. The result is a collection of luggage and business cases made from prime saddle Latigo leather with solid brass fixtures. Or a special, lightweight twill fabric that's water-proof and virtually indestructible.

See the collection for yourself, today.

Malm

FINE LUGGAGE & LEATHER GOODS
Established 1868

San Francisco: 222 Grant Avenue - Crocker Galleria

Marin: The Strawberry Village in Mill Valley - The Village in Corte Madera

San Jose: Valley Fair Walnut Creek: Broadway Plaza

Not available at Strawberry Village or Crocker Galleria.



Restaurant

"...everything we tried was absolutely superb and exquisitely presented — one of the best meals I've had since my last trip to Italy."

Jacqueline Killeen, San Francisco Focus

LUNCHEON AND DINNER EVERY DAY • 1 GRANT AVENUE, MEZZANINE LEVEL • 677-9010

LUNCH • DINNER
SUNDAY BRUNCH
BANQUETS

MCCORMICK & KULETO'S
SEAFOOD RESTAURANT

*"An exciting seafood
restaurant with
an unobstructed view
of the bay."*

*"...crabcakes are the
best I've tasted..."*

—Jim Wood, SF Examiner

900 North Point
(Beach and Larkin)
Ghirardelli Square
San Francisco
(415) 929-1730
Banquet (415) 929-8374
Validated Parking



Physician
Dermatologist
Scientific
Beauty
Expert

Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks.

Zyderm • Collagen

You can improve your appearance through Dr. Landau's skillful administration of collagen and achieve what make-up cannot, safely and without surgery. Dr. Landau administers the **most** Zyderm/Zyplast in Northern California. All collagen injections are administered by Dr. Landau — not by a nurse.

Pigmentation Problems/Rejuvenation

Even out skin tones, restore youthful glow, and improve the texture of your skin.

Rx: Retin-A and chemical skin peels.

Acne Treatment

Achieve clear skin and control over breakouts. Acne cleansings, exfoliation, intralesionals.

Capillary Treatments

Red spots of face and legs may be safely eliminated. "Broken Blood Vessels"

Hair Loss

Premature Hair Loss Treatment. Rx: Rogaine.

Allyn Beth Landau, M.D.

(415) 781-2122 (415) 781-SKIN
260 Stockton Street on Union Square
San Francisco, CA 94108

be nun 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 his 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 Singin'*, Hammerstein's poetry 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.

The two men were not, by most accounts, close friends. Their personalities didn't really mesh; Hammerstein was blunt-spoken, Rodgers more enigmatic, and the lyricist reportedly resented the composer's stinginess with praise. "They were very close when they were working on something, which was most of the time," James Hammerstein said. "But 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 8 a.m. to 4:30 p.m. daily; according to James, "If he didn't follow an exact schedule, he feared he'd do less and less work."

"Rodgers called him a 'careful dreamer,' but I think '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 sentimentality charge come from? Many, many bad productions, which went for an easy sniffle, no doubt deserve part of the blame. But both Mordden and James Hammerstein accuse the movie adapta-

tions, 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 King and I*. "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 Mordden. "The movie isn't that bad, but they shouldn't have shown Bali Ha'i (the island where Lt. Cable discovers a beautiful native girl — and his own sensuality). It was a mythical place on 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 1965, 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 sticky-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 [Von 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 confused with sentiment," 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." □

California Cuisine

SAN DIEGO DINING

TOP O' THE COVE —

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-framed paintings, a low walnut beamed ceiling, breathtaking floral arrangements, a marble fireplace, and faultless service. And, guess what, it's quiet enough to hear any question being popped. The encyclopedic 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 ingenious dishes of his own. To bring back former memories, I like to start with the grilled scampi fes-

Norm Chandler Fox is the restaurant critic for Performing Arts magazine.



tooned with fresh garlic. Also worth sampling are the Shiitake mushrooms baked in sherry, perfect stalks of asparagus topped with golden caviar, and a rich dish of wide noodles with Gorgonzola 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 entree of the velvety seared foie gras in a lovely truffle and Frangelico sauce. Almost equally rich are the veal medallions in a creamy wild mushroom

sauce which competes with an order of fettuccine topped with giant shrimp in a parmesano and basil sauce. On the lighter side of the *carte du jour* are the slices of tender duck breast with black currants, an unusual pairing of chicken breast with shrimp and scallops in a sherried 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 his Ahi 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

Above: Spectacular exterior and interior views from La Jolla's venerable Top O' the Cove restaurant.

by Norm Chandler Fox

PLAN NOW TO ENJOY THE BEST THAT SAN FRANCISCO HAS TO OFFER.

Introducing the finest of full Life Care retirement communities.

The Episcopal Homes Foundation, a leader in Life Care communities for over 25 years, proudly introduces San Francisco Towers. This new architectural landmark will be built at Van Ness Avenue and Pine Street, just blocks from the opera, symphony, ballet and all that you love about the City.

Luxurious apartments and extensive resident services.

All apartments include full kitchen, and residents are provided with housekeeping and three meals a day in an elegant dining room. Amenities include scheduled transportation,

pool, library, activity resources and enclosed parking.

Comprehensive health care.

A one-time accommodation fee and a monthly maintenance fee includes on-site skilled nursing, personal care and hospitalization whenever needed. All medical expenses will be covered for the rest of your life without additional cost.

Special pre-construction pricing.

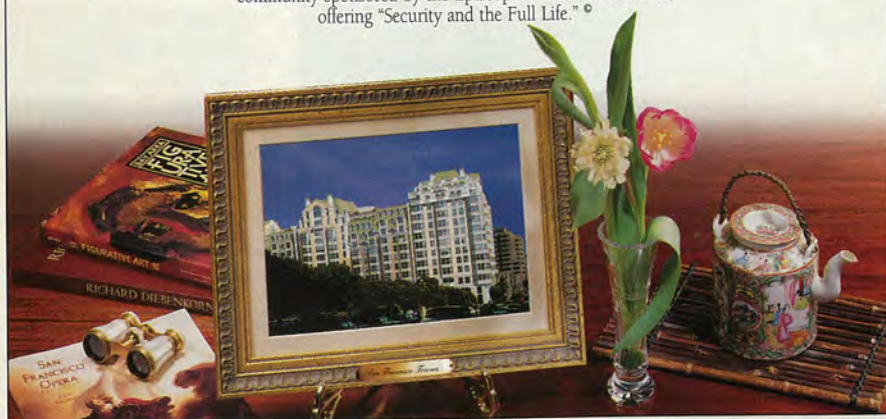
To learn more, visit our information center at 1700 California Street,

Suite 400 (complimentary parking available) or call (415) 776-0500.



San Francisco Towers

San Francisco Towers is a non-denominational community sponsored by the Episcopal Homes Foundation, offering "Security and the Full Life." ®



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 stylings 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 cove boardwalk down below.

TOP O' THE COVE, 1216 Prospect Street, La Jolla 619/454-7779. Open for lunch Monday-Saturday, dinner nightly, brunch Sunday. Without wine, two can dine for \$1

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 commend you to dine on this establishment's fabulous outdoor terrace (which has heat lamps), overlooking the Pacific. Dining indoors at this gregarious place is much noisier 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 congenial wait 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 prosciutto, arugula, parmigiano and truffle oil or the fine polenta topped with garlic and shrimp. Another interesting beginning is the plate of



LISA BRUCE, R.E., C.D.S.
510 527-2376

PERMANENT COSMETICS

- Brows colored
- Eyes lined
- Lips colored
- Cheeks colored

Complimentary Consultation
Member, Society of Cosmetic Professionals

Corona Bar & Grill



ENJOY CHEF THOM FOXX'S
AWARD WINNING CALIFORNIA
MEXICAN CUISINE

Serving Pre & Post Theater
Sun.-Tues. until 10:00 p.m.
Wed. until 10:30 p.m.
Thurs.-Sat. until 11:00 p.m.

88 CYRIL MAGNIN (AT ELLIS)
Reservations (415) 392-5500

2 Blocks from Theater Row
Flamenco Trio Wed. & Thurs.

grilled sliced scallops served cold with a mustard-orange vinaigrette.

You could also start by sharing one of the fabled pizzas baked in the wood-burning ovens. I especially like either the thin crusted 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 fettuccine 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 salty 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 caramelized onions 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 recom-



Il Fornaio's handsome marble and dark wood interior in Del Mar Plaza.

mend the very tender veal cutlet crusted with arugula and tomatoes.

Since the restaurant has its own bakery (and you've already tasted the incred-

ible 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,

Hanna-Barbera Animation Art

From the creators of Tom and Jerry



The first Limited Edition release incorporating the 1940's classic characters.

Hand Painted Edition of 400

Edition Size 11 1/2" x 19 1/2"

Hand Signed by William Hanna and Joseph Barbera

Seal and Certificate of Authenticity

This series of fine art is authenticated and protected by Art Guard®



3400 Cahuenga Blvd., Hollywood, CA 90068 (213) 969-1268 fax (213) 882-4332

TM and © 1993 Hanna-Barbera Productions, Inc. ©1993 Turner Broadcasting System, Inc. All Rights Reserved.



We keep
our fires burning
each weeknight
till eleven,
Friday and Saturday
till midnight.

Ciao Ristorante
230 Jackson Street • San Francisco
982-9500

INTERNATIONAL CURTAIN CALL

Opera & Music Tours

1994 European Music Festivals Tours

SALZBURG EASTER FESTIVAL VIENNA & MUNICH STATE OPERAS (March 26-April 8, 1994)

SALZBURG — BORIS GODUNOV; MISSA SOLEMNUS; BERLIN-PHILHARMONIC CONCERTS/Sir George Solti & Claudio Abbado; & VIENNA-BERLIN ENSEMBLE CONCERT.
VIENNA — CAVALLERIA RUSTICANA; PAGLIACCI; ANDREA CHENIER; and HOLLÄNDER — FLYING DUTCHMAN.
MUNICH — TRAVATORE; & GIULIO CESARE.

SPRING IN ITALY* TURIN—MILAN—FLORENCE—VENICE (June 1994-2 Weeks)

FRANCE SUMMER FESTIVALS* PARIS—AVIGNON/ORANGE—AIX EN PROVENCE (July 1994-2 Weeks)

EUROPEAN HEARTLAND FESTIVALS* SALZBURG—MUNICH—BREGENZ (July 22-August 7, 1994)

BAYREUTH WAGNER FESTIVAL (August 7-17; or August 17-28)

New RING (Levine); PARSIFAL; TRISTAN UND ISOLDE; & HOLLÄNDER — FLYING DUTCHMAN.

ITALIAN SUMMER FESTIVALS* VERONA — VENICE — PESARO (Rossini Festival) (August 17 - 28, 1994)

ENGLAND & SCOTLAND FESTIVALS* EDINBURGH — GLYNDEBOURNE — LONDON THEATER (August 18-September 1, 1994)

* PERFORMANCES TO BE ANNOUNCED

LIMITED SPACE AVAILABLE
For further information & reservations, write to International Curtain Call (Attn: Jerome Glaser), 3313 Patricia Ave., Los Angeles, CA 90064; or call (310) 204-4934; (800) 669-9070; Telefax: (310) 204-4935

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 FORNAIO, Del Mar Plaza, 1555 Camino Del Mar, Del Mar 619/755-8876. Open for lunch and dinner daily, brunch Sundays. Without vino, two can dine for \$55.

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 accelerates as more voluble 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 frico — extraordinary toasted chips of Parmesano — of which I never get 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 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 overlooking Siena. I like to start with silken slices of smoked swordfish with arugula, a terrific porcini and Gorgonzola tart, crisply 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 ribollita — a hearty Tuscan bread soup or the wild mushroom and barley soup should warm you up quickly.

Being a lover of hot spice, I'm devoted to the penne with sundried tomatoes and mouth-searing peperoncini. Other good choices include noodles in a simple ricotta and sage sauce, lasagna with a garlicky pesto, and risotto cooked with a rich mixture of lamb and red wine. Entrees that impress me are the moist sea bass with aged olives and capers, perfect roast loin of rabbit studded with rosemary and served with oven-browned potatoes, grilled chicken with a lusty roasted garlic sauce, and fork-tender osso buco in a Barolo sauce served with tiny pillows of gnocchi.

The dessert carte lists a fine lemony ricotta cheesecake, but I prefer something lighter like the homemade gelati and sorbetti 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, quattrocento art, and sublime cuisine.

POSTO 14928 Ventura Boulevard, Sherman Oaks 818/784-4400. Open for lunch Monday-Friday, for dinner nightly. Without wine, two can enjoy dinner for \$1

CAFE DEL REY — For those who are always grumbling about not having a decent place to eat in the Marina, I can direct you to this large and vibrant spot. It has a big fireplace, a fine pianist in the bar, those sexy Italian spotlights, and giant picture windows overlooking the yacht slips outside. Chef Katsuo Nagasawa 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 Cuban black bean soup with a crown of crème fraîche and salsa, tender grilled calamari with a spicy remoulade sauce, and stunning shellfish sausages full of hot Thai spicing. There's also a nice seaweed salad with fried anchovies and ginger, unusual 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.

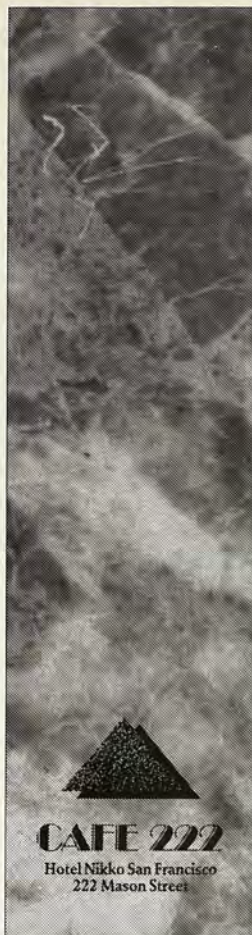
The best pasta dishes, in my opinion, are the squid ink noodles with fat scallops and garlic, penne with caramelized onions and bacon, and the tagliarini topped with a spicy mixture of smoked chicken and chipotle peppers. The pizza of choice is a fiery one with a thin, crisp crust topped with rock shrimp, shiitake mushrooms and delectable jalepeno 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 iced beer.

Tender slices of lamb loin have a crust of wild rice and are topped with Armagnac sauce, tasty sand dabs are sautéed with chives 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 cilantro 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 crème brûlée, and the chocolate silk torte which indeed does melt in my mouth (as proclaimed by our server). Besides dining on such deliciously avant garde food, I think you'll also have a lot of fun in this festive restaurant.

CAFE DEL REY, 4451 Admiralty Way, Marina Del Rey 310/823-6395. Lunch



feast before phantom

The perfect prelude to *Phantom of the Opera* is now playing at Café 222. And it's a feast fit for a diva.

Taking a cue from the Phantom's black-and-white theme, our award-winning chef has created an equally passionate menu that includes *Black and White Raviolis with Bay Shrimp*, *Blackened Leg of Lamb with Potato Pancakes* and for a grand finalé, *Chocolate Mask with Fresh Berries and Vanilla Sauce*. A glass of champagne accompanies with our compliments. You'll shout bravo before the curtain

even rises. In the meantime, call (415) 394-1100 for reservations.

\$2100* Per person includes two hours complimentary parking upon availability

*Tax and gratuities not included. Offer valid 12/2/93 to 2/28/94. © 1993 Nikko Hotels International

No Wild, No Wildlife.

Life in the wild can be pretty tough these days. Without the necessary ancient-forest habitat to live in, some species like the northern spotted owl of the Pacific Northwest are severely threatened.

The northern spotted owl makes its home in the ancient forests of Washington, Oregon

and Northern California. Due to the destruction of these forests through decades of heavy logging on both private and public lands, the northern spotted owl is threatened with extinction.

At the Sierra Club, we believe that these owls and

the ancient forest ecosystems they depend on need our help. The Sierra Club's work to permanently



PHOTO: TOM & PAT LEESON

protect our ancient forests also helps preserve the habitat of the northern spotted owl, giving them the range they need to help their population grow.

To learn more about our work protecting the forest habitats of endangered species such as the northern spotted owl, please write us at:

Sierra Club, Dept. PB
730 Polk Street
San Francisco, CA 94109
(415) 776-2211



THAI CERAMICS:

The James and Elaine Connell Collection

December 8, 1993 - March 13, 1994



NAGA FINIAL. Stoneware, Sukhothai, 14th -17th century, Thailand.
The James and Elaine Connell Collection

*Related programs
include:*

*festival
films
performances
symposium*

ASIAN ART MUSEUM

*Golden Gate Park
San Francisco*

Open:
Wednesday - Sunday
10am - 5pm
415/668-8921
415/752-2635 (TDD; hearing
impaired)

and dinner daily, brunch on Sunday.
Without alcohol, two people can dine
for \$85.

SAN FRANCISCO

FRINGALE — Some restaurants have a great look while others also 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 zesty 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 heartier appetite may desire the duck platter consisting of smoked breast of duckling, a deliciously unctuous shredded 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 mushrooms is almost as good as the ravioli filled with Roquefort and topped with fresh basil and roasted pine nuts. I also like the sautéed scallops with peppers, onions and shaved fennel, tender steamed salmon with a magnificent garlic sabayon, and a smoky confit 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 here since the portions are large), I settle for the great chardonnay sorbet or the frozen coffee parfait enlivened by a shot of Armagnac. If I get 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."

FRINGALE, 570 Fourth Street, San Francisco 415/543-0573. 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 Kuleto'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 fine 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 begin with his intensely flavored wild mushroom risotto, a dish that would make the heart of anyone from Milano beat faster. Other great meal openers include a pot au feu of baby vegetables in a tart broth, sweet house cured salmon with a gingery seaweed salad, and ethereal ravioli stuffed with crab in a lobster sauce.

Some of the pasta offerings reflect incredible sophistication like tender lobster with carrots, turnips and beans over fettucini in a toothsome topping of ginger and Sauternes...or small Canadian pink scallops on butterfly pasta in a remarkable carrot lemongrass sauce. Even simple ziti becomes memorable when cooked 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 potato stuffing, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with plump oysters and braised fennel, and a perfectly grilled squab perfumed with herbs on a nest of creamy polenta. Only the venison 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 flaky pumpkin napoleon with candied pecans and a rich marsala-spiked sabayon. I also like the maple crème brûlée, and a wonderful pear strudel with a clove and cinnamon-scented 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 psychic, but my instincts and taste buds tell me that this year-old restaurant is going to be around for a long, long time.

ORDYS, 1 Tillman Place (at Grant), San Francisco 415/362-3175. Lunch and Dinner Monday-Saturday. Without wine, two can have dinner for \$80. □



"He was fine until I told him an identical policy would have cost \$7,000 less with a sales commission rebate from Direct Insurance Services."

IT'S SHOCKING, BUT TRUE!

Insurance sales commissions are huge. They average:

- 70% of the first-year premium on life insurance.
- 50% of the first-year premium on long-term health care and disability insurance.
- 4% of annuity deposits.

WHAT CAN YOU DO?

Call Direct Insurance Services. We rebate 50% of your commission and save you big money.

IMAGINE: Paying an annual insurance premium of \$1,000 and getting **\$350 back!** That's because we rebate 50% of the \$700 commission. Or buying a \$100,000 annuity, and getting **\$2,000 back.** Or paying \$3,000 for disability coverage and getting **\$750 back.** In every case, we give you back half the sales commission, on policies offered by the best insurance companies in the country.

Because we don't have a sales force, our costs are low. And we pass the savings on to you. *Call us and compare.*

We're affiliated with Jack White & Company, California's oldest discount broker. We have agency agreements with many highly-rated companies. So do your shopping, then come to us to buy.



Direct Insurance Services

9191 Towne Centre Drive, Suite 222 • San Diego, CA 92122

Call Toll-Free: 1-800-622-3699

More Time Than Money

Another way to give

*I*t's the holidays. Time for celebration. Funny though, somehow this year seems like more of a time for extravagance 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; AMFAR; Pediatric Aids Founda-



tion), 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

...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 Wild Life 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) Forgive someone.

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.

Above: Illustration by Roberto Innocenti for Christmas Carol by Charles Dickens.

by Barbara Foley

HERE'S TO WARM, WITTY & WISE

Often, when called upon to give a toast, the sentiment is near at hand but the words seem so far away. Herewith some assistance, courtesy of The Glenlivet.

◆
Here's to starting at the top and working our way up.

◆
Here's wishing you all the happiness you want, and a touch of sorrow to show the difference.

◆
Here's to common sense, as uncommon as it is these days.

◆
Here's to our creditors. Long may they waive.

◆
Here's to living up to our own expectations and not someone else's.

◆
Here's to living it up, as long as we can live it down.

◆
I give you good fortune. May you master it, not be mastered by it.

◆
Here's to lenders. May they take less and less interest in us every day.

◆
Here's to The Glenlivet. May you make the wise choice and give it to everyone who deserves the best single malt scotch of all time. Mellow smoothness, rich flavor and aroma, a consistent reward to the palate. Visit your retailer or, to have a gift of The Glenlivet sent, call 1-800-BE THERE.

Those who appreciate quality enjoy it responsibly.

Toasts may be best given in our unusual glasses emblazoned with The Glenlivet crest. A pair of these octagonal-shaped rocks glasses is yours for \$6.99. Please make check payable to The Glenlivet Offer. Send with name and address to The Glenlivet Offer, PO Box 6059, Ridgely, MD 21660. Allow 6-8 weeks for delivery. Void where prohibited by law.



THE GLENLIVET • UNHURRIED SINCE 1824

© 1993 Imported by The Glenlivet Distilling Company, N.Y., N.Y. 12-Year-Old Single Malt Scotch Whisky, Alc. 43%/40% by Vol. (86/80 Proof) The Glenlivet is a registered trademark.

MAY WE SHOW YOU TO
YOUR HAND-FITTED LEATHER SEATS?



The Acura Legend GS

*B*EFORE 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.



BURLINGAME
Mike Harvey Acura
1070 Broadway
415-579-4260

CONCORD
Acura of Concord
1340 Concord Ave.
510-674-1900

LOS GATOS
Los Gatos Acura
16151 Los Gatos Blvd.
408-358-8000

OAKLAND
Oakland Acura
277 27th St.
510-444-8383

REDWOOD CITY
Hopkins Acura
1555 El Camino Real
415-364-6771

SAN RAFAEL
Marin Acura
807 Francisco Blvd. East
415-485-3939

SANTA ROSA
Bob Benson Acura
2840 Corby Ave.
707-578-1300
800-34-ACURA

COLMA
Golden Gate Acura
711 Serramonte
Colma/Daly City
800-773-ACUR

FAIRFIELD
Solano Acura
2459 Magellan Rd.
Alongside I-80 W.
Texas St. Exit
707-427-2200

MOUNTAIN VIEW
Acura of Mountain View
On the Sunnyvale Border
881 El Camino Real East
415-960-0400

PLEASANTON
Acura of Pleasanton
580 & Santa Rita Rd.
4341 Rosewood Dr.
510-463-4700

RICHMOND
Doten Acura
I-80 at Hilltop Drive
510-222-8882

SANTA CLARA
Stevens Creek Acura
4747 Stevens Creek Blvd.
408-247-7422