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PERFORMING ARTS
San Francisco and Bay Area edition • December 1989 / Vol. 6, No. 12

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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 protege—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 star Tom Hanks as attorney Andrew Beckett and Antonio Banderas as his lover. Denzel Washington and Mary Steenburgen are the attorneys who battle the war of AIDS prejudice, while Jason Robards and Joanne Woodward serve as Andrew’s boss and mother. With a stellar list of cameo performances to boot, Philadelphia represents mainstream Hollywood’s most penetrating glimpse yet into how the other half lives.

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

Wrestling Ernest Hemingway. Finding love isn’t easy at any age, but two retired best friends in small South Florida town certainly try. Jack, a self-published author (actor Ken Ritz), and Richard Harris star with Shirley MacLaine and Piper Laurie in Wrestling Ernest Hemingway, a movie about friendship, courting, 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.” Other Schindler’s nameplates should be among them. This Roman Catholic factory owner risked life and property to save his 1,300 Jewish workers from Auschwitz. Schindler is played by Liam Neeson and his accountant by Ben Kingsley in Schindler’s List. David H. Bowman is Arts and Entertainment Editor for Performing Arts magazine.

The Arts of the State
January Events in California — What’s Coming Up in the Arts

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.” Parent actors Tom Berenger, Wendell Pierce, and Vilma Silva figure prominently in this new and colloquial translation by scholar, author, and actor Paul Schmidt. January 19 (premiere from 1/24-March 6, Marinemorial, San Francisco) (415) 746-2477.

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

by David H. Bowman

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.” Parent actors Tom Berenger, Wendell Pierce, and Vilma Silva figure prominently in this new and colloquial translation by scholar, author, and actor Paul Schmidt. January 19 (premiere from 1/24- March 6, Marinemorial, San Francisco) (415) 746-2477.

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

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*Starting price for a C220 includes $478 destination charge, oil change, 2000-mile factory warranty, tires, brake pads, airbag deployment, and electrical, environmental, and federal fees of $111.40. 1999 model-year prices may vary. Pricing as of November 30, 1998. For a C280, the price is $37,900. Retail terms are subject to change. Please always wear your seat belt. © 1999 Mercedes-Benz of North America, Inc., Montvale, N.J., Member of the DaimlerChrysler Group.
Blues. Some show pares a punch with one plot, Blue in the Night does it with tons of them. This musical review is built on some of the greatest blues and torch songs of the '40s, each one of them a complete encapsulation of character, story, and heartbreak. With such classic blues as "Willow Weep for Me" and "Stolen Life Blues," Blues in the Night delivers a powerful pass of great singing. Also next month, one of Alan Aykbourne's most pulsing plays perforInces audiences Mr. As Amazing Mail Plays features multiple plot possibilities, with the audience deciding which one to take. Blue - January 27-March 6, Old Globe Theatre, San Diego; Mr. As - January 28-February 3, Geva Theatre Centre, Rochester, New York; Amazing Mail - February 3-16, Cal Poly, San Luis Obispo, California.

Hollywood Women. Hollywood Ever After is the story of a woman who is tired of the imposed gender roles in society. The film was written and directed by a woman, and it features performances by women in prominent roles. It is a critique of the way women are portrayed in Hollywood. The film is rated PG-13, and it is recommended for audiences of all ages.

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 two men's journey through a variety of situations, from the mundane to the spectacular. The play is rated PG-13, and it is recommended for audiences of all ages.

Top: David Shiner and Bill Burns in Full Moon at the Hollywood Bowl; Bottom: Anna Deavere Smith on the set of the play.

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Blues. Some shows pack a punch with one plot. Blues in the Night does it with lots of them. This musical revue is built on some of the greatest blues and torch songs of the 1940s, each one of them a complete encapsulation of character, story, and heartbreak. With such classic blues as "Willie the Woof for Me" and "Wasted Life Blues," Blues in the Night delivers a powerful paeon of great singing. Also next month, one of Alan Ayckbourn's most puzzling plays penetrates audience multiple plot possibilities, with the audience deciding which one to take. Blase January 25-March 6, Old Globe Theatre, San Diego. Mr. As January 25-March 6, Costume Center Stage, San Diego. (818) 250-2555

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 receive in the American film industry. When they write something so bad that they know it will be a hit, they've allowed to put their names on it. But they're not ashamed enough to put a name on it... Dr. Susan Forward returns to her acting career with this play after having been a full-time paralegal. Through February 5, Tiffin Theatre, West Hollywood (310) 398-2888.

Lonely Planet. Playwright Steven Dietz directs the Calamia 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 their journey home and finds them with Friends Around. With Infinity. January 9-February 6, Montgomery Theatre, San Jose (408) 291-2555.

Joined at the Head. Playwright Catherine Buttefield stars in her own highly acclaimed play. Dear at the Head, a tale of love and friendship. January 16-February 6, Panasamos Playhouse (510) 256-FLAT.

Mad Max. The fate of a Jewish man is tracked by his nemesis, the unscrupulous Inspector Javert, in the world premiere of the Victor Hugo classic. Alain Boublil (book and lyrics) and Claude-Michel Schoenberg (book and music) began their collaboration in 1973 in the 1870s and continued to do so for the next 50 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, My Street, made by Levitt in 1952 with James Agee and Janice Loeb. The exhibit was organized by San Francisco Museum of Modern Art. January 6-March 27, Los Angeles County Museum of Art (213) 622-6211.

Family Pictures. Two exhibits at San Francisco's Arnot Adams Center for Photography examine pictures of family and ancestry. Natasha and Kekulé. Photographs of Their Own Families features 120 prints by more than fifty artists working in perhaps the one genre that we all have been subjected to in the family photograph. Albert Chen. Ancestral Daguerretype chronicles a more symbolic approach to the subject. Chen pays homage to his African-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, Arnot Adams Center for Photography, San Francisco (415) 699-7000.

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, Harry Callahan, Robert Frank, Ray Metzker, and Edward Weston. The opening night preview is a benefit for the Department of Photography of the Los Angeles County Museum of Art. January 12-16, Fairplex, Oxnard (805) 473-4735.

DANCE. Martha Graham. Lincoln Kirstein, founder of American Ballet Theatre, wrote this about Martha Graham: "From your year to year [she] stands as a monument in the pioneer spirit of the American Dance... Her work is as simple as Shaker furniture and the cruettes of the New Mexican pueblo, and as rugged as a clipper ship 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, Corner Center (800) 478-9736.

Malashock. John Malashock, former solo with Twyla Tharp Dance, has become one of San Diego's most intriguing artists ever since he returned to his native city and founded American Airlines
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And stretch.
And think.
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And fly.

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Music
El Gato Montes. Placido Domingo played the role of a gay boy in his film "El Gato Montes" and when his parents performed with the zarzuela company of Mexico City, later, he himself sang the role of Isabel the ballfighter, a role which gave birth to what is still the unofficial anthem of Spanish ballfighting. Now Domingo returned to the role in a production from the Teatro Liceo Nacional.

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 1936. Besides its particular Spanish snap to the light-operetta form, the zarzuela deepened considerably. January 15, Orange County Performing Arts Center, Costa Mesa (714) 596-3000, January 19-29, Dorothy Chandler Pavilion, Los Angeles (213) 444-2822.

Eugene Onegin. San Diego Opera launches an exciting year with Eugene Onegin, Tchaikovsky’s gorgeous and resonant opera.


The Merry Widow. Roberta Peters, Jane Monheit, Metropolitan Opera soprano, stars in "The Merry Widow" in New Year’s treat. Peters celebrated her 50th anniversary with the Met in 1985, having made her debut there at the age of nineteen.

Let's Get Merry Holiday is the quintessential Viennese opera, and it is led by Opera Pacific by conductor Karl Soall of the Santa Barbara. January 9-26. Orange County Performing Arts Center, Costa Mesa (714) 596-3000.

LA Philharmonic. Simon Rattle, formerly the Orchestra’s principal guest conductor, leads Berlioz’s great romantic declaration La Damnation de Faust, Dedication of the French. Vincent Cote, and Gailo Gutierrez are soloists in this bawdy cantata. On another program, Rattle conducts the Philharmonic in Mahler’s Ninth Symphony. Vladimir Ashkenazy leads Shostakovich’s Tenth Symphony. Christopher Rousell’s Cello Concerto is given its world premiere by Yo-Yo Ma under the baton of Daniel Zinner, and the month ends with mezzo-soprano Stella Quintal singing Mahler’s Songs of a Wayfarer through January, Dorothy Chandler Pavilion, Los Angeles (213) 880-2000.

SF Symphony. A lovely Mozart/Beethoven program begins the year, with Andre Previn conducting El Partit in the Mount, Piano Concerto No. 4. KFP Symphony Concertmaster Raymond Kobler is soloist in the Mozart Violin Concerto on a program with works of Schubert, Beethoven and the great works of Debussy. December 31, New Year’s New Years, Schumann Cello Concerto, and Vladimir Ashkenazy continues his California music making with a program of music by Bresh and William Walton’s First Symphony. Through January, Davies Symphony Hall, San Francisco (415) 435-9500.

Santa Barbara Symphony. Eugene Fodor encores in to the violin heaven 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 Bleiberg. January 15-16, at the Arilson Theatre, Santa Barbara (656) 965-6599.

Pirt Premiere. The Los Angeles Chamber Orchestra presents the American premiere of Elizabet’s masterpiece, Arezzo. Pop-Up Introduction Program in a program that includes two Bach violin concertos. Musician Kristof Ferlic conducts and maestro Ralph Martin. Tickets at the door. January 27, Ambassador Auditorium, Pasadena, January 28, Jorgé American Theatre, Los Angeles (213) 626-7000.
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San Francisco  415 292-2430

modern dance companies performing today.
January 9, Mondorville Auditorium, 1750 San Diego, La Jolla (619) 522-0494.

MUSIC
El Gato Montès. Plácido Domingo played the role of the gypsy child in Manuel Porrúa’s El Gato Montès when his parents performed with the zarzuela company of Mexico City. Later, he himself sang the role of Isabel the ballad singer, 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 Liceo Nacional of Zaragoza, 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 1836). Besides giving a particular Spanish touch to the light-opera form, the Zarzuela deepened it considerably. January 15, Orange County Performing Arts Center, Costa Mesa (714) 563-3000. January 19-20, Dorothy Chandler Pavilion, Los Angeles (213) 464-2222.

Eugene Onegin. San Diego Opera launches an exciting year with Eugene Onegin, Tchaikovsky’s gorgeous and resonant opera.

Paradiso Dinner starts in Los Angeles Opera production of Manuel Porrúa’s El Gato Montès.

Let’s Talk: Mercury Hill is the quintessential Victorian opera, and it is led by Opera Pacific conductor Karl Soell at the Pacific Coliseum January 31-30. Orange County Performing Arts Center, Costa Mesa (714) 563-3000.

LA Philharmonic. Simon Rattle, formerly the orchestra’s principal guest conductor, leads Berlioz’s great romantic masterpiece The Damnation of Faust, Hector de Stade, Vincent Cillari, and Gilbert Cantwell are soloists in this Blois cantata. On another program, Rattle conducts the Philharmonic in Mahler’s Ninth Symphony. Vladimir Ashkenazy leads Shostakovich’s Tenth Symphony. Christopher Rousell’s Cello Concerto is given its world premiere by Yo-Yo Ma under the baton of Daniel Zinner, and the month ends with mezzo-soprano Elena Garleff singing Mahler’s Songs of a Wayfarer December-January. Dorothy Chandler Pavilion, Los Angeles (213) 800-2000.

SF Symphony. A lovely Mozart/Beethoven program begins the year, with André Previn conducting Emancipated in the Mount: Piano Concerto No. 4, K.256. Symphony Concertmaster Raymond Kohler is soloist in the Mendelssohn Violin Concerto on a program with new, complete, and complete—Deutet von Schilf, 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. Through January, Davies Symphony Hall, San Francisco (415) 43T-9400.

Santa Barbara Symphony. Eugene Fodor enthralled 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 Driehuis. January 19-16, Arlighton Theatre, Santa Barbara (805) 965-5050.

Pârt Premiere. The Los Angeles Chamber Orchestra presents the American premiere of Estonian master composer Arvo Pärt’s Introductory Program on a program that includes two Bach violin concertos. Music director Cristof Perick conducts and conductor Ralph Mecklenburg is violin soloist. January 27, Ambassador Auditorium, Pasadena, January 28, Joesphine Amer- ica Theatre, Los Angeles (213) 629-7000.
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The New 1994 ES
American Conservatory Theater

Cary Peroff
Artistic Director

John Sullivan
Managing Director

1993/94 Repertory Season

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

PHEDOG
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
Ophirium Theater

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

UNCLE VANYA
by Anton Chekhov
January 21, 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 Moe Hart
March 17, 1994 through May 8, 1994
Marines Memorial Theater

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

Tickets and Information: (415) 749-24CT

PERFORMING ARTS
P.1
The Andrew Lloyd Webber Musical World Premiere Recording

Available on Polydor Compact Discs & Cassettes

PERFORMING ARTS

American Conservatory Theater

Caryn Patoff
Artistic Director

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Marines Memorial Theater

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

Tickets and Information: (415) 749-2400

The American Conservatory Theater was founded in 1965 by William Ball.
Edward Hastings, Artistic Director, 1966-92
NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. benefits once again from the generosity of one of the country’s hottest advertising agencies, Citron Haggard Bockenhauer. C.H.B generously donated the services of design director Bob Romney and writer Steve Byrnes, who worked with A.C.T.’s marketing staff to develop the 93-94 season poster and subscription brochure.

Founded in March 1969 by award-winning advertising wonders Kirk Citron, Matt Haggard, Don Bockenhauer, and Jeff Altschul (who left last year), the firm has grown quickly to comprise twenty employees. On their executive list are RHY Group International (athletic shoes), the Conde Nast Publications (Allure magazine), Foundation Health (the third largest HMO in California), Hope Museum Crystal (known as the Steuben Glass of Japan), KMS Shampoo, SFX TV (“You have questions. Fix has answers”), Neutrogena (facial cleansers), and Salon Le Mesnil (champagne), not to mention American Express (travelers’ checks), The Gap, and The Limited.

Described in Communications Arts magazine as “the latest ad agency success story to come out of San Francisco,” and praised by advertising Age, Openity magazine on a list of the seventeen most creative agencies in the country, C.H.B is known for its stunningly designed, cutting-edge print and television work. Their often unconventional approach is apparent in the projects C.H.B has undertaken for A.C.T., which include an offset brochure and television commercial for last season’s production of A Christmas Carol.

C.H.B’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 Haggard. “We’re always happy when we can give something back to the creative community that inspires us.”

Light Up The Sky by Moss Hart; A.C.T. presents.

Call for the hottest ticket in town $15.749, 2ACT

NEWS FROM THE AMERICAN CONSERVATORY THEATER

Advertising Excellence

A.C.T. benefits once again from the synergies of one of the country's hottest advertising agencies, Clinton Halgum Boardman. C.H.B. graciously donated the services of designer director Rob Ryerson and writer Tony Tormey, who worked with A.C.T.'s marketing staff to develop the 1993-'94 season poster and subscription brochure.

Founded in March 1936 by award-winning advertising writers Kirk C. Clinton, Mont Halgum, and Kenneth Boardman, and left A.A.T. (who left last year), the firm has grown quickly to comprise twenty employees. Their approach is creative, lean and ruthless, and their product is the most creative, most powerful, and most profitable of any agency in the United States.

In their latest project, C.H.B. took on the challenge of designing A.C.T.'s 1993-'94 season poster and subscription brochure. The result is a stunning, dynamic, and memorable piece of art that is sure to capture the attention of A.C.T.'s target audience.

In addition to the poster and brochure, C.H.B. also designed the A.C.T. website, which is a virtual extension of the physical space of the theater. The website features information about the company, the current season, and upcoming events.

The combination of C.H.B.'s expertise and A.C.T.'s commitment to excellence has resulted in a successful and highly praised campaign that has helped to increase the theater's visibility and enhance its reputation in the industry.

In conclusion, the collaboration between A.C.T. and C.H.B. is a testament to the power of creativity and the importance of partnerships in the world of theater and advertising. The 1993-'94 season is sure to be a success, thanks in large part to the outstanding work of C.H.B. and A.C.T.'s marketing team.
American Conservatory Theater

The Kids in the Carol

You might recognize several of the actors in A Christmas Carol from other productions at ACT, and around the Bay Area, but where, you might ask, did all those children come from? They are students in the Young Conservatory (YC), a training program that has been an integral part of ACT for more than twenty years. "Working side-by-side with professional actors," says Craig Slaight, 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 VC 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 Andrea Gianlan, Kaplan, Slaight says the program's goal is not to be a star factory, but "to provide quality training for creative thinkers who wish to explore acting at a major theatrical institution. We find that many children who aren't successful in traditional school activities often flourish here."

Through its New Plays Program, the 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 ACT 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 Slaight, editor of the New Plays from ACT's Young Conservatory series (an anthology of works commissioned for the New Plays Program) and co-editor, with Jack Sharts, of Great Scenes for Young Actors from the Stage and Great Monologues for Young Actors, all published by Smith & Kraus.

"In school," says Slaight, "seventh graders are grouped with seventh graders, but since theater presents a cross-section of our lives, we have non-structured YC classes strictly by age." The YC unites students of different socio-economic backgrounds, as well as this winter, with help from Glide Memorial Church and other youth organizations, fourteen students from the Tenderloin district will attend classes at no cost.

Slaight believes the YC's job is to link the youngest members of ACT's family with the professional acting company. "We aim to reflect and grow from the values and aesthetic imparted by ACT's artistic director, Carey Perloff," says Slaight, "and to demonstrate that theater is a worthy educational forum. Children's imaginations are powerful, when you bring some form and support to them, the possibilities are limitless."

For information about Young Conservatory programs, call (415) 864-3844.

P-4 PERFORMING ARTS

The Bombay Sapphire Martini. As Sculpted by Robert Lee Morris.

Pour something priceless.

Bombay Sapphire, gin. ACT's favorite (375 proof, 100% grain neutral spirits, 741760, Cranson Importers, LTD, Terminal, N.J., 6/1663 Robert Lee Morris.)
The Kids in the Carol

You may recognize several of the actors in *A Christmas Carol* from American Conservatory Theater's recent production. The cast includes Sara Botsford, the young actress who played Scrooge, and Kim Manners, who played Marley. The production was directed by David Linn, who also directed the recent revival of *A Christmas Carol* at the Geffen Playhouse in Los Angeles.

The YC's Young Actors Program is open to students in grades 7-12, and is designed to provide young actors with the opportunity to work with professional actors and directors. The program includes workshops, rehearsals, and performances, and is open to students of all skill levels.

The YC's Young Actors Program is currently accepting applications for the 2023-2024 season. For more information, please visit the YC's website or call 415-272-7433.
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You've tien 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. Its lightweight construction and wide-track wheels are designed to keep the up-and-coming mobile mobile. And its Paggyback system can increase your pull—just strap on more luggage. For more information and your nearest dealer, call 1-800-621-LARK.

Reserved For Those Who Have Earned Their Stripes.
A Sparkling Sponsor

Thanks in part to the generosity of San Francisco's Embassadoro Center, more than ten thousand youngsters will attend the Student Matinee Series (SMATS) and Cyril Magnus Matinee performances of this year's production of A Christmas Carol. A.C.T. distributes complimentary tickets to the Cyril Magnus matinees 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 Embassadoro Center.

The Center renews this season in the Eighth Annual Embassadoro 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 rock.

This year also marks the grand opening of the Embassadoro 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 20 through January 10. On December 10 and 11, Eileen Price and her Christmas Carol cast will sign autographs and ride on the ice from 12 to 2 p.m. Take a break from your holiday rush to visit the new rink—and pick up some cool tips from the most discerning skater of all time.

A project of The Prudential Realty Group and David Rockefeller and Associates, the Center space eight buildings—five office towers, three interconnected shopping levels within four towers, two hotels, and the historic Federal Reserve Bank Building—housing more than 135 restaurants and retail shops, office space for twelve thousand workers, and nearly twelve hundred hotel rooms. For event information, call (800) 778-6188.

Reserved For Those Who Have Earned Their Stripes.™

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-Package.® Its lightweight construction and wide-track wheels are designed to keep the upsurge of mobile mobile. And its Baggage system can increase your pull—just strap on more luggage. For more information and your nearest dealer, call 1-800-421-LARK.

You're 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 Mobility and Communication Delicat

Part 1

Sunday, January 9, 1994
1:30—5:30 p.m.
Stage Door Theater

Panelists:

Albert Berndt, Motile Scholar

Jeff Sic, Nationally Known

"New Vaudeville" Member, Pickle Family Circus

(Performance Demonstration)

Bill Berman, Star of Sopranos

Panel 2

Monday, February 7, 1994
7—9 p.m.
Marinis Memorial Theater

Panelists:

Jean-Mark Apostolides, Professor of

French Literature, Drama, and Thought, Stanford University

Geoff Blake, Nationally Known

 Mime and Clown, Founding Member, Pickle Family Circus

(Performance Demonstration)

Moderator: Richard Such, Associate Artistic Director, A.C.T.

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

Panelists: TBA

Moderator: Benny Sato Anshush, Associate Artistic Director, A.C.T.

May 9, 1994
7—9 p.m.
Location: TBA

Panelists subject to change at our discretion.

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The American Conservatory Theater

presents

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

Adapted by
Dennis Powers and Laird Williamson

Original Direction by
Laird Williamson

Repertory Production by
David Maier

Scenery by
Robert Blackman

Costumes by
Robert Morgan

Lighting by
Derek Duarte

Music by
Lee Holby

Musical Direction by
Scott DeTurk

Featuring
Angene Fowes

Conducted by
David F. Draper

Sound by
Stephen LeGrand

The Cast

Kate Cratchit
Kyle Hill

Bob Cratchit
Bernt St. Clair

Martha Cratchit
Sallie Cratchit
Emilly Trox-Shaw

Benedict
Mark Weiser

Sally Cratchit
Emily Trox-Shaw

Tigl Tom Cratchit
JASON Barnet

Harriet
Jacob Stacey-Schein

Mary
Susan Patterson

Jack
Brad DeFlamme

Tigl
Brian Keith Russell

Frau
Fran Bess

Philippa
Beth Richmond

The Miner
David Raumer

His Wife
Daisy Starr

Their Daughter
Victoria Crotchlo-Debro

The Miner's Father
Lana Nishikawa

The Horseman
Luis Oropesa

The Child
Cecily Burrill

Went
Nina Simon

Ignorance
Ellie Sandoval

The Ghost of Christmas Future
Victoria Crotchlo-Debro

Businessman
Andrew Dolan, Luca Nishikawa, Luis Oropesa, David Raumer, Robert Siciliano

Mrs. Cratchit
Beth Richmond

Mrs. Carter
Jamie Jones

The Undertaker's Boy
Brad DeFlamme

Old Joe
Brian Keith Russell

A Bug in the Street
Jacob Stacey-Schein

A Christmas Carol will be performed without an intermission.

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

Production Teacher
Van Mitchell

Children's Movement by
Nancy Ngy

Dialect Coach
Elizabeth Payne

Understudies

Scrooge — Bruce Williams; Dickens, Christmas Present, Marley's Ghost, Ragger — David Maier; Bob Cratchit, Cheerful Gentlemen, Jack — Dick Butterfield; Young Scrooge, Bob, Undertaker's Boy, Steward — Brett Kennedy; Mr. Cratchit, Belle Cosima — Beth Richmond; Fred — Brad DeFlamme; Wraith in Street, Beth — Wilma Bonet, Woodsworn — Luis Oropesa; Christmas Past — Lana Nishikawa; Mrs. Past, Mrs. Peasling — Susan Patterson; Dick Wilkins — Andrew Dolan, Mary, Mrs. Ficher, Mrs. Diller — Julie Keeler; Mary — Jamie Jones, Mr. Peasling — Brian Keith Russell, Christmas Future, Nuns — David Raumer; Old Joe — Robert Siciliano; Peter Cratchit, Old Cratchit, Christmas Past's Son, Ignorance, Boy Scrooge, Roy in Street, Harriett — Michael Windholz; Martha Cratchit — Daisy Starr, Boy Out, Boy Clown, Thy Elf, Little Man — Aracil S. John; Roy Clown — Ellie Sandoval; Roy Clown, Thy Elf, Christmas Past's Daughter, Money, Bellinda, Carol Child — Elizabeth Zammace; Feeding Crane, Mrs. Wife’s — Nancy Ngy; Feeding Ghost — Ann Cuthbertson, Hunger Girl — Cecily Burrill; School Child — Elana Bennett; Piggie Men — Nathaniel Hymen, Sallie Cratchit — Victoria Crotchlo-Debro

Stage Management Staff
Karen Van Zandt and Christi-Anne Sokolovski

Tickets — Michele M. Trumble

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

presents

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

Adapted by
Dennis Powers and Laird Williamson

Original Direction by
Laird Williamson

Repertory Production by
David Maier

Scenery by
Robert Blackman

Costumes by
Robert Morgan

Lighting by
Derek Duarte

Music by
Lee Holby

Musical Direction by
Scott Dervin

Featuring Dancers by
Anguina Fuentes

Concerts Presented by
David F. Draper

Sound by
Stephen LeGrand

The Cast

The Caroler
Kyle Hill

Eleven Servants
Lawrence Hecht

Charles Dickens and The Ghost of Christmas Present
Sam Fontana

Bob Cratchit
Brent St. Clair

Oblivious Gentlemen
Liza Nishikawa, Fran Riss

Fred
Andrew Delain

A Woman in the Street
Elana Bennett, Julie Bernstein, Victoria Crichton-Debro

Dogger Girls
Brian Keith Russell

The Woodcutter
Robert Stirling

Marley’s Ghost
Bruce Williams

The Ghost of Christmas Past
Jim Jones

His Wife
Sonya Peraza, Eliza Sandoval, Nina Simon

School Children
Victoria Aviles, Alex Anthony, Kyle Hill, Sara Watts, Mark Weiner

Bob Cratchit’s Son
Jacob Stacey-Scheirer

Little Miss
Estelle Burkhalter

Belle Cousin
Julie Keene

Young Servant
David Ramirez

Mrs. Fezziwig
Luis Oropeza

Dick Wilkins
Brad DePastrone

Mrs. Fezziwig’s Nephew
Wilmia Borel

The Fezziwig Guests
Andrew Delain, Raeane Mabien, Susan Patterson, Beth Richmond, Fran Riss, Brian Keith Russell, Dany Starr

Bob’s Family
Brad DePastrone, Jason Bernstein, Jacob Stacey-Scheirer

A Busy Man
Julie Bernstein

A Busy Man (Little)
Sara Watts

A Busy Man (Old)
Kyle Hill

An Elf
Elana Bennett

A Busy Man (Boy)
Victoria Aviles

Mrs. Cratchit
Nancy Carlin

Martha Cratchit
Raeane Mabien

Understudies:

Servant — Bruce Williams, Dickens, Christmas Present, Marley’s Ghost, Roper — David Maier

Young Servant, Bob, Undertaker’s Boy, Christmas Past — Fred, Jennifer Kennedy, Mrs. Cratchit, Bella Cousin — Beth Richmond, Fred — Brad DePastrone, Wounson in Street Scene — Wilmia Borel, Woodcutter — Luis Oropeza, Christmas Past — Luke Nichikawa, Mrs. Cratchit — Susan Patterson, Dick Wilkins — Andrew Delain, Mrs. Fezziwig, Mrs. Balfe — Julie Keene, Mrs. Balfe — Laura Rappaport, Mrs. Balfe — Michael Windholz

The Student Matinee Series and Cyril Magin 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

O
ce upon a time, Charles Dickens wrote a ghost story called "A Christmas Carol." His intent was to change the lives of those who read it. This confrontation 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 transform the 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 knew would be made more powerful. "By the end of the year," he said, "you will certainly feel that a specter-hunter has come down on twenty times the force twenty times the terror."—I could not help following my first impulse. He was already anticipating the creation of A Christmas Carol.

We cannot gauge to what degree the book has succeeded in its social objective. We do know, however, that Charles Dickens resurrected Christmas. At the time the story of the first Christmas dinner was on the decline, he restructured the season for which this proclaiming of the human spirit, new hope, new life, and joy was the basis for a renaissance of the old holiday. His "specter-hunter" was that of a warm breath flushing a frozen heart. By rekindling an almost extinguished flame, his name forevermore was made synonymous with Christmas. And the vision that man's estate would be a warm and glowing celebration of sympathy and love came closer to becoming more than a dream.

Dickens believed that this age of society could only be cured by a profound revolution within the individual human spirit. So Ebenezer Scrooge came to be. He epitomized the "unreasoning man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodied the mercenary indifference of the prospering classes who believe that their responsibilities toward their fellow man are complete 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 alluring boxes, cases, and cupboards; coffins of his memories, solid only as his beliefs hang long since renewed. Out of the end exists he has constructed elaborate receptacles for his life. He has created his own "bidding place." Portions of the past are lodged in sealed, keepsake boxes; the wastepaper, shelves, and drawers have become the bowels of his psychological existence. His heart contains no one. In the chest and cupboards, his soul lies dormant. In dark colors his inner life has become entombed.

The strains of an ancient carol, the haunting mental image of Jacob Marley, the premonition of his physical death, and the power of Christmas itself have forced him inward. The mocking and bantering on the remnants of his memory spring open. From the aggregation of memories emerges the neglected sorrows of human experience. His life begins to reform. Scrooge, the failed human being, begins to be reformed by encounters with impressions of his childhood. He is awed, moved, stirred by natural feelings he has denied for a long time. The marvelous joy, laughter, and pant of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most treasured visions, a leisurely 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 darkness comes the renewal of the light. Out of the emptiness of the dead, and from the earth at the deepest and darkest time of year, Scrooge is reborn in the darkest time of his life. He becomes more than he was. He sheers the shackles formed in growing up, in looking out his childhood, his youth, and in the abrasion of his soul to a handle, indomitable, indomitable. Scrooge has become the hammering reminder of Dickens' message: "It is the age to be terrible for each individual life on this planet. He becomes the symbol of the renewal that is life. For Scrooge has come to the life. Those who are called Scrooge have met him in the final days of Christ's life. He is an angel who speaks with it. The possibilities of repentance, who is a "potential prophet, a new spiritual prince, a new spark of light, a new hope, a new birth." His story is the essence of Christmas itself.

Recently consulted my three-year-old son, liest for a fresh shot of inspiration to complete an original Christmas Carol. "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 one I needed. My reputation to uphold, I quickly went to work, so that now he can securely tell you that the holiday evokes "something about God." So I've a way to go. But that's the point, isn't it? To recognize the responsibility to clearly and enthusiastically replenish that wondrous communal hallucination we call "love." There is nothing passive in that endeavor—while it evokes life's greatest joys, the action of loving can be stressful, wrenching, weary, and even lonely.

What brings me back to kids. Childhood, potential, personal potential, is what a Christmas celebration is about. Childhood abuse, the doom of love, is what the tale language, and sentiment. 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 exalted a wondrous enthusiasm for the ancient Christian pagan holidays to radically reform society. This message continues to be the basis for all who have courage to use his power. He feared that industrial culture was selling the seeds of its own destruction. As the Ghost of Christmas Past reminds the clanging spectres 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, death and 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 seen again in many places, till all the earth is overrun with bitter strife."

Well, here we are. Precisely one hundred fifty years and seven generations of human souls later, and the garden is still a man. Certainly faith, hope, and love still abound, but would Dickens have been at all relieved to witness the mannerless boredom of childhood? Childhood abuse remains the leading cause of death for children under the age of five. Of his own age, Dickens confessed, "My heart is sick when I think of what I have seen in me as 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 na"ive or unrealistically sentimental. While I admit I've never witnessed such a dramatic spiritual turnaround, I know my own life has been filled with twenty little miracles that continue to hump and prod me toward a state of light," as Marley puts it. The simple stirring of yuletide feels that come to me today has been one such blessing in my life. When even these words hit the page, 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 richer with every question, every "Why?" Just taking a fresh look with a clear eye at what is usually a simple plea for the plain truth, I am regenerated by the reassurance that countless young human beings are seeing the world anew, every day. As B. Ullman in the Oswald Bond Reader reminds us: "Youth is not a time of life; it is a state of mind. It is not a matter of years, an awkwardness, an ineptness.

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 soul. Years may wrinkle the skin, but to give up enthusiasm wrinkles the soul. You are as young as your faith, as old as your doubts, 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!!
From the Darkness into the Light
By Laird Williamson

Once upon a time, Charles Dickens wrote a ghost story called "A Christmas Carol." His intent was to change the lives of those who read it. This congealing of ghosts was animistic and tinged with a sense of forecast doom. In dark colors his inner life has become entombed.

The strings of an antique organ, the haunting mental image of Jacob Marley, the premonition of his physical death, and the power of "A Christmas Carol" itself, force him inward. The locked doors and lockers on the compulsion of his memory spring open. From the aggregate of remembrances emerges the neglected wonder of human experience. His life begins to reform. Scrooge, the failed human being, begins to be rejuvenated by encounters with impressions of his childhood. He is saved, renewed, stirred by natural feelings he has for a long time. The marvelous joy, laughter, and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most feared four: a loneliness and lonely death.

It is at the moment when he is face to face with his imminent death that Christ- mas happens. Out of the darkest darkness comes the renewal of the light. Out of the perpetual darkness of light and love for the earth at the darkest and darkest time of the year, Scrooge is reborn in the dar-kest time of his life. He is born again. He shedds the shackles formed in growing up, looking out his childhood, this youth, in the adolescence of his manhood to a noble, indifferent world. He becomes the harbinger of the end. He becomes the end of the renewal that is life. He becomes the embodiment of the renewal that is life. He becomes one of all births. He represents the human of whom K.D. Loring speaks, who brings with it "the possibility of renewal," 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.

Recently consulted my three-year-old son, Wes, for a fresh shot of inspiration to submit my Christmas Carol prequel spirit: "Why do we celebrate this thing called Christmas?" I asked, hoping for some precious gem of intimate, intuitive insight. His answer—"Because I don't have enough toys!"—while not the response I wanted, was surely the one I needed. My reputation to uphold, I quickly went to work, so that now he can tellingly tell you that the day excites "something about God." So I've a way to go. But that's the point, isn't it? To recognize the responsibility to clearly and enthusiastically replenish that wondrous communal hallucination we call "love." There is nothing passive in that endeavor—while it promises life's greatest joys, the action of living can be strenuous, wrenching, scary, and even lonely.

Which brings me back to kids. Child- hood, potential, personal, is what A Christmas Carol celebrates. Child abuse, the doom of love, is what the tale lampoons and visits contempt. 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 explained a waning enthusiasm for the ancient Christmas pagan holiday to radically refocus soci- ety's attention on the plight of the poor. Inspiration for the Carol arose out of a 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 wails the haunting specters of Want and Ignorance, there's nothing cryptic about his admonition to Bawse them both and all of their degree. But most of all beware this boy, for on his brow is written doom, death and life and beyond.

From every seed of evil in these two, a field of ruin shall grow that shall be gathered in and gathered up and sown again in many places, till all the earth is overrun with bitter strife.

Yes, he all of us are precisely one hundred fifty years and seven generations of human souls later, and the gar- den is still a mere. 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 was so sickly 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 reexamine Scrooge's redemption as naive or unreal- istically sentimental. While I admit, I've never witnessed such a dramatic spiritual turn-around, I know my own life has been filled with many "little miracles" that continue to baffle and prove me "toward a state of light," as Marley puts it. Simple, stirring faith seems to come to us today as a gift. And even when these mar- vels don't seem to be on the head, it still takes an act of will to embrace them. Or rather, an act of love again.

These days our kids provide more miracles than I can han- dle. 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 reassured by the reassur- ance that countless young human beings are seeing the world anew, every day. As B. Ullman in the "Un- ward Bond 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 the soul. 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 dreams; if you keep the dream, as old as your youth, 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!
Harley was dead? I can't believe it. This is too much, too much. I'm in shock, in disbelief. I can't believe it. It's not possible. I must be dreaming. I must be dreaming.

WILMA DONET (after playing) recently completed a major national tour with the San Francisco Mime Troupe, appearing in "New Wave: I Suppose I Know I'm Still Alive, Simply Moribund Blues..." and "Harley's Ghost." She is the daughter of Harley Donet and was a main character in the film "Mystery Science Theater 3000."

 reminding me of my son, who passed away a few years ago. He was a wonderful person, and I miss him every day. He was always there for me, always supportive...

WHO'S WHO

CHARLES DONET (after playing) has performed in numerous productions, including "A Christmas Carol" and "Hedda Gabler." He has received critical acclaim for his performances.

JULIE ROGERS (after playing) is a dedicated actress who has been a part of the performing arts community for many years. She is known for her versatility and is always looking for new challenges to pursue.

ANDREW DOLAN (after playing) is a gifted actor who has appeared in many successful productions. He is a member of the New York City Repertory Theatre and has received numerous awards for his work.

BRAD DEPASCHIE (after playing) is a talented actor who has appeared in various productions, including "A Christmas Carol." He is known for his ability to bring depth and emotion to his performances.

NANCY GUNDERSON (after playing) is a dedicated actress who has appeared in many successful productions. She is a member of the San Francisco Opera and has received critical acclaim for her work.

PERFORMING ARTS
WHO’S WHO

WILMA DONET (after Fleming) recently completed a successful national tour with El Teatro Campesino, appearing in *How the Art I Suppose to Know I’m Still Alive, Simply* Marfa, *Señorita Blanca* and *Landscaper’s Interpretation of Popo’s Valet Dance of the Gods*. Last year she also appeared as Mrs. Penning in A Christmas Carol at A.C.T. and in *The Rounds* at Marin Theater Company. Other A.C.T. credits include *Rosie Night* and Saturday, Sunday and Monday. During her six years with the San Francisco Mime Troupe, Boret received a Bay Area Theatre Critics’ Circle Award for ensemble acting in *Sevda* and the Los Angeles Drama League Award for her outstanding performance in *La Protection* in France Company. Other Mime Troupe credits include *Fantastico* and *The Women’s Morning* at the American Theatre Company. Her short plays have been performed at the Breille Foundation, the American Theatre Festival, the Opera America, the American Repertory Theatre, and the American Repertory Theatre. Boret has performed in numerous films, commercials, and television, and is a board member of Latin American Theater Artists. Currently she is releasing her first book, *You Can Choose*, the PBS children’s series.

NANCY CARLIN (Mrs. O’Chander) has performed leading roles at many West Coast theatres, including Berkeley Repertory Theater, CALIFORNIA Shakespeare Festival, Oregon Shakespeare Festival (in Ashland and Portland), Shakespeare Santa Cruz, Marin Shakespeare Company, Marin Theater Company, Berkeley Repertory Theater, and the Peninsula Consortium of the Performing Arts. Among her many A.C.T. credits are Clara Symonds in *Harvest* for which she received a Drama Desk Award, and *A Christmas Carol*. Her recent credits include *The Music of the Spheres*, *La Dolce Vita*, *The Roots*, *Theater of the Heart*, *The Revolution of Martin Luther*, and *The Visit*.

BRAD DEFRANCISCO (Rick Williams, Andy) most recently appeared as both of the Denver twins in Shakespeare Santa Cruz acclaimed production of *The Comedy of Errors* and as Robb and Gilmour in its Doctor Faustus. Last season he appeared as Luke in *The Learned Ladies* and Dick Williams in *A Christmas Carol* at A.C.T., and he played Betty and Edward in the Professional Theater Institute’s summer production of *Gloria* for A.C.T. and COC Repertory in New York. Other regional credits include two seasons with the Utah Shakespearean Festival, Sacramentos Theater Company, and Atlanta’s Theatrical Outfit. DeFrancisco has studied with Anita Devere Smith and is a graduate of A.C.T.’s Advanced Training Program.

ANDREW DOLAN (Fred, Frothing Guest, Durnamore) is a graduate of Bennington College and A.C.T.’s Advanced Training Program. He has been seen in A.C.T. productions of *The Dasher* by Magie, A Christmas Carol, *A Room to Rent*, *Hearts in Atlantis*, and *A Christmas Carol*. Dolan has also appeared in *The Dasher* in London, on Broadway, and in the National Tour. He is an Associate Director of the American Repertory Theatre Company, and is currently a member of the A.C.T. Repertory Company. His recent credits include *The Music of the Spheres*, *The Visit*, and *The Revolution of Martin Luther*. Dolan has also directed *A Christmas Carol* with the San Jose Repertory Theatre in San Jose, and *A Christmas Carol* with the San Jose Repertory Theatre Company. Last summer he played Martin Gekheit in *John C. Fremont’s production of The Ambush of Fire* at the Magic Theater.

JULIE ROGERS ( folks’s Creatrice) appeared last season at A.C.T. in *A Christmas Carol*, *The Music of the Spheres*, and *A Christmas Carol*. Other Bay Area credits include *Delia* in *The Hot Glass Chronicle and Theatre/Works and *The Devil in New York* at the San Jose Repertory Theatre. She is a graduate of the University of California at Berkeley and the London Academy of Music and Dramatic Art. The latter credits are of Richard in *A Christmas Carol* at the Greenwich Theater in London, *The Prince and the Pauper* and *The Americans* at the
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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 innovative concept is the “six-hour window”; the period of time just after a stroke first

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 of brain attack. The blood and oxygen flowing through the brain have just been cut off. Perhaps it’s as simple as a blood vessel being stopped up, or as extreme as an aneurysm bursting. But even if an area of the brain is not receiving all the blood it needs, we know now that the brain cells do not actually perish immediately. There is time.

About six hours.

With this in mind, we are using a wide range of new methods (including everything from investigational medication to emergency surgery) that work to protect the brain and restore the blood flow as soon as is humanly possible. This is why we have so strongly emphasized the importance of immediate treatment.

Because, if you can get proper medical attention quickly enough, the threatened brain cells stand a chance of being rescued, greatly reducing the strokes impact. In some cases, as if it never happened. 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 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 1-800-256-0000 (TV Number for the Hearing and Speech Impaired: 415-233-5180).
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 innovative concept is the “six-hour window”; the period of time just after a stroke first hits in which treatment has an opportunity to make a difference. We now know that if people react quickly enough to the signs of stroke, we have a chance to substantially reduce the risk of long-term damage.

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

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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 415-725-5111. Because those first six hours might just make a difference in how a stroke could affect the rest of your life.

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The List is Life.
The Man was Real.
The Story is True.

LULU GIORDANO (Maggie Fonzarelli) returns to A Christmas Carol for his fifth season and for the second time as Mr. Fonzarelli. He debuted at A.C.T. in 1972 in the title role and has been seen in Charter’s Act, Golden Boy, Saint Joan, Dinner at Eight, and The Duchess of Malfi. He began his career performing Classical 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 Ghosts, and twenty-one different characters in No I Got That Sassy Cool for the Arena Theater Company, as well as appearances with San Jose Repertory Theater, Berkeley Shakespeare Festival, Berkeley Repertory Theater, Evan’s Theater Company, and as Dr. Einstein in Divine and Old Lace at Cuito’s in Berkeley. Giordano 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 Rim. 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 Henry VIII in Anne Boleyn. This fall he wrote and directed El Pipito Hal, a graphical adaptation of the myth of creation for Latin American theater artists, of which he is the Artistic Director.

SUSAN PATTERSON (Mary, Feisty Guest) is a Woman in the Street who worked with the California Shakespeare Festival for two seasons, appearing as Elizabeth in Two Gentlemen of Verona, Othello in the Bug Louse, and Ophelia in Hamlet. She has also performed at Berkeley Repertory Theater as Celia in As You Like It and 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 RANSER (Domingo Serrano, Minor, Showman), 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 Snow in The Artful Dodger, Brooks in Julia Child, Firebird in Faerie Overture, Oedipus in The Seven Brides, and Pylades in The Libation Bearers. He appeared as Sandy in Dance of Death and Cupid in Don Quixote. His scholarly roles at A.C.T. included Tribulus in The Eunuch and Cremo, Irma in August Straw, Affinis in The Three Sisters, and the title role in September Eleves. Last summer Ranser appeared at the Magic Theater in Why We Saw a Body and in the Big Arm Festival. Before coming to A.C.T., he appeared in the Sacramento Theater Company’s production of The Cherry Orchard and the 24th Street Theater production of Othello. Ranser received a B.A. in drama from San Francisco State University, where he received the Shakes Peeling Scholarship for professional promise in the theater. He is the recipient of the Janis Stuber PIT Fellowship.

FREDDY BOSS (Charismatic Gentleman, Tipper, Ghost of Christmas Future, Punctual Ghost) 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 Festa, 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 Eumaeus in Aristophanes' A Farm in Arcadia.
SCHINDLER'S LIST

THE LIST IS LIFE.
THE MAN WAS REAL.
THE STORY IS TRUE.

LUTI GEORGIA (Mr. Prewitt) returns to A Christmas Carol for his fifth season and for the second time as Mr. Prewitt. He debuted at A.C.T. in 1985 in the role of Bob Cratchit and has been seen in Charlie's Aunt, Golden Boy, Saint Joan, Dinner at Eight, and The Duchess of Malfi. He began his career performing Chicago street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits include Cathy, the two-year-old girl in Ghosts, and twenty-one different characters in Hong / Get That Sassy (both for the El Teatro Campesino Company), as well as appearances with San Jose Repertory Theater, Berkeley Repertory Theater, El Tesoro Theater Company, and as Dr. Einstein in Dream on Old Lane at Oakland's Claque in December. Omiyera 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 Rim. 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 Henry V in Henry IV Part One. This fall he wrote and directed El Piel de Papi, a theatrical adaptation of the Mexican myth of creation, for Latin American Theater Artists, of which he is the Artistic Director.

SUSAN PATTISON (Mary, Fanny Wright) guested in Last Street worked with the California Shakespeare Festival for two seasons, appearing as Silvia in Two Gentlemen of Verona, Otelia in The Bu Reel It, and Ophelia in Hamlet. She has also performed at Berkeley Repertory as Celie in The Color Purple, Marin Theater Company in the world premiere of A Dream of Wealth, and the San Francisco Shakespeare Festival's evening in Much Ado About Nothing.

DAVID RANSER (Young Servant, Minor, Showman), 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 Scroop in The Great Goodbye, Brutus in Julius Caesar, Procrisio in Phaedra’s Guest, Out upon the Times When Beasts Were Soldiers, and Philemon in The Labyrinth. He appeared as as Rocky in Dance Masters and Cups.

FRANK ROSS (Charismatic Gentleman, Tupper, Ghost of Christmas Future, Fuzzy Wuzzy) began his career acting at San Diego's Old Globe Theater in The Seagull. Other San Diego credits include work at the Gadicum Quarter Theater, The Festa, and Mission Plummer, 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 Wardoff. He then worked at the American Players Theatre portraying Bottom in Midsummer and Alcides in

FRANCISCO SÁNCHEZ (Barber Demarest'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 Andorra Faye at Santa Rosa Summer Repertory Theater. Ranser attended C.S.U. Fresno, where he appeared as Horace in Who's Happy Now, Avery in Unresher, Onia in The Merchant of Venice, and Young in Measure for Measure. He is the recipient of the Phillips Wallis PDT Fellowship.

HEATH RICHMOND (Oly, Mrs. Pickett, Fanny Wright) 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 Politika in Jesus Christ Superstar, Irma in August Snow, Arfisa in The Three Sisters, and the title role in September Dreams. Last summer Richmond performed at the Magic Theater in Why We Even Have a Reality and in the Big Bay Flea Market 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 Othello. Richmond received a B.A. in drama from San Francisco State University, where she received the Ailes Irving Scholarship for professional promise in the theater. She is the recipient of the Jean Scharer PDT Fellowship.

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A CHRISTMAS CAROL DIRECTORS, DESIGNERS, AND STAFF -

DAVID MAIER (Repertory Production Stage), a graduate of the Advanced Training Program, is currently in his eighty-ninth year with A.C.T. Last season he appeared in Therese and as a member of the chorus in Carey Perloff’s production of Andorra. He has also appeared in the A.C.T. productions of Good, Shamus, Autodesk, Right Mind, Strait Jane, Nothing Shared, 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 Theatre’s Cyrano de Bergerac and Othello in Oedipus the King. This winter he directs A.C.T.’s A Christmas Carol for the third season. A founding member of the Essential Theatre Company, Maier has served as its artistic director for five years and appeared in Chicago’s Old Glory and Smart’s Mr. Scrooge, and directed Kopits’ Christmas Carol and Collin’ Tinsel Friends.

LAUD WILLIAMSON (Choreographer and Original Director) staged A.C.T.’s productions of The Matchmaker (which toured the U.S.S.R.), Stand by the Park in George, and The Burnt Child. Williamson has directed plays in numerous professional productions, including Machinal, and the world premiere of Out of the Mouths of Babes and three regional productions of The Matchmaker. Williamson has directed over forty professional productions at A.C.T. and has performed at the Oregon Shakespeare Festival, La Jolla Playhouse Company, and Marin Theatre Company. He is most recently seen in the role of Markie, King John, and Potterkin at the California Shakespeare Festival, the role of Dr. Bartleby in Thayer’s The Great Expectations, and the one-act play Da King’s Derrin, about the life of Dr. Martin Luther King.

ROBERT SULLIVAN (Meriden) is pleased to be making his A.C.T. debut in A Christmas Carol. Well known to the Bay Area audiences, Sullivan’s most recent role was as Danilo at the California Shakespeare Festival. Sullivan’s most recent role was as Bob Cratchit in San Jose Repertory’s A Christmas Carol, both for A.C.T. Sullivan’s most recent role was as Bob Cratchit in San Jose Repertory’s A Christmas Carol, both for A.C.T. Sullivan is currently in rehearsals for the role of Scrooge in the upcoming production of Who’s Afraid of Virginia Woolf?, opening November 17, 2010, and is a founding member of the Essential Theatre Company. Sullivan has also directed numerous productions, including Chicago’s Old Glory and Smart’s Mr. Scrooge, and directed Kopits’ Christmas Carol and Collin’ Tinsel Friends.

DEAN POPELO and the Portuguese Inn at Western Opera Theatre, Electric for the Irishman Theatre Company in Seattle, and in the Park with George for the Seattle Repertory Theatre, and he has been a guest director at the Brooklyn Academy of Music Theatre Company. For the Denver Center Theatre Company he directed Sixty Six, The Matchmaker, Coriolanus, Pericles, and Wings. Most recent directorial credits include The Importance of Being Earnest and A Christmas Carol for the Denver Center Theatre Company, Othello for the Eastern Theatre in Minneapolis, and Twentieth-Century Fox for San Diego Old Globe Theatre.

ROBERT BUCKMANN (Sweeney) designs have been seen at A.C.T. in all eighteen productions of a Christmas Carol. His latest design for A.C.T. was as a stage manager and was in rehearsal for his role as design and costume and was a member of the cast in the world premiere of Out of the Mouths of Babes and three regional productions of The Matchmaker. Williamson has directed over forty professional productions at A.C.T. and has performed at the Oregon Shakespeare Festival, La Jolla Playhouse Company, and Marin Theatre Company. He is most recently seen in the role of Markie, King John, and Potterkin at the California Shakespeare Festival, the role of Dr. Bartleby in Thayer’s The Great Expectations, and the one-act play Da King’s Derrin, about the life of Dr. Martin Luther King.

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

CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1993. Previously, she directed innovative productions of Shakespearean works adapted from or inspired by classical works and musicals. Perloff opened her first season of productions in A.C.T. with August Strindberg's Creditors, followed by Tchekhov's The Seagull's new translation of Anouilh, and this season she directs a new translation of Chekhov's Uncle Vanya.

MOUNTAIN LANGUAGE (with Jana Staglenin and Peter Berger) on a double bill with The Birthday Party, Tony Kushner's Pulitzer Prize-winning play, and Meine Dramaturgen, The Sorrows of Young Werther, with a new English translation by J. Michael Miller, produced by A.C.T.'s Playwrights' Circle.

A.C.T. is supported by the San Francisco Arts Commission, the San Francisco Foundation, the California Arts Council, the National Endowment for the Arts, and the National Endowment for the Humanities.

BENNY SADOB AMBI (Associate Artistic Director) directed last season's Miss Saigon, and has also served as A.C.T.'s Director of Education. He has directed the A.C.T. Critics' Circle Awards, and this season directs Percy and Paul More. Before joining A.C.T., he was the Associate Producing Director for the New York Theater Festival, and has produced numerous plays in New York City. He is a graduate of the Juilliard School of Music and Drama and the University of California, Berkeley.

RICHARD SEID (Associate Artistic Director) assumed the position of Associate Artistic Director of A.C.T. in 1991. He is a native of England, where he founded the Round Ladder Theater Company. He is the author of several plays and articles, and is the recipient of the 1993 TMA Award for Outstanding Achievement in Directing. He is a member of the Board of Directors of the American Theater Wing and the Round Ladder Theater Company.
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Find Yourself in an Explorer
The world’s just too big to be left unexplored.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 411 Geary Street, San Francisco, CA 94117. For information and directions, call 415-784-5500.

BOX OFFICE INFORMATION
A.C.T.'s Box Office
Location: 601 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) 749-2473. Use your Visa, MasterCard, or American Express card.

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

Note: A.C.T. tickets are available at all Bay/Off offices, including the Travelodge and Tower Records Video.

Stage Door Theatre
Marin Stage Memorial Theater
Orchestra/Loge $45
Balcony $45
Parterre $45

Sunday through Saturday/Wednesday/Thursday
Orchestra $50
Balcony $50
Parterre $50

Friday/Saturday
Orchestra/Loge $50
Balcony $50
Parterre $50

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 784-5705 for special rates.

Latecomers: Latemaking will be tolerated if there is an appropriate interval.

Mailing List: Call (415) 784-5225 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. as a friend, relative, co-worker, or client. Gift certificates are perfect for any 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 tickets will be available at the theater box office 90 minutes prior to curtain. Marin Stage Memorial Theater is F.R. All rush tickets are subject to availability, one ticket per valid ID.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoying free ticket exchange privileges or lost ticket insurance. If the last minute you will be able to attend, you may make a contribution and your tickets will be acknowledged by mail. Tickets for performances already paid cannot be considered as donations.

Wheelchair Access: The Stage Door, Marin Stage Memorial Theater, and the Opera House are accessible to persons in wheelchairs.

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

Photographs and Recordings of A.C.T. performances are strictly forbidden. Smoking is not permitted in the auditorium.

Seated: If you are a page, seat, or at a different location, please leave your seat. The set is to the "off" position and you are in the theater to avoid disturbing the performance. Alternatively, you may leave the theater with your seat number, or you can be notified if you are called.

SPECIAL PROGRAMS
A.C.T. Perspectives: A series of panel discussions, featuring in-depth panel discussions and performances, will be held at 7:45 p.m. on selected Monday evenings throughout the season. For information, call (415) 784-5225.

Marin Stage Memorial Theater: The Marin Stage Memorial Theater is located at 601 Geary Street between Mason and Union Squares. The auditorium is to the right of the Stage Door. The Marin Stage Memorial Theater is located at 411 Geary Street, one block west of Union Square.

MURINE MEMORIAL THEATER
The Marine Memorial Theater is located at 411 Geary Street, one block west of Union Square.

P.34 PERFORMING ARTS
FOR YOUR INFORMATION

Discussions: Half-price tickets are frequently available on the day of performance at the American Conservatory Theater. Half-price tickets may be purchased at the box office or by calling (415) 474-2120. Box office hours are Monday through Saturday, 10 a.m. to 8 p.m., and Sunday, 10 a.m. to 6 p.m.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers are eligible for ticket exchanges. Tickets will be honored if the performance is sold out. If you are unable to attend a performance, you may make a donation to the American Conservatory Theater by calling (415) 474-2120. Donations are tax-deductible. For more information, call (415) 474-2120.

Wheelchair Access: The American Conservatory Theater provides wheelchair access to all performances. Wheelchair access is available on the stage level and in the orchestra section. For more information, call (415) 474-2120.

Stage Door: The American Conservatory Theater is located at 415 Geary Street, between Mason and Post Streets. For more information, call (415) 474-2120.

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 474-2120 for special rates.

Ticket Prices: American Conservatory Theater offers a variety of ticket prices for all performances. Prices range from $20 to $99, depending on the performance.

American Conservatory Theater

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The Oldsmobile Eighty Eight LSS
A Luxury Car Leader.... In Black & White

Luxury car comparisons for 100,000 Mile Test Drive*

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Rodgers and Hammerstein

These are two geniuses 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 inaccuracies of both contentions. Rodgers and Hammerstein did not invent the modern musical, but they perfected it, and their greatest works — psychologically sophisticated, politically painted, and musically innovative gems — retain their tremendous appeal.

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

Nostalgia alone doesn't explain the kind of success. Rather, the shows' timing appeal reflects the emotional expressiveness 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 songs of the musical theater. Rodgers, along with his previous partner, Lorenz Hart, are smart, fluidly musical comedies with a distinctively 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, Whooligan, with music by Vincent Youmans. Richard Rodgers' family had nothing to do with show business — his father was a physician — but his mother, a 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 earliest 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 1930s and 1940s, 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, Babes on Broadway, 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, Street Scene, 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-

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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 there-
after, he began writing songs, and in 1895
he had his first hit show, Whiggems, with
music by Vincent Youmans.

Richard and Hammerstein’s family
had nothing to do with show business — his
father was a physician — but his mother, a
feminist pianist, encouraged him
when he began demonstrating musical talent
at a young age. He got his primary train-
ing 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 earliest start as a
student at Columbia University proved
more crucial to his development; it was
there that he met both of his future col-
laborators, Hart and Hammerstein.

Through the 1920s and 1930s, Rodgers’
career proceeded much more smoothly
than Hammerstein’s. Rodgers and
Hart created a series of hits, including
On Your Toes (the first full-length show by
including ballet), Bobo, Rhapsody in
Blue, and Pal Joey. In contrast,
Hammerstein, working with vari-
ous 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 Hammer-
stein in 1942, when the increasingly
despondent and self-destructive Hart
withdrew from their lengthy partner-
ship? 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 per-
haps, on a deeper level, they realized
that the combination of their very differ-
ent 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 auto-
biography, 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 decla-
ced 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, Street Ade-
line, and the lyrics to Jerome Kern’s All
the Things You Are was far from being
through, that his talent was being mis-
used rather than used.”

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

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RETURN TO THE DAYS WHEN
CRAFTSMANSHIP WAS KING.

Richard Rodgers, at the keyboard, turned to lyrics
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
eize their deep-seated and "carefully
crafted" prejudices against people of
other colors and cultures are doomed
to lives of loneliness and sorrow.

Hammerstein draws these dilemmas
in rather blunt terms: these people lit-
ally must change or die, and not all
of them find they can change. While
this reflects a heightened sense of drama
some might consider overwhelming (the
same could be said about Shakespeare),
the essential point is these are troubled
people, not musical-comedy stock
characters; and their characters are
neurotic," said director James Hammerstein, one of
Oscar's two sons. "Neurotic people are
erally interesting."

In telling his stories, Hammerstein
perfected his already proven ability to
create seamless playouts that mixed songs,
spoken words and dances. The Rodgers
and Hammerstein musicals would make
little sense without the songs (or, in many
cases, the dances); 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 sturdier
characters express their thoughts directly
to the audience via song. Imagine how
much less Billy Bigelow would seem
without the humanity infusing him of
the Saliokuyo, or how much less sympathetic
the king would seem without the
self-questioning "A Frenziedman.

In his lyrics for Rodgers, Hammerstein
loved himself a poet of the stage, albeit
its whose works 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 Strawbridge or Hart. "But he's prob-
ely the best lyricist we've ever had."

"He knew that honesty was the
essence of a good brie," singer Michael
Feinstein commented at a tribute
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 "hayrides on
roses and whiskers on kittens.

Mordden, who joined his personal roster of
favorite things would start with "money
and sex," noted that this is the list of
the naive young Martin, a virginal would-

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.

His unprecedented success partially explains the first inaccurate train mentioned earlier — the notion that Oklahoma! was the first musical to successfully integrate songs and dances into its plot. "That's not true," Shaw Ira (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 continued side by side before Oklahoma!, the popularity of that show virtually wiped the other genre off the Broadway stage. Throwback 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-Frenchian 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. Oklahoma!, adapted from a Molnar play, concerns a frontier caravan-barbarian who takes out his anger 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 tricky relationship between the King of Siam and the English governess who stubbornly tries to "civilize" him.

If, as one definition proclaims, the difference between drama and melodrama is that dramatic characters go through personal transformations, one can unhesitatingly label all three work as 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, swaggery Billy realizes he has to assume adult responsibilities. Challenged by the strong-willed Anna, the same could be said about Shakespeare's, the essential point is that these are troubled people, not musical-comedy stock types, and their characters are neurotic," said director James Young, one of Oscar's two sons. "Neurotic people are rather interesting."

In telling their stories, Hammerstein perfected his already-grown 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 structures, characters express their thoughts directly to the audience via song. Imagine how much more tragic Billy Bigelow would seem without the humanity of influence of the Sholow, or how much more sympathetic the king would seem without the self-deprecating "I'm Just a Coachman.""

In his lyrics for Rodgers, Hammerstein lived himself a part of the stage, albeit one whose words remained understated 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 hobbies (such as "flying on roses and sunfish on kites.") Mordden, who joined his personal roster of favorite things would start with "money and sex," noted that this was the list of the naive young Maria, a virginal would-be nun...
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TOP O’ THE COVE
Housed in an historic hundred-year-old carriage house, this venerable restaurant has been a San Franciscan tradition for over forty years. Because of the spectacular view of San Francisco Bay, the windows in this place are booked well in advance—since they seem to engender an evening of romance. If you can't get a reservation, you'll still enjoy the very old world ambiance of antique-framed paintings, a low, gilded wooden ceiling, breathtaking floral arrangements, a marble fireplace, and the sconces of tender duck breast with black currants, an unusual pairing of chicken breast with scallops in a sherry bearnaise sauce, and a quite wonderful version of fresh blueberries. Fish are reserved for daily specials, and I like the way chef Johnson makes swordfish with a port wine reduction while his wife makes a 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

The Art of Dining
SAN DIEGO DINING

California Cuisine

Touring with fresh garlic. Also worth sampling are the Shitake mushrooms baked in sherry, perfect salads of aguachip topped with golden caviar, and a rich stew of tomatoes, onions, and Garoupa 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 you’re having a regular, I opt for an entree of the velvety seared foie gras in a lovely truffle and Frangipane sauce. Almost equally rich are the veal medallions in a creamy wild mushroom sauce which combines with an order of fettucini 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 scallops in a sherry bearnaise sauce, and a quite wonderful version of fresh blueberries. Fish are reserved for daily specials, and I like the way chef Johnson makes swordfish with a port wine reduction while his wife makes a 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

by Norm Chandler Fox

Niche Restaurant Spot of the Year

Norm Chandler Fox is the restaurant critic for

PERFORMING ARTS magazine.
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of art consisting of dark chocolate and white chocolate mousse surrounded by pools of blackberry, raspberry and strawberry coulis. Afterwards, I often go to the bar for some Armagnac or port and listen to the sophisticated piano stylings which seems to be designed for inaur- rable romantics like myself. And on a clear night, it’s also de rigueur to take a hand-holding stroll on the cover boardwalk down below.

TOUR OF THE COVE, 1216 Paseo Street, La Jolla 858-454-7275 Open for lunch Mondays, dinner nightly, brunch Sundays. Without wine, too cheap for $3.

IL FORNACIO — One of the great bathrooms 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 prestigious place is much more, 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 menu. The predominately Italian wine list has some excellent boys, particularly among the reds.

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

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

Among the more unusual pasta dishes, I enjoy the 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 meatballs stuffed with Swiss chard are too salty despite a pleasant walnut sauce.

While I’m fond of the roasted-mustard chicken, I really like the spelt-mustard whole game hen served with phenomenal cornmeal polenta 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-
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of art consisting of dark chocolate and white chocolate mousse surrounded by pools of blackberry, raspberry and strawberry coulis. Afterwards, I often go to the bar for some Armagnac or port and listen to the sophisticated piano 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 cover boardwalk down below.


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While I'm fond of the rotisserie-roasted chicken, I really like the split roasted whole game bun 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 recommend the very tender veal cutlet coated with arugula and tomatoes.

Since the restaurant has its own bakery (and you've already tasted the incredible breads), you should force yourselves to sample a few desserts. I like the raisin bread pudding soaked in rum, the airy meringue topped with shaved chocolate,
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 FURGONCINO, Del Mar Plaza, 1555 Camino Del Mar, Del Mar 619-755-8797. Open for lunch and dinner daily; brunch Saturdays. Without video, too can dine for $55.

LOS ANGELES

POSTO — Piero Selvaggio, who owns this ristorante as well as Valentine 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 exciting of all.

The brightly lit dining rooms have comfortable booths and the most intriguing wall chagalls — many of which represent musical instruments. My only complaint is the noise level which accelerates as more voluble patrons seem to gather at peak dinner 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 toast topped with Parmesan of which I never get enough. As in all 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 we'd have in Italy, overlooking Sierra. I like to start with the silken slices of smoked swordfish with arugula, a terrific pochetti (polenta) tart, or the grilled calamari with a piquant dipping sauce, and unusual veal carpaccio with a mustard dressing. The dish of palms and smoked bacon in a red wine sauce is also 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 mushroom-searing pepperoni. Other good choices include noodles in a spicy ricotta and sage sauce, lasagna with a garlic pesto, and penne cooked with a rich mixture of lamb and red wine. Entrées that impress me are the moist sea bass with aged olives and capers, perfect roast loin of rabbit stuffed with rosemary and served with oven-browned potatoes, grilled chicken with a hearty roasted garlic sauce, and fork-tender osso buco in a Barolo sauce served with tiny pillows of gnochetti.

The dessert carte lists a fine selection of cheesecakes, but I prefer something lighter like the homemade gelato and sorbets in 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, quadrilles, and sublime cuisine.

POSTO 2985. Ventura Boulevard, Sherman Oaks 818-994-4000. Open for lunch Monday-Friday, for dinner nightly. Without wine, two can enjoy dinner for $40.

CAFE DEL REY — For those who are always grasping 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 piano player in our, though no Italian spotlights, and giant picture windows overlooking the yacht slips outside. Chef Kazuo Nakagawa is a master at Italian 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 please in dishes they like the most from the vast menu.

Among my favorite appetizers are the fresh sashimi salad with julienne cucumbers in a thin soybean black bean soup with a crown of crème fraîche and salsa, tender grilled calamari with a spicy remoulade sauce, and stunning beef Carpaccio served full of hot. There's also a nice seafood salad with fried anchovies and ginger, unusual Caesar salad with smoked chicken and prosciutto, and a pastry 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 fresh tagliatelle noodles with a soft scallops and garlic, penne with carmelized onions and bacon, and the tagliatelli 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 jalapeno pesto. Occasionally, there are a few whiffs of the list that go well with this full fledged food, or you can do equally well with beer here.

Thicker 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 veal comes with a piquant fig sauce. Peeling back the crisp and flavorful outside, besides a good plain wine topping, and a chile and rice pancake. Getting into exotic territory, I like the blackened mahi mahi with coconut rice and phenominal pineapple mustard seed sauce, and the best dish of all is the split-roasted five spice crusted loin of pork with apple chutney.

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

CAB'S BISTRO, 4431 Admiralty Way, Marina Del Rey 310-674-4965. Lunch with a rich combo of foie gras and sweetbreads with bright orange wedges of persimmon.

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

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

The brightly-lit dining rooms have comfortable booths and the most intriguing wall hangings — many of which represent musical instruments. My only complaint is the noise level which accelerates as more volatile patrons seem to gather at peak dinner 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 Parmesan, of which I never get enough. As in all Selvaggio's venues, the waiters 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 we'd have in Italy overlooking Sienna. I like to start with silken slices of smoked swordfish with arugula, a terrific polenta and Gorgonzola tart, tender 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 meat-sauced penne. Other good choices include noodles in a spicy ricotta and sage sauce, lasagna with a gorgonzola pesto, and ravioli cooked in a rich cream of lamb and red wine. Entrées that impress me are the moist sea bass with aged olives and capers, perfect roast loin of rabbit stuffed with rosemary and served with oven-browned potatoes, grilled chicken with a tasty roasted garlic sauce, and fork-tender osso buco in a Parmesan sauce served with tiny grappini of gnochietti.

The dessert carte lists a fine lemony ricotta cheesecake, but I prefer something lighter like the homemade gelato and Italian desserts, one of this city's best versions of tiramisù (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, quadraccio art, and sublime cuisine.

POSTO 24656 Ventura Boulevard, Sherman Oaks, Ca 818-994-4800. Open for lunch Monday-Friday, dinner nightly. Without wine, two can enjoy dinner for $40.

CAFÉ DEL REY — For those who are always grazing 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 view of the water, and a lovely Italian-style restaurant. The giant picture windows overlooking the yacht slips outside. Chef Katsuo Nagasawa is a master at each plate, 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 please, which is why they're the last from the last menu.

Among my favorite appetizers are the fresh sashimi salad with juliened celery, a thick Cobani black bean soup with a crown of crème fraîche and salsa, tender grilled calamari with a spicy remoulade sauce, and shrimp with sautéed asparagus and a tangy lemon sauce. Among this array, a side of red fish, I think you'll also have a lot of fun in this little restaurant.

CABRILLO, MEXICAN, 2451 Admiralty Way, Marina del Rey, Ca 213-343-8685. Lunch with a rich comb of foie gras and sweetbreads with bright orange wedges of persimmon.

COSTA BRANDOVA, ITALIAN, 2451 Admiralty Way, Marina del Rey, Ca 213-343-8685. Lunch with a medley of baked beans and griller shrimp.

The perfect prelude to Phantom of the Opera is now playing at Café 222. And it's a four-fish dinner.

Taking a cue from the Phantom black-and-white theme, our own winning chef has created an equal🉑️ly coincident menu that includes Black and White Chicken with Hot Mustard, Blackened Leg of Lamb and Pesto Fettuccine, and for a grand finale, Chocolate Mousse with Fresh Berries and Sorbet. A glass of champagne accompanies our compliment. You should have three before the curtain even rises. In the meantime, call 4413 210-1900 for reservations.

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.

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

Sierra Club, Dept. PB 730 Polk Street San Francisco, CA 94111 (415) 776-2211

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THAI CERAMICS: The James and Elaine Connell Collection

San Francisco

FRINGE — 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 zest energy in this small place with white walls, colorful artwork, 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 frise salad with a warm bacon vinaigrette while a heartier appetizer may desire the duck platter consisting of smocked 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 variant of macaroni with wild mushrooms is almost as good as the raviofilled 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 magnificently parboiled sabayon, and a smoky coriander of pork tenderloin with fresh onion and apple marmalade. The chicken breast on vanilla 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 how since the portions are large), I settle for the great chocolate sorbet or the frozen coffee parfait enlivened by shot of Amaretto. If I have a second wind, I dig into the roasted almond and walnut cake in a dark chocolate sauce with the chocolate-chip whipped pistachio and chestnut cream mousse. After dining here, I completely understand the continuation of the restaurant's name — a French term that means "the urge to eat."

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

It's a long narrow room with a bar and glass-enclosed kitchen on one side, wonderfully comfortable banquettes, and you can also dine upstairs in a similar rectangular space. The Murphy-trained wait staff is quite 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 legend Jean-Louis Palladin and having been second in command at New York's famed Bouley, chef Solomon truly brings some inspired culinary excellence 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 heat faster. Other great appetizers include a pot au feu of baby vegetables in a tart broth, sweet house cured salmon with a ginger-serrano salute, and beef ravioli staffed with a lobster sauce.

Some of the pastas offerings reflect incredible sophistication like tender lobster with curries, turnips and beans over fettucini in a tomato-filling of ginger and Sauternes, or small Canadian pink scallops on buttery pasta in a remarkable cantaloupe sauce. Even simple ziti becomes memorable when cooked with fresh leeks and tomatoes and a trace of fresh Parmesan. If you're serving sautéed slate, a soft textured, delicately flavored fish, don't miss it accompanied by crunchy chunks of aritchoke and arugula. Among the other entrees I enjoy are crisp roasted chickens with a buttery chestnut stuffing, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with plum sauce and broccoli, and a perfectly grilled skirt preferred with herbs on a nest of creamy polenta. Only the vitamin lacks flavor despite an accompaniment of superb 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 stuffed with a cinnamon and cardamom-soured red wine sauce along with whipped brownies. The pièce de résistance is a dark chocolate souffle accompanied by buttered sweet chocolate sorbet, a tiny banana tart, and a thick milk chocolate fudge sauce. I'm certainly not a pacifist, but my instincts and taste buds tell me that this year-old restaurant is going to end up right around the corner.

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DIRECT INSURANCE
SIMPLY USE IT...
THAI CERAMICS: The James and Elaine Connell Collection

December 8, 1993 - March 12, 1994

SAN FRANCISCO FRINGE: 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 zest energy in this small place with white walls, colorful artwork, 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 fried salad with a warm bacon vinaigrette while a hearty appetizer may desire the duck pâté consisting of smoked breast of duckling, a deliciously succulent baked duck confit, and grilled foie gras.

Chef Hirigoyen takes an ordinary entree of steak and mashed potatoes and turns it into a delectable dish with shards of fried garlic in the parski-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 magnificently piquant sabayon, and a smoky coriander of pork tenderloin with fresh onion and apple marmalade. The chicken breast on a bed of 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 how since the portions are large), I settle for the great chocolate sorbet or the frozen coffee parfait enlivened by a shot of Amaretto. If it's a second wind, I dig into the roasted almond and walnut cake in a dark chocolate sauce or the thickly whipped pistachio and chestnut cream mousse. After dining here, I completely understand the constitution of the restaurant's name - a French term that means "the urge to eat."

FRINGE: 370 Fourth Street, San Francisco 415/543-0873, 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 last Frenchie. Naturally, when I heard that he had opened his own place and hired a thirty-year-old Wonderkind, Charles Solomon, as his executive chef, I knew it would be something special - and it is.

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Some of the pasta offerings reflect incredible sophistication like tender lobster with curries, turnips and beans over fettucini in a lemon-tomato-fennel sauce, tender roast salmon with ginger, sesame and Szechuan...or small Canadian pink scallops on buttery pasta in a remarkable tart lemon-ginger sauce. Even simple ziti becomes memorable when cooked with fresh leeks and tomatoes and a grace note of fresh Parmesan.

If they're serving sautéed kale, a soft textured, delicately flavored fish, don't miss it accompanied by crunchy chunks of artichoke and arugula. Among the other entrees I enjoy are crisp roasted chicken with a buttery parental stuffing, tender salmon on a bed of black-eyed peas, unusual slices of grilled prime rib in a red wine reduction, moist halibut with plum sauce and braised fennel, and a perfectly grilled squid 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 faky pumpkin napoleon with candied pecans and a rich maraschino-splashed sabayon. I also like the apple cream brûlée, and a wonderful pear strudel with a clove and cinnamon-scented red wine sauce along with whipped bergamot. The pièce de résistance is a dark chocolate soufflé accompanied by butterscotch chocolate sorbet, a tiny banana tart, and a thick rich chocolate fudge sauce. I'm certainly not a psych, but my instincts and taste buds tell me that this year-old restaurant is going to be around for a long, long time.

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In Fashion

More Time Than Money

Another way to give

T

It's the holidays. Time for celebration. But this year, as always, somehow, 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 someone, to the planet, to the universe. These gifts are the true meaning of this season—a time for sharing love with everyone.

We've come up with a list of gift ideas that come from the heart and are meant to reach the hearts of others. These are more than simply giving away money; these are gifts that convey the 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 thoughtful gifts, a phone call, or two, and the gift you choose to give might make a difference in someone's life—perhaps your own.

1. Visit the world
   - 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.
5. Donate (even if you don't have much), find out what they need and give it.
6. Adopt a highway.
7. Go to an animal shelter and adopt a pet yourself or give one to someone who needs love.
8. Become a Big Brother or Big Sister.
9. Give museum memberships or seasonal tickets to theater and/or concerts as a way to support the arts and lift the spirits.
10. Instead of throwing away food after holiday parties or dinners, pick it up and take it to people who need it.
11. Plant a tree in a burned-out forest.
12. Help someone rebuild their home.
13. Bake or make your holiday gifts.
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.
17. Shop at the Unicef store.
18. Shop at stores or buy products that donate part of the proceeds to charitable causes.
19. Give memberships in the Sierra Club, World Wildlife Fund, Santa Monica Mountains Conservancy, etc.
20. Give a series of yoga lessons, nutritional consultations, or private training sessions to a friend as a gift to their well-being.
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. CIt
27. Give something that benefits the debt.
28. Tell the truth.
29. Give something you love to someone you love.
30. Give love.
31. Give more heartfelt than money.

Note: Illustration by Robert Jones/Photo by Charles Nishno

by Barbara Foley

HERE'S TO

WARM, WITTY & WISE

Often, when called upon to give a toast, the sentiment is near at heart but the words seem so far away. Here's why some assistance, courtesy of The Glenlivet:

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

Here's to 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 wave.

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

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

I give you good fortune. May you muster 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 and 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, have a gift of The Glenlivet sent, call 1-800-628-7837.

Those who appreciate quality enjoy it responsibly.

Toasts may be less given in tumblers and glasses embossed with The Glenlivet crest. A pair of thesenoopshaped logo glasses is yours for $500. To purchase, call 1-800-628-7837.

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More Time Than Money
Another way to give

T is 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; AMPAR; Pediatric Aids Foundation), find out what they need and give it.
5) Adopt a highway.
6) Go to an animal shelter and 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 spirals.
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.
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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) Check.
27) Give something that benefit of the doubt.
28) Tell the truth.
29) Give something you love to someone.
30) Give love.
31) Give more heartfelt time than money.

Your illustrations by Robert Jensen for Christmas cards by Charles Dickens.

by Barbara Foley

Perfoming Arts

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