A CHRISTMAS CAROL

AMERICAN CONSERVATORY THEATER
1992-93 SEASON OF DISCOVERY
RELAX & ENJOY.
IT HAPPENS TO THE
BEST OF US.

Undoubtedly, sometime during the holiday
hubbub, you will be struck by the realiza-
tion that you are becoming your parents.

We suggest you celebrate this inevitable
rite of passage with an exquisite liquors.

DRAMBUIE

one that your father knew so well.

Drambuie. A blend of the finest aged malt

scotch whiskies, heather honey and delicate

herbs creates a unique taste that lingers

long after you've finished drinking it.

Now it's your turn to be Father Christmas.

YOUR TIME HAS COME.
Undoubtedly, sometime during the holiday hubbub, you will be struck by the realization that you are becoming your parents.

We suggest you celebrate this inevitable rite of passage with an exquisite liqueur,

one that your father knew so well.

Drambuie. A blend of the finest aged malt

scotch whiskies, heather honey and delicate

herbs creates a unique taste that lingers

long after you’ve finished drinking it.

Now it’s your turn to be Father Christmas.

YOUR TIME HAS COME.

To make a gift of Drambuie in the United States, call 1-800-228-4276 and order product 10/1100.
We believe the least expensive Mercedes and the most expensive Mercedes should have more in common than just the hood ornament.

You may think the similarities between Mercedes end with the hood ornament.

Actually, it's where they begin.

Which explains why those who have been behind the wheel of a 190E 2.3 would no doubt experience deja vu in the 600SEL Sedan.

You see, every Mercedes regardless of size or number of cylinders has the same monocoque body. The same galvanized steel and the same double bulkhead. Every interior is fitted with countless subtleties unique to Mercedes-Benz. And every model has 4-wheel ABS disc brakes and a patented multitlink rear suspension.

And while it's true one Mercedes may be more valuable than another, one driver isn't. All Mercedes, regardless of their sticker price, are bestowed with the legendary safety features. Like a steel passenger cabin buttressed by energy-absorbing crumple zones, anti-intrusion bars for side impact protection and our patented wedge pinlock system.

There's a unique Supplemental Restraint system that's far more comprehensive than air bags alone.

Front seat belts have Emergency Tensioning Retractors. There are driver's side padded knee bolsters, and, in the event of a serious frontal impact, a driver's side airbag deploys in the blink of an eye.

And, since antilock brakes are perhaps the most important safety feature since the introduction of the seat belt, we don't reserve them for a single flagship model.

So as you can see, it's not the hood ornament that makes a Mercedes a Mercedes. Which is good news for everyone who's had theirs stolen.

For more information, call 1-800-662-9001.
PERFORMING ARTS

San Francisco and Bay Area edition • December 1992 / V4, N1, No. 12

CONTENTS

GREAT EXPECTATIONS
7 THE POX, THE DUCHESS, AND THE JESTER
By Dale Rogers-ETzin

11 ONE HUNDRED YEARS OF HELIGRAUT CELEBRATING THE BANQUIST'S CENTENNIAL
By Sheryl Fitch

P.1 PROGRAM INFORMATION
ON TOUR:
45 KNOWING KYOTO
By J. Herbert Silverman

IN FASHION
64 A GIFT LIST FOR EVERYONE ON YOURS
By Barbara Polley

57 RESTAURANT GUIDE
THE LAST WORD
LIVE (OR, DIE!) By Peter Day

PERFORMING ARTS is published monthly by Performing Arts Network, Inc. for professional and theatrical audiences in Los Angeles, Orange County, San Francisco and San Diego. Performing Arts magazine is published at 388 Market Street, San Francisco, CA 94111. Telephone (415) 392-1400 or Toll Free (800) 392-1400.

PERFORMING ARTS offers the following services to the entertainment industry:

— Production of major events
— Promotion of programs
— Design and production of brochures, flyers, and postcards
— Marketing consultation
— Media relations
— Public relations

PERFORMING ARTS offers the following services to the entertainment industry:

— Production of major events
— Promotion of programs
— Design and production of brochures, flyers, and postcards
— Marketing consultation
— Media relations
— Public relations

We believe the least expensive Mercedes and the most expensive Mercedes should have more in common than just the hood ornament.

You may think the similarities between Mercedes end with the hood ornament.

Actually, it's where they begin.

Which explains why those who have been behind the wheel of a 190E 2.3 would do no experience deja vu in the 600SEL Sedan.

You see, every Mercedes regardless of size or number of cylinders has the same monococque body. The same galvanized steel and the same double bulhead. Every interior is fitted with countless subtleties unique to Mercedes-Benz. And every model has 4-wheel ABS disc brakes and a patented multilink rear suspension.

And while it's true one Mercedes may be more valuable than another, one driver isn't. All Mercedes, regardless of their sticker price, are bestowed with our legendary safety features. Like a steel passenger cabin buttressed by energy-absorbing crumple zones, anti-intrusion bars for side impact protection and our patented wedge-pin lock system.

There's a unique Supplemental Restraint System that's far more comprehensive than air bags alone. Front seat belts have Emergency Tensioning Retractors. There are driver's side padded knee bolsters, and in the event of a serious frontal impact, a driver's side air bag deploys in the blink of an eye.

And, since anti-lock brakes are perhaps the most important safety feature since the introduction of the seat belt, we don't reserve them for a single flagship model.

So as you can see, it's not the hood ornament that makes a Mercedes a Mercedes. Which is good news for everyone who's had theirs stolen.

For more information, call 1-800-662-9001.

Sacrifice nothing.
The Fox, The Duchess and The Jester
Starting the New Year on a High Note

Above: The cast of John Guare’s Six Degrees of Separation which will be at the Cortese Theatre from January 5 to 31.

by Kate Regan Eaton
Great Expectations

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

文明可能会受到其不满和艺术家们对它们的批判。但明末的动荡气息与二十世纪的动荡气息是不同的。显然，很多剧作家和小说家对他们的主人公的悲剧命运有深深的同情。作品中的角色的悲剧命运与莎士比亚的悲剧作品中的角色的悲剧命运有相似之处。由这些伟大继承人莎士比亚的作品将会在新年的前夕（1993年）在伦敦的皇家剧院上演。

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

Robert Woodruff, who directed ACT’s corrosive production of Nothing Sacred in the 1988 season, is drawn to Jacobean drama because of its unapologetic obsession with the idea that, in the absence of society in its death throes,” he said in a phone conversation from his New York home, “and most of the pieces I do are about that. Jacobean writing is almost apocalyptic; Webster was a very dark man and a sense of rotten decay is at the heart of his language. It’s not about the details; perhaps he had no greater motive than this single-minded fixation to put the decay on stage and make us look at it.”

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

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

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

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


VOLPONE EXPRESS

Berkeley Repertory Theatre will present Ben Jonson’s Volpone, a comedy whose laughter seems more savage than Webster’s horror. For in this story of a rich man who cons his neighbors, the victims are as despicable as the villain.

Like Webster’s play, Volpone is set in Renaissance Italy, well known to right-thinking Englishmen of the time as the seat of Vice. Volpone, the “Fines,” aided by his servant Mosca, the “Fly,” is a rich man who tricks his neighbors into counting his favors in the hopes of inheriting his fortune. Volpone seems to act one of pure malice, enjoying his power over his neighbors, becoming accomplices of their own humiliation. These are men willing to sacrifice their children or wives to Volpone’s cupidity, for the chance of grabbing some money. The story is both scathingly compelling, due to Jonson’s relentless comic pacing and his cruel satiric clarity. If, in conclusion, Jonson traps both Fly and Fox while meting due punishment to all concerned, the morality seems almost perfunctory. One has no doubt that equally greedy reals lurk just around the corner — in Renaissance Italy, at least.

In an adaptation by Joan Holden that seems not to mar the wit and bittersweet vitality of Jonson’s language, Volpone will be directed by Anthony Theiner. January 15–March 5, Berkeley Repertory Theatre, 2285 Addison Street. (510) 845-6740.

TO THE SIXTH DEGREE

Another trickster enthralls us in John Guare’s Six Degrees of Separation, a contemporary look at race, class and the curious clash of havens with a particularly determined have-not. Guare’s sense of humor could not be more further in tone from Jonson’s wicked satire. We in the late 20th century simply cannot muster the sort of unselfconscious egoism displayed in the Jacobean dramatic world.

The story is based on a true one: a young black man, pretending to be Sidney Poitier’s son, masquerades himself into the world of rich white New Yorker, He does it over and over again, for these Manhattanites are easy gulls, undone by their guilt, insecurities and foolishness for celebrities. The choice of Sidney Poitier as an identifying marker is brilliant, for what other African American could seem, to a certain class of whites, so elegantly unthreatening? With his usual piercing but delicate touch, Guare also suggests that the catharsis felt by at least one of his characters is real. Ouisa, the wife of a wealthy art-dealer, is jerked from her complacency andaghast by the thought of slipping back into her role of

Only one person outside the family knows our winemaking secrets. And he’s dead.

The name is Alexander III, Duke of Roederer. A man with a passion for romance, and a love for Louis Roederer’s Champagne that was equally unquenchable. So unquenchable, in fact, that in 1892, the wine was presented with the book that explained Louis Roederer’s winemaking processes in minute detail.

Today, you’ll find Louis Roederer’s descendants still following the age-old methods in Anderson Valley, California, an area chosen because of its soil and climate. Methods that provide what Tom Stevenson in Decanter Magazine calls “the first world-class sparkling wine outside of Champagne.”

Of course, we attribute Roederer Estate’s success to many factors. Such as our exclusive use of estate-grown Pinot Noir and Chardonnay grapes, picked at the optimum point of ripeness.

Then for a perfectly balanced curve our winemasters blend in reserve wines, aged on premise in huge Center of France oak casks. This allows the “immense style, depth, and finesse” as Anita isen Mizer of Agenda New York put it, to come through in every bottle.

The last reason, no doubt, would be the recipe itself. A coveted secret. One that provides a taste described by The Wine Spectator as “lens, crisp and elegant.” But we’re not about to share it. And neither is old Alexander.

Roederer Estate is an heirloom of a long tradition. A tradition of excellence and dedication, a tradition that is Roederer.
towards wholesale destruction, Webster is not much concerned with motives; his method is to set up the machinery of ruin and let it rip.

Robert Woodruff, who directed ACT's corrosive production of Nothing Sacred in the 1988 season, is drawn to Jacobean drama because of its unapologetic obsession, "I like pieces about society in its death throes," he said in a phone conversation from his New York home, "and most of the pieces I do are about that. Jacobean writing is almost apocalyptic; Webster was a very dark man and a sense of rotten decay is at the heart of his language. It's not about the details, perhaps he had no greater motive than this simple-minded fixation to put the decay on stage and make us look at it."

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

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

Thus, although Webster concludes his play with a tame suicide by one of the survivors to "make noble use of this great ruin," Woodruff suggests that the final image of his production will be as dark and all that gives it.

Webster's language is enjoyable lurid but almost unrelentingly grim. "I do account this world but a dog kennel," cries one of the villains, while the broken-hearted husband of the Duchess tells that little pleasures are "only the good hours of an age." The Duchess herself, in her superlative speech, embraces a brutal fate, for "Through the pleasures I mean to have my throat cut with diamonds or to be shot to death with pearls? I know death hath ten thousand several doors — any way, for Heaven sake, so I were out of your whispering."

"I am the Duchess of Malfi still," she maintains during her ordeal, and her drama still carries a lurid fascination. January 21–March 14, Marines Memorial Theatre. (415) 749-2417.

VOLPONE EXPRESS
Berkeley Repertory Theatre will present Ben Jonson's Volpone, a comedy whose laughter seems more savage than Webster's horror. For in this story of a rich

latter. These are men willing to sacrifice their children or wives to Volpone's cupidity, for the chance of grabbing some money. The story is춘부edly compelling, due to Jonson's relentless comic pace and his cruel satiric clarity. If, in conclusion, Jonson traps both Fly and Fox while meeting due punishment to all concerned, the morality seems a little

perfumy. One has no doubt that equally greedy reseals lurk just around the corner — in Renaissance Italy, at least.

In an adaptation by Joan Holden that seems not to mar the wit and cozeness of Jonson's language, Volpone will be directed by Anthony Thomas. January 15–March 5, Berkeley Repertory Theatre, 2265 Addison Street. (510) 843-2670.

TO THE SIXTH DEGREE
Another trickster enthralled as us in John Guare's Six Degrees of Separation, a contemporary look at race, class and the curious clash of havens with a particularly determined have-not. Guare's sense of humor could not be much further in tone from Jonson's wicked satire. We in the late 20th-century age cannot muster the sort of selfless, fanatical egotism displayed in the Jacobean dramatic world.

The story is based on a true one: a young black man, pretending to be Sidney Poitier's son, insinuates himself into the white world of rich New Yorker's. He does it ever and ever again, for these Manhattanites are easy going, unassured by the pain of rejection and foolishness for celebrities. The choice of Sidney Poitier as an identifying marker is brilliant, for, what other African American could seem to be, a man of class and wit, so elegantly unthreatening?

With his usual precision and all that gives it.

man who cons his neighbors, the victims are as despicable as the villain.

Like Webster, Volpone is set in Renaissance Italy, well known to right-thinking Englishmen of the time as the seat of vice. Volpone, the "Fin," aided by his servant Mosca, the "Fly," is a rich man who tricks his neighbor into court-

ing his favors in the hopes of inheriting his fortune. Volpone seems to act one of pure malice, enjoying his power over his neighbors. When his neighbors become accomplices of their own humil-

ROEDERER ESTATE

Only one person outside the family knows our winemaking secrets. And he’s dead.

Roederer Estate's success to many factors. Such as the exclusive use of estate-grown Pinot Noir and Chardonnay grapes, picked at the optimim point of ripeness.

Then for a perfectly balanced cuvee our winemakers blend in reserve wines, aged on premise in the huge Center of France oak casks. This allows the "impressive style, depth, and finesse", as Anita Liss Meister of Agenda New York put it, to come through in every bottle.

The last reason, no doubt, would be the recipe itself. A coveted secret. One that provides a taste described by The Wine Spectator as "lively, crisp and elegant." But we're not about to share it. And neither is old Alexander.

ROEDERER ESTATE

©1998 Roederer USA, Inc. 
Member CHIYA Securities

Great Expectations continued on page 16

PERFORMING ARTS
One Hundred Years of Delight

When William Chris
tensen choreographed The
Nutcracker for the San Fran
cisco Ballet in 1944, it marked the first
time ever that a full-length version of the
ballet had been danced in the United
States. Considering the way American
productions of The Nutcracker have pro-
liferated like so much tinsel on a tree,
it's something of a shock to discover that
the ballet's unparalleled popularity is a
phenomenon of the latter part of the
twentieth century.

But the world premiere of The
Nutcracker predates the Christmasen
production by more than fifty years. It
was on December 17, 1892 that the
Maryinsky Theatre in St. Petersburg
introduced the ballet, which had a sce-
nario by Marius Petipa, choreography by
Lev Ivanov, sets by K.M. Ivanov and M.I.
Bolchakov, and costumes by Ivan
Vasilevich, director of the Russian
Empire's Theaters.

It would likely astonish everyone
involved in the original production that
The Nutcracker has not only endured to
celebrate its centennial, but is now the
world's most beloved ballet. The initial
reviews were less than kind, and even
Tchaikovsky was unimpressed. He wrote to
a friend that "in spite of all the sumptu-
ousness it did turn out to be rather boring." But audiences young and old had
succumbed to the ballet's enchantment.

The Nutcracker was the second collab-
oration for Petipa and Tchaikovsky, who
had worked together on The Sleeping
Beauty, and the third ballet for the com-
posers. Tchaikovsky's first ballet was Swan
Lake (1877), a work so poorly produced
by the Bolshoi Ballet that it was consid-
ered a failure during the composer's life-
time. It was only when Petipa and
Fomin rechoreographed it in 1955—two
years after Tchaikovsky's death—that
Swan Lake received its due.

The score for Sleeping Beauty is
regarded by many today as the best ever
written specifically for ballet, but it was
considered too symphonic when the

by Sheryl Flato
When William Christiansen choreographed The Nutcracker for the San Francisco Ballet in 1944, it marked the first time ever that a full-length version of the ballet had been danced in the United States. Considering the way American productions of The Nutcracker have proliferated like so much tinsel on a tree, it's something of a shock to discover that the ballet's unparalleled popularity is a phenomenon of the latter part of the twentieth century.

But the world premiere of The Nutcracker predates the Christiansen production by more than fifty years. It was on December 17, 1892 that the Maryinsky Theatre in St. Petersburg introduced the ballet, which had a scenario by Marius Petipa, choreography by Lev Ivanov, sets by K.M. Ivanov and M.I. Botchanov, and costumes by Ivan Vsevolodsky, director of the Russian Imperial Theatre.

It would likely astonish everyone involved in the original production that The Nutcracker has not only endured to celebrate its centennial, but is now the world's most beloved ballet. The initial reviews were less than kind, and even Tchaikovsky was unimpressed. He wrote to a friend that "in spite of all the sumptuousness it did turn out to be rather boring." But audiences young and old long ago succumbed to the ballet's enchantment.

The Nutcracker was the second collaboration for Petipa and Tchaikovsky, who had worked together on The Sleeping Beauty, and the third ballet for the composer. Tchaikovsky's first ballet was Swan Lake (1877), a work so poorly produced by the Bolshoi Ballet that it was considered a failure during the composer's lifetime. It was only when Petipa and Fokine rechoreographed it in 1905—two years after Tchaikovsky's death—that Swan Lake received its due.

The score for Sleeping Beauty is regarded by many today as the best ever written specifically for ballet, but it was considered too symphonic when the
UNTIL NOW, SOME THOUGHT THE BEST PERFORMERS CAME FROM ABROAD.

CHANGE

The Cadillac Seville STS with the Northstar System. With its 295-horsepower, 32-valve V8 and Road-Sensing IS CENTER

Suspension, this luxury sports sedan is winning over the toughest audiences.

STAGE

CADILLAC SEVILLE STS.

CHANGING THE WAY YOU THINK ABOUT AMERICAN AUTOMOBILES.

piece premiered in 1890. Through most of the nineteenth century, ballet music—with rare exceptions—was written by mediocrities adept at concocting tuneful, forgettable melodies. But Vsevolozhsky sought to raise the level of ballet scores.

Petipa, the French-born choreographer who became the architect of Russian ballet, chose to base his scenario for The Nutcracker on the Dumas père translation of E.T.A. Hoffmann’s 1836 fairy tale, The Nutcracker and the King of mice. Dumas’s version lacks the sinister sensibility of the original; thus the majority of Nutcracker productions (those in the Petipa tradition) largely avoid the darkness that permeates Hoffmann’s story.

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

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

When Marie sees that the Nutcracker is in danger, she saves him by throwing her shoe. She blackens out, and awakens in her bed. No one believes her story.

Druselmeier makes “extraordinary faces” and recites a strange incantation that scares Marie. Although Hoffmann’s Druselmeier is considered a “very dull godjupa,” he is rather frightening.

Yet there is also something childlike about Druselmeier, who is the story’s catalyst. He is the only other character with a rich imagination, which makes him a kindred spirit to Marie.

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

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

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

The scenario for the ballet has a much lighter, summer tone than the original story. Petipa coaxed several gruesome moments, and Druselmeier, although still mysterious, was made totally benign. The Sugar Plum Fairy was created to rule over the Land of Sweets, and she was paired with a Cavalier. Petipa cut out Princess Prilipat, Dame Moussénik and Leonie, the older Stahlbaum sister. The tensions that exist in Hoffmann’s story were deliberately omitted. The ballet is simpler and more straightforward, Marie is less complex.

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

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

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

Included in the Suite is The Dance of the Sugar Plum Fairy. It was a particul-
UNTIL NOW, SOME THOUGHT THE BEST PERFORMERS CAME FROM ABROAD.

CHANGE

The Cadillac Seville STS with the Northstar System. With its 295-horsepower, 32-valve V8 and Road-Sensing IS CENTER

Suspension, this luxury sports sedan is winning over the toughest audiences.

CADILLAC SEVILLE STS.

CHANGING THE WAY YOU THINK ABOUT AMERICAN AUTOMOBILES.

NORTHSTAR SYSTEM: 295-HP V8 • SPEED-SENSITIVE STEERING • TRACTION CONTROL • PLUS DUAL AIR BAGS • PLEASE CALL 1-800-333-4CAD

piece premiered in 1890. Through most of the nineteenth century, ballet music—
with rare exceptions—was written by mediocrities adept at concocting tune-
ful, forgettable melodies. But Voevodsky sought to raise the level of ballet scores.

Petipa, the French-born choreographer who became the architect of Russian ballet, chose to base his scenario for The Nutcracker on the Dumas père transla-
tion of E.T.A. Hoffmann’s 1836 fairy tale, The Nutcracker and the King of Mice. Dumas’s version lacks the sinister sensi-
tivity of the original, thus the majority of Nutcracker productions (those in the Petipa tradition) largely avoid the dark-
ness that permeates Hoffmann’s story.

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

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

When Marie sees that the Nutcracker is in danger, she saves him by throwing
her shoe. She blacks out, and awakens in her bed. No one believes her story.

Drosselmeyer makes “extraordinary faces” and recites a strange incantation
that scars Marie. Although Hoffmann’s Drosselmeyer is considered a “very dur-
ing godparent,” he is rather frightening.

Yet there is also something childlike about Drosselmeyer, who is the story’s catalyst. He is the only other character

with a rich imagination, which makes him a kindred spirit to Marie.

Hoffmann based Drosselmeyer on him-

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

And Drosselmeyer is also a story teller. He captivates Marie with the tale of
Princess Piripat, who was made to look grotesque by Dame Mousserkin in retalia-
tion for the death of her seven sons. Drosselmeyer’s nephew eventually broke the spell, and Piripat’s beauty was restored. But when the nephew inadvertently killed Mousserkin, he became

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

The scenario for the ballet has a much lafter, sunnier tone than the original
story. Petipa excised several gruesome moments, and Drosselmeyer, although still mysterious, was made totally benign.

The Sugar Plum Fairy was created to rule over the Land of Sweets, and she was paired with a Cavalier. Petipa cut
out Princess Piripat, Dame Mousserkin and Louis, the older Stahlbaum sister. The tensions that exist in Hoffmann’s story were deliberately omitted. The bale-
let is simpler and more straightforward, Marie is less complex.

Petipa gave his completed scenario to Tolchikovsky, along with detailed notes of what he was looking for musically throughout the ballet. (He had done precisely the same thing on Sleeping Beauty.) For the scene in which the spell begins, Petipa’s outline included:

“The Christmas tree grows and becomes huge—forty-eight measures of fantastic
music, crescendo grandioso… Clara throws her shoe—eight measures for a
piercing scream and six for the whirling of the disappearing mice.”

When Clara and the Little Prince enter the Land of Sweets, Petipa said,

“Here, I think, areppi. The music broadens

and swells, like a raging storm. The

andante becomes quicker until the end

of the number after twenty-four to thirty-

two bars.”

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

Included in the Suite is the Dance of

the Sugar Plum Fairy. It was a particu-

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

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

The Nutcracker was seen for the first time on a double bill with a new Tchaikovsky opera, Iolanta. Virtually every aspect of the ballet was praised by critics and others. The music was variously called "weak" and "unsuitable." Modest Tchaikovsky, the composer's brother, said that Antonov's Dell-Era, the Sugar Plum Fairy, was "heavy and unattractive" (her partner, the famous premier dancer Pavel Gerdt, hated her). The noted artist Alexander Benois, who would later design several Nutcracker productions, wrote in his diary: "Perhaps the chief cause of my disappointment lies not in the music but in the hideous production." One critic, so dismayed by the "spectacle," contended that it could "easily lead to the ruin of the ballet itself."

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

Alexander Gorsky mounted his own Nutcracker for the Bolshoi in 1939. Ten years later Pavlo Bobkhorov staged a production that included spoken text. But aside from the first Nutcracker, the most significant productions in Russia was the 1934 staging by Vasili Vainonen of the Kiev Ballet (formerly the Maryinsky). The Petipa/Bournonville production was intended as a child's fairy tale there was no subtlety, no hidden menace, no psychological or sexual tension. (We understated today that fairy tales are fraught with underlying meanings, but that was seen countless hundred years ago.) Vainonen however, approached the ballet as a coming-of-age story for a young girl. Clara loves a doll in the first act, a young prince in the second. It is an adolescent Clara who dances the Sugar Plum Fairy's pas de deux, the Sugar Plum Fairy does not exist in this particular Kingdom of Sweets.

Several important Nutcracker productions have been influenced by this notion of a girl's awakening, and have explored the idea even further. Among the most famous are Yuri Grigorovich's 1966 version for the Bolshoi, Rudolf Nureyev's first performed by the Royal Swedish Ballet in 1967; and Mikhail Fokine's 1917 production for American Ballet Theater. Often in these more cerebral productions, Clara is portrayed by an adult.

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

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

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

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

Christensen's Nutcracker premiered on Christmas Eve 1944. The choreographer portrayed the Cavalier, and the Sugar Plum Fairy was his sister-in-law, Giuseppa Cuccianuca (Low Christensen's wife). The ballet was an instant success, and although Christensen had not intended to make The Nutcracker an annual Christmas event, he came to understand its box office potential at holiday time. The Nutcracker became a permanent December fixture in 1949.
lar favorite of Tchaikovsky’s, as it enabled him to introduce the celesta to Russian audiences. He had first heard the celesta played a year earlier in Paris, and was instantly entranced by the sound of this new keyboard instrument with bell-like tones.

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

The Nutcracker was seen for the first time on a double bill with a new Tchaikovsky opera, Zofona. Virtually every aspect of the ballet was praised by critics and others. The music was variously called “weak” and “unsatisfactory.” Moshe Tchaikovsky, the composer’s brother, said that Antonello Dell’Era, the Sugar Plum Fairy, was “very beautiful and unattractive” (her partner, the famous operetta dancer Paris Gaud, fared better). The noted critic Alexander Boroev, who would later design several Nutcracker productions, wrote in his diary: “Perhaps the chief cause of my disappointment lies not in the music but in the hideous production.” One critic, so dismayed by the “spectacle,” contended that it could “vastly lead to the ruin of the ballet itself.”

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

Alexander Gorsky mounted his own Nutcracker for the Bolshoi in 1939. Two years later Poole Lopokova staged a production that included spoken text. But aside from the first Nutcracker, the most significant production in Russia was the 1934 staging by Vasili Vainonen for the Kiev Ballet (formerly the Maryinsky).

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

Several important Nutcracker productions have been influenced by this notion of a girl’s awakening, and have explored the idea even further. Among the most famous are Yuri Grigorovich’s 1966 version for the Bolshoi; Rudolf Nureyev’s first performance by the Royal Swedish Ballet in 1967; and Mikhail Baryshnikov’s 1970 production for American Ballet Theater. Often in these more cerebral productions, Clara is portrayed by an adult.

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

Christensen pieced the ballet together from many different sources and contributed his own choreography. He obtained a copy of the score, and Alexandra Danilova and George Balanchine shared with him their memories of the Petipa-Ivanov production. “They talked about dancing The Nutcracker as children, and about the production in general,” Christensen recalls. “One time Danilova got up to show me some steps, and Balanchine said, ‘He doesn’t want to know steps. He wants to know how we did it, he wants to choreograph it himself.’ And that was true. He also told me about the tree and Drusiana and the eight little girls hiding under Mother Ginger’s skirt.”

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

Christensen’s Nutcracker premiered on Christmas Eve 1944. The choreographer portrayed the Cavalier, and the Sugar Plum Fairy was his sister-in-law, Georgia Cacalanza (Low Christensen’s wife). The ballet was an instant success, and although Christensen had not intended to make The Nutcracker an annual Christmas event, he came to understand its box-office potential at holiday time. The Nutcracker became a permanent December fixture in 1949.
Five years later, the San Francisco Ballet introduced a new Nureyev by Lew Christensen, who had taken over as artistic director. (William's production is still danced by Ballet West, which he founded.) In 1967 Lew created an even grander Nutcracker and that production forms the basis of San Francisco Ballet's current beguiling Nutcracker which was revamped in 1989. William Christensen conceived the Act I party scene, and artistic director Helgi Tomasson added various touches in Act II. Jose Vouzas, one of Lew Christensen's favorite designers, created the sets and costumes. Beginning with an outdoor street scene straight out of some vintage postcard, the staging and the design instantly establish a strong sense of time and place. The snow scene is breathtaking, and the waltz design in Act II are subtle, but constant reminders that everything on display in the Kingdom of Sweets is a hurricane award for Clara's goodness.

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

The Nutcracker was the first full-length ballet Balanchine choreographed for City Ballet, and only the second complete version staged in this country (it preceded Lew Christensen's by ten months). Balanchine generally followed Petipa's outline, and he incorporated two bits of Ivanov's staging: the second act mine for the Little Prince, and the Russian Dance (Candy Canes). But, as he told author Solomon Vlach in the book Balanchine's Ballets, "Our Nutcracker is more sophisticated than the one in Petersburg; it's closer to the Hoffmann." In Balanchine's Nutcracker, Drosselmeyer climbs on a grandfather's clock as he does in the Hoffmann story. Balanchine also introduced Drosselmeyer's nephew into the ballet, and, like Hoffmann, turned him into the Nutcracker Prince. The history between the seven-headed Mouse King and the Nutcracker was clearly a point of reference for the choreographer.

The Nutcracker was the most auspicious production staged by City Ballet in its first seven years. According to a dancer who participated in the first performance, Balanchine always intended the ballet to be a Christmas production. It simply could not be worked out that way the first season. The Nutcracker premiered on February 2, 1846, with Maria Tallchief and Nicholas Magallanes in the Sugar Plum Fairy and her Cavalier.

Balanchine's Nutcracker is today regarded as the quintessential production, a truly masterful piece of theater. It contains two of his most gorgeous set pieces, the Waltz of the Snowflakes and the Waltz of the Flowers, and numerous moments of sheer delight. The production became even more magical in 1994 when City Ballet moved from City Center to the even more magical David H. Koch Theater. (David H. Koch Theater)

The Jeffrey Leavitt's 1887 production of The Nutcracker was set in Victorian America.

The Jeffrey Leavitt's 1887 production of The Nutcracker was set in Victorian America.

The Jeffrey Leavitt's 1887 production of The Nutcracker was set in Victorian America.

The Jeffrey Leavitt's 1887 production of The Nutcracker was set in Victorian America.

The Jeffrey Leavitt's 1887 production of The Nutcracker was set in Victorian America.
Five years later, the San Francisco Ballet introduced a new Nutcracker by Lew Christensen, who had taken over as artistic director (William's production is still danced by Ballet West, which he founded.) In 1987 Lew created an even grander Nutcracker and that production forms the basis of San Francisco Ballet's current begging Nutcracker which was revamped in 1989. William Christensen reconceived the Act I party scene, and artistic director Helgi Tomasson added various touches in Act II. Jose Vazquez, one of Lew Christensen's favorite designers, created the sets and costumes. Beginning with an outdoor street scene straight out of some vintage postcard, the staging and the design instantly establish a strong sense of time and place. The snow scene is breathtaking, and the witty designs in Act II are subtle, but constant reminders that everything on display in the Kingdom of Sweets is a furious reward for Clara's good luck.

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

The Nutcracker was the first full-length ballet Balanchine choreographed for City Ballet, and only the second complete version staged in this country (it preceded Lew Christensen's by ten months). Balanchine followed Petipa's outline, and incorporated two bits of Ivanov's staging: the second act mime for the Little Prince, and the Russian Dance (Candy Cane). But, as he told author Solomon Yale in the book Balanchine's Ballet, "Our Nutcracker is more sophisticated than the one in Petipa's choreography, and much less than the one in New York City Ballet."

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

The Nutcracker was the most auspicious production staged by City Ballet in its first seven years. According to a dancer who participated in the first performance, Balanchine always intended the ballet to be a Christmas production. It simply could not be worked out that way the first season. The Nutcracker premiered on February 2, 1844, with Maria Tallchief and Nicholas Maglich as the Sugar Plum Fairy and her Cavalier.

Balanchine's Nutcracker is today regarded as the quintessential production, a truly masterful piece of theater. It contains two of his most gorgeous set pieces, the Waltz of the Snowflakes and the Waltz of the Flowers, and numerous moments of sheer delight. The production became even more magical in 1994, when City Ballet moved from City Center to the renovated New York State Theater.

The Jeffrey's 1987 production of The Nutcracker was set in Victorian America, while the National was set in Imperial Russia. The latter set the standard for all subsequent Nutcracker productions. The San Francisco Ballet's Nutcracker is no exception, and the company's production is considered one of the best in the world.

The Nutcracker is a timeless classic that has been performed in numerous countries and by many different companies. It is a holiday tradition that brings joy to people of all ages. Whether it is a Amateur production or a professional production, the Nutcracker is a masterpiece that will continue to be performed for generations to come.
Welcome. You've just entered the plush cabin of a 1993 Toyota Camry LE.

Take a moment to settle into the driver's seat. Lean back. And adjust the 6-way adjustable seat to your body. There. That's better. Now look around. You'll find there's plenty of room to comfortably seat you and four adults. The dashboard is thoughtfully designed to allow easy access to all the controls. And there are standard features that are often options in a car of this class. Such as air conditioning, cruise control, power windows and door locks. Along with an Electronically-Tuned Radio (ETR) Cassette with four speakers.

And just in case you missed it, right in front of you is the security of a driver-side air bag. Which, of course, is standard on every Camry model.

You see, once you have a seat inside the Camry, we believe that it will move you, even before you start the engine. Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer.

YOU'LL BE PLEASED TO BE SEATED.
Welcome. You’ve just entered the plush cabin of a 1993 Toyota Camry LE.

Take a moment to settle into the driver’s seat. Lean back. And adjust the 6-way adjustable seat to your body. There. That’s better. Now look around. You’ll find there’s plenty of room to comfortably seat you and four adults. The dashboard is thoughtfully designed to allow easy access to all the controls. And there are standard features that are often options in a car of this class. Such as air conditioning, cruise control, power window and door locks. Along with an Electronically-Tuned Radio (ETR)/Cassette with 4 speakers.

And just in case you missed it, right in front of you is the security of a driver-side air bag. Which, of course, is standard on every Camry model.

You see, once you have a seat inside the Camry, we believe that it will move you, even before you start the engine. Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer.

YOU’LL BE PLEASED TO BE SEATED.

“I love what you do for me.”

TOYOTA
Richard Send (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1982. He is a native of England, where he co-founded the Red Ladder Theatre, England’s first professional political theatre collective, for which he acted, directed, and produced for seven years. In San Francisco, Send worked first with the Asian American Theatre Workshop and the Minting May Theatre Company. He has received Drama-Loge and Bay Area Theatre Critics Circle Circle awards for his productions of Choe & Antipholus, Macbeth, and The White. Elsewhere he has directed the Field Family Civic in London, The White with Geoff Howell, Bill Irwin, and Tony Flannery at the Maritime Memorial Theatre for A time from the bridge and Machiavelli for the San Francisco Shakespeare Festival and Unfinished Stories for the Mark Tur-Man Forum’s New Play Series. He directed The Lear/Man and Jean St Độen for EST Repertory Ltd. in New York during the 1991-92 season, and was invited to direct A Midsummer Night’s Dream as the opening production for the California Shakespeare Festival’s new outdoor amphitheater in 1993. Last season he directed Sven Nys Borg’s new play at the Los Angeles Theatre Center, Born Redshirting at Martin Theatre Company and New Line with Sydney Walker at the Oregon Shakespeare Festival in Portland. This season he directs The Lear/Man and the American première of Beth Pulido’s The Pope and the War at A.C.T.

SUSAN STAEDER (Conservatory Director) came to A.C.T. five years ago as Director of the Young Conservatory. She is a playwright (Her Miss Fernholtz Stage was produced at the Little Victory Theatre in Los Angeles), director (more than four hundred productions), actress (Cabrillo Repertory Theatre), and educator. She received her M.A. from California State University Fullerton, taught in Southern California for fourteen years (earning a citation for outstanding teaching in 1986-87), and served as founding Chairman of the Theater Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Find Me a Hero, The Wilder Shore of All (Phoenix Voices Confront AIDS), and Tis Whose It May Concern, directed The Diary of Anne Frank and Angel Fail, and co-directed Who Are These People? She serves on the Superintendent’s Task Force for the San Francisco School of the Arts and the board of directors of Bay Area Theatre Sports. Stader has been a creative consultant at Birdland and Incest in Alaska at Playwright’s Center and造血 with the Oregon Shakespeare Festival’s Educational Outreach Program. In the summer of 1988 she was the keynote speaker for the Educational Theatre Association of America’s National Conference in St. Louis.

KATHLEEN DIMMICK (Resident Dramaturg) joins A.C.T. this season after two years as Associate Dramaturg at the Mark Taper Forum, where she served as Production Dramaturg for Blithe Spirit, Muller’s The Task, Ariel Dorfman’s Widows, and for the Taper’s New York Festival. Her production dramaturgy credits also include the National Tour of The Threepenny Opera at the Harvard University, the One-Bedroom Apartment at the Yale Repertory Theatre, and Four Times at the First Stage Theatre. She also served as dramaturg for the opera Riders to the Sea and Dialogues of the Carmelites at the Yale School of Music. Her translations and adaptations include Eestroyed on the Beach, by Regine Rouss, Manifold Park, by Jane Austen, and The Prisoner, by Anton Chekhov, and her articles have appeared in Theatrical and American Theatre magazines. Also a director, Dimmick directed The Adventures of Per Quinlan at the Subaru-LXs Theatre in Los Angeles, The Cornet Fete, part of the political platform at the Los Angeles Theatre Center, and Shaker Heights at Home for Contemporary Theatre, A Premeditated and a Perfunctory and Herений to the Poison of the Spirit at New York’s BACA Downtown. Something About Baseball at the Atlantic Theatre Company, and Sennheiser’s Blackout at Manhattan Punch Line. She also directed production work on the West Coast and Chicago’s Ensemble Studio Theatre and the Los Angeles Theatre Center, as well as staged readings of other plays at Playwrights Horizons, New Dramatists, the Mark Taper Forum, and the Matrix Theatre. As an actor Dimmick has been a member of the New York Theatre Workshop, Odyssey Theatre Ensemble, and Scorpio Rising Theatre in Los Angeles, and was a founding member of Vancouver’s Alternate Theatre. For two years she was a Program Associate in Theatre for the New York State Council on the Arts. Dimmick received an M.F.A. in Drama and Dramatic Criticism from the Yale School of Drama, where she was awarded the Kenneth Tyrone Prize for Dramaturgy, and has taught in the English and Theatre Studies departments at Yale University.

DENNIS POWERS (Director of Casting and Plediations) joined A.C.T. in 1987, during the company’s first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his current position by Carey Periliz, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include Deafness, Dye, Cynara de Borgesca, The Cherry Orchard, The Nuremberg Gentlemen, King Richard III, The Widder’s Tale, Sutek, and Daisy lique. The most popular of his adaptations, the seventeen-year-old A Christmas Carol, was written with Laid William, who was also his collaborator on Christmas Miracle, which premiered at the Denver Centre Theatre Company in 1985 and was later published. Among the other theatre with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theatre, Pacific Conservatory of the Performing Arts, and San Francisco’s Valencia Rose Cabaret Theatre. Powers’ reviews and articles have appeared in The New Times, Chicago Tribune, Saturday Review and on page 92 of the New York Times, Chicago Tribune, Saturday Review, and on page 92 of the New York Times, Chicago Tribune, Saturday Review, and on page 92 of the New York Times, Chicago Tribune, Saturday Review, and on page 92 of the New York Times.

Hearts warm and spirits bright, they bestow grace but three gifts on that cold winter night. A grand, golden man. A small, silver bell. And the world’s finest cognac: Martell.

Cognac: l’Art De Martell. Since 1715.
American Conservatory Theater

lecturer to Berkeley University in Nantucket, Mass. in 1987, and a CSA theater delegate to the U.S.K.R. in 1960. He has also served on the board of Theatre Bay Area and chaired its Theater Services Committee. He is a member of the Multicultural Advisory Council of the California Arts Council, and has been active locally, regionally and nationally in advocacy for cultural equity, non-traditional curating, and pluralism in American art. An alumni of Brown University, Anderson received his M.F.A. in stage directing from the University of California, San Diego.

RICHARD SEND (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1982. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theatre collective, for which he acted, directed, and produced for seven years. In San Francisco, Send worked first with the Asian American Theatre Workshop and the Moving Image Company. He has received Drama Logue and Bay Area Theatre Critics Circle awards for his productions of "Mud & Meat" and "A Kiss and a Novel." Send was Associate Producing Director at the Eureka Theatre Company and directed many productions there, including "The Seagull," "The Island," and "The Table." Elsewhere, he has directed "The Playboy of the Western World" at Berkeley Repertory Theatre, "As You Like It" for the San Francisco Shakespeare Festival, and "A Life in the Theater" for the Oregon Shakespeare Festival.

KATHLEEN MCDERMOTT (Managing Director) joined A.C.T. in 1987, after two years as Associate Dramaturg at the Mark Taper Forum, where she served as the theater's dramaturg for "Misfits." She has produced "Are You Afraid of Your Own Shadow?" for Berkeley Repertory Theatre, "The Abandoned" for the Portland Shakespeare Festival, and "A Life in the Theater" for the Oregon Shakespeare Festival. She is a founding member of the San Francisco Shakespeare Festival and has directed "The Rover" for the California Shakespeare Festival.

SUSAN STAETHER (Executive Director) came to A.C.T. three years ago as Director of the Young Conservatory. She is a playwright, director, and actor. Her work has been produced at the Little Theatre of the Arts in Los Angeles, director of "Four Hundred" productions, and a founding member of the San Francisco Theatre Company. She has served as a director of the San Francisco Bay Area Film Festival, and as a producer of "The Life and Times of Sigmund Freud." She was educated at the California Institute of the Arts, where she received her B.F.A. in theatre arts.

STUDENTS AND ARTISTS

The Art of Christmas, 1715.

Hearty warm and spirited bright, they bring but three gifts on that cold winter night:
A grand, golden span.
A small, silver bell.
And the world's finest cognac: Martell.

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

The Mazda 929

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

Air conditioning to dehumidify the interior. Or park in the sunlight, and an available solar-powered ventilation system knows to activate fans to help cool the cabin. So while you'll certainly appreciate the 929's V6 power, its sculpted shape, and luxuries such as the available leather trim, what you may like most is the way this car thinks.

Standard features include a Preferred Maintenance Plan, covering all scheduled maintenance for 15 months or 15,000 miles, 24-hour Roadside Assistance Program. And a 36-month/50,000-mile, non-deductible, "bumper-to-bumper" limited warranty. For details on these plans see your dealer. For a free brochure on the 929 or any new Mazda, call 1-800-639-1001.

*Some upholstery in leather except for back of front seats, bottom center side panels, and other minor areas. ©1992 Mazda Motors of America, Inc.
A luxury sedan so unique, it’s capable of thought.

The Mazda 929 Now there’s a luxury sedan that thinks like a human. By using the same kind of processes that let you make choices and solve puzzles, the Mazda 929 can anticipate many things you want to do. And then do them for you. Drive up a steep hill, for instance, and you’ll find that the 929 cruise control maintains a steady speed without annoying and unwanted shifts—thanks to its advanced “fuzzy logic.”

Air bags are standard for both driver and front passenger. Also standard is a computer-controlled Anti-lock Brake System to help you keep control during hard braking. And that’s a comforting thought.

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

Standard features include a Preferred Maintenance Plan, covering all scheduled maintenance for 15 months or 15,000 miles. 24-hour Roadside Assistance Program. And a 36-month/50,000-mile, non-transferable, “bumper-to-bumper” limited warranty. For details on these plans see your dealer. For a free brochure on the 929 or any new Mazda, call 1-800-639-1000.

*Some отдела in leather except on back side of front seats, front seat headrests, and other minor areas. ©1992 Mazda Motor of America, Inc.
American Conservatory Theater

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

Adapted by
Dennis Powers and Laird Williamson

Original Direction by
Laird Williamson

Rehearsal Production by
David Maier

Scenery by
Robert Blackman

Costumes by
Robert Morgan

Lighting by
Robert Blackman

Music by
Lee Holley

Musical Direction by
Scott DeTurk

Folksinging Dances by
Angene Peves

Costumes Remodeled by
David Draper

Wigs by
Rick Echols

The Cast

Mrs. Cratchit
Marta Cratchit
Sarah Hayon

Peter Cratchit
Alex Cathiberton

Belinda Cratchit
Ricki Silver

Nell Cratchit
Laird Williamson

Sally Cratchit
Ian McDonell

Tiny Tim Cratchit
Carla Lew

Mary
Nathaniel Hyman

Jack
Brad DeFlaence

Tod
Nine DeGennaro

Topper
Fran Ross

Both
Charla Cabot

Mrs. Cratchit
Tracey Huffman

The Miller
J. Todd Adams

David
Samatha Monroe

Their Son
Chad Tramier

The Miller’s Father
J. Todd Adams

The Hebmans
Bruce Williams

Luis Oropesa

The Calebs
Luis Oropesa

Pete Sullivan

Mrs. Cratchit
Nancy Ngay

The Ghost of Christmas Future
Nancy Ngay

Winston
Nicklas Tsughi

The Ghost of Christmas Present
Mrs. Fitcher
Fran Ross

Mrs. Diller
Tracey Huffman

The Undertaker’s Boy
Charla Cabot

Old Joe
Brad DeFlaence

A Boy in the Street
Nine DeGennaro

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.

Stage Management Staff
Bruce Elsperger and Christi-Anne Sokolowski.

Intern—Elisa Guthertz.

KRON, Channel 4, is the media sponsor of A Christmas Carol.
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
Rehearsal Production by David Maier
Scenery by Robert Blackman
Costumes by Robert Morgan
Lighting by Robert Blackman
Sound by Lee Holley
Musical Direction by Scott DeTurk
Folktale Dance by Angene Peves
Costumes Remade by David Draper
Wigs by Rick Estells

The Cast

Mrs. Cratchit Marcia Pizzo
Mrs. Cratchit Sarah Rupen
Peter Cratchit Alex Cuthbertson
Belinda Cratchit Ricki Snyder
Nell Cratchit Ian McDowell
Sally Cratchit Curt Lewis
Tiny Tim Cratchit Nathan Hyman
Mary Cynthia Lynch
Jack Jack DeFlance
Tod Nino DeGennaro
Tuppeter France Ross
Susan Sarah Cabot
Mog Tracey Huffman
The Miner J. Todd Adams
His Wife Samantha Monroe
Their Son Chad Trainer
The Miner's Father Bruce Williams
The Hebmans Luis Orpiza
The Cabin Boy Peter Sullivan
Worf Nancy Ng
Ignoramus Nicholas Tashjian

The Ghost of Christmas Future

J. Todd Adams, Andrew Dolan, Luis Orpiza, Frank Osweiler, Bruce Williams

Mrs. Ficher Tracey Huffman
Mrs. Diller Charm Cabot
The Undertaker's Boy Brad DeFlance
Old Joe Nino DeGennaro
A Boy in the Street Michael Winetsy

A Christmas Carol will be performed without an intermission.

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

Dance Captains Cynthia Lynch, Nancy Ng
Production Teacher Brenda Yangobey

Children's Choreography by Susan Pillar

Understudies

Servo—Bruce Williams; Dickens, Christmas Present, Marley's Ghost—David Maier; Bob Cratchit, Young Scrooge, Dick Wilkins—John Reynolds; Charitable Gentlemen—J. Todd Adams; Scrooge,等着,等Old Joe—Kathryn Vee; Jack, Hebmans—France Ross; Mrs. Ficher—Tracey Huffman; Both, Mary, Women in Street—Wilma Bonet; Mrs. Ficher, Mrs. Diller—Julie Eccles, Belinda Crane—Cynthia Lynch; Woodcarver—Luis Orpiza; Tod, Fred—Eric Zuck, Undertaker's Boy—Christmas Past—Andrew Dolan, Mog—Judith Morena, Fozzling—Nino DeGennaro; Mrs. Cratchit—Deborah Russell

Stage Management Staff

Bruce Edsperger and Christi-Anne Sokolowska
Intern—Elius Goutherts

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

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

Instead of a pamphlet intended to clarify the life of the poor to those who found themselves better off, Dickens launched upon a work which he believed would be more powerful. "By the end of the year," he said, "you will certainly feel that a sleigh-horse has come down with twenty times the force—twenty times the force!—of any sleigh-horse in the world." He was already auguring the creation of a Christmas Carol.

We cannot hope to state how much the book amazed the Ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old holiday festivities were on the decline, he reconstructed a model for the season which has inspired sporting merriment, warm householders, piping hospitality, bright fires, glowing faces, and the ring of laughter and a dazzling generality. His "Sleigh-horse" was that of a warm, wine-filling cheer, of a heart. By mailing an almost extinguished flame, his name forevermore was made synonymous with Christmas. America's mobile who market's estate could be "a warm and glowing celebration of sympathy and love" come closer to becoming more than a dream.

Dickens believed that the disease of society could only be cured by a profound revolution within the individual human spirit. So, 'Eleveneers' Scrooge came to be. He epitomized the "philanthropic man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities towards their fellow man are completely cut off once they have paid their taxes. The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption of an apparently irredeemable human spirit in all mankind.

In this production and in the adaptation created for it, we have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards—refills of his memories, sides into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate receptacles for his life. His has created his own "hiding place." Fragments of the past are lodged in sealed, treasured homes, the warminess, shelves and drawers have become the hosts of his psychological existence. His heart coltis in no one. In the chest and casque his secrets lie buried. In dark offers his inner life has become entombed. The strata of an antique coil, the haunting mental image of Jacob Marley, the premonition of his physical death and the power of Christmas itself forces him inward. The locks and latches on the compartments of his memory are opened. From the aggregations of remembrance emerge the neglected wonders of human experience. His life begins to reform. Scrooge, the failed human being begins to be rejuvenated by communications with impressions of his childhood. He is, saved, moved, stirred by natural feelings he has desired for a long, long time. The mirror plays, joy, laughter and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death. It is a moment when he is face to face with his imminent death that Christmastime begins. Out of the darkest dreams of Scrooge, the light of God would rise above the primal event of light and life returning to the earth at the darkest and deadliest time of the year. Scrooge is reborn in the darkest, best time of his life. He becomes a child again. He sheds the shackles formed in a growing up, losing old childhood, his youth, and in the abidance of his maturity to a hostile, indifferent world. He becomes the humanizing reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the body of whom R.D. Laing speaks, who brings with it the "possibility of regret," who is a "potential prophet," a new spiritual prince, a new spark of light and life in the outer darkness. His story is the essence of Christmas itself.

A Tale Told by a Winter Fire
by Jonathan Marks

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

The spirit of Charles Dickens still roamed over Christmas in ways more than are immediately apparent. In a very real sense he was the father of the modern Christmas. In the year he died, we think of as the "traditional" celebration simply didn't exist before his time. The Christmas tree and Christmas card, the goose and turkey, and even Santa Claus were all traditions established or popularized in the nineteenth century, and the holiday season's emphasis on family, children, charity, goodwill, and nostalgia was, for the most part, supplied by Dickens himself.

For the first three centuries of Christianity there was no Christmas, and the celebration of the conclusion of a pagan custom.

Throughout Europe, though, late December and of the light that would be the primal event of light and life returning to the earth at the darkest and deadly time of the year. Scrooge is reborn in the darkest, best time of his life. He becomes a child again. He sheds the shackles formed in a growing up, losing old childhood, his youth, and in the abidance of his maturity to a hostile, indifferent world. He becomes the humanizing reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the body of whom R.D. Laing speaks, who brings with it the "possibility of regret," who is a "potential prophet," a new spiritual prince, a new spark of light and life in the outer darkness. His story is the essence of Christmas itself.

Throughout Europe, though, late December and of the light that would be the primal event of light and life returning to the earth at the darkest and deadly time of the year. Scrooge is reborn in the darkest, best time of his life. He becomes a child again. He sheds the shackles formed in a growing up, losing old childhood, his youth, and in the abidance of his maturity to a hostile, indifferent world. He becomes the humanizing reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the body of whom R.D. Laing speaks, who brings with it the "possibility of regret," who is a "potential prophet," a new spiritual prince, a new spark of light and life in the outer darkness. His story is the essence of Christmas itself.

Throughout Europe, though, late December and of the light that would be the primal event of light and life returning to the earth at the darkest and deadly time of the year. Scrooge is reborn in the darkest, best time of his life. He becomes a child again. He sheds the shackles formed in a growing up, losing old childhood, his youth, and in the abidance of his maturity to a hostile, indifferent world. He becomes the humanizing reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the body of whom R.D. Laing speaks, who brings with it the "possibility of regret," who is a "potential prophet," a new spiritual prince, a new spark of light and life in the outer darkness. His story is the essence of Christmas itself.

Throughout Europe, though, late December and of the light that would be the primal event of light and life returning to the earth at the darkest and deadly time of the year. Scrooge is reborn in the darkest, best time of his life. He becomes a child again. He sheds the shackles formed in a growing up, losing old childhood, his youth, and in the abidance of his maturity to a hostile, indifferent world. He becomes the humanizing reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the body of whom R.D. Laing speaks, who brings with it the "possibility of regret," who is a "potential prophet," a new spiritual prince, a new spark of light and life in the outer darkness. His story is the essence of Christmas itself.

Throughout Europe, though, late December and of the light that would be the primal event of light and life returning to the earth at the darkest and deadly time of the year. Scrooge is reborn in the darkest, best time of his life. He becomes a child again. He sheds the shackles formed in a growing up, losing old childhood, his youth, and in the abidance of his maturity to a hostile, indifferent world. He becomes the humanizing reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the body of whom R.D. Laing speaks, who brings with it the "possibility of regret," who is a "potential prophet," a new spiritual prince, a new spark of light and life in the outer darkness. His story is the essence of Christmas itself.

Throughout Europe, though, late December and of the light that would be the primal event of light and life returning to the earth at the darkest and deadly time of the year. Scrooge is reborn in the darkest, best time of his life. He becomes a child again. He sheds the shackles formed in a growing up, losing old childhood, his youth, and in the abidance of his maturity to a hostile, indifferent world. He becomes the humanizing reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the body of whom R.D. Laing speaks, who brings with it the "possibility of regret," who is a "potential prophet," a new spiritual prince, a new spark of light and life in the outer darkness. His story is the essence of Christmas itself.
From the Darkness into the Light
by Laird Williamson

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

Instead of a pamphlet intended to clarify the life of the poor to those who found themselves better off, Dickens launched upon a work which he believed would be much more powerful. By the end of the year, he said, you will certainly feel that a sleighhammer has come down with twenty times the force—twenty times the force!—on your heart. He was already arguing the creation of a Christmas Carol.

We can only cease to what degree the book summed the ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At the time when the old festival fixtures were on the decline, he reconstructed a model for the season which embraced sporting merriment, warm householding, piping hospitality, bright fires, gorgeous food, and laughter and a dazzling generosity. His "sleighhammer" blow was that of a warm brush drawing a frozen heart. By rebuilding an almost extinguished flame, his name forevermore was made synonymous with Christmas. As an author of that title that much estate could be a "warm and glowing celebration of sympathy and love" closer to becoming more than a dream.

Dickens believed that the disease of society could only be cured by a profound revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "nilitarian man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities towards their fellow man are completely done, 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 life productions and in the adaptation created for it, we have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards—offices of his memory, sides into which his feelings have long since retreated. Of the pain of existence he has constructed elaborate repositories for his life. He has created his own "hiding place." Fragments of the past are lodged in sealed, keepable boxes, the warbriers, shelves and drawers have become the hosts of his psychological existence. His heart coldly in no one. In the chest and cascade his secrets are burried. In dark he offers his inner life has become entombed.

The strain of an antique carol, the haunting mental image of Jacob Marley, the premonition of his physical death and the power of Christmas itself force him inward. The locks and latches on the compartments of his memory are kept open. From the aggregation of reminiscences emerge the neglected wonders of human existence. His life begins to reform. Scrooge, the failed human being begins to be rejuvenated by encounters with impressions of his childhood. He is awed, moved, stirred by natural feelings he has desired for a long, long time. The marvelous joys, love and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death. It is that moment when he is face to face with his inimical death that Christmass happens. Out of the darkest darkness emerges the light of the white, the primal event of light and life returning to the earth at the darkest and deadliest time of the year. Scrooge is reborn in the darkest time of his life. He becomes a child again. He sheds the shackles formed in growing up, in locking out his childhood, his youth, and in the alienation of his maturity to a hostile, indifferent world. He becomes the humdrum reminder of Dickens's insistence that society has a terrible responsibility for each individual life on this planet. He becomes the embodiment of the renewal that is life. He becomes one with all births. He represents the baby of whom D. L. Laws speaks, who brings with it the "possibility of reprieve," who is a "potential prophet, a new spiritual prince, a new spark of light kindling the quieter darkness." His story is the essence of Christmas itself.

A Tale Told by a Winter Fire
by Jonathan Marks

DICKENS was dead. The word spread through London on that June day of 1870, and seemed to touch everyone. Among the first to hear was the girl peddling fruit and vegetables from a barrow in Covent Garden who was stunned: "Then will Father Christmas die too?"

The spirit of Charles Dickens still lingers over Christmas, in more ways than are immediately apparent. In a very real sense he was the father of the modern Christmas. The way we think of the "traditional" celebration simply didn't exist before his time. The Christmas tree and Christmas card, the goose and turkey, and even Santa Claus were all traditions established or popularized in the nineteenth century, and the holiday season's emphasis on family, children, charity, goodwill, and nostalgia were, for the most part, supplied by Dickens himself.

For the first three centuries of Christianity there was no Christmas the Christian Church did establishment of the holiday was a pagan custom.

Throughout Europe, though, late December and the time of celebration for everyone but Christians. In the north there was the Yule tide festival, a time of carousing, plentiful eating and drinking to ward off ghosts and demons believed to hold the holiday; in the south there were the Roman Saturnalia and Kalends—besiegence, even riotous celebrations, in which the social order was turned upside down. In the year 1228 of the Calendar of the Unconquered Sun, celebrated by the Mithraic cult, a powerful rival to Christianity, originally from Iran.

In 336 a.d. the church finally succumbed to the people's desire for a Christian feast to coincide with the pagan holidays, and established a feast of the Nativity. Since the Gospel make no mention of a date, the Church had a free hand, though it is popular to celebrate Christmas on the same day as the Mithraic sun-worship holiday, December 25.

For many centuries, even after their faith had dominated Europe, the church fought being lost in the secular, even an irreligious festival; a celebration of drunkenness and license, a feast of bullfights and devils.

In the eighteenth century, when the Puritans were firmly in control of New England, their religious fervor inspired them to stamp out Christmas. The British Parliament met in regular session on Christmas day, and the army was assigned to keep shops open. The Massachusetts General Court passed a law in 1844 decreeing that any who did fancy observing, by obloquy from labor, fasting or any other way, any such days as Christmas day, shall pay for every such offence five shillings."

These sober men of industry were the ancestors of Scrooge. Their "rebels," made in the name of religion, were largely successful, even after the Puritans had been swept aside. By the first decade of the nineteenth century Christmas was barely celebrated; it was banned in popularity by New Year's and even Valentine's Day.

The holiday would not die without a fight. Though the legislation of the 1830s reveals that every year there were more and more expressions of regret that the winter break in the cold, sober routine had passed from the calendar. This nostalgia was crystallized in 1838 by a twenty-year-old writer in his first novel: Pickwick Papers by Charles Dickens. In it he painted a gorgeous picture of an idealized eighteenth-century family Christmas, unlike any ever celebrated, but one for which everybody could feel nostalgic.

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

It is a story, complete with fantastic elements of time travel, but it endowed the Christmas feast with a moral dimension, reminding the people of a secular and a religious holiday that, for fifteen centuries, had been in opposition. He took the contrary notions of an ascetic religion and a tumultuous feast washed down with plenty of liquor, blended them together, and came up with a celebration of family, shared abundance, charity, and festive feasting.
American Conservatory Theater

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

The first edition of A Chri-
tmas Carol was a new idea in publishing: a small, inexpens-
ive volume designed as a gift, and meant to be read by the
family beside the Christmas fire. It sold out the first day it hit the stores. Thackeray called it "a personal kindness." More editions followed, and other writers rushed to turn out Christmas books. Dickens himself wrote four more. He founded two weekly mag-
azines—special care with the Christmas issues which readers snapped up to read Dickens’ own contributions.

Over his entire career, the profession of writing, he wrote bleakly with theholding, and they reviled his novels in popularity. In the pub-
licity of the parodies of Christmas.

Within two months of the publication of A Christmas Carol five different adap-
tations appeared on London stages, and one in New York. His later Christmas books were clearly written to be staged as well as read, with equal or greater success. But it was not enough for Dickens. He wanted to do it himself. Two days after Christmas Day, 1843, for an audi-
ence of two thousand at a charity ben-

WHO’S WHO

Southwest with El Teatro Campesino, starring as Nelly in Here Lies Ann I Supposed to Know Po 9:30 After. Last year she was seen at the Eureka Theater as Maria in The Promise (Lo Aire). Abella in the Western Studio (in The Great Production of J. M. V. Abela, and Theater Esperanza Uruguayan). During her six years with the San Francisco Mime Troupe, Beers met a Bay Area Theater Critics’ Circle Award for ensemble acting in Seven in the Sidewalk and the Los Angeles Times/Lesbian Award for her outstanding performance as Nanoworkee in Paradise. Two other Mime Troupe credits include Fantomas Munder the Moral Majority, Fictionals, The Operas, Americas Or Losses in Rodin, Shakespeare, Ideal University, 1965, Crucified Red-
day, and Spats, at the last mentioned by and performed at the Los Angeles English Center. She has also performed at the Bif-

A. T. MIDWAY

verses were an essential part of the Ameri-
can Christmas. Scrooge has been played by everyone from Ralph Richardson to Cesar Wilde to Macaulay Culkin to Mr. Magoo. As long as there has been Christ-
mas as we know it there has been Scrooge to call it haunting, and an audi-

ANDREW DEJARNARD is a professional Pre-
terior Theater artist and a 1993 graduate of the Advanced Training Program. He has participated in the ACT’s mainstage in Opened to the Scoundrels, and Most recent appearance on television was in the PBS series The American in which he also appeared as the Actor. He has performed in several films, commercials, and industrial work. Upcoming appearances include "The Two Gentlemen of Verona," a series for children, with Michael J. Fox.

WILLIAM BENNET has appeared at ACT as Beth and Mrs. Oliver in A Christmas Carol, Maria in My Night, and as Virginia in Ge-

nator. In his first-class actors in his face alone who made you laugh and cry." He was a first-class actor, but he was also the author/narrator. In Portland, Maine, the reviewer describes how Dickens, the author, comes in at intervals to enjoy his own fun; you see him in the twinkling of the eye and the curve of the mouth. When the audience laughs, he nearly laughs with radiant appreciation of the fun.

Somehow he must be still bearing, his eye still twinkling, for the Christmas spirit that he launched has been building at every performance for almost a century and a half. All over the world performances of A Christmas Carol have provided a good portion of the glow that brings us together in the spirit of fellowship that he did so much to establish and define. After those first half-dozen seasons in 1844 there have been scenes of stage adaptations. The first filmed version appeared in 1910; Thomas Edison filmed it in 1910, eight silent films in all, twenty-nine audio films (including 1905’s Scrooge, a ballet, operas, recordings, television. For years the Lionel Bumby radio broad-

NINO DEJARNARD is a graduate of A.C.T.'s Advanced Training Program, where he received his B.A. in Theater Arts from the University of the Pacific and has studied in London with instruction from the Royal Academy of Dramatic Art and the London Academy of Music and Dramatic Art. A Bay Area native, Cabot has performed with the San Jose Civic Light Opera, TheatreWorks, and Woodside High School's A.C.T. annual produc-
ds including the Bay Area’s most prestigious productions including J. M. Barrie’s Peter Pan, and Ibsen’s last year at A.C.T.’s mainstage in The Caucasian Chalk Circle.

A recent graduate of A.C.T.'s Advanced Training Program, CHIARA CABOT joins the company this year as the Professional Theater Intern. She holds a B.A. in Theater Arts from the University of the Pacific and has studied in London with instruction from the Royal

CABOT has performed with the San Jose Civic Light Opera, TheatreWorks, and Woodside High School’s A.C.T. annual produc-
ds including the Bay Area’s most prestigious productions including J. M. Barrie’s Peter Pan, and Ibsen’s

CABOT has performed with the San Jose Civic Light Opera, TheatreWorks, and Woodside High School’s A.C.T. annual produc-
ds including the Bay Area’s most prestigious productions including J. M. Barrie’s Peter Pan, and Ibsen’s

J. T. MCFARLAND just completed a season in the Utah Shakespearean Festival, where he performed in The Merry Wives of Windsor, The Merry Wives of Windsor, and The Merry Wives of Windsor. His other Festival credits include Fantomas Munder the Moral Majority, Fictionals, The Operas, Americas Or Losses in Rodin, Shakespeare, Ideal University, 1965, Crucified Red-
day, and Spats, at the last mentioned by and performed at the Los Angeles English Center. She has also performed at the Bif-

A recent graduate of A.C.T.'s Advanced Training Program, CHIARA CABOT joins the company this year as the Professional Theater Intern. She holds a B.A. in Theater Arts from the University of the Pacific and has studied in London with instruction from the Royal

A recent graduate of A.C.T.'s Advanced Training Program, CHIARA CABOT joins the company this year as the Professional Theater Intern. She holds a B.A. in Theater Arts from the University of the Pacific and has studied in London with instruction from the Royal
American Conservatory Theater

focusing on the link between the adult and the child, the child enjoying Christmas and the child we were on Christmas past, our parlor, better selves.

The first edition of A Christmas Carol was a new idea in publishing: a small, inexpensive volume designed as a gift, and meant to be read by the family beside the Christmas fire. It sold out the first day it hit the stores. Thackeray called it "a personal kindness." More editions followed, and other writers rushed to turn out Christmas books. Dickens himself wrote four more. He founded two weekly magazines, a monthly paper, and a special paper with Christmas issues which readers snapped up to read Dickens' own contributions. Over his entire career, his performances in his own city he wrote with the big, the bold, and their novels in popular. To the public he was the paragon of Christmas.

Within two months of the publication of A Christmas Carol five different adaptations appeared on London stages, and in New York. His later Christmas books were clearly written to be staged as well as read, and were equally equal, or greater success. But it was not enough for Dickens. He wanted to do it himself. Two days after Christmas of 1843, for audience of an average of a thousand, a benefit, Charles Dickens performed A Christmas Carol. He had created Scrooge, Marley, Marley, and vocal characterizations for each character, and revivied hundreds of lines. The success, he told a friend, was most wonderful and exhilarating, perfectly overwhelming and astounding altogether. "Two days later he performed another Christmas piece, The Cricket on the Heath, and a few days later gave another performance of the Carol, reduced to a smaller work for working people. The success was even greater. I felt as if we were all bodily given up into the clutches of the audience."

In 1857, after a number of other benefs, he turned professional, touring England and America, profiting from his own work. He continued writing, but found time for almost five hundred performances before these audiences, which gave him tremendous gratification and enormous wealth. In England, though he insisted that a portion of the tickets he sold at one shilling for the lower classes, he still made more per performance than the leading actor of the day, Macready, and in America, where he priced the tickets,_Back of 12 tickets for as much as 80c. In the last few decades of his life he was as famous for his performances as for his writing. Dickens performed sixteen different works, but the mainstay of his repertoires was always the one that best suited his style in performance, that amused the most laugh and the most laugh, that moved the strongest sense of execution with the audience: A Christmas Carol. He was forever reviving it, cutting it again, improving new approaches. He loved to perform it and experience its effects on an audience.

The audiences came, as one New York reviewer wrote, "each feeling that Charles Dickens was perfect happiness in the world. It is a better world because of him. And he continued to make it better; after a Boston performance on November 26th in 1847, one New England indigent vowed that the next day he would "break the custom we have hitherto observed of opening the works on Christmas Day." And every Christmas thereafter he sent each of his workers a turkey.

Audiences came away, though, with an added appreciation for the breadth of Dickens' genius; the New York Times critic wrote about the performance generally held when he said that he "acts better than any Macready in the world, a whole tragic, comic, heroic, historic theatre, performing under one hat, and keeping us laughing...the whole night." Ivan Turgenev wrote that "there were scene fine first-class actors in his face alone who made you laugh and cry." He was a first-class actor, but he was also the author/narrator. In Portland, Maine, the reviewer describes how Dickens, the author, comes in at intervals to enjoy his own fun: "You see him in the twinkling of the eye and the curve of the mouth. When the audience laughs, he joins in all over with radiant appreciation of the fun."

Somewhere he must be still baring, his eye still twinkling, for the Christmas spirit that he has launched has been lasting at every performance for almost a century and a half. All over the world performances of A Christmas Carol have provided a good portion of the glue that holds us together in the spirit of fellowship that he did so much to establish and define. After those first half-dozen productions in 1843 there have been scores of stage adaptations. The first filmed version appeared in 1903; Thomas Edison filmed it in 1910, eight silent films in all, twenty-nine sound films (including 1965's Scrooged), ballets, operas, recordings, television. For years the Lionel Barrymore radio broacasts were an essential part of the American Christmas. Scrooge has been played by everyone from Ralph Richardson to Crass Weller to Marcel Marceau to Mr. Magoo. As long as there has been Christmas as we know it there has been Scrooge to call it humbug, and an audience assembled in a theater to help teach us the values of community, of family, of fellow-feeling, of joy of companionship, of the restorative power of laughter, of the childish rediscovery of the goodness of life; to share with him the meaning of Christmas.

We invite you to participate in this secular rite of Christmas, this anonymous rite of joy and laughter and wonderment, approaching the theater in this spirit that Dickens urged upon his audiences at Bristol in 1858:

"And they shall all, for the next two hours, make themselves as much as possible like a group of friends, listening to a tale told by a witty fire..."

WHO'S WHO

SOUTHEAST WITH: El Teatro Campesino, starting at 11:00 in Nino El Amo I Supposed to Know Pre-Sale Early. Last year this was seen at the Curia Theater as Mari in The Merry Wives of Steven, directed in the summer by THEATRE production of A Midsummer and Theatrespokey, mosquito's. "You can see him in a film of the eye and the curve of the mouth. When the audience laughs, he joins in all over with radiant appreciation of the fun."
ANDREW DOLAN, a graduate of Boston College and A.C.T.'s Advanced Training Program, was most recently seen on A.C.T.'s mainstage in Othello. He has previously appeared at A.C.T. in Twelfth Night, Megaphone: A Christmas Carol, and Born This Way. For Encore Theatre Company, he has performed in Road to Nirvana, Search and Destroy, and Coming Attractions (both directed by John C. Fletcher), and High Life, directed by Rob Knikian. He also portrayed Herb Carnegie in the A.C.T. Fings in Progress production of Annie Oakley and appeared in the Arena Stage Theatre Company's production of Lost and Found.

SAM PONTANA was most recently seen as Aad in Lindsay Location at Theatre on the Square and as Al in Encore Theatre Company's Road to Nirvana. On Broadway, he appeared in Lost Multiple in Montparnasse and Tillerman. His work at A.C.T. includes Marty McFly, A Christmas Carol, Twelfth Night, and The Imaginary Invalid. In A.C.T.'s Plage in Progress series he originated the role of Nick Palice in Anthony Clavane's Pick Up 42 and collaborated with Joseph Chaikin on Dangerous. Other credits include Cujo in Elvis, Thicker Than Water, In The Grapes, Judas in Godspell, and Jimmy in A History of the American Pianist. He recently completed the film Lost Weekend and was featured in the film Quest, by Bay Bragg.

LAURENCE BRIGHT has performed in over three-thousand productions in his twenty years with Theatre in London. Earlier this year she portrayed Bern in The Hater at San Jose Repertory Theatre. Her television credits include Strange Fruit, Once in a Lifetime, and Peer Eider Duck Girl.

THE BEST REASON YET TO CHOOSE COUNTY 17 INSTEAD OF THE INTERSTATE. SAAB INTRODUCES THE 9000 CSE.

The Interstate Highway System may be a prudent, efficient way to get from point A to point B. But it's not much fun to drive.

IT'S WAITING.

Unfortunately, the same could be said of many new cars. With the note-worthy exception of the Saab 9000 CSE, a sports sedan you can drive hard with your conscience intact.

Ask it to run, and it complies as though the idea were its own, planting you deeper into the leather upholstery. Yet it delivers its exhilarating 200mph+ thrust while keeping a wary eye on its own fuel appetites.

Ask it to embrace serpentine roadways, and it feels slotted into the asphalt. A sensation created, in part, by a new chassis design that substantially increases torsional rigidity.

Ask it to stop on a rain-slicked surface, and a unique anti-lock braking system does so with literally infinite precision.

Ask it to help you survive an accident, and its rigid steel safety cage, crumple zones, driver's-side air bag and new side-impact measures are put to work.

The result is a car that responds to your emotions without betraying your conscience. And one whose warranty (6 years or 80,000 miles**) could well outlast your payments.

To learn more, choose a direct route to your nearest Saab dealer, where the 9000 CSE awaits your test drive. And save the back roads for the trip home.

On call 1-800-582-SAAB.
ANNE DOLAN, a graduate of Brandon College and ACT’s Advanced Training Program, was most recently seen on ACT’s mainstage in Cymbeline. She has previously appeared at ACT in Treasure Island, A Christmas Carol, and TheaddGroup. For Encore Theatre Company, she has performed in Road to Nirvana, Search and Destroy and Coming Attractions (both directed by John C. Fletcher), and High Life, directed by Bob Knoke. She also portrayed Bernadette in the ACT Play in Progress production of Anning Carr and appeared in the Arizona Theatre Company’s production of Lost and Found.

SAM FONTANA was most recently seen as Joel in Les Misérables at Theatre on the Square and as Ali in Encore Theatre Company’s Road to Nirvana. On Broadway she appeared in Les Misérables as Marius and Thenardier. His work at ACT includes Merce Milliken, A Christmas Carol, Treasure Island, and The Imaginary Invalid. In ACT’s Play in Progress series he originated the role of Nick Palma in Anthony Caneva’s Pick Up 42 and collaborated with Angela Chai on Vermeer. Other credits include Joe in Eliza, Thigpen in The Grapes of Wrath, and Jimmy In A History of the American Piano. His recently completed film Lost Storehouse was featured in the film quest by Bay Bradbury. Fontana is a graduate of ACT’s Advanced Training Program.

PATRICK KEARNEY is a professional stage actor and a recent graduate of ACT’s Advanced Training Program. Last season he appeared in ACT’s mainstage production of Cymbeline, and his ACT studio production credits include Hugh in Dethridge’s The Threepenny Opera, athletic in George’s Barbarians, Franco in Henry V, Part II, Reginald Bunbury in W.S. Gilbert’s Patience, and Father Dobbin in Land’s Willy’s A Midsummer Night’s Dream. He is currently in residence at the Utah Shakespearean Festival, a role included Laurenct Gilbert’s The Merchant of Venice, Field in The Merry Wives of Windsor, Giannini in The Rising of the wrist and Homer in Shakespeare. Other credits include Tommy Boywright in The Normal Heart at the City Theatre of San Francisco, Trigger in A Christmas Carol at the Sacramento Theatre Company, and Nick in What the Butler Saw at TheatreWorks in Atlanta, Georgia. DeFlanco also trained at North Coast Repertory and the American Academy of Dramatic Arts.

THE BEST REASON YET TO CHOOSE COUNTY 17 INSTEAD OF THE INTERSTATE.

SAAB INTRODUCES THE 9000 CSE.

The Interstate Highway System may be a prudent, efficient way to get from point A to point B. But it’s not much fun to drive.

IT’S WAITING.

Unfortunately, the same could be said of many new cars. With the note-worthy exception of the Saab 9000 CSE, a sports sedan you can drive hard with your conscience intact.

Ask it to run, and it compiles as though the idea were its own, planting you deeper into the leather upholstery. Yet it delivers its exhilarating 200mph+ thrust while keeping a wary eye on its own fuel appetites.

Ask it to embrace serpentine roadways, and it feels slotted into the asphalt. A sensation created, in part, by a new chassis design that substantially increases torsional rigidity.

Ask it to stop on a rain-slicked surface, and a unique anti-lock braking system does so with literally immanent precision.

Ask it to help you survive an accident, and its rigid steel safety cage, crumple zones, driver’s-side air bag and new side-impact measures are put to work.

The result is a car that responds to your emotions without betraying your conscience. And one whose warranty (6 years or 80,000 miles**) could well outlast your payments.

To learn more, choose a direct route to your nearest Saab dealer, where the 9000 CSE awaits your test drive. And save the back roads for the trip home.

On call 1-800-582-SAAB.

*With available 6-cylinder turbocharged engine. **Warranty terms vary depending on your state. Please see your Saab dealer for complete details. Limited Powertrain Warranty. © 1990-1991 GM/Pontiac Div. of GM.
THIS CHRISTMAS, BEFORE YOU OPEN YOUR GIFTS...

OPEN YOUR HEART.

STARTS DECEMBER 18TH AT A THEATER NEAR YOU.
This Christmas, before you open your gifts...
Open your Heart.

Starts December 18th
at a theater near you.
A.C.T. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, he studied with John Collins, Bill Ball, Allen Fletcher, and Ed Hastings. Richt has also acted, directed, and served as Director of Acting Training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, Oregon Shakespeare Festival, and the San Francisco Opera Project, where he teaches and recently directed Steven Berkoff’s adaptation of Kafka’s “Metamorphosis.”

TRACY BURFORD is a Professional Theater Intern with A.C.T., and a 1992 graduate of the University of California at Santa Cruz. She is an actress, stage manager, and an employee of the A.C.T. 边境 management office. She is an actress, stage manager, and an employee of the A.C.T. 边境 management office.

GINA DE JPIGNARE: She portrayed Miss Florence in San Francisco’s “Anger City” for the San Francisco Opera Project at the Clinton Theatre. In Chicago, she appeared in “Anger City” at the Chicago Opera Project, and in the State of Independence for Theatre Productions, Lynch has studied with Barbara Gaines of the Chicago Opera Project and spent a year with the National Shakespeare Conservatory at the Chicago Opera Project and spent a summer with the National Shakespeare Conservatory at the Chicago Opera Project.

JUDITH MORELAND appeared last season as Mrs. Crooksh in A.C.T.’s “A Christmas Carol.” Other A.C.T. appearances include Ford’s Theatre and the Folie du Reve, as well as A.C.T. plays Ina Project production of “A Christmas Carol.” Judith Moreland was also seen in “A Christmas Carol” at the A.C.T. 边境 management office.

LINDA GORDON’s first appearance at A.C.T. is in the role of the Nurse in “The Marriage of Figaro.” She has performed in the role of the Nurse in “The Marriage of Figaro” at the A.C.T. 边境 management office.

PROMETHEUS TEACHES IN EARLY AND BROUGHT THE FIRE THAT HAS SHED TO MAKE MEN ANS TO HUG HENDY.
A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he has also acted, directed, and served as director of the San Francisco Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, En cores! Theatre Company, and the San Francisco Opera Project, where he directed and was recently honored with a special award for his production of "A Midsummer Night's Dream." He is also a member of the A.C.T. Board of Trustees.

TRACY HUFFMAN is a Professional Theater Intern with A.C.T. and a 1992 graduate of the Advanced Training Program. Her Conservatory studio production roles included Lady Brute, Queen in The Taming of the Shrew, and Phoebe in The Rover's Progress. She has trained extensively with various theater companies throughout the United States. Favorite roles include Beethoven in Much Ado About Nothing, the Countess in A Little Night Music, Mama in The Crucible, and the title role in The Ardenian, a performance directed by Sydney Walter. Huffman has also worked with Anthony Taub and Berkeley Repertory Theatre and has been a member of the Santa Fe Opera Center.

CENTHIA JINCH is a Professional Theater Intern, trained at A.C.T.'s Advanced Training Program (1993) in May 1993. While in the program she performed in The Rover's Progress, the production of Much Ado About Nothing and The Night of the Iguana. She has been a member of the Santa Fe Opera Center, a professional theater in New Mexico, and has also worked with Berkeley Repertory Theatre and En cores! Theatre Company.

JUDITH MORELAND appeared last season in Mrs. Crookshank in A.C.T.'s A Christmas Carol. Other A.C.T. appearances include Proof and Morbid, as well as A.C.T. and New York productions of Much Ado About Nothing and The Night of the Iguana. She is a member of the San Francisco Opera Project and has appeared with Berkeley Repertory Theatre and En cores! Theatre Company. She is also a member of the A.C.T. Board of Trustees.

“Midnight Caller” Moreland teaches voice and speech in A.C.T.'s Conservatory, acting, and Shakespeare in A.C.T.'s Academy Program. For the last two years she has been the social director for the San Francisco Opera Project. Moreland is an artist representative for A.C.T.'s Board of Trustees.

LUCI GORDONZU made his debut at A.C.T. in 1997 as the Fool in King Lear. Last seen as Brabant in Chandos's A Midsummer Night's Dream, he has played Titus in Oedipus Rex, the Doctor and Doctor in A Midsummer Night's Dream, and in recent productions has appeared in The Tempest and The Taming of the Shrew. He is also a member of the A.C.T. Board of Trustees.

ABSOULUT HARMONY.
FRANK O’BRIEN has taught the Alexander technique at A.C.T. since the company’s beginning in 1961. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Stella Adler Studio of Acting and the American Center for the Alexander Technique. He has appeared in Off-Broadway productions at A.C.T., including The Three Sisters (which played on Broadway in 1969), The Mother (under the title “Ike” which toured the Soviet Union), and Macbeth. He has also been seen in television versions of A.C.T. productions of O’Neill’s Oh Calpurnia! A Christmas Carol, and Oedipus the King. Mr. O’Brien is a past president of A.C.T.’s Board of Trustees.

JOHN REYNOLDS, a Professional Theater interiors and costumes of A.C.T.’s Advanced Training Program, appeared on A.C.T.’s mainstage this summer in The Pope and the Wit. He graduated from Otis College in Water- fall, Maine with a B.A. in American Studies, and interned at Capital Repertory Company in Albany, New York with an original play, A.D.S. A Living Newspaper A.C.T. studio projects include Mr. Kas in The Red Balloon, Guernica in Gilbert & Sullivan’s Patience, directed by Scott Freeman, Cinderella and Sleeping Beauty in Cincinnati, Tiger Brown in The Tempest (Opera), and Learners in The Window (Play), directed by Jack Fletcher.

FRANC ROSS began his career acting at San Diego’s Old Globe Theatre in The Seguils. Other San Diego credits include work at the Gudmundson Quarter Theatre, The Fights and Mission Playhouse, among many others. After working as a director in Los Angeles, he entered A.C.T.’s Advanced Training Program, and since he appeared in The Crazy Wife, The Seguils, and Nothing Sacred, as well as serving as assistant director for Robert Woodruff. He spent a great summer in Wisconsin at the American Players Theatre portraying Banquo in Macbeth and Auto in The Tempest. He works locally in film and television and recently played Mr. Saito in Multiplex for his sold-out run at the Climate Theatre. Ross is also a staff associate with Encore Theatre Company.

BREN ST. CLAIR is pleased to be making his San Francisco and A.C.T. (debut). Originally from the Midwest, he attended university in Drumheller, Alberta and the University School) at DePaul University in Chicago. While in Chicago, he appeared at the Goodman Theatre in A Christmas Carol and Put Out the Light, the Women’s Bridge Theatre in Mind Time and The Last, the Potter and the Prometheus in the Southlight Theatre in The Prague. He also spent some time in Minneapolis, where he learned to ski downhill and on water. His Minneapolis credits include the Illinois Theatre’s Miss Evans’ Boys and Hairy and Warrior, and his most recent appearance was in The Last of the Mohicans at the Minnesota Theatre Company. He was most recently seen in the title role of Much Ado at the California Shakespeare Festival. For the San Francisco Shakespeare Festival, he performed as Prospero in The Tempest and Iago in Othello in A Midsummer Night’s Dream. Other Bay Area appearances include the Marin Shakespeare Festival production of The Taming of the Shrew at the Magic Theatre, where he portrayed Chorus in The Winter’s Tale, the Master in Shakespeare and Hecuba and Helen in Breaking the Oath, in which he received a Bay Area Theatre Critics Circle Award and a Dramatists League Award. Williams has also performed at the Berkeley International Theatre and appeared in the narrator with the Oakland Dance Collective in Secret Forest, written by Linda Ecker and directed by Brenda Way. Williams’ television and radio credits include “Midnight Caller” and A Fine Romance.

Below: meeting A.C.T. in 1967, Deborah Sussel received a B.F.A. from Carnegie-Mellon University, where she was awarded a Fulbright-Hays Grant for study at the London Academy of Music and Dramatic Art, and spent a year with the Theatre of the Living Arts in Philadelphia. She taught in the A.C.T. Conservatory and played leading roles with the company until 1972, appearing in Othello’s Aunt, Twelve, The Dream, Twelve Night, A Week in Eden, and The Importance of Being Earnest, Little Malcolm and His Struggle Against the Bourgeoisie, The Duchess of Malfi, and Much Ado About Nothing. She returned to A.C.T. as speech and scene coach and appeared at the Grizzly Theatre in May River and Remember Me. In recent seasons she has appeared as Leah in The Immigrant, Mrs. Crichton in A.C.T.’s A Christmas Carol, and Mal in Gun on a Wet Stranger. She is in private practice as a communications consultant and as a speech and dialect coach, and this summer she provided dialect and speech coaching for the Marin Theatre Company productions of Born, Yesterday and Arms and the Man for The Importance of Being Earnest and Windfall Wishes: An American Song at Berkeley Repertory Theatre. She teaches acting at U.C. Berkeley, Mills College, and in the A.C.T. Conservatory’s Advanced Training Program. Sussel has also added a number of voices to records in recorded work and has appeared in the films Godzilla, June 19, 1941, and Dr. Seuss’ A Fine Romance.

ERIC ZVOT returns to A.C.T. for his fourth season. His musical credits include Podfather in Shearwater, Sunday and Moonlight, Margin City in Oedipus the King, and I in The Love Goddesses of Mars. His stage credits include Macbeth, Macbeth in Berry’s Macbeth, Macbeth in The Tempest, and a number of roles in the Oregon Shakespeare Festival. Most recently seen in the title role of Much Ado at the California Shakespeare Festival. For the San Francisco Shakespeare Festival, he performed as Prospero in The Tempest and Iago in Othello in A Midsummer Night’s Dream. Other Bay Area appearances include the Marin Shakespeare Festival production of The Taming of the Shrew at the Magic Theatre, where he portrayed Chorus in The Winter’s Tale, the Master in Shakespeare and Hecuba and Helen in Breaking the Oath, in which he received a Bay Area Theatre Critics Circle Award and a Dramatists League Award. Williams has also performed at the Berkeley International Theatre and appeared in the narrator with the Oakland Dance Collective in Secret Forest, written by Linda Ecker and directed by Brenda Way. Williams’ television and radio credits include “Midnight Caller” and A Fine Romance.

ERIC ZVOT returns to A.C.T. for his fourth season. His musical credits include Podfather in Shearwater, Sunday and Moonlight, Margin City in Oedipus the King, and I in The Love Goddesses of Mars. His stage credits include Macbeth, Macbeth in Berry’s Macbeth, Macbeth in The Tempest, and a number of roles in the Oregon Shakespeare Festival. Most recently seen in the title role of Much Ado at the California Shakespeare Festival. For the San Francisco Shakespeare Festival, he performed as Prospero in The Tempest and Iago in Othello in A Midsummer Night’s Dream. Other Bay Area appearances include the Marin Shakespeare Festival production of The Taming of the Shrew at the Magic Theatre, where he portrayed Chorus in The Winter’s Tale, the Master in Shakespeare and Hecuba and Helen in Breaking the Oath, in which he received a Bay Area Theatre Critics Circle Award and a Dramatists League Award. Williams has also performed at the Berkeley International Theatre and appeared in the narrator with the Oakland Dance Collective in Secret Forest, written by Linda Ecker and directed by Brenda Way. Williams’ television and radio credits include “Midnight Caller” and A Fine Romance.
FRANK OTTENWELL has taught the Alexander technique at A.C.T. since the company’s beginning in 1963. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Schueller Studio of Acting and the American Center for the Alexander Technique. He has appeared in Off-Broadway productions at A.C.T. (including The Three Sisters which played on Broadway in 1986), The Macbeth Society under the Elm (which toured the Soviet Union), and Markiev. He has also been seen in television versions of A.C.T. productions of O’Hare/Hedgerow, A Christmas Carol, and Oedipus at Colonus. Mr. Ottenwell is a past president of A.C.T.’s Board of Trustees.


FRANC ROSS began his career as a San Diego Old Globe Theatre in The Segall. Other San Diego credits include work at the Gudaslam Quarter Theatre, The Flets and Mission Bayhouse, 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 Segal, and Aftonbladet, as well as serving as assistant director for Robert Woodruff. He spent a great summer in Wisconsin at the American Players Theatre portraying Shylock in Merchant of Venice, and Assuig in The Tempest. He works locally in film and television and recently appeared in Mr. Satan in Marathon for his sold-out run at The Climate.

Other performances include Anna in The Ring and I, Hope in Anything Goes, and Laurel in Oklahoma, all with The Mountain Play Association. Films (television and film credits include appearances as “Fitter One” and “Killer Tote” and a supporting role in Dally Fink). She received her B.A. from U.C.L.A., graduating summa cum laude.

BRITT ST. CLAIR is proud to be making his San Francisco and A.C.T. debut. Originally from the Midwest, he attended university in Evanston, Illinois at the Theater School) at DePaul University in Chicago. While in Chicago, he appeared at the Goodman Theatre in A Christmas Carol and Pat O’Ryan, the Wizard Bridge Theatre in Mind Your Time and The Law, the Witch and the Wrecker, and the Northlight Theatre in The Plague. He also spent some time in Minneapolis, where he learned to ski downhill and on water. His Minnesota credits include the Illinois Theater’s Miss Eva Brown and Bedroom稳定, and his child sexual abuse prevention plays Boss and No Easy Answers. He has also appeared with the Mixed Blood Theatre Company in its New Plays Festival productions of Cincinnati Man, cheeseburger house, and the one-man play De King’s Dream, about the life of Dr. Martin Luther King Jr. Chris lives to share the benefits of the family for their spiritual support and the Guatemalan Migrant Child.

Before joining A.C.T. in 1987, DEBORAH SUESSE received a B.F.A. from Carnegie Mellon University, where she was awarded a Fulbright-Hayes Grant for study at the London Academy of Music and Dramatic Art, and spent a year with the Theatre of the Living Arts in Philadelphia. She taught in the A.C.T. Conservatory and played leading roles with the company until 1972, appearing in Overlord’s Aunt, Bragg, The Crucible, Twelve Night, A Flea in Her Ear, Peter Pan, The Importance of Being Earnest, Little Malcolm and His Struggle Against the Bonfires, The Tengu, The Tragedy, The Merchant of Venice, and Galsworthy’s Summer, produced at the A.C.T. in 1972. In 1979 she returned to A.C.T. as speech and scene coach and appeared at the Geary Theatre in Mayflower and A Remembrance. In recent seasons she has appeared as Leech in The Pirate, Mrs. Malick in A Christmas Carol, and Mal in Our Hot Tin Roof. She is in private practice as a communications consultant and a speech and dialect coach, and this summer she provided dialect and speech coaching for Marin Theatre Company productions of Barnaby, Saturday and Arms and the Man, and for The Importance of Being Earnest and Woody Allen’s Another American Sugar at Berkeley Repertory Theatre. She teaches acting at U.C. Berkeley, Mills College, and in the A.C.T. Conservatory’s Advanced Training Program. Suesse has also been a contributing editor to the San Francisco Bay Area Arts Magazine. She is also a member of A.C.T.’s Actors’ Guild.

ERIC ZVIRT returns to A.C.T. for his fourth season. His mainstage credits include Pobedon in Sheherezade, Sunday and Monday, Margin Clock in Oedipus at Colonus, Guildenstern in Hamlet, and John in The Cold Fish Bowl, as well as appearances in two productions of A Christmas Carol. This summer he performed as the Chorus in the Oedipus Festival on Leontes in The Winter’s Tale and the Chorus in Henry V. In the A.C.T. Plays in Progress series, audiences have seen him in Three That’s Old


As the title role of Much Ado at the California Shakespeare Festival, for the San Francisco Shakespeare Festival, he performed as Prospero in The Tempest and Oberon/Theseus in A Midsummer Night’s Dream. Other Bay Area appearances include the Marin Shakespearean Festival’s production of Other People’s Money and at the Magic Theatre, where he portrayed Fourth in Revival, the Master in Shakespere and His Master and San Francisco in Breaking the Code, for which he received a Bay Area Theatre Critics Circle Award and a DramaLogue Award. Williams has also performed at the Berkeley Repertory Theatre and appeared as narrator with the David Dance Collec- tion in Streett Flower, written by Edna Esten, and directed by Brenda Way. Williams’ television and radio credits include “Midnight Caller” and A Fine Romance.
and, as Mr. Sans Francisco, in Bringing On... Other Bay Area credits include Valeria in L'elisir d'Amore and Escarlata in Carmen at the SPQR Festival in Michael Bogdanov's modern-dress Measure for Measure, Ronald Eyres The Inspector General.

A CHRISTMAS CAROL: DIRECTORS, DESIGNERS, AND STAFF

DAVID MAIER (Assistant Production Designer), a graduate of the Advanced Training Program, is currently in his seventh year with A.C.T. He was most recently seen as Joe Proclike in Las Vegas in A.C.T.'s production of Oleanna. Mr. Maier has designed numerous sets for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet. His most recent work for A.C.T. has been for the Production rehearsals for San Francisco in the Pacific Symphony's production of The Magic Flute. His most recent work for A.C.T. includes the San Francisco Opera's production of Turandot and the San Francisco Ballet's production of The Nutcracker.

ROBERT BLACKMAN (Stage Manager) has been on the A.C.T. staff for over four years. His last major project was as the Stage Manager for A.C.T.'s production of The Glass Menagerie. His most recent work for A.C.T. includes the San Francisco Opera's production of Turandot and the San Francisco Ballet's production of The Nutcracker.

JOHN HINCE (Lighting Designer) and JENNY RILES (Lighting Designer) have been working together for the last two years. Their work together includes The 39 Steps, The Glass Menagerie, and A Christmas Carol. Their most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

BRETT ROSENBERG (Costume Designer) has been a member of A.C.T.'s design team for over five years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

LINDA WILLIAMSON (Costume Designer) has been working with A.C.T. for over ten years. Her most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

LAURIE CALLAHAN (AD) has been working with A.C.T. for over ten years. Her most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

MIKE SMITH (Set Designer) has been working with A.C.T. for over ten years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

ERIK LINDSAY (Prop Designer) has been working with A.C.T. for over ten years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

ZTZZVA

in association with The American Conservatory Theater presents A.R.S. Brevis

Actors Read Short Stories

Four evenings of great short stories read by A.C.T. actors, including Roy Dotrice, Paolo Hoffmann, Kevin Kline, Michael Scott Ryan, Vila Vista, and Sydney Waugh, among other favorites.

Tuesday at 8:30 p.m.,
Stage Door Theater
830 Mason Street, San Francisco

January 21, 1998
Roy Dotrice, Jeff Off, and Tony McDade

February 22, 1998
Mark Belloni, Elizabeth Boulton, Andrew Blank, and David Bryer

March 22, 1998
Rick Egan, Heather Nicol

For information call (415) 337-0630

And, as Mr. Sans Francisco, in Bringing On... Other Bay Area credits include Valeria in L'elisir d'Amore and Escarlata in Carmen at the SPQR Festival in Michael Bogdanov's modern-dress Measure for Measure, Ronald Eyres The Inspector General.

A CHRISTMAS CAROL: DIRECTORS, DESIGNERS, AND STAFF

DAVID MAIER (Assistant Production Designer), a graduate of the Advanced Training Program, is currently in his seventh year with A.C.T. He was most recently seen as Joe Proclike in Las Vegas in A.C.T.'s production of Oleanna. Mr. Maier has designed numerous sets for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet. His most recent work for A.C.T. has been for the Production rehearsals for San Francisco in the Pacific Symphony's production of The Magic Flute. His most recent work for A.C.T. includes the San Francisco Opera's production of Turandot and the San Francisco Ballet's production of The Nutcracker.

ROBERT BLACKMAN (Stage Manager) has been on the A.C.T. staff for over four years. His last major project was as the Stage Manager for A.C.T.'s production of The Glass Menagerie. His most recent work for A.C.T. includes the San Francisco Opera's production of Turandot and the San Francisco Ballet's production of The Nutcracker.

JOHN HINCE (Lighting Designer) and JENNY RILES (Lighting Designer) have been working together for the last two years. Their work together includes The 39 Steps, The Glass Menagerie, and A Christmas Carol. Their most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

BRETT ROSENBERG (Costume Designer) has been a member of A.C.T.'s design team for over five years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

LINDA WILLIAMSON (Costume Designer) has been working with A.C.T. for over ten years. Her most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

LAURIE CALLAHAN (AD) has been working with A.C.T. for over ten years. Her most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

MIKE SMITH (Set Designer) has been working with A.C.T. for over ten years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

ERIK LINDSAY (Prop Designer) has been working with A.C.T. for over ten years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

ZTZZVA

in association with The American Conservatory Theater presents A.R.S. Brevis

Actors Read Short Stories

Four evenings of great short stories read by A.C.T. actors, including Roy Dotrice, Paolo Hoffmann, Kevin Kline, Michael Scott Ryan, Vila Vista, and Sydney Waugh, among other favorites.

Tuesday at 8:30 p.m.,
Stage Door Theater
830 Mason Street, San Francisco

January 21, 1998
Roy Dotrice, Jeff Off, and Tony McDade

February 22, 1998
Mark Belloni, Elizabeth Boulton, Andrew Blank, and David Bryer

March 22, 1998
Rick Egan, Heather Nicol

For information call (415) 337-0630

And, as Mr. Sans Francisco, in Bringing On... Other Bay Area credits include Valeria in L'elisir d'Amore and Escarlata in Carmen at the SPQR Festival in Michael Bogdanov's modern-dress Measure for Measure, Ronald Eyres The Inspector General.

A CHRISTMAS CAROL: DIRECTORS, DESIGNERS, AND STAFF

DAVID MAIER (Assistant Production Designer), a graduate of the Advanced Training Program, is currently in his seventh year with A.C.T. He was most recently seen as Joe Proclike in Las Vegas in A.C.T.'s production of Oleanna. Mr. Maier has designed numerous sets for the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet. His most recent work for A.C.T. has been for the Production rehearsals for San Francisco in the Pacific Symphony's production of The Magic Flute. His most recent work for A.C.T. includes the San Francisco Opera's production of Turandot and the San Francisco Ballet's production of The Nutcracker.

ROBERT BLACKMAN (Stage Manager) has been on the A.C.T. staff for over four years. His last major project was as the Stage Manager for A.C.T.'s production of The Glass Menagerie. His most recent work for A.C.T. includes the San Francisco Opera's production of Turandot and the San Francisco Ballet's production of The Nutcracker.

JOHN HINCE (Lighting Designer) and JENNY RILES (Lighting Designer) have been working together for the last two years. Their work together includes The 39 Steps, The Glass Menagerie, and A Christmas Carol. Their most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

BRETT ROSENBERG (Costume Designer) has been a member of A.C.T.'s design team for over five years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

LINDA WILLIAMSON (Costume Designer) has been working with A.C.T. for over ten years. Her most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

LAURIE CALLAHAN (AD) has been working with A.C.T. for over ten years. Her most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

MIKE SMITH (Set Designer) has been working with A.C.T. for over ten years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

ERIK LINDSAY (Prop Designer) has been working with A.C.T. for over ten years. His most recent work for A.C.T. includes The Glass Menagerie and A Christmas Carol.

ZTZZVA

in association with The American Conservatory Theater presents A.R.S. Brevis

Actors Read Short Stories

Four evenings of great short stories read by A.C.T. actors, including Roy Dotrice, Paolo Hoffmann, Kevin Kline, Michael Scott Ryan, Vila Vista, and Sydney Waugh, among other favorites.

Tuesday at 8:30 p.m.,
Stage Door Theater
830 Mason Street, San Francisco

January 21, 1998
Roy Dotrice, Jeff Off, and Tony McDade

February 22, 1998
Mark Belloni, Elizabeth Boulton, Andrew Blank, and David Bryer

March 22, 1998
Rick Egan, Heather Nicol

For information call (415) 337-0630
and, as Mr. Sfornas, in Racing Days. Other Bay Area credits include Valentin in La Traviata with the San Francisco Opera and Froh in Der Lindenfels with the German Stage Company. A native of Canada, he performed with the Edmonton Opera and with the Madrigal Society at the Canadian New Music Festival. A member of the Professional Singers' Association of Canada, Mr. Sfornas is a graduate of the University of British Columbia in Mathematics and Music.

ROBERT BLACKMAN (Stage Manager) has been seen at ACT in all seventeen productions of A Christmas Carol. His first assignment for ACT was in 1971 and it was in residence for six years, designing costumes and scenery for more than three-dozen productions, including Moulin Rouge, The Visit, The Glass Menagerie, Cat on a Hot Tin Roof, A Chorus Line, and A Christmas Carol, and many others. Last winter he directed A Night at the Museum as part of ACT's Holiday Show. Among his credits are the Shakespearean productions of As You Like It, Macbeth, and Hamlet, and the Broadway musicals Follies and A Chorus Line.

ROBERT BLACKMAN (Stage Manager) has been seen at ACT in all seventeen productions of A Christmas Carol. His first assignment for ACT was in 1971 and it was in residence for six years, designing costumes and scenery for more than three-dozen productions, including Moulin Rouge, The Visit, The Glass Menagerie, Cat on a Hot Tin Roof, A Chorus Line, and A Christmas Carol, and many others. Last winter he directed A Night at the Museum as part of ACT's Holiday Show. Among his credits are the Shakespearean productions of As You Like It, Macbeth, and Hamlet, and the Broadway musicals Follies and A Chorus Line.

LELAND WILLIAMSON (Co-Artistic and Original Director) staged ACT's productions of The Mandrake (which launched the L.A. Hunt's), 24 in the Park with George, End of the World with the Symposium to Follow, the Imaginary Invalid, A Month in the Country, The Visit, and The Seagull. He has worked extensively at the O'Neill Festival and the SCPA Theater with his work directed award-winning productions of The Physicists, Blood Wedding, and Indian. He has directed Don Quixote and The Portuguese Inn for Western Opera Theater and the Intiman Theater Company in Seattle, Seattle in the Park with George at the Seattle Repertory Theater, and several Off Broadway companies. He is currently a director of the Brooklyn Academy of Music Theater Company for the New York City Opera. He has directed productions of St. John Niederhoffer's King Lear, and he portrayed Sebastian in Thyme Right for the Festival's production of Julius Caesar. He has also directed the festival's production of The Vigil, a Russian drama about the October Revolution. The Vigil was produced by the Brooklyn Academy of Music in 1985 and 1986 and was included in its series of the “New York City Opera in the Parks,” which included the opening night of the festival’s new stage, the Brooklyn Academy of Music’s new stage, and the Santa Cruz Opera’s production of The Glass Menagerie.

A CHRISTMAS CAROL: DIRECTORS, DESIGNERS, AND STAFF

DAVID MAIER (Assistant to the Director) will be seen in the role of Young Fagin. He is a graduate of the American University in Washington, D.C., where he studied directing and stage management. He was a member of the company’s production team for the last four years, serving as assistant director and stage manager for A Christmas Carol and Buffalo Bill, as well as for the festival’s production of The Crucible. He is currently a member of the festival’s Resident Company and will be assistant director for the festival’s production of Macbeth this summer.

David Maier (Assistant to the Director) will be seen in the role of Young Fagin. He is a graduate of the American University in Washington, D.C., where he studied directing and stage management. He was a member of the company’s production team for the last four years, serving as assistant director and stage manager for A Christmas Carol and Buffalo Bill, as well as for the festival’s production of The Crucible. He is currently a member of the festival’s Resident Company and will be assistant director for the festival’s production of Macbeth this summer.

LELAND WILLIAMSON (Co-Artistic and Original Director) staged ACT's productions of The Mandrake (which launched the L.A. Hunt's), 24 in the Park with George, End of the World with the Symposium to Follow, the Imaginary Invalid, A Month in the Country, The Visit, and The Seagull. He has worked extensively at the O'Neill Festival and the SCPA Theater with his work directed award-winning productions of The Physicists, Blood Wedding, and Indian. He has directed Don Quixote and The Portuguese Inn for Western Opera Theater and the Intiman Theater Company in Seattle, Seattle in the Park with George at the Seattle Repertory Theater, and several Off Broadway companies. He is currently a director of the Brooklyn Academy of Music Theater Company for the New York City Opera. He has directed productions of St. John Niederhoffer's King Lear, and he portrayed Sebastian in Thyme Right for the Festival's production of Julius Caesar. He has also directed the festival's production of The Vigil, a Russian drama about the October Revolution. The Vigil was produced by the Brooklyn Academy of Music in 1985 and 1986 and was included in its series of the “New York City Opera in the Parks,” which included the opening night of the festival’s new stage, the Brooklyn Academy of Music’s new stage, and the Santa Cruz Opera’s production of The Glass Menagerie.

A CHRISTMAS CAROL: DIRECTORS, DESIGNERS, AND STAFF

DAVID MAIER (Assistant to the Director) will be seen in the role of Young Fagin. He is a graduate of the American University in Washington, D.C., where he studied directing and stage management. He was a member of the company’s production team for the last four years, serving as assistant director and stage manager for A Christmas Carol and Buffalo Bill, as well as for the festival’s production of The Crucible. He is currently a member of the festival’s Resident Company and will be assistant director for the festival’s production of Macbeth this summer.

David Maier (Assistant to the Director) will be seen in the role of Young Fagin. He is a graduate of the American University in Washington, D.C., where he studied directing and stage management. He was a member of the company’s production team for the last four years, serving as assistant director and stage manager for A Christmas Carol and Buffalo Bill, as well as for the festival’s production of The Crucible. He is currently a member of the festival’s Resident Company and will be assistant director for the festival’s production of Macbeth this summer.
NEWS FROM THE AMERICAN CONSERVATORY THEATER

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

This holiday season A.C.T. celebrates an astounding array of entertaining ladies in two productions at the Marines Memorial Theater. Previewing December 14 and opening December 18, Jean Stapleton presents her one-woman show, "Bon Appetit!" a delightful double bill based on Ruth Draper's hilarious 1968's monologue, "The Italian Lesson," together with an outrageous cooking lesson based on a Julia Child recipe for a luscious chocolate dessert. Performing concurrently beginning December 23, the renowned jazz and blues singer and Broadway actress Sandra Reaves-Phipps makes "The Great Ladies of Blues and Jazz" live for us again in her solo tribute to Billie Holiday, Dinah Washington, Beatie Smith, Ma Rainey, Ethel Waters, and Mahalia Jackson.

"Bon Appetit!"

Stapleton, of Broadway, Longy fame and reputationally "All in the Family," retires for us in her hit performance of "Bon Appetit!", which she originated in New York at the Kennedy Center in 1981 and presented again last season at CSC Ltd. — The Classic Stage Company under Carey Perloff's direction. Composed of two one-act monologues set to music by composer Lee Hoiby, the show opens with "The Italian Lesson," one of Ruth Draper's most celebrated performance pieces. Known as "the queen of the one-woman theater," Draper delighted audiences during the first half of the century with her sardonically funny and profoundly trenchant monologues, chronicling the experiences of women from all walks of life. In "The Italian Lesson," Stapleton re-creates Draper's befuddled society matron as she attempts to make sense of Dante into her every day amidst a flurry of endless interruptions. Watching this woman govern her household, one is sure that she could as easily run a corporation or major studio, as she fields phone calls, dispenses charity, orders dinner, performs committee work, and tries to remember Italian verb forms, all in the same breath. This monologue supposedly inspired Lily Tomlin to begin writing and performing her own comic characters and is a comic tour de force in Stapleton's sure hands.

Stapleton's second course is taken from a 1970 broadcast of Julia Child concocting "Gastronome au Chocolat" (Eminence Brute). Stapleton is drawn to this work by composer Holst, whose discovery of the inherent musicality in Child's cooking lessons — which embody more than mere culinary instruction — gives us new perspective on a familiar and beloved character. In her portrayal of the eminent chef, Stapleton brings home the concept of "gourmandise" to the audience with a rolling, humorous tribute to the splendiferous gourmandise of Mahalia Jackson.

The Great Ladies of Blues and Jazz

Complementing the wit and hilarity of "Bon Appetit!," A.C.T. presents seven powerful performances by Sandra Reaves-Phipps in her nationally acclaimed one-woman tribute to the great ladies of jazz and blues. Reaves-Phipps grants us a human, spiritual glimpse into the soul of each singer in brief monologues, followed by renditions of favorite numbers from each artist's repertoire, all backed by the red hot All Star Jazz Band.

"Bon Appetit!" and "The Great Ladies of Blues and Jazz" run through January 30 at the Marines Memorial Theater.

A.C.T. Supports Food for Friends

For many of us, the month of December is a happy time of the year, filled with feasting and celebration. But, as Dickens so movingly reminds us in "A Christmas Carol," not everyone is fortunate enough to enjoy a bountiful holiday season. This year, A.C.T. joins Kron, Channel 4, and The Salvation Army in their tenth annual Food for Friends Drive to collect canned goods for our disadvan
taged neighbors. Even Sesame Street will get in the act, giving cash-carrying donators at Bay Area Safeway Stores with Kron and KRON personalities.

A.C.T. is also a key player in the Food for Friends student drive, in some two hundred Bay Area junior high and high schools. This year, one thousand student leaders who have mobilized their schools to collect the most cans are being treated to the December 30th performance of "A Christmas Carol."
NEWS FROM THE AMERICAN CONSERVATORY THEATER

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

This holiday season A.C.T. celebrates an astounding array of entertaining ladies in two productions at the Marines Memorial Theatre. Previews December 14 and opening December 18. Joan Stapleton presents her one-woman show, *Bon Appetit!*, a delightful double bill based on Ruth Draper's hilarious 1950's monologue, *The Italian Lesson*, together with an outrageous cooking lesson based on a Julia Child recipe for a luscious chocolate dessert. Performing concurrently beginning December 23, the renowned jazz and blues singer and Broadway actress Sandra Reaves-Phillips makes *The Late Great Ladies of Blues and Jazz* live for us again in her solo tribute to Billie Holiday, Dinah Washington, Bessie Smith, Ma Rainey, Ethel Waters, and Mahalia Jackson.

*Bon Appetit!* by Joan Stapleton, of Broadway fame and televisions "All in the Family," reprises for us her hit performance of *Bon Appetit!*, which she originated in New York at the Kennedy Center in 1986 and presented again last season at CGT Ltd. — The Classic Stage Company under Cary Perito's direction. Composed of two concurrent monologues set to music by composer Lee Hoiby, the show opens with *The Italian Lesson*, one of Ruth Draper's most celebrated performance pieces. Known as "the queen of the one-woman theater," Draper delighted audiences during the first half of the century with her seductive, funny and profoundly touching monologues, chronicling the experiences of women from all walks of life. In *The Italian Lesson*, Stapleton recreates Draper's beloved character society matron as she attempts to rescue Dante into her happy day amidst a flurry of endless interruptions. Watching this woman govern her household, one is sure that she could as easily run a corporation or major studio, as she fields phone calls, dispenses charity, orders dinner, performs committee work, and tries to remember Italian verb forms, all in the same breath. This monologue supposedly inspired Lily Tomlin to begin writing and performing her own comic characters and is a comic tour de force in Stapleton's sure hands.

Stapleton's second course is taken from a 1970 broadcast of Julia Child concentrating on Haute Gourmet's and chocolate truffles in that season's production of *Bon Appetit!*

*The Late Great Ladies of Blues and Jazz*

Complementing the culinary hilarity of *Bon Appetit!*, A.C.T. presents seven powerful performances by Sandra Reaves-Phillips in her nationally acclaimed one-woman tribute to the greatest ladies of jazz and blues. Reaves-Phillips graces us with a human, spiritual glimpse into the soul of each singer in brief monologues, followed by renditions of favorite numbers from each artist's repertoire, all backed by the red-hot All Star Jazz Band. Described by The Washington Post as "dynamite times seven," the show begins with Reaves-Phillips as her own singer, classy self. She then transports us to a southern town show somewhere in Georgia around 1915 with her portrayal of Ma Rainey, of the famous "black bottom," turning her charm with us on with Rainey's deliciously wicked tasting. She then recuperates the dusty and boney Bessie Smith and prods the proud soul of Ethel Waters. Waters is followed by a haunting recollection of Billie Holiday's Carnegie Hall appearance, in which Reaves-Phillips conveys that great lady's tragic beauty in such memorable songs as "Stormy Weather," "Good Morning Heartache," and "God Bless the Child." She then transforms herself into the Queen of the Blue, Dinah Washington, and closes by taking the audience to heaven with a rolling, thunderous tribute to the splitting spirituality of Mahalia Jackson.

Reaves-Phillips, whose Broadway career began in the Tony Award-winning musical *Brice*, is a performer of international renown. In addition to touring in *The Great Ladies*, she has appeared in numerous stage productions, including *American Graffiti* at the Negro Ensemble Company, *Champagne* (which garnered her an Audie Awards for Outstanding Female Performer in the role of Bessie Smith), the title role in the Pittsburgh Public Theater's *Production of Ma Rainey's Black Bottom, Part II* (a sequel to *One Mo' Tune!* at the Village Gate) and significant roles in many major touring companies. She has been featured in jazz festivals throughout Europe and North Africa, and her club appearances include the Cotton Club, the Bitter End, Dangerfield's, Sweetwaters, and the Creta in Switzerland. Her film credits include the role of60. Butler in *The Truman Show*.

*Bon Appetit!* runs from December 14 through January 9, and *The Late Great Ladies of Blues and Jazz* from December 23 through January 10. Call 749-SACT for general information and tickets.

A.C.T. Supports Food for Friends

For many of us, the month of December is a happy time of the year, filled with feasting and celebration. But, as Dickens so movingly reminds us in *A Christmas Carol*, not everyone is fortunate enough to enjoy a bountiful holiday season. This year, A.C.T. joins KRON, Channel 4 and The Salvation Army in their tenth annual Food for Friends Drive to collect canned goods for our disadvan-
taged neighbors. Every dollar will get in the act, making cash-carrying donations at Bay Area Safeway Stores with KRON and KQED personalities. A.C.T. is also a key player in the Food for Friends student drives in some two hundred Bay Area junior high and high schools. This year, one thousand student leaders who have mobilized their schools to collect the most cans are being treated to the December 30th performance of *A Christmas Carol*. 
While the Lexus ES 300 anti-lock braking system (ABS), sports sedan won’t eliminate traffic, it will help you negotiate why the ES 300 garnered one of

Revise Your E.T.A.

ate your way through it. For Swift Acceleration: a 30-liter, 185-horsepower, 24-valve V6 engine. For nimble handling: progressive power rack-and-pinion steering. For sudden stops: a 4-sensor, 3-channel

© 2002 Lexus, a Division of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seat belts and obey all speed laws. For more information, call 1-800-621-2335 (800-Lexus-USA).
American Conservatory Theater

Food for Friends was launched in 1980 by KRON in conjunction with The Salvation Army under the title "Save a Care-A-Van." For five weekends, KRONX gathered donations from San Francisco and other station personalities who collected food at bay area shopping malls, gathering about $100,000. The Salvation Army was there, too, handing out Care-A-Vans with the cans they would distribute to the needy.

In the succeeding eight years, the campaign has mushroomed, and this year will reach the two million mark. In 1986, the Care-A-Vans was renamed Food for Friends and folded into the station's "That's What A Friend Is For" campaign. After San Francisco departed, Mark Thompson spearheaded the campaign for several years, and now meteorologists Janet Huff and Steve Reichen are in charge.

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

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

A.C.T.'s Artful Advertisers

This year, top San Francisco advertising agency Atlas Otton Hallman & Bedeaux (AOHB) has donated a significant amount of time and creative resources to create an artful advertising campaign promoting A.C.T.'s annual production of Charles Dickens' A Christmas Carol.

The campaign includes a radio spot and a television commercial which will begin running on Bay Area stations in November. Titled "Santa's List," the thirty-second commercial features a young girl whose demands for Christmas presents from Santa reach her把持's propor-
tions. Directed by John L. Pamplin of Ziga Films, the commercial features A.C.T. Young Conservatory student Amanda Caldwell, in her television commercial debut, as the greedy young girl and Mike Hawley as the folks-embattled Santa.

The campaign opens with the familiar scene of a pig-tailed little girl asking Santa for an infinitely innocuous list of Christmas presents — a picture Norman Rockwell might have painted. Through the use of eerie lighting, haunting music by Jim Caravan, and Amanda Caldwell's hilariously unsettling performance, the scene is transformed into something out of Alfred Hitchcock — a kind of "Nightmare on 34th Street."

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

The commercial will be airing exclusively on KRONX, Channel 4, on such programs as "The Today Show," "News Center 4," "Entertainment Tonight," "The Tonight Show," "Stetson & Booth," and "Saturday Night Live."

Called one of the "hottest shows in San Francisco" by the San Francisco Examiner, Atlas Otton Hallman & Bedeaux boasts a client list that includes Arcadia athletic shoes, Conde Nast Publications, Gucci wines, Neutrogena facial cleansers, and The Gap. A.C.T. is pleased to join their ranks and grateful for A.O.H.B.'s generous and outstanding efforts.

While the Lexus ES 300 anti-lock braking system (ABS). Sports sedan won't eliminate traffic, it will help you negotiate traffic. Why the ES 300 garnered one of the best E.T.A. Auto Magazine's 1992 All-Acceleration: a 30-liter, 165-horsepower, 24-valve V6 engine. For nimble handling: progressive power rack-and-pinion steering. For sudden stops: a 4-sensor, 3-channel... way ahead of schedule.
The French call it "joie de vivre". A joyous celebration of life's unexpected moments. Moments meant for B&B. With a taste derived from a mysterious combination of exotic spices, B&B excites the palate and delights the imagination. Discover it straight up or over ice.  

**CONTRIBUTORS**

The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between Sept. 1, 1991 and Oct. 15, 1992.

**DIAMOND HONOREE** ($50,000 and above)
- California Arts Council
- EPA Coalition Foundation
- Deloit & Touche
- Granite for the Arts of San Francisco
- Harris Trust
- The William & Flora Hewlett Foundation
- Howard & Anna Overly, Century Collezione & Friends
- LITEX
- The James Irvine Foundation
- Kranz Foundation
- The Andrew W. Mellon Foundation
- The National Corporate Theatre Fund
- The National Endowment for the Arts
- The San Francisco Foundation
- The Shubert Foundation
- Alex L. & Rich Perl

**GOLD HONOREE** ($10,000-$49,999)
- Anonymous
- AIP
- Arthur Andersen & Company
- North America Foundation
- Barrett & Herman Baker
- Canadian Development Corporation
- Fohn, Cooper Foundation
- Chace, S. S. Bu
- Mr. Private Equity
- Feinstein’s Foundation
- Mr. and Mrs. Frank P. Flaxman
- Mr. and Mrs. Gordon P. Gump
- The Williams Gladman Foundation
- Gail Oglesby Foundation
- Mr. William H. Knauss
- Lasker Foundation
- McIlvaine, Deeks, Barnes & Sherman
- Mr. and Mrs. Burton J. McInity
- Mr. and Mrs. Albert J. Meiners
- Mr. & Mrs. Howard Neiman
- The Gold Fund
- The Four Pacific Hotel San Francisco
- Stepanek’s Fryack and Panther-Land
- The Roberts Foundation
- Mr. and Mrs. Arthur B. Reiss
- Louise & Grande Hankeberg Jr.
- Joan & Harmon Halber
- Jepsen Fund
- L.J. Smoak and Mary C. Smoak Foundation
- Mr. & Mrs. Latin
- Mr. and Mrs. Ann James

**SILVER HONOREE** ($5,000-$9,999)
- Bank of San Francisco
- Mr. and Mrs. Harlow Briskin
- Mr. and Mrs. Peter Briskin
- Mrs. Boecker & Dillinger
- Mr. and Mrs. Robert R. Fosberg
- Philanthropy Foundation
- Mr. and Mrs. William F. Foyers
- Richard & Helen Goldberg Foundation
- Mr. and Mrs. William H. Hackett
- Stuart & Mard Shively Charitable Income Trust
- Conversion & De Young Foundation
- Mr. & Mrs. George Miller
- Montgomery Street Foundation
- The Outrages Foundation
- Pacheco & Gavita Corporation
- Pettit & Hamit

**DIAMOND HONOREE** ($50,000 and above)
- Mr. Arthur C. Boorstin
- Mr. Mark A. Schreiber
- Mr. Rand & Ruth Stable
- Mrs. Shirley G. Todes
- Thomas W. Fall
- Unique Pacific Foundation
- Wells Fargo Foundation

**GOLD HONOREE** ($10,000-$49,999)
- Bank of California
- Kerpen Foundation
- Park & Elizabeth Cerrone Foundation
- William J. & Dorothy Fleischner
- German Corporate Corp.
- Mr. and Mrs. Thomas C. Fitch
- Michael Franklin & Co.
- Sterner & Peter Green Fine
- Mr. Robert H. Harris
- Mr. and Mrs. Thomas H. Huggins
- Mr. & Mrs. Thomas H. Huggins
- Mr. & Mrs. William A. Houston
- Mrs. Henry J. Hughey
- Mr. and Mrs. John J. Hume
- Van Verwilt & Hight, Investment Counsel
- Fred A. & Eleanor Stoof van Loben Sels Charitable Foundation
- Westmont Institute

**SILVER HONOREE** ($5,000-$9,999)
- Mr. Paul Angelis
- Gurney & Pauline M. Austin Foundation
- Mr. and Mrs. Bernard E. Baruch
- Mr. and Mrs. James B. MacMillan
- Nortec & Donna Kohn
- Mr. Paul Reeser
- Robert & Have Bridge Foundation
- The Gerson Foundation
- Gill Charitable Trust
- Mrs. Lewis A. Gates
- Dunn, Tinsley & Thomey Center
- Mr. and Mrs. Jonathan J. Davis
- The Chronicle Publishing Co.
- Mr. James C. Cramp
- Dr. Robert Clark
- Mr. Russell Clark
- Mr. and Mrs. Lewis J. Coates
- Mr. and Mrs. B. E. Coyle
- Mr. and Mrs. R. J. Coburn
- Mr. Daniel J. Crunkleton
- Mr. Donald J. Davis
- The Hansards
- Mr. and Mrs. Martin D. Dayne
- Mr. Robert Dames
- Mrs. J. A. Bierlein
- David A. & Serene Heim
- Mrs. Delia Finkler & Edwin
- Fathed Foundation
- Mr. and Mrs. Thomas F. W. Field Jr.
- First National Bank
- Mr. and Mrs. David Fleischner
- First Savannah Chilt Hotel
- Mr. Roi Reiner
- Mr. Thomas Gardner
- Mr. Andrew Hez<br>
The French call it “joie de vivre”. A joyous celebration of life’s unexpected moments. Moments meant for B&B. With a taste derived from a mysterious combination of exotic spices, B&B excites the palate and delights the imagination. Discover it straight up or over ice.
Amor am American Conservatory Theater

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER

AMERICAN CONSERVATORY THEATER
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94111 (415) 749-2220.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 450 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.
Ticket Information/Charge By Phone: (415) 749-2300. Use your Visa, MasterCard, or American Express card.

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

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

STAGE DOOR: MARINES MEMORIAL ORPHEUM THEATRE

Ticket Prices

<table>
<thead>
<tr>
<th></th>
<th>Orchestration/Loge</th>
<th>Balcony</th>
<th>Gallery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reserved</td>
<td>$21</td>
<td>$19</td>
<td>$10</td>
</tr>
<tr>
<td>Balcony</td>
<td>$23</td>
<td>$21</td>
<td>$11</td>
</tr>
<tr>
<td>Saturday/Thursday</td>
<td>$23</td>
<td>$21</td>
<td>$11</td>
</tr>
<tr>
<td>Gallery</td>
<td>$22</td>
<td>$21</td>
<td>$11</td>
</tr>
</tbody>
</table>

Post-performance Conversations: Informative after-show discussions concerning issues and ideas surrounding the evening's play will occasionally be scheduled throughout the season. Evening programs will have special inserts describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Director, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2220.

School Matinees: Matinees are offered at 1:00 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. For more information, please call Jane Turner, Student Matinee Coordinator, at 749-2220.

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

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2350 for more information.

A.C.T. Venues:

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

THE STAGE DOOR THEATER: The Stage Door Theater is located at 450 Mason Street at Geary, one block from Union Square.

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

Savor the richness of Red.

Richer in taste
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 405 Geary Street, San Francisco, CA 94110 (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 10 a.m. - 9 p.m. Monday through Saturday, 10 a.m. - 6 p.m. Sunday
Ticket Information/Charge By Phone: (415) 749-2200. Use your Visa, Mastercard, or American Express card.

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

BASE: A.C.T. tickets are available at all Bay/AMT centers, including The Wharehouse and Tower Records/Videoland.

STAGE DOOR
MARINES MEMORIAL/ ORPHEUM THEATRES

Ticket Prices:

Previous:

Orchestra/Lobby $21
Balcony $19
Gallery $10

Sunday/Thursday/Thursday/Thursday:

Orchestra/Lobby $21
Balcony $19
Gallery $11

Friday/Saturday

Orchestra/Lobby $21
Balcony $19
Gallery $12

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 446-2806 for special prices.

Latecomers: Latecomers will be seated at an appropriate interval.

Base Box Office

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

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

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

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

Wheelchair Access: The Stage Door, Marines Memorial Theatre, and the Orpheum Theatre are accessible to persons in wheelchairs. The Sennheiser Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performances.

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

Smoking is not permitted in the auditorium.

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

SPECIAL PROGRAMS
A.C.T. Prologues are presented before the Tuesday evening Previews for all productions, except A Christmas Carol, in the same theater as the evening play, from 5:30 p.m. to 6:00 p.m. Doors open at 5:00 p.m.

Post-performance Conversations: Informative post-show discussions concerning issues and ideas surrounding the evening's play will occasionally be scheduled throughout the season. Evening programs will have special inserts describing the speaker and topics for that evening. The conversations, moderated by A.C.T. Associate Artistic Direction, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2229.

School Matinees: Matinees are offered at 1:00 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just $8. For more information, please call Jane Tuner, Student Matinee Coordinator, at 749-2229.

Conservatory: The A.C.T. conservatory offers classes, training, and advanced theater study for adults. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2850 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2806 for more information.

A.C.T. Venues:

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

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

MARINES MEMORIAL THEATRE:
The Marines Memorial Theatre is located at 609 Sutter Street at Mason. Conveniently located within walking distance of the Stage Door Theatre, the Marines' Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.
COMPARING THE BRAVADA TO AN EXPLORER IS A LOT LIKE COMPARING A SWISS ARMY KNIFE TO A MELON BALLER.

OLDSMOBILE® Bravada® is designed to take on just about anything. Even Ford Explorer. Unlike Explorer, which requires you to shift into four-wheel drive, Bravada has SmartTrak®, a combination of full-time all-wheel drive and four-wheel anti-lock brakes that instantly adjusts to changing road conditions. Not only that, but with its standard 260-horsepower 4.3-liter Vortec™ V6 engine, Bravada also provides more muscle than Explorer. But don’t take our word for it. In two independent tests recently conducted by USAC®, Bravada outperformed Explorer by demonstrating superior traction, maneuverability and get-up-and-go on set surfaces. Think about it.

Smarter. Stronger. Wouldn’t you really rather have the Swiss Army knife? For more information, call 1-800-242-OLDS.

OLDSMOBILE, THE NAME OF INTELLECTUAL ENGAGEMENT.

Knowing Kyoto

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

For more than one thousand years, Kyoto had been the capital of Japan. Over the centuries its wooden buildings had suffered a series of devastating fires, the last in 1644. But the pride edifi
cation always rallied. Thirty years later when Kyoto celebrated its millennium in 1894, they commemorated the event by building the Heian Shrine, a replica of the original Imperial Palace and a memorial to the deified soul of Emperor Kammu whose dream had established the city in the ninth century.

Luckily, Kyoto was spared from bomb

ing during WWII and remains tradition

dally Japanese in character. It has always been a city of craftsmen who create hand

painted silk and porcelain, intricate woven baskets and ingenious wooden folding fans, as well as melodious musical instruments like the Kyotsu; the flute.

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

This vibrant metropolis, however, is best known as "The Temple City" with its overwhelming collection of religious treasures which include a staggering one thousand-six hundred Buddhist temples and four hundred Shinto shrines each with a distinctive persona.

One of the most awesome is the monu
cental "Holy" hall, Senju-ou-ji, with thirty-three galleries, the number derived from the belief that Buddha saved all mankind by disguising himself into thirty-three different figures.

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

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

One of the most heartwarming is the Jibun Shrine, home of the country’s Capid (Oshinomi no miko), its resident deity the God of love and matchmaking. Many young people in Japan believe that to possess a Jibun Shrine charm promises "sukiyasui" — love.

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

The vermilion-colored shrine is located on the grounds of the Kiyomizu Temple built in 1788 by the third Tokugawa shogun, Arinori. The most noted artifacts consist of two stones set about thirty feet apart called hommonen no toki (love-fortune telling stones). According to local folklore, it is said that if you walk safely from one to the other with your eyes closed, perfect bliss will result. It’s a good idea however, to have a friend keep an eye on you — to avoid a precipitous slope at the very end of this path. Several friendly emusha close by sell good luck charms in orange, blue and white for about five dollars and for every

by J. Herbert Silverman

Above: Kyoto’s classical Dappyu Temple has one of 1,600 Buddhist statues and 400 Shinto shrines within the ancient capital.
Comparing the Bravada to an Explorer is not like comparing a Swiss Army Knife to a Melon Baller.

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

On Travel

Knowing Kyoto

When the Emperor Meiji moved his Imperial Court from Kyoto to Edo in 1868 and renamed the latter Tokyo, he wounded the civic pride of the local populace. But he never destroyed the regal image of Holy Kyoto. For more than one thousand years, Kyoto had been the capital of Japan. Over the centuries its wooden buildings had suffered a series of devastating fires, the last in 1864. But the pride of Japan always rallied. Thirty years later when Kyoto celebrated its millennium in 1894, they commemorated the event by building the Heian Shrine, a replica of the original Imperial Palace and a memorial to the deified soul of Emperor Kanmu whose death had established the city in the ninth century.

Luckily, Kyoto was spared from bombing during WWII and remains traditionally Japanese in character. It has always been a city of craftsmen who create hand-painted silk beyond compare, intricate woven baskets and ingenious wooden folding fans as well as melodious musical instruments like the Kyoto flute or flute. The craft's traditions persist to this day albeit diluted to some degree by a profusion of "authentic" souvenirs. But happily, many contemporary artisans perpetuate the meticulous skills of their ancestors to produce the ultimate in mounted scrolls, bronze castings and incense kematulas that typified the Kyoto of old.

This vibrant metropolis, however, is best known as "The Temple City" with its overwhelming collection of religious treasures which include a staggering one thousand-six hundred Buddhist temples and four hundred Shinto shrines each with a distinctive personality.

One of the most awesome is the monumental "Holy" hall, Sanjusangendo, with thirty-three statues, the number derived from the belief that Buddha saved all mankind by digging himself into thirty-three different figures. The dominant image in this magnificent hall is Kannon with not one but eleven faces and a thousand arms. Flanking the awe-inspiring statue in the main hall are a thousand other images plus twenty-eight spirals placed in gold leaf representing beauty, wisdom and prosperity along with two Gods of Wind and Thunder. One twentieth-century touch — red fire extinguishers.

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

One of the most heartwarming is the Jishu Shrine, home of the country's Cupid (Otsukimi no miko), its resident deity the God of love and matchmaking. Many young people in Japan believe that to possess a Jishu shrine charm promises "spilled love."

After marriage, happy couples visit the shrine to offer their charms. Along one path there is a "community" bulletin board where visitors can purchase engraved or decorated pine votive offerings, with vows of love. Each plaque is a letter to the God asking that one's wish be granted. The vermilion-colored shrine is located on the grounds of the Kiyomizu Temple built in 788 by the third Tokugawa shogun, Iemitsu. The most noted artefacts consist of two stones set almost thirty feet apart called homonomei iroishi (love-fortune telling stones).

According to local folklore, it is said that if you walk safely from one to the other with your eyes closed, perfect bliss will result. It's a good idea however, to have a friend keep an eye on you — to avoid a precipitous slope at the very end of this path. Several friendly emporia close by sell good luck charms in orange, beige and white for about five dollars and for every
human dream from good health to passing an examination, tying a "knot," and delivering a child. The most expensive is the "Good Marriage" charm at eight dollars. As a point of information, for one hundred-thousand yen (about seven hundred-fifty dollars) you can have a priest pray for you for one year.

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

There's an excellent "touristic" restaurant popular with Japanese called AkaboeiEi (Dawn) at the foot of the slope which serves a typical chaboko-bento (box lunch) containing rice, pickles, vegetables, fish, meat, and eggs accompanied by toasted rice tea and Kirin beer.

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

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

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

Kyoto cuisine of kyo ryori is distinctive for its light seasoning, the aesthetic arrangement of the food and the use of vegetables, perhaps because in medieval days fresh fish was not generally available. The basics reflect the normal Japanese diet of soup, rice, pickles and a variety of main dishes chosen according to season. Kyoto is also known for its high quality of boiled tofu.

Mizokicho (Sani-age) Dohutsumma-nue-dori Sakyu-ku is a good place to experience the joys of kyo ryori. One of the most popular restaurants in town, it was founded in 1835 and has a hearty garden. Somewhat "touristic," it has a menu in English which also lists sukiyaki, tempura and sushi.

For an erotic experience, dine at Bicyru (20 Daikojo-ku monzumae, Murakakino)

Kita-ku) in operation for five hundred years with a history of feeding the Daiojoi Temple priests. Not surprisingly, it serves Buddhist temple food and is located outside the temple's east gate.

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

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

One of the most fascinating shopping experiences however, is a visit to Nishiki, a market whose origins date to 800 A.D. This is a bustling open-air, five block-long arcade covered with a red and green translucent roof, which filters muted colors onto the innumerable tiny stalls that line the centuries-old central walkway.

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

But travelers will also find great buys in Japanese antiques, intricately carved wooden boxes, handcrafted jewelry, decorative fans, religious symbols, dolls, and toys. Shops here have some of the most attractive souvenirs in all of Japan and the price is about two-thirds what you might pay at your hotel.

Food purveyors will let you taste their secrets or offer you a sake as an inducement to buy.

Another unusual Kyoto shop is the work-place at Misuzu (Naikyo) Dori) where Saya Sakurai produces gyoza, the handsome wooden shoes used for centuries in Japan and almost a mandatory part of Japanese dress before WWII. Gyoza are cut from wooden blocks which are shaved then split and finished with a powder brushed on with a special tool called an usuri which raises the grain. The wooden shoes are priced from about forty (standard) to almost three hundred.
You know exactly where you're going.
We can help you get there.
It's time for a change to the wines of Ernest & Julio Gallo.

This holiday, savor the crisp taste of our California Chardonnay elegantly served in Marquis by Waterford® Crystal.
It's time for a change to the wines of Ernest & Julio Gallo.

This holiday, savor the crisp taste of our California Chardonnay elegantly served in Marquis by Waterford® Crystal.
The Kyoto Handicraft Center (Kumano Jinja Higashiyama-kou) is a vertical shopping mall now in its twenty-second year selling everything from gold-filled rings at Satsumatte (eight-thousand dollars) to a satsuma-ya porcelain thimble for about five dollars, emaumed chopsticks (eight dollars) or a wedding kimono (five-thousand dollars).

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

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

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

On the other hand, there are luxury hotels such as the Takam-ya Prince near the shores of Lake Takam-ya. Typically, hotels like this one are noted for their spacious guest rooms, the exquisite steel and tempura restaurants and a gourmet continental dining room. In this case, Beau Sejour, beautiful but expensive.

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

This shrine is a favorite for weddings but a visit to the lovely room is also recommended as it is called “The Way of God” is Japan’s nearest approach to a national religion and is basically a set of forms and ceremonies.

During the matsusia, the bride and groom wear the traditional kimono, rings are exchanged and three cups of sake are exchanged. A wedding style called oshiki, is drunk from special cups. Also, according to tradition, relatives get only one cup. An elaborate bridal headdress, Tenno Rinshiki, symbolizes “the bride is acting shy to conceal her horns.”

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

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

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

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

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

The invitation was made by the Takam-ya Prince Hotel concierge who thought the contrast would be interesting and easily accessible by bus from Kyoto — an understatement of somewhat noble proportions.

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

Koya-san, today an enclave of eight thousand people, became a center of religious learning in 586 A.D. when the Emperor Suiyogis graciously allowed Kukai, known posthumously as Kobo Daishi, to establish Shingon sect of Buddhism. Kobo Daishi had spent years in China studying esoteric Buddhism under Kukai, a great exponent of The Secret Teaching and was revered for this humanitarianism.

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

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

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

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

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

The Kyoto Handicraft Center (Kumamono Fujita Higashiyama-ku) is a vertical shopping mall now in its twenty-second year selling everything from gold filigree vases at Sakuramachi (eight thousand dollars) to a satsuma-ware porcelain teapot for about five dollars, enamelled chopsticks (eight dollars) or a wedding kimono (five thousand dollars). While you can pick up cameras, watches, and CD-players, the most fascinating stalls are the one-of-a-kind handicraft stalls etched into the walls of the market where it’s possible to watch artists create exquisite objects d’art with infinite patience, see women at work, gaze on graphic artists working in brushes and ink or listen to an explanation of how Imari (porcelain made from ground stone and then hand-painted) is produced.

To accommodate the tens of thousands who visit its shrines annually — either as pilgrims or tourists — Kyoto has its fair share of hostels ranging from your basic dormitory-like ryokan (inns) to deluxe hotels. The ryokan permits you to live as the Japanese do. Shows are left at the entrance and one puts on slippers but in the room covered with tatami mats, the slippers come off. Dinner and breakfast are usually included in the room charge which can run as high as about three hundred-fifty dollars per person.

On the other hand, there are luxury hotels such as the Takamura-ya Prince near the shores of Lake Takaragawa. Typically, hotels like this one are noted for their spacious guest rooms, the requisite sushi and tempura restaurants, and a journal-like continental dining room, in this case Beau Sejour, beautiful but expensive.

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

This shrine is a favorite for weddings but a visit to the lovely room is also initiated as "The Way of God." In Japan, a total of forms and ceremonies.

During the nuptials, the bride and groom wear the traditional kimono, rings are exchanged and three cups of a sacred wedding wine called oshaku is drunk from special cups. Also, according to tradition, relatives get only one cup. An elaborate bridal headress, Tororo no kouchi, symbolizes that "the bride is acting shy to conceal her horns."

Not unlike some American weddings, the special occasion kimono, which can cost ten thousand dollars or more, is often rented for only thirty dollars.

Another deluxe hotel with early roots in Japanese tourism is the Miyako built at the turn-of-the-century whose first English guests included Prince Arthur of Connaught, who arrived here in 1901 and found the hotel had only forty-three guest rooms and a staff of only six plus five kimono-clad maids.

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

If you really want to enjoy the ultimate in Japanese hospitality — spend an overnight in one of countless monasteries where those sacred places which offer friendly accommodations, albeit stark and startling. This traveler’s introduction to a uniquely Japanese form of culture shock was a visit to the famed Zen Buddhist Koyasan Monastery which welcomes guests.

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

Some background — the three thousand foot-high sacred mountain, Mt. Koya, protected by towering cliffs of rocks is the pinnacle of the mysterious world of Buddhism. It’s all here — monks with shaved heads, daybreak religious ceremonies, the clear sounds of temple bells and the air filled with perfume. Koyasan, today an enclave of eight thousand people, became a center of religious learning in 816 A.D. when the Emperor Saga graciously allowed Kukai, known posthumously as Kobo Daishi, to establish his Shingon sect of Buddhism. Kobo Daishi had spent years in China studying esoteric Buddhism under Kukai, a great exponent of the Secret Teaching and was revered for his humanitarianism.

Staying at a popular temple like Koyasan-in involves some unusual demands on Americans, not the least of which is agility. Meals are presented pure monk style. One sits cross-legged on the floor and is served by neophyte monks bearing rice, goma tofu (bean curd) and the vegetable of the day seasoned with sauce and a soup made from endive cups of green tea. A dining hazard is having your foot get lost somewhere while waiting for your sustenance.

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

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

IF YOU GO: Reservations at the monasteries are necessary and prices for an overnight stay, including two vegetarian meals range from fifty-three to eighty dollars.

Travel lightly — storage space in your room is at a premium and bring warm clothing, particularly in spring and winter, for the long cold nights. Communication takes some ingenuity since English is a rarity.

Koyasan is still relatively isolated — a trip of approximately four hours from Kyoto involving three or four transfers. Be sure to get detailed routing before departing your hotel. Japanese trains, like their Swiss counterparts, arrive and depart at different platforms. Finding the proper transfer platform can be an adventure unto itself.
A JUMBO MORTGAGE SHOULDN’T SIMPLY BE LARGER. IT SHOULD ALSO BE SMARTER.

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

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

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

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

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

A Little Dinner Music.

The soft notes of the piano mix with the splash of a distant fountain and together, drift up through a 71-year murmur season. It’s the perfect complement to San Francisco’s most romantic restaurant, The Pacific Grill. Join us for a celebration of the creativity of California cuisine and enjoy complimentary parking and a delightful pre-dinner three-course dinner from our regular menu for just $35 per person. This season, it’s making the Pacific Grill a destination in unique... At the Pan Pacific Hotel still. For reservations please call 415-771-6800.

T is the season for lists. Rushing, making decisions, remembering everyone and for celebrating.

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

FOR HER

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

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

Escada has a new collection called "classic elements" made up of timeless pieces with which one can build a wardrobe, especially good for State Senators. At Neiman Marcus and Escada shops.

From Gump’s, a strand of exquisite pearls with a custom designed clasp. Aveda’s aromatherapy jewelry is a perfect way to be scintillating. At The Beverly Center.

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

Why Coke? Good question. The answer is 310-478-3383 and dinner from restaurants including Indigo, Red Car Grill, East India Grill, Nicky Blain’s beautifully presented.

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

Bergdorf has some of the most beautiful lipstick cases. They really could be used as an evening minaudiere large enough to hold a laptop, a book, and a...
A JUMBO MORTGAGE SHOULDN'T SIMPLY BE LARGER. IT SHOULD ALSO BE SMARTER.

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

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

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

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

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

A Little Dinner Music.

The soft notes of the piano mix with the splash of a distant fountain and together, drift up through a 23rd-century veranda. It's the perfect complement to San Francisco's most romantic restaurant... the Pacific Grill.

Join us for a celebration of the creativity of California cuisine and enjoy complimentary parking and a delightful pre-dinner three-course dinner from our regular menu for just $37 per person. For reservations please call 415.771.8600.

THE PAN PACIFIC HOTEL
San Francisco
A block from Union Square at 900 Post St. San Francisco 888/759-5555, 415.771.8600

In Fashion

A Gift List for Everyone on Yours

This season... for lists, rushing, making decisions, remembering everyone and for celebrating.

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

FOR HIM

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

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

Escada has a new collection called "classics elements" made up of timeless pieces with which one can build a wardrobe, especially good for Slate Stone tors. At Neiman Marcus and Escada shops.

From Gump's, a strand of exquisite pearls with a custom designed clasp.

Aveda's aromatherapy jewelry is a perfect way to be scented. At The Beverly Center.

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

Why Cook? Good question. The answer is 310-478-8303 and dinner from restaurants including Indigo, Red Car Grill, East India Grill, Nicky Dhin's beautifully presented.

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

Borghese has some of the most beautiful lipstick cases they really could be used as an evening minaudiere large

by Barbara Foley

Above: Patricia Pezzaro's Le Parfum du Bain.
enough to fit two lipsticks, the silver swirl design is accented with faux jewels. $40 at 1. Maguin, Neiman Marcus, Saks Fifth Avenue.

Paloma Picasso silver sculpted powder case, or any of her makeup and red lipstick, especially good for raven beauties. Chanel. A suit would be nice. But their fragrances can set quite a mood, starring at $15 for a perfumed soap. At Chanel boutiques and better specialty department stores.

Guerlain is famous for divine fragrances and even more divine bottles. Les Meteorites Veupres is another such collector’s item. $100 for a quarter ounce at 1. Maguin.

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

Mark Cross was responsible for Grace Kelly’s discreet overnight bag in Alfred Hitchcock’s To Catch A Thief. You can still buy one, in Beverly Hills, South Coast Plaza, and San Francisco.

FOR HIM
From Gucci, a watch that keeps time beautifully.

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

Movie Music Gift Shop is located on the plaza of the Music Center. They have imaginative gifts, for example, a silk Mozart tie for $49.

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

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

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

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

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

Feeling Man is German designer Jill Sanders new scent for men. It’s lavender, at Neiman Marcus and 1. Maguin.

FOR THOSE KIDS

Sam and Libby have perfect ballerina flats for little girls in plaid taffeta or black velvet for $18.

FAO Schwarz is filled with lions and tigers and bears and mountain gorillas and German shepherds and horses and giraffes. It’s all happening at their zoo. The Warner Bros. Studio Store is filled with fun fantasies inspired by their famous cartoon characters. Available through their mail order catalogue. 800-232-6324.

“We need wilderness preserved—so much of it as is still left and as many kinds... It is important to us... simply because it is there—important, that is, simply as an idea.”

PHILIP STINSON

(Wild Should Wild Remain.)

“The latest song into the Literature is through a forest wilderness.”

JOHN MILNER
enough to fit two lipsticks, the silver swirl design is accented with faux jewels. $40 at I. Magnin, Neiman Marcus, Saks Fifth Avenue.

Paloma Picasso silver sculptured powder case, or any of her makeup and red lipstick especially good for ravw beauties. Chanel. A suit would be nice. But their fragrances can set quite a mood, starting at $15 for a perfumed soap. At Chanel boutiques and better specialty department stores.

Guerlain is famous for divine fragrances and even more divine bottles. Les Meteorites Veillerateur is another such collector’s item. $110 for a quarter ounce at I. Magnin.

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

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

FOR HIM

From Gucci, a watch that keeps time beautifully.

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

Movie Center Gift Shop is located on the plaza of the Movie Center. They have imaginative gifts, for example, a silk Mozart tie for $49.

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

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

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

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

Bovery Box has the new collection of ties, robes and, yes, shower baskets from Nicole Miller. Great stocking stuffers at The Beverly Center.

Feeling Man is German designer Jill Sanders’ new scent for men. It’s lavender, at Neiman Marcus and I. Magnin.

FOR THOSE KIDS

B. Dalton offers ... develop by James Gurney (Turner). Dinosaur lover’s dream. Rizzoli, at South Coast Plaza and newly in Beverly Hills, has a wonderful selection of children’s books including the latest Walt Disney classics. The Little Mermaid, Aladdin and Beauty and the Beast.

Sam and Libby have perfect balleterina flats for little girls in plaid taffeta or black velvet for $18.

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

The Warner Bros Studio Store is filled with fun fantasies inspired by their famous cartoon characters. Available through their mail order catalogue. 800-233-6324.

"Men always kill the thing they love, and to see the pioneers have killed our wilderness. Some say we must. If that is so, I am glad I shall never be young without wild country to be young in.”

ALDO LEOPOLD

"We need wilderness protected—so much of it as is left and as many kinds—It is important to us—simply because it is there—important, that is, simply as an idea.”

PHILIP STERN

"The least we can offer the Wilderness is through a forest wilderness.”

JOHN MUIR

Edna, the quiet lady in the Library is through a forest wilderness.”

EDWARD ABBEY

"The least we can offer the Wilderness is through a forest wilderness.”

JOHN MUIR

Edna, the quiet lady in the Library is through a forest wilderness.”

EDWARD ABBEY
Come hear the music play!

Max's OPERA CAFÉ
Our talented singing servers will entertain you nightly
singing opera, show tunes, and jazz while you enjoy
N.Y. style sandwiches, bold salads, pasta,
fish, fresh beef, and chicken
catered to your every desire!
Try our chocolate peanut butter pie!

Max's Opera Cafe
Lunch, Dinner and Late Night 601 Van Ness (at Golden Gate) in Opera Plaza
San Francisco

Restaurant Guide

San Francisco

In Brief: Dance: The Royal Winnipeg Ballet, Canada's oldest ballet company, will bring a program of modern works to Berkeley, January 24, Zellerbach, 876 Berkeley Way, Berkeley, CA 94704-0215. Music: Dmitri Tomsu's Symphony returns to San Francisco, performing three of his own works, including the local premiere of "Confluence" and "Chantable" at Hunter's Table, 800 24th St. Live: Robert De Niro and Andrzej Wajda's "Man on Fire" at the Castro, 429 Castro St., S.F. Show: Various, including "The Cherry Orchard," "Fiddler on the Roof," and "Waiting for Godot," at the Golden Gate Theatre, 222 4th St., S.F. Comedy: "The Second City," 400 Chestnut St., S.F.

"An exciting seafood restaurant with an unstructured view of the bay"...crab cakes are the best I've tasted...

Alynn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks. For more information:
(415) 770-5832

Copywright Treatments
We can treat or improve the look of your skin. Call for your appointment:
(415) 770-5832

Frigidaire Glassware
Permeate your delectable specialties with the cool refreshment of fine quality glassware. Our complete line of glassware for restaurants and home or the whole family. Inexpensive, disposable, and easy to clean. Visit us at: 3002 Broadway, S.F., CA 94110.

Lunch • Dinner • Sunday Brunch

MOORKAM/KLUGER'S

"An exciting seafood restaurant with an unstructured view of the bay"...crab cakes are the best I've tasted...

Alynn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks. For more information:
(415) 770-5832

Copywright Treatments
We can treat or improve the look of your skin. Call for your appointment:
(415) 770-5832

Frigidaire Glassware
Permeate your delectable specialties with the cool refreshment of fine quality glassware. Our complete line of glassware for restaurants and home or the whole family. Inexpensive, disposable, and easy to clean. Visit us at: 3002 Broadway, S.F., CA 94110.
"a human jukebox spilling out these anecdotes." Her longing for transcendence is as close as Guare comes to apotheosis. Marlo Thomas will play the role in San Francisco, with John Cunningham (from the original Broadway production) as her aristocratic husband of a husband and Naiere Mineine, a native of Uganda who has studied theater in New York, Moscow and Great Britain, as the play's comic-messenger of change. January 5-31, Curran Theatre, 1 Taylor Street. (415) 441-8619.

OUTRAGE OR INSIGHT
Jeff Koons, an artist whose talents for self-promotion are undeniable, is either a glib pansider for our need for outrage or a prescient commentator on a world gone out of whack. Merely reading about his large-scale wood or porcelain sculptures of block objects — puppets, kits, and statues — sends some people into rage, while others consider him a satirical artist of the consumer society he criticizes. We'll have a chance to see for ourselves when approximately ten-five of his mixed-media sculptures and wall pieces arrive at the San Francisco Museum of Modern Art.

"I think he's on to something," says John Caldwell, SFMOMA's curator of sculpture and the exhibition's organizer. For Caldwell, the very vapidity of Koons's objects underscores other edge: he enlarge and intensifies the sentimental Derek souring us, and even ourselves.

There is an old argument, going back to nineteenth century rejection of the Impressionists, that what repels us must be good and will be recognized as such by later generations. Not every intriguing artist is a Van Gogh, however. Furthermore, Koons is an artist who seems to turn critics into navel-gazers, engaged in their own reactions rather than in the work itself. (Peter Schjeldahl, writing in the 7th Dogas, is a perfect example of this sort of obsessive examination of "era." Jeff Koons makes me smile.

I'm interested in my response, which includes excitement and helpless pleasure along with alienation and dis-

...I love it, and pardon me while I throw up. Pardon me while we leave the room.

The diplopian bribery of Koons's objects does turn the mind away from the work at hand into ra ped commu-

nication with one's own emotional disposition. But a night spent in any network TV channel would be a re-

velatory, if one paid attention. Do we still need anyone to tell us that the world is filled with terrifying tautologies.

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

Because Koons does not actually make anything (he designs an installation whose elements are fabricated by others), he is deemed a "conceptual artist," and unites a lot of admiring commentary about his ability to manipu-
late, to appropriate and to infringe. Meanwhile, though, those big and very commercial frames are bearing their share of being produced and sold as highly-priced commodities. And the thing's may last a good deal longer than the concepts.

San Francisco Opera Guide


On the other hand, the Seattle Opera Company, which performs in repertory, January 28, Darrow Theatre. (415) 695-5800. 

20330: 343 Good St. Jones, BS (5474-8000). Featuring 24-hour Indoor 6:00 AM-11:00 AM, Dine-In and Bar 11:00 AM-11:00 PM. Dinner and Bar 11:00 AM-11:00 PM. Phone 292-4100. Cine, Shop, and Village, Bella, San Francisco. (415) 292-4100.

Branham Savy, 343 Good St. Jones, BS (5474-8000). Featuring 24-hour Indoor 6:00 AM-11:00 AM, Dine-In and Bar 11:00 AM-11:00 PM. Dinner and Bar 11:00 AM-11:00 PM. Phone 292-4100. Cine, Shop, and Village, Bella, San Francisco. (415) 292-4100.

LA SCENE: 343 Good St. Jones, BS (5474-8000). Featuring 24-hour Indoor 6:00 AM-11:00 AM, Dine-In and Bar 11:00 AM-11:00 PM. Dinner and Bar 11:00 AM-11:00 PM. Phone 292-4100. Cine, Shop, and Village, Bella, San Francisco. (415) 292-4100.

Restaurant Guide

SAN FRANCISCO

San Francisco's Best Seafood Restaurants

"...crabakes are the best I've tasted..."

Jen Wood, OF Examiner

900 Northpoint
Ghirardelli Square
San Francisco (415) 929-7370

100 Northpoint
Bancroft (415) 929-8374

Valk Parking

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

"...crabakes are the best I've tasted..."

Jen Wood, OF Examiner

900 Northpoint
Ghirardelli Square
San Francisco (415) 929-7370

100 Northpoint
Bancroft (415) 929-8374

Valk Parking
Live! (or, Dead!)

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

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

Much of the nostalgia for the live days of radio and television is mingled by both listeners and performers with memories of blooper, breakdowns and heroic recoveries. Some of the pioneer announcers on radio are now remembered mainly for their slips of the tongue. Harry von Zell once introduced President Herbert Hoover as Hoobert. Never, and then...

by Peter Hay

---

Peter Hay's novels, Booked Out, Out, The Best Stories from Radio and Television, are just being published by Oxford University Press.

PERFORMING ARTS

Johnnie Walker

It wouldn't be the holidays without a glass of Black.

Ultimately, there's Black.

Send a gift of Johnnie Walker® Black Label® anywhere in the U.S.A. Call 1-800-238-3775. Void where prohibited. 16% ABV SUGAR: 5g ALCOHOL: 40% VOL 750ML BOTTLE: 200ML FLUID OZ. 70CL BOTTLE: 35.5 FLUID OZ.
The Last Word

Live! (or, Dead!)

According to legend, he corrected himself with "Hersie Hooper." On another occasion, Von Zell introduced the former Edward VIII and the woman he loved as "my dear friends, the Duck and Doorknob of Windsor." Milton Cross, who hosted for many years major musical events on radio, had problems announcing the world-famous conductor of the NBC Symphony Orchestra. He once tried to call Arturo Toscanini "Orasco Torganini," and realizing that it did not sound right, corrected it to "Artosco Thuramini." In what became perhaps his most memorable blooper, Cross announced a newswave on one of the Texaco Opera broadcasts live from the Met. "And now, stay tuned for the music!"

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

While Spoonerisms are almost a professional hazard in broadcasting, there are other kinds of flubs which can be traced more to the brain than the tongue. Ralph Edwards displayed his Freudian slip by announcing a songstress' name as "And here is one of radio's most charming and lovely young singers." And Bob Schieffer, the CBS correspondent covering Jimmy Carter's inauguration on a chilly January day, must have been thinking warm when he reported: "The Supreme Court justices have robes on but underneath they're wearing thermoelectric underwear."

For actors coming from the live theatre, the flubs and flubbers of the new-fangled media were not entirely unfamiliar, but they were magnified on radio and television. The worst terror-forgetting one's lines or dying-is sometimes referred to as the actor's nightmare. Even when they held the script in hand, actors sometimes lost their place. Those with coolly recovered. During the Theatre Guild's production of "Green Pastures," Marc Conley's exuberant gospel version of the Bible, one of the actors began to fumble badly: Juanita Hernandez, who played the role of De Lys, rescued the struggling mortal.

"Son," he bellowed, "you're nervous before me and I can understand that. But I'm De Lys, and I know what is on your mind." Then he proceeded to recite the nervous actor's lines and saved the moment. Once when Ed Wynne could not see his cue cards, the experienced vaudevillian simply said: "I must have something to say, otherwise I wouldn't be standing here."

With television came new panic: not only bad actors to memorize their lines, but also to remember where to keep within range of the lights, camera, and microphone. There were no retakes and live drama might go on for fifteen or thirty minutes without a break. Stage veterans employed the old technique of writing out difficult speeches on small cards and prepositioning them in a desk, bookcase or some other prop.

Others took to more desperate measures. Eva Marie Saint was supposed to be chatting to a fellow passenger on an airplane in an episode of "One Man's Family," when the actor forgot his lines. Much to her astonishment the man mumbled: "Excuse me - this is my stop," and then literally bailed out.
A whole carton of Carlton has less tar than just 1 pack of these brands.

Carlton is lowest in tar and nicotine.

U.S. Gov't. Test Method confirms all king soft packs.

16 mg. tar 15 mg. tar 18 mg. tar 12 mg. tar 17 mg. tar
1.1 mg. nic. 1.1 mg. nic. 1.5 mg. nic. 0.9 mg. nic. 1.2 mg. nic.

1 mg. tar, 0.1 mg. nicotine
Lowest of all brands: Ultra Carlton: less than 0.5 mg. "tar", less than 0.05 mg. nicotine av. per cigarette by FTC method.

SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.