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DECEMBER 1992

*Charles Dickens*

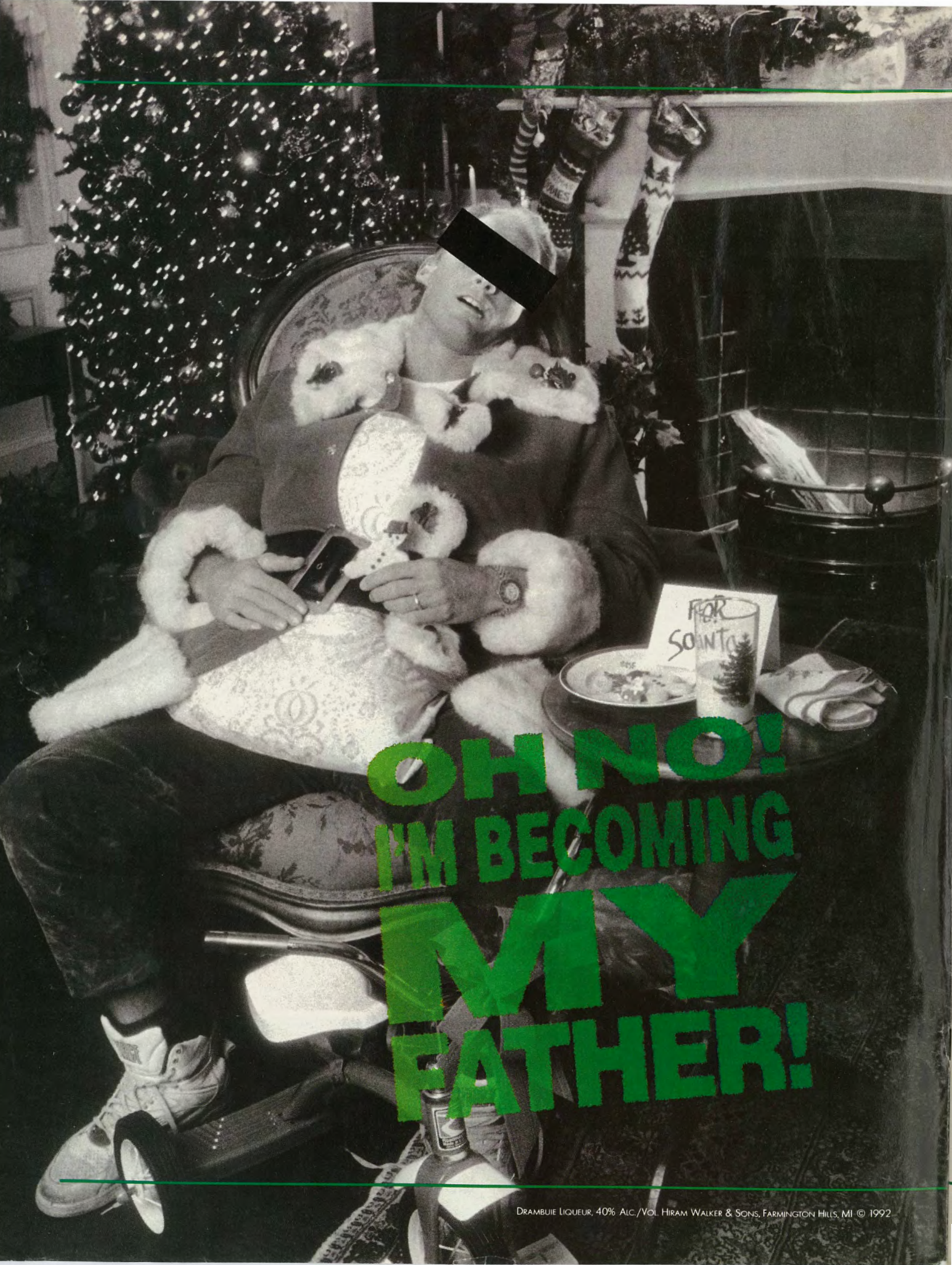
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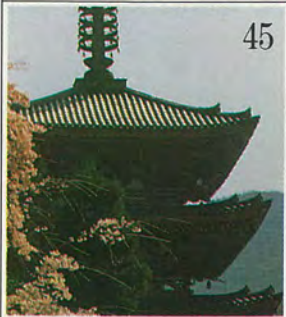


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N°5  
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# The Fox, The Duchess and The Jester

*Starting the New Year on a High Note*



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**A** civilization may be known by its discontents — and by how its artists take them on. Even knowing nothing of Jacobean England, any reader of Ben Jonson's mordant comedies or John Webster's tragedies of blood can gather that these were very troubled times. Late sixteenth to early seventeenth century Europe was wracked by religious wars,

political turmoil, and a widespread sense of social corruption; not unlike the late-twentieth century. Yet both Jonson and Webster wrote with an unambiguous vigor, savoring the drama of their characters' downfall. Works by both of these great successors to Shakespeare will open the new year of 1993.

John Webster, whose *The Duchess of Malfi* will be produced by American Con-

servatory Theater, was born about 1580, not long before Mary Queen of Scots was beheaded; he died in 1625, 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

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

by Kate Regan Eaton

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 coruscating production of *Nothing Sacred* in the 1988 season, is drawn to Jacobean drama because of its unapologetic obsessiveness. "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 single-minded fixation to put the decay on stage and make us look at it."

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

"This obsessive attitude towards the women in the play; I need to find the root of that — that's the search," 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 the trunk. He wants to expose the bones and the rot, to look what we're building on."

Thus, although Webster concludes his play with a tenuous 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 precedes it.

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 pleasure 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 whispering."

Yet, "I am the Duchess of Malfi still," she maintains during her ordeal, and her drama still carries a darkling fascination. *January 21–March 14, Marines Memorial Theatre. (415) 749-2ACT.*

#### 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



*Berkeley Repertory Theatre will present Ben Jonson's Volpone in an adaptation by Joan Holden directed by Tony Taccone (above), the Associate Artistic Director.*

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 "Fox," aided by his servant Mosca, the "Fly," is a rich man who tricks his neighbors into courting his favors in the hopes of inheriting his fortune. *Volpone* seems to act one of pure malice, enjoying his power over these wretches, while his neighbors become accomplices of their own humil-

iation. These are men willing to sacrifice their children or wives to *Volpone's* caprice, for the chance of grabbing some money. The story is loathesomely compelling, due to Jonson's relentless comic pace 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 rascals lurk just around the corner — in Renaissance Italy, at least.

In an adaptation by Joan Holden that seems not to mar the wit and boisterous vitality of Jonson's language, *Volpone* will be directed by Anthony Taccone. *January 15–March 5. Berkeley Repertory Theatre, 2025 Addison Street. (510) 845-4700.*

#### TO THE SIXTH DEGREE

Another trickster enthralls us in John Guare's *Six Degrees of Separation*, a contemporary look at race, class and the covetous clash of haves 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 twentieth century simply cannot muster the sort of unselfconscious 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 world of rich white New Yorker's. He does it over and over again, for these Manhattanites are easy gulls, undone by their guilt, insecurities and fondness 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?

Stupified by their inability to encounter the lives they are actually living, Guare's characters long for experience, and they find it in a charming phony. 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 and anguished by the thought of slipping back into her role of



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A woman with blonde hair, wearing a black beret, a red and black fitted jacket with black velvet trim, and a long red skirt, stands in a doorway. The background is a warm, golden-brown interior with a patterned rug.

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# One Hundred Years of Delight

*Celebrating The Nutcracker's Centennial*

When Willam Christensen 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 Christensen 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

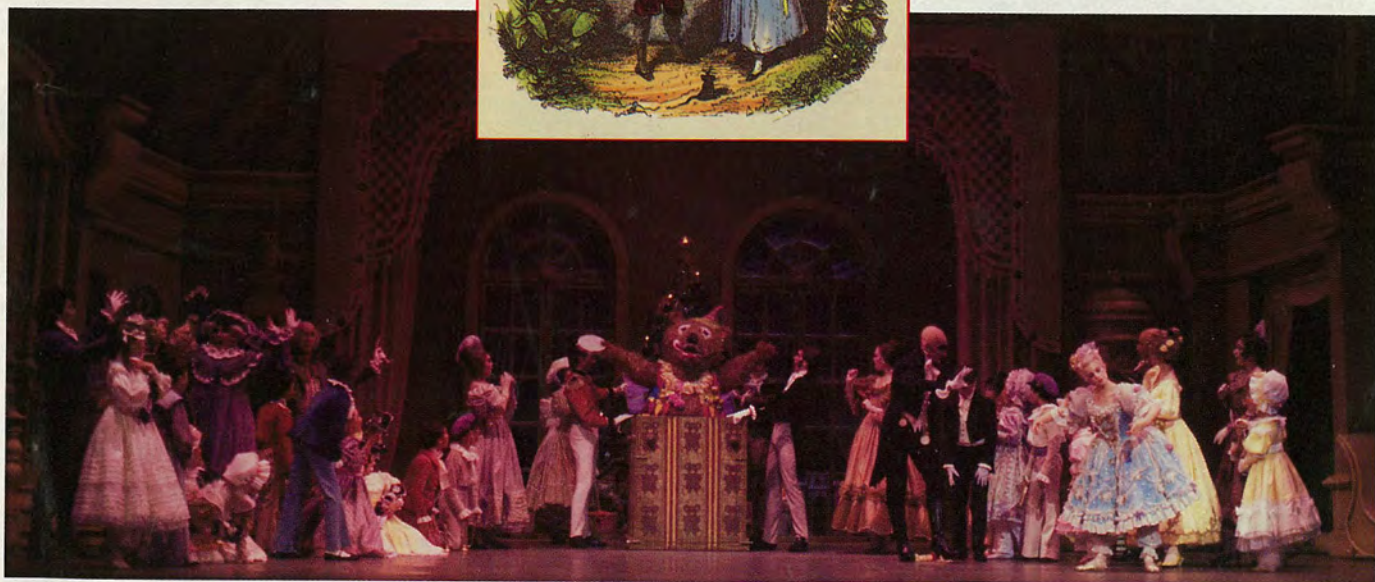
Lev Ivanov, sets by K.M. Ivanov and M.I. Botcharov, and costumes by Ivan Vsevoljojsky, director of the Russian Imperial Theatres.

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 Ivanov reorchestrated it in 1895—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



Above: *The current (1986) production of San Francisco Ballet's beguiling The Nutcracker with sets and costumes by Jose Varona. Inset: Bertall drawing from the 1847 English edition of the Alexandre Dumas père adaptation of E.T.A. Hoffmann's The History of a Nutcracker.*

by Sheryl Flatow

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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 Vsevolozsky 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 1816 fairy tale, *The Nutcracker and the King of Mice*. Dumas's version lacks the sinister sensibility of the original; thus the majority of *Nutcracker* productions (those in the Petipa tradition) largely avoid the darkness that permeates Hoffmann's story.

Both the ballet and the story are about the dreams of a little girl who helps save the life of her adored Nutcracker doll and is rewarded with a journey to the Land (or Kingdom) of Sweets. Both begin at the home of Dr. and Frau Stahlbaum on Christmas Eve. But the first scene of the ballet is a Christmas party filled with warmth. There is no party scene in Hoffmann's story, where the atmosphere is cooler and the Stahlbaums demonstrate an increasing lack of patience for the reveries 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 drawing room, Drosselmeier—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 blacks out, and awakens in her bed. No one believes her story. Drosselmeier makes "extraordinary faces" and recites a strange incantation that scares Marie. Although Hoffmann's Drosselmeier is considered a "very darling godpapa," he is rather frightening.

Yet there is also something childlike about Drosselmeier, 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 Drosselmeier on himself. The author had a keen interest in the preternatural; Drosselmeier is a mysterious figure who may have mystical powers. Their physical characteristics are similar. Drosselmeier 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 Drosselmeier is also a storyteller. He captivates Marie with the tale of Princess Pirlipat, who was made to look grotesque by Dame Mouserink in retaliation for the death of her seven sons. Drosselmeier's nephew eventually broke the spell, and Pirlipat's beauty was restored. But when the nephew inadvertently killed Mouserink, he became



Self-caricature by the author of *The Nutcracker*, Ernst Theodor Amadeus (E.T.A.) Hoffmann.

quite ugly. In order for the nephew to regain his looks, a young lady must fall in love with him, and he must kill Mouserink's remaining son, the seven-headed Mouse King.

Marie is convinced that her Nutcracker is Drosselmeier's nephew and of course, the story plays out precisely that way. The Nutcracker rewards Marie with a delectable visit to the Land of Sweets. Hoffmann's ambiguous ending suggests that Marie's adventures might be more real than we suspect. "The most wonderful and beautiful things of every kind are to be seen by those who have the eyes to see them," he writes.

While Hoffmann's story shifts back and forth between reality and imagination,

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 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 lighter, sunnier tone than the original story. Petipa excised several gruesome moments, and Drosselmeier, 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 Pirlipat, Dame Mouserink and Louise, 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 whistling 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 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 panned by critics and others. The music was variously called "weak" and "unsuitable." Modest Tchaikovsky, the composer's brother, said that Antoinetta Dell-Era, the Sugar Plum Fairy, was "heavy and unattractive" (her partner, the famous *premier danseur* Pavel Gerdt, fared better). 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 troupe."

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 1919. Ten years later Feodor Lopukhov staged a production that included spoken text. But aside from the first *Nutcracker*, the most significant production in Russia was the 1934 staging by Vasily Vainonen for the Kirov 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 was an alien concept one 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 Baryshnikov's 1976 production for American Ballet Theater. Often in these more cerebral productions, Clara is portrayed by an adult.



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

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

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

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

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

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

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

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



**THE BOMBAY SAPHIRE MARTINI. AS ENVISIONED BY MICHAEL GRAVES.**

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Five years later, the San Francisco Ballet introduced a new *Nutcracker* by Lew Christensen, who had taken over as artistic director. (Willam'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 1986. Willam Christensen reconceived the Act I party scene, and artistic director Helgi Tomasson added various touches in Act II. Jose Varona, one of Lew Christensen's favorite designers, created the sets and costumes. Beginning with an outdoor street scene straight out of some vintage postcard, the staging and the design instantly establish a strong sense of time and place. The snow scene is breathtaking, and the witty designs in Act II are subtle, but constant reminders that everything on display in the Kingdom of Sweets is a luscious reward for Clara's goodness.

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

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

In Balanchine's *Nutcracker*, Drosselmeier climbs on a grandfather's clock as he does in the Hoffmann story. Balanchine also introduced Drosselmeier'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 sumptuous production staged by City Ballet in

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

Balanchine's *Nutcracker* is today regarded as the quintessential production, a truly masterful piece of theater. It contains two of his most gorgeous set pieces, the Waltz of the Snowflakes and the Waltz of the Flowers, and numerous moments of sheer delight. The production became even more magical in 1964, when City Ballet moved from City Center



*The Joffrey Ballet's 1987 production of The Nutcracker was set in Victorian America.*

to the roomier New York State Theatre. Rouben TerArutunian created new decor (replacing the original set by Horace Armistead), and most importantly, the magical tree which was always the centerpiece of the production, became truly majestic.

With *The Nutcracker* firmly established as moneymaking holiday fare on both coasts, it was only a matter of time before other companies decided that the ballet was a vital addition to their repertory. It is estimated that there will be between one hundred-fifty and two hundred American productions of *The Nutcracker* during the 1992 holiday season. There is probably not a ballet com-

pany in the world that does not perform some version of the piece, although outside of the United States and Canada it is not necessarily a Christmas ritual.

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

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

The dark sides are very important to Mark Morris, who says he stuck "close to the Hoffmann story with the scary parts left in," when in 1991, he created his acclaimed *The Hard Nut*. (*The Hard Nut* is the name of the story that Drosselmeier tells Marie.) Of course, the modern dance choreographer adds his own unique, irreverent take on the proceedings. Some men dance on pointe, and gender reversal figures prominently.

One hundred years after the disappointing premiere of *The Nutcracker*, there are productions to suit every taste. "I had no idea the ballet would become an epidemic," says Willam Christensen. "Sometimes choreographers forget what *The Nutcracker* is about. Some of them seem to use the Hoffmann story as their only guide. I was guided by what the music says, and by the libretto that was worked out for the music. Many people get too intellectual. They don't understand that *Nutcracker* is popular because the music is wonderful, and because it helps us see Christmas through the eyes of a child." □



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

**CAREY PERLOFF** (*Artistic Director*) was appointed Artistic Director Designee of A.C.T. in November 1991 and assumed artistic leadership of the company in June 1992. She served as Artistic Director of New York's CSC Repertory Ltd.-The Classic Stage Company, from 1986 to 1992. Under Perloff's direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production. While at CSC, she directed numerous innovative productions of classics and new works adapted from or inspired by classical works and themes, including the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), August Strindberg's *Creditors*, and Len Jenkins' *Candide*. Perloff has also directed plays in a wide variety of venues in New York, Los Angeles, and England. Her other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*; Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; the New York premiere of David Allen's Australian play *Cheapside*; and many other new works for the theater. Her Lincoln Center Institute production of *Charlotte's Web* premiered at the Juilliard Opera Theatre and completed a highly successful six-month tour of New York public schools. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Perloff's production of Ingebor Bachman's *The Good God of Manhattan* for Voices International (featuring

Elizabeth McGovern) was broadcast on National Public Radio last winter. In England, she directed Mrozek's *Out at Sea*, David Edgar's *Mary Barnes*, and the British premiere of Mayakovsky's *The Bed Bug* for the Edinburgh Festival of 1983. This season Perloff directs Strindberg's *Creditors* and Sophocles' *Antigone* at A.C.T., and in the summer of 1993 she will direct *The Cave*, a new video opera by world-renowned composer Steve Reich and video artist Beryl Korot. *The Cave* will premiere in Vienna at the Theater an der Wien before touring to the Paris Opera, the Brooklyn Academy of Music, Royce Hall at U.C.L.A., and the Holland Festival. Perloff was educated at Stanford University, receiving her B.A. (Phi Beta Kappa) in Classics and Comparative Literature, and as a Fulbright Fellow at Oxford University. She has served on the faculty of the Dramatic Writing Program at New York University's Tisch School of the Arts and taught acting and directing at NYU and at the Conservatory at CSC. Perloff has lectured and published widely on issues ranging from Harold Pinter's rehearsal process to the potential of radio drama in America. She served from 1985 to 1988 as an evaluator for the New York State Council on the Arts and from 1989 to 1991 as an on-site auditor for the National Endowment for the Arts. In 1990, Perloff initiated the National Theatre Translation Fund, with support from the Pew Charitable Trusts, to encourage new American translations of foreign plays. In 1987, the National Theatre Conference named her the "Theatrician with Outstanding Career Promise." She is the proud mother of Alexandra Perloff-Giles.

**JOHN SULLIVAN** (*Managing Director*) joined A.C.T. as its chief administrative and financial officer in 1986. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's

Magic Theatre. A former deputy director of the California Arts Council, Sullivan has served on the boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. He currently serves on the National Executive Committee of The League of Resident Theaters. After completing his graduate work at the University of Southern California's School of Cinema, Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three that were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

Before joining A.C.T. in 1990, **BENNY SATO AMBUSH** (*Associate Artistic Director*) was the Artistic/Producing Director of the Oakland Ensemble Theatre for eight years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*, which won a Drama-Logue Award for best direction. In 1991 he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress Series, which inspired the creation of a Bay Area Native American theater company—Turtle Island Ensemble, now an A.C.T. affiliate organization. He directed *Letters from a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina, and the 1992 International Theater Festival of Chicago. He recently directed *Fences* for the Oregon Shakespeare Festival in Portland and *Miss Evers' Boys* for the Alabama Shakespeare Festival, and he also directs the latter at A.C.T. this season. He is a board member of Theatre Communications Group (TCG) and has served as a National Endowment for the Arts (NEA) Management Fellow; an Assistant Director in Residence at Washington, D.C.'s Arena Stage; an NEA Directing Fellow at the Pittsburgh Public Theater; a U.S. Information Agency (USIA)-sponsored



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lecturer to Kenyatta University in Nairobi, Kenya in 1987; and a USIA theater delegate to the U.S.S.R. in 1990. He has also served on the board of Theatre Bay Area and chaired its Theater Services Committee; is a member of the Multicultural Advisory Council for the California Arts Council; and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. An alumnus of Brown University, Ambush received his M.F.A. in stage directing from the University of California, San Diego.

**RICHARD SEYD** (*Associate Artistic Director*) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red Ladder Theatre, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theatre Workshop and the Moving Men Theatre Company. He has received Drama-Logue and Bay Area Theater Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises Off*. Seyd was Associate Producing Director at the Eureka Theatre Company and directed many productions there, including *Threepenny Opera*, *The Island*, and *The Wash*. Elsewhere he has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* with Jean Stapleton for CSC 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 1991. Last season he directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* with Sydney Walker at the Oregon Shakespeare Festival in Portland. This season he directs *The Learned Ladies* and the American premiere of Dario Fo's *The Pope and the Witch* at A.C.T.

**SUSAN STAUTER** (*Conservatory Director*) came to A.C.T. five years ago as Director of

the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at the Little Victory Theatre in Los Angeles), director (more than four hundred productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in Southern California for fourteen years (earning a citation for outstanding teaching in 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 Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*, directed *The Diary of Anne Frank* and *Angels Fall*, and co-directed *Who Are These People?* She serves on the Superintendent's Task Force for the San Francisco School of the Arts and the board of directors of Bay Area Theatre Sports. Stauter has been a creative consultant at Disneyland and toured to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival's Educational Outreach Program. In the summer of 1991 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 Heiner Muller's *The Task*, Ariel Dorfman's *Widows*, and for the Taper's New Work Festival. Her production dramaturgy credits also include *The Johnstown Vindicator* at the Harold Clurman Theatre, *The Year of the Baby* at New York's Home for Contemporary Theatre and Art, and *Leonce and Lena*, *What the Butler Saw*, and *Chopin in Space* at Yale Repertory Theatre. She also served as dramaturg for the operas *Riders to the Sea* and *Dialogues of the Carmelites* at the Yale School of Music. Her translations and adaptations include *L'Etoile au Front*, by Raymond Roussel, *Mansfield Park*, by Jane Austen, and *The Princess*, by Anton Chekov, and her articles have appeared in *Theater* and *American Theatre* magazines. Also a director, Dimmick directed *The Adventures of Por Quinly* at the Skirball-Kenis Theatre in Los Angeles, *The Combat Poets*, part of the political platform at the Los Angeles Theatre Center,

*Shaker Heights* at Home for Contemporary Theatre, *A Premonition* and *Instructions to the Phantom of the Opera* at New York's BACA Downtown, *Something About Baseball* at the Atlantic Theatre Company, and *Susan Schneider: Characters* at Manhattan Punch Line. She also directed workshop productions of *Yokohama Duty* at the Ensemble Studio Theater 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 Art Theatre, Odyssey Theatre Ensemble, and Scorpio Rising Theatre in Los Angeles, and was a founding member of Oakland's Alternate Theatre. For two years she was a Program Associate in Theater for the New York State Council on the Arts. Dimmick received an M.F.A. in Dramaturgy and Dramatic Criticism from the Yale School of Drama, where she was awarded the Kenneth Tynan Prize for Dramaturgy, and has taught in the English and Theatre Studies departments at Yale University.

**DENNIS POWERS** (*Director of Casting and Publications*) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, the seventeen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theatre Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Satur-*  
*Continued on page P-23*

THE ART OF CHRISTMAS, 1715.



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

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Marley's Ghost.

Marley was dead; to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the undertaker, and ~~the witnesses~~ <sup>myself</sup> the ~~sole~~ mourner. Scrooge signed it: Scrooge's name was good upon 'change, for anything he <sup>school</sup> put his hand to. Marley was as dead as a door-nail.

~~What~~ <sup>mind</sup>! I don't mean to say, that I know, <sup>of my own knowledge,</sup> ~~repeat~~ what is particularly dead about a door-nail. I <sup>might</sup> ~~could~~ have been inclined, <sup>regard</sup> ~~consider~~ a coffin-nail as the deadest piece of Ironmongery in the land. But the wisdom of our ancestors is in the simile; and my <sup>hands</sup> shall not disturb it, or the country's done for. You will therefore permit me to repeat, <sup>emphatically,</sup> that Marley was as dead as a door-nail. Scrooge knew he was dead. ~~Of course he did.~~ <sup>Of course he did.</sup> How



...of course he did. How  
...I don't know how  
...his sole admires brother, he  
...his sole friend and sole  
...And even  
...but that he was a  
...idea  
...base  
...of the funeral;  
...things me back to the  
...that Marley was dead  
...nothing wonderful ca  
...If we were not perfect co  
...the play began, there none  
...at night, in a  
...in any other  
...after dark, in a beery o  
...litigal's, custom  
...perhaps you that  
...which I had  
...such a son tomorrow  
...it was al  
...most un  
...fellow  
...the fami  
...Her  
...in his lifetime  
...old man's name



American Conservatory Theater

*presents*

## A CHRISTMAS CAROL

A Ghost Story of Christmas

by Charles Dickens

(1843)

*Adapted by* Dennis Powers and Laird Williamson  
*Original Direction by* Laird Williamson  
*Repertory Production by* David Maier  
*Scenery by* Robert Blackman  
*Costumes by* Robert Morgan  
*Lighting by* Derek Duarte  
*Music by* Lee Hoiby  
*Musical Direction by* Scott DeTurk  
*Fezziwig Dances by* Angene Feves  
*Costumes Remounted by* David Draper  
*Wigs by* Rick Echols

### The Cast

*The Caroler* Chad Trainer  
*Ebenezer Scrooge* Lawrence Hecht  
*Charles Dickens and The Ghost of Christmas Present* Sam Fontana  
*Bob Cratchit* Brent St. Clair  
*Charitable Gentlemen* Frank Ottiwell, Franc Ross  
*Fred* Andrew Dolan  
*A Woman in the Street* Cynthia Lynch  
*Beggar Girls* Jessie Nemiroff, Casey Luber  
*The Woodcarrier* Nino DeGennaro  
*Marley's Ghost* Kelvin Han Yee  
*The Ghost of Christmas Past* Bruce Williams  
*His Wife* Tracey Huffman  
*Their Children* Nancy Nguy, Nicholas Tashjian  
*School Children* Molly Rose Lewis, Ian McDonell, Brooke Pulliam, Peter Sullivan, Chad Trainer  
*Boy Scrooge* Michael Winetsky  
*Little Fan* Sara Waldhorn  
*Belle Cousins* Julie Eccles  
*Young Scrooge* J. Todd Adams  
*Fezziwig* Luis Oropeza  
*Dick Wilkins* Brad DePlanche  
*Mrs. Fezziwig* Wilma Bonet  
*The Fezziwig Guests* Charla Cabot, Nino DeGennaro, Andrew Dolan, Sarah Hayon, Cynthia Lynch, Samantha Monroe, Franc Ross  
*A Toy Dancer* Jessie Nemiroff  
*A Toy Clown* Brooke Pulliam  
*A Toy Dog* Sara Waldhorn  
*An Elf* Casey Luber  
*A Toy Cat* Molly Rose Lewis  
*Harlequin* Michael Winetsky

<i>Mrs. Cratchit</i>	Marcia Pizzo
<i>Martha Cratchit</i>	Sarah Hayon
<i>Peter Cratchit</i>	Alex Cuthbertson
<i>Belinda Cratchit</i>	Rickii Sesler
<i>Ned Cratchit</i>	Ian McDonell
<i>Sally Cratchit</i>	Carli Lowe
<i>Tiny Tim Cratchit</i>	Nathaniel Hyman
<i>Mary</i>	Cynthia Lynch
<i>Jack</i>	Brad DePlanche
<i>Ted</i>	Nino DeGennaro
<i>Topper</i>	Franc Ross
<i>Beth</i>	Charla Cabot
<i>Meg</i>	Tracey Huffman
<i>The Miner</i>	J. Todd Adams
<i>His Wife</i>	Samantha Monroe
<i>Their Son</i>	Chad Trainer
<i>The Miner's Father</i>	Bruce Williams
<i>The Helmsman</i>	Luis Oropeza
<i>The Cabin Boy</i>	Peter Sullivan
<i>Want</i>	Nancy Nguy
<i>Ignorance</i>	Nicholas Tashjian
<i>The Ghost of Christmas Future</i>	Franc Ross
<i>Businessmen</i>	J. Todd Adams, Andrew Dolan, Luis Oropeza, Frank Ottiwell, Bruce Williams
<i>Mrs. Filcher</i>	Tracey Huffman
<i>Mrs. Dilber</i>	Charla Cabot
<i>The Undertaker's Boy</i>	Brad DePlanche
<i>Old Joe</i>	Nino DeGennaro
<i>A Boy in the Street</i>	Michael Winetsky

*A Christmas Carol* will be performed without an intermission.

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

<i>Dance Captains</i>	Cynthia Lynch, Nancy Nguy
<i>Production Teacher</i>	Brenda Yungeberg
<i>Children's Choreography by</i>	Susan Pilar

#### Understudies

*Scrooge*—Bruce Williams; *Dickens, Christmas Present, Marley's Ghost*—David Maier; *Bob Cratchit, Young Scrooge, Dick Wilkins*—John Reynolds; *Charitable Gentlemen*—J. Todd Adams; *Businessmen, Topper, Old Joe*—Kelvin Han Yee; *Jack, Helmsman*—Franc Ross; *Mrs. Fezziwig*—Tracey Huffman; *Beth, Mary, Woman in Street*—Wilma Bonet; *Mrs. Filcher, Mrs. Dilber*—Julie Eccles; *Belle Cousins*—Cynthia Lynch; *Woodcarrier*—Luis Oropeza; *Ted, Fred*—Eric Zivot; *Undertaker's Boy, Christmas Future*—Andrew Dolan; *Meg*—Judith Moreland; *Fezziwig*—Nino DeGennaro; *Mrs. Cratchit*—Deborah Sussel; *Christmas Past*—Frank Ottiwell; *Peter Cratchit*—Nicholas Tashjian; *Martha Cratchit, Fezziwig Guests, Miner's Wife*—Dorie Hamilton; *Tiny Tim Cratchit, Christmas Past's Son, Ignorance*—Nicholas Kanios; *Toy Cat, Toy Dog, Toy Clown, Toy Dancer, Toy Elf, Sled Girl, Beggar Girl, Little Fan*—Elizabeth Zamecki; *Sally Cratchit*—Jessie Nemiroff; *Ned Cratchit, Boy Caroler, Boy Scrooge, Boy in Street*—Peter Sullivan; *Christmas Past's Daughter, Want, Belinda*—Daisy Starr; *Christmas Past's Wife*—Marcia Pizzo; *Sled Boy, Cabin Boy, Miner's Son*—Drew Hinckley; *Fezziwig Guests*—Alex Cuthbertson

#### Stage Management Staff

Bruce Elsperger and Christi-Anne Sokolewicz  
Intern—Elisa Guthertz

KRON, Channel 4, is the media sponsor of *A Christmas Carol*.





## From the Darkness into the Light

by Laird Williamson

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

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

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

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



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

revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "utilitarian man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities towards their fellow man are completed once they have paid their taxes. The redemption of the seemingly irredeemable Scrooge signals the possibility of redemption of an apparently irredeemable human spirit in all mankind.

In this production and in the adaptation created for it, we have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards — coffins of his memories, safes into which his feelings have long since retreated. Out of the pain of existence he has constructed elaborate receptacles for his life. He has created his own "hiding place." Fragments of the past are lodged in sealed, keepsake boxes; the wardrobes, shelves and drawers have become the hosts of his

psychological existence. His heart confides in no one. In the chests and caskets his secrets lie dormant. In dark coffers his inner life has become entombed.

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

long time. The marvelous joys, laughter and pain of each illusion, the scenes of affection and brotherhood between family and friends, bring him closer to his most dreaded fear: a loveless and lonely death.

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

# A Tale Told by a Winter Fire

by Jonathan Marks

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

The spirit of Charles Dickens still hovers over Christmas, in more ways than are immediately apparent. In a very real sense he was the father of the modern Christmas; what 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 were, for the most part, supplied by Dickens himself.

For the first three centuries of Christianity there was no Christmas: the church opposed the celebration of birthdays as a pagan custom.

Throughout Europe, though, late December and early January was a time of celebration for everyone but Christians. In the north there was the Yuletide festival, a time of carousing, prodigious eating, and blazing logs to ward off ghosts and demons liberated for the holiday; in the south there were the Roman Saturnalia and Kalends — boisterous, even riotous celebrations, in which the social order was turned topsy-turvy — and the Day of the Birth 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 Gospels make no mention of a date, the Church had a free hand; they chose to celebrate Christmas on the same day as the Mithraic sun-wor-



Scrooge (Lawrence Hecht) tallies his accounts in anticipation of a miserly Christmas in A.C.T.'s 1992 production of Dickens' classic, *A Christmas Carol*.

ship holiday, December 25.

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

In the seventeenth century, when the Puritans were firmly in control of old and New England, their religious fervor inspired them to stamp out Christmas. The British Parliament met in regular session on Christmas day, and the army was assigned to keep shops open. The Massachusetts General Court passed a law in 1644 decreeing that anybody who "is found observing, by abstinence from labor, feasting, or any other way, any such days as Christmas day, shall pay for every

such offence five shillings."

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

The Holiday would not die without a fight, though. The journalism of the 1830s reveals that every year there were more and more expressions of regret that the winter break in the cold, sober routine had passed from the calendar. This nostalgia was crystallized in 1836 by a twenty-four-year-old writer in his first novel: *Pickwick Papers* by Charles Dickens. In it he painted rosy word pictures 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 resuscitation and transformation of the holiday, but it was Dickens who would make 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 reconstituted Christmas as an important secular holiday with moral and religious overtones.

It was a rip-roaring good ghost story, complete with fantastic elements of time travel, but it endowed the Christmas feast with a moral dimension, reconciling the notions of a secular and a religious holiday that, for fifteen centuries, had been in opposition. He took the contrary notions of an austere religion and a sumptuous feast washed down with plenty of liquor, blended them together, and came up with a celebration of family, shared abundance, charity, and fellow-feeling,



focusing on the link between the adult and the child: the child enjoying Christmas and the child we were on Christmases past, our purer, 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 to 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, and took special care with the Christmas issues which readers snapped up to read Dickens' own contributions.

Over his entire career, most of the short stories he wrote dealt with the holiday, and they rivaled his novels in popularity. To the public he was the patron of Christmas.

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

Two days after Christmas of 1853, for an audience of two thousand at a charity benefit, Charles Dickens performed *A Christmas Carol*. He had created physical, facial, and vocal characterizations for each character, and rehearsed it hundreds of times. "The success," he told a friend, "was most wonderful and prodigious, perfectly overwhelming and astounding altogether." Two days later he performed another Christmas piece, *The Cricket on the Hearth*, and a few days later gave another performance of the *Carol* at reduced prices for working people. The success was even greater: "I felt as if we were all bodily going up into the clouds together."

In 1857, after a number of other benefits, he turned professional, touring England and America with performances of his own works. He continued writing, but found time for almost five hundred performances before adoring audiences, which gave him enormous gratification and enormous wealth; in England, though he



BOB GRAHAM

insisted that a portion of the tickets be 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 tripled the prices, scalpers sold \$2 tickets for as much as \$26. In the last 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 repertoire was always the one that lent itself best to performance, that aroused the most laughter and emotion, that created the strongest sense of communion with an audience: *A Christmas Carol*. He was always reworking it, cutting it again, improvising new approaches. He loved to perform it and experience its effect on an audience.

The audiences came, as one New York reviewer wrote, "partially, to thank Charles Dickens for all the happiness he has given to the world. It is a better world because of him." And he continued to make it better; after a Boston performance on Christmas Eve in 1867 one New England industrialist 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 voiced an opinion generally held when he said that he "acts better than any Macready in the world, a whole tragic, comic, heroic theatre visible, performing under one hat, and keeping us laughing... the whole night." Ivan Tur-

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

Somewhere he must be still beaming, his eye still twinkling, for the Christmas spirit that he launched has been presiding at every Christmas past 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 brings us together in the spirit of fellowship that he did so much to establish and define. After those first half-dozen productions in 1844 there have been scores of stage adaptations. The first filmed version appeared in 1901; Thomas Edison filmed it in 1910; eight silent films in all, twenty-nine sound films (including 1988's *Scrooged*); ballets, operas, recordings, television. For years the Lionel Barrymore radio broadcasts were an essential part of the American Christmas. Scrooge has been played by everyone from Ralph Richardson to Orson Welles 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 him the values of community, of family, of fellow-feeling, of the joy of companionship, of the restorative power of laughter, of the childlike rediscovery of the goodness of life; to share with him the meaning of Christmas.

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

...that they should all, for the next two hours, make themselves as much as possible like a group of friends, listening to a tale told by a winter fire....

## WHO'S WHO



**J. TODD ADAMS** just completed a season at the Utah Shakespearean Festival, where he performed in *The Merry Wives of Windsor*, *The Merchant of Venice*, and *King Lear*. A Professional Theater Intern and a 1992 graduate of A.C.T.'s Advanced Training Program, he appeared last season in the A.C.T. mainstage production of *Cyrano de Bergerac*. His studio work at A.C.T. includes Hotspur in *Henry IV, Part I*, Cherkoon in *Barbarians*, Matthew in *The Threepenny Opera*, Mr. Morse in *Hot I Baltimore*, and Frederic in *The Pirates of Penzance*. He has also worked at the Actor's Repertory Theatre Ensemble and the Park City Shakespeare Festival.



**WILMA BONET** has appeared at A.C.T. as Beth and Mrs. Dilber in *A Christmas Carol*, Maria in *Twelfth Night*, and as Virginia in *Saturday, Sunday and Monday*, and she was seen recently in *The Women* at the Marin Theatre Company. Earlier this year, she toured the

Southwest with El Teatro Campesino, starring as Nelly in *How Else Am I Supposed to Know I'm Still Alive*. Last year she was seen at the Eureka Theater as Maria in *The Granny (La Nona)*, Deborah in the Women Direct/BRVA! production of *A Kind of Alaska*, and Teatro Esperanza's *Rosario's Barrio*. During her six years with the San Francisco Mime Troupe, Bonet received a Bay Area Theatre Critics' Circle Award for ensemble acting in *Secrets in the Sand* and the Los Angeles Drama-Logue Award for her outstanding performance as Laurencia in *Fuente Ovejuna*. Her other Mime Troupe credits include *Factwino Meets the Moral Majority*, *Factwino, the Opera*, *American or Last Tango in Huahuatenango*, *Steeltown*, *Hotel Universe, 1985*, *Crossing Borders*, and *Spain 36*, the latter commissioned by and performed at the Los Angeles Theatre Center. She has also performed at the Bilingual Foundation of the Arts in *A Hundred Times I Shouldn't*, the Eureka Theater in *Roosters* and *Viva*, El Teatro Campesino in *Dogladly*, the Old Globe Theatre in *Made in Lanus*, and the Magic Theater as Lolin in *The Promise*. Bonet has appeared on television and in numerous films, commercials, and industrials. Upcoming appearances include Rhonda the bird in "You Can Choose," a series for children, with Michael Pritchard.



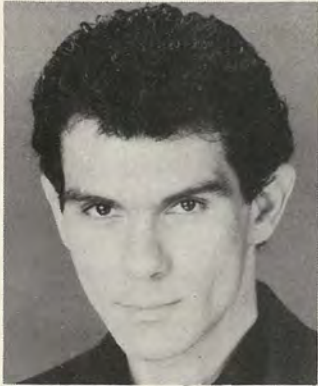
A recent graduate of A.C.T.'s Advanced Training Program, **CHARLA CABOT** joins the company this year as a Professional Theater Intern. She holds a B.A. in Theater Arts from the University of the Pacific and has studied in London with instructors from the Royal

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 Woodminster. Her A.C.T. studio production roles include Jenny Diver in *The Threepenny Opera*, Ruth in *The Pirates of Penzance*, and King Henry in *Henry IV, Part I*, and she appeared last year on A.C.T.'s mainstage in *Cyrano de Bergerac*. Cabot spent last summer performing with the Colorado Shakespeare Festival. She is a musical theater instructor for A.C.T.'s Young Conservatory and has directed numerous children's theater productions throughout the Bay Area.

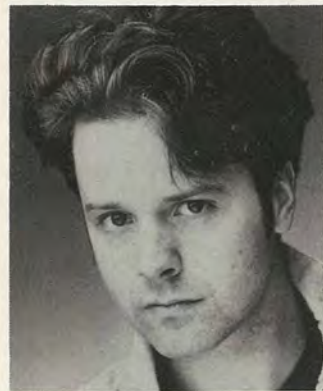
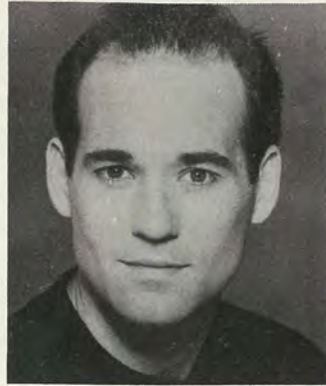


**ANDREW DeANGELO** is a Professional Theater Intern and a 1992 graduate of the Advanced Training Program. He has appeared on the A.C.T. mainstage in *Cyrano de Bergerac* and in this season's American premiere of Dario Fo's *The Pope and the Witch*.

**NINO DeGENNARO** is a graduate of A.C.T.'s Advanced Training Program, where his studio roles included Noggs in *Nicholas Nickleby*, Solyony in *The Three Sisters*, and the title role in *Hamlet*. For his Master of Fine Arts in Acting, he conceived and performed *Nine Lives*, a one-person show based on the works of Jack Kerouac. Most recently, he had occasion to play Kerouac again in North Beach Repertory's production of *Beat*. Around the Bay Area, he has performed in *One Flew over the Cuckoo's Nest* at San Jose Stage, *A View from the Bridge* at Berkeley Repertory Theatre, and *Enemies* for Encore Theatre Company, among



other productions. DeGennaro is also an acting instructor in A.C.T.'s Academy Program.



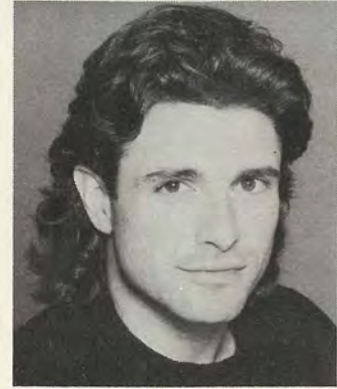
**BRAD DePLANCHE** is a Professional Theater Intern and a recent graduate of A.C.T.'s Advanced Training Program. Last season he appeared in A.C.T.'s mainstage production of *Cyrano de Bergerac*, and his A.C.T. studio production credits include Filch in Brecht's *The Threepenny Opera*, Grisha in Gorky's *Barbarians*, Poins in *Henry IV, Part I*, Reginald Bunthorne in W.S. Gilbert's *Patience*, and Father Doherty in Lanford Wilson's *Angels Fall*. As a company member for the past two summer seasons of the Utah Shakespearean Festival, his roles included Launcelot Gobbo in *The Merchant of Venice*, Pistol in *The Merry Wives of Windsor*, Grumio in *The Taming of the Shrew*, and Gunner in *Misalliance*. Other credits include Tommy Boatwright in *The Normal Heart* at the City Theatre of San Francisco, Topper in *A Christmas Carol* at the Sacramento Theatre Company, and Nick in *What the Butler Saw* at Theatrical Outfit in Atlanta, Georgia. DePlanche also trained at South Coast Repertory and the American Academy of Dramatic Arts.

**ANDREW DOLAN**, a graduate of Bowdoin College and A.C.T.'s Advanced Training Program, was most recently seen on A.C.T.'s mainstage in *Cyrano de Bergerac*. He has previously appeared at A.C.T. in *Twelfth Night*, *Happgood*, *A Christmas Carol*, and *Burn This*. For Encore Theatre Company, he has performed in *Road to Nirvana*; *Search and Destroy* and *Coming Attractions* (both directed by John C. Fletcher); and *Boy's Life*, directed by Bob Krakower. He also portrayed Herb Caen in the A.C.T. Plays in Progress production of *Raising Caen* and appeared in the Arizona Theatre Company's productions of *Loot* and *Amadeus*.



**JULIE ECCLES** recently returned to the Bay Area after spending six years in England. A graduate of U.C. Davis and the London Academy of Music and Dramatic Art, her theater credits include *Biography* at the Greenwich Theatre in London, *Pride and Prejudice* and *The American Clock* at the Theatre Royal in York, *Who's Afraid of Virginia Woolf?* and *Little Women* at the Crucible Theatre in Sheffield, *The Art of Self Defense* at the Croydon Warehouse, and *A Tale of Two Cities* and *The Hunchback of Notre Dame* at the New Vic

Theatre in London. Earlier this year she portrayed Sorel in *Hay Fever* at San Jose Repertory Theatre. Her television credits include *Strange Interlude*, *Once in a Lifetime*, and *Poor Little Rich Girl*.



**SAM FONTANA** was most recently seen as Joel in *Ladies Room* at Theatre on the Square and as Al in Encore Theatre Company's *Road to Nirvana*. On Broadway he appeared in *Les Miserables* as Montparnasse and Thenardier. His work at A.C.T. includes *Marco Millions*, *A Christmas Carol*, *Twelfth Night*, and *The Imaginary Invalid*. In A.C.T.'s *Plays in Progress* series he originated the role of Mick Paloma in Anthony Clarvoe's *Pick Up Ax* and collaborated with Joseph Chaikin on *Utterances*. Other credits include Che in *Evita*, Trigorin in *The Seagull*, Judas in *Godspell*, and Jimmy in *A History of the American Film*. He recently completed the film *Lost Storehouse* and was featured in the film *Quest*, by Ray Bradbury. Fontana is a graduate of A.C.T.'s Advanced Training Program.



**LAWRENCE HECHT** has performed in over thirty-five productions in his twenty years with





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years ago  
he volunteered  
for a  
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experiment.  
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in the name  
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*Time waits for no man,  
but true love waits forever.*



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EXECUTIVE PRODUCERS EDWARD S. FELDMAN AND JEFFREY ABRAMS  
PRODUCED BY GREGG FONSECA DIRECTED BY RUSSELL BOYD, A.C.S. EXECUTIVE PRODUCERS  
BY BRUCE DAVEY WRITTEN BY JEFFREY ABRAMS DIRECTED BY STEVE MINER  
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A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he studied with John Collins, Bill Ball, Allen Fletcher, and Ed Hastings. Hecht has also acted, directed, and served as Director of Actor Training for the Pacific Conservatory of the Performing Arts. He has performed with Berkeley Repertory Theatre, San Jose Repertory Theatre, Encore Theatre Company, and the San Francisco Theatre Project, where he teaches and recently directed Steven Berkoff's adaptation of Kafka's *Metamorphosis*.



**TRACEY HUFFMAN** is a Professional Theater Intern with A.C.T. and a 1992 graduate of the Advanced Training Program. Her Conservatory studio production roles included Lady Macbeth, Gwen in *Fifth of July*, Katisha in *The Mikado*, and Polly Peachum in *The Beggar's Opera*. She has toured extensively with various theater companies throughout the United States. Favorite roles include Beatrice in *Much Ado About Nothing*, the Countess in *A Little Night Music*, Abigail in *The Crucible*, and the title role in *The Arkansas Bear*, directed by Sydney Walker. Huffman has also studied with Anthony Taccone of Berkeley Repertory Theatre and Nicholas Pennel and Marti Mereden of the Stratford Shakespeare Festival. Her dog Emmet Petey, who is professionally represented by a leading San Francisco talent agency, appeared with her in *The Crucible* and recently made his television commercial debut.

**CYNTHIA LYNCH**, a Professional Theater Intern, graduated from A.C.T.'s Advanced Training Program (ATP) in May 1992. While in the ATP, she performed in *The Beggar's Opera*, *Too Clever by Half*, *Candida*, *The Winter's Tale*, *The Pirates of Penzance*, *The Mound Builders*, and on the mainstage in



*Cyrano de Bergerac*. She portrayed Miss Scoons in Sam Shepard's *Angel City* for the San Francisco Theatre Project at the Climate Theater. In Chicago she appeared in *Talking With* at the Chicago Cooperative Stage and in *State of Independence* for Discovery Productions. Lynch has studied with Barbara Gaines of Chicago's Shakespeare Repertory and spent a great summer at the National Shakespeare Conservatory studying with Mario Siletti, Jimmy Tripp, and Robert Perillo. She earned a B.A. in English from The Colorado College.



**JUDITH MORELAND** appeared last season as Mrs. Cratchit in A.C.T.'s *A Christmas Carol*. Other A.C.T. appearances include *Food and Shelter* and *Macbeth*, as well as A.C.T. Plays in Progress productions of *Babylon Gardens* and *Them That's Got*. She holds a B.A. in Human Biology from Stanford University as well as an M.F.A. in Acting from A.C.T.'s Advanced Training Program. Other credits include the Eureka Theatre Company's *Ma Rose*; performances at the New York Shakespeare Festival, where she played, among other roles, Lady Montague in *Romeo and Juliet* and Phoebe in *As You Like It*; and appearances on the television series

"Midnight Caller." Moreland teaches voice and speech in the A.C.T. Conservatory, acting in the Summer Training Congress, and Shakespeare in A.C.T.'s Academy Program. For the last two years she has been the vocal coach for the Marin Shakespeare Festival. Moreland is an artist representative on A.C.T.'s Board of Trustees.



**LUIS OROPEZA** made his debut at A.C.T. in 1987 as the Fool in *King Lear*. Last seen as Brassett in *Charley's Aunt*, he has played Tokio in *Golden Boy*, the Steward and DeCourcelles in *Saint Joan*, and roles in *Feathers*, *When We Are Married*, *Marco Millions*, *A Christmas Carol*, *Right Mind*, *The Imaginary Invalid*, and *The Marriage of Figaro*. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits include Cathy, the five-year-old girl in *Cloud Nine*, and twenty-one different characters in *How I Got That Story* (both for the Eureka Theatre Company), as well as appearances with San Jose Repertory Theatre, California Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company, and he has just completed a run as Dr. Einstein in *Arsenic and Old Lace* at CitiArts in Concord. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker's *No End of Blame* for Encore Theatre Company, on the television series "Falcon Crest" and "Midnight Caller," and in the film *Pacific Heights*. He has been featured by the San Francisco Opera in acting roles in *Carmen* and *The Barber of Seville* and has written and performed his one-man show, *The Assassination of Federico Garcia Lorca*.



**FRANK OTTIWELL** has taught the Alexander technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker*, *Desire Under the Elms* (which toured the Soviet Union), and *Macbeth*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*. Mr. Ottiwell is a past president of A.C.T.'s Board of Trustees.



**MARCIA PIZZO**, who most recently played Mary Haines in the Marin Theatre Company's production of *The Women*, returns to A.C.T. in *A Christmas Carol*. A graduate of the Advanced Training Program, she previously appeared at A.C.T. as Vivianne in the world premiere of *Opera Comique*, as Gloria in *You Never Can Tell*, and as Martha in *Passion Cycle*, William Ball's final A.C.T. production.

Other performances include Anna in *The King and I*, Hope in *Anything Goes*, and Laurey in *Oklahoma!*, all with the Mountain Play Association. Pizzo's television and film credits include appearances on "Falcon Crest" and "Knight Rider" and a supporting role in *Delta Fever*. She received her B.A. from U.C.L.A., graduating summa cum laude.



**JOHN REYNOLDS**, a Professional Theater Intern and alumnus of A.C.T.'s Advanced Training Program, appeared on A.C.T.'s mainstage this season in *The Pope and the Witch*. He graduated from Colby College in Waterville, Maine with a B.A. in American Studies, and interned at Capital Repertory Company in Albany, New York with an original play, *AIDS: A Living Newspaper*. A.C.T. studio projects include Mr. Katz in *The Hot l Baltimore*, Grosvenor in Gilbert & Sullivan's *Patience*, directed by Scott Freeman, Redozubov and Drobyazgin in *Barbarians*, Tiger Brown in *The Threepenny Opera*, and Leontes in *The Winter's Tale*, directed by Jack Fletcher.

**FRANC ROSS** began his career acting at San Diego's Old Globe Theatre in *The Seagull*. Other San Diego credits include work at the Gaslamp Quarter Theatre, The Fiesta and Mission Playhouse, among many others. After working as a director in Los Angeles, he entered A.C.T.'s Advanced Training Program, where he appeared in *The Country Wife*, *Macbeth*, *The Seagull*, and *Nothing Sacred*, as well as serving as assistant director for Robert Woodruff. He spent a great summer in Wisconsin at the American Players Theater portraying Banquo in *Macbeth* and Alonso in *The Tempest*. He works locally in film and television and recently played Mr. Samsa in *Metamorphosis* for its sold-out run at the Climate



Theatre. Ross is also an Artistic Associate with Encore Theatre Company.



**BRENT ST. CLAIR** is pleased to be making his San Francisco and A.C.T. debut. Originally from the Midwest, he attended university in Evansville, Indiana and the Theater School at DePaul University in Chicago. While in Chicago, he appeared at the Goodman Theatre in *A Christmas Carol* and *Pal Joey*; the Wisdom Bridge Theatre in *Hard Times* and *The Lion, the Witch and the Wardrobe*; and the Northlight Theatre in *The Plague*. He also spent some time in Minneapolis, where he learned to ski downhill and on water. His Minneapolis credits include the Illusion Theater's *Miss Evers' Boys* and *Warrior Within*, and its child sexual abuse prevention plays *Touch* and *No Easy Answers*. He has also appeared with the Mixed Blood Theatre Company in its New Plays Series productions of *Cincinnati Man*, *Throwing Bones*, and the one-man play *Dr. King's Dream*, about the life of Dr. Martin Luther King. St. Clair wishes to thank the Bargetto family for their spiritual support and the Chaucer's Mead "Saluté."



Before joining A.C.T. in 1967, **DEBORAH SUSSEL** 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 *Charley's Aunt*, *Tartuffe*, *The Crucible*, *Twelfth Night*, *A Flea in Her Ear*, *Oh Dad, Poor Dad...*, *The Importance of Being Earnest*, *Little Malcolm and His Struggle Against the Eunuchs*, *The Tavern*, *The Relapse*, *The Merchant of Venice*, *Caesar and Cleopatra*, *Private Lives*, and *Paradise Lost*. In 1979 she returned to A.C.T. as speech and scansion coach and appeared at the Geary Theater in *Hay Fever* and *I Remember Mama*. In recent seasons she has appeared as Leah in *The Immigrant*, Mrs. Cratchit in A.C.T.'s *A Christmas Carol*, and Maë in *Cat on a Hot Tin Roof*. 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 Marin Theatre Company productions of *Born Yesterday* and *Arms and the Man* and for *The Importance of Being Earnest* and *Woody Guthrie: 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 performed numerous voice-overs in recorded work and has appeared in the films *Bullitt*, *June 19, 1953*, and *Tell Me a Riddle*.

**BRUCE WILLIAMS** has appeared in over forty productions at A.C.T. and has performed at the Oregon Shakespeare Festival, the Eureka Theatre Company, and the Marin Theatre Company. He was most recently seen in the



title role of *Macbeth* 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 Marines Memorial Theatre production of *Other People's Money* and at the Magic Theatre, where he portrayed Foustka in *Temptation*, the Master in *Jacques and His Master*, and Alan Turing in *Breaking the Code* (for which he received a Bay Area Theatre Critics' Circle Award and a Drama-Logue Award). Williams has also performed at the Berkeley Repertory Theatre and appeared as the narrator with the Oberlin Dance Collective in *Secret House*, written by Rinde Eckert and directed by Brenda Way. Williams' television and radio credits include "Midnight Caller" and *A Fine Romance*.




**KELVIN HAN YEE** was most recently seen at A.C.T. as Le Bret in *Cyrano de Bergerac*. He has previously played Jacob Marley in *A Christmas Carol*, Merryweather in *Hapgood*, Medvedenko in *The Seagull*, and Brother Martin Ladvenu in *Saint Joan* (and Poulengy in the American Festival Theater production), as

well as several roles in *Marco Millions*, *A Tale of Two Cities*, *Twelfth Night*, and Plays in Progress productions of *Rushmore* and *The Wilderness*. Yee originated the roles of Victor in *Fish Head Soup* and Bradley Yamashita in *Yankee Dawg You Die* at Berkeley Repertory Theatre (and appeared in the latter at the Los Angeles Theatre Center and Asian-American Theater Company). He appeared in the premiere of *Jan Ken Po* by R.A. Shiomi, David Henry Hwang, and Philip Kan Gotanda at the Bay Area Playwright's Festival, and in *007: Crossfire* at San Jose Repertory Theatre. Yee is a founding member of the award-winning improvisational group, the National Theater of the Deranged, and has performed in Thick Description Theater's *Bachelor Rat* and Tale-spinners Theater Company's *Big City Down*. A long-time member of the Asian-American Theater Company, he has appeared in *Intake-Outlet Take II*, *Paper Angels*, *Golden Lantern*, and *Webster Street Blues* and portrayed Dale in David Henry Hwang's *F.O.B.* His film and television credits include Michael Meyer's new film *So I Married an Ax Murderer*, Peter Wang's *A Great Wall*, the "ABC Mystery Movie" *Gideon Oliver* with Lou Gossett, Jr., and "Back to the Streets of San Francisco." He will soon be seen in the new Rob Nilson film, *Chalk*, currently in production.



**ERIC ZIVOT** returns to A.C.T. for his fourth season. His mainstage credits include Federico in *Saturday, Sunday and Monday*, Marquis Cuigy in *Cyrano de Bergerac*, Guildenstern in *Hamlet*, and John in *The Cocktail Hour*, as well as appearances in two productions of *A Christmas Carol*. This summer he performed with the Colorado Shakespeare Festival as 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 *Them That's Got*



and, as Mr. San Francisco, in *Raising Caen*. Other Bay Area credits include Valmont in *Les Liaisons Dangereuses* for CitiArts and the title role in *Macbeth* for the Marin Shakespeare Company. A native of Canada, he performed with the Stratford Shakespeare Festival in Michael Bogdonov's modern-dress *Measure for Measure*, Ronald Eyre's *The Inspector General*

and John Hirsch's *King Lear*, and he portrayed Sebastian in *Twelfth Night* for the Festival's U.S. tour. He was also seen as Lord Fredrick Verisopht in the original Canadian production of *Nicholas Nickleby* and as Patrick in *Spanish Post Cards* at the Canadian New Play Festival. Zivot teaches Voice and Speech in A.C.T.'s Advanced Training Program and has

served as voice and dialect coach for A.C.T.'s *Cat on a Hot Tin Roof*, *A Tale of Two Cities*, *1918*, and *Judevine* (which he also coached for the Perseverance Theater in Alaska), as well as the Berkeley Shakespeare Festival's *Twelfth Night*, the Marin Shakespeare Company's *As You Like It*, and U.C. Santa Cruz's *A Lie of the Mind*.

## — A CHRISTMAS CAROL DIRECTORS, DESIGNERS, AND STAFF —

**DAVID MAIER** (*Repertory Production Stager*), a graduate of the Advanced Training Program, is currently in his seventh year with A.C.T. He was most recently seen as Major Freddie in last season's production of John C. Fletcher's *Good*. He has acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theatre's production of *Cyrano de Bergerac* and Otto in *Curse of the Werewolf* at Theatre on the Square, in addition to appearances in the A.C.T. productions of *Hamlet*, *Judevine*, *Right Mind*, *Saint Joan*, *Nothing Sacred*, *Golden Boy*, *A Christmas Carol*, and many others. Last winter he directed *A Hatful of Rain* as American Inside Theatre's offering at the Milwaukee Theatre Festival. Maier is a founding member and the current Artistic Director of Encore Theatre Company, where he recently appeared in Anton Chekhov's *Uncle Vanya* and directed Arthur Kopit's *Road to Nirvana*; he has also served as a managing director of A.C.T.'s Plays in Progress program, where he directed Anthony Clarvoe's *Pick Up Ax* in 1989.

**LAIRD WILLIAMSON** (*Co-adaptor and Original Director*) staged A.C.T.'s productions of *The Matchmaker* (which toured the U.S.S.R.), *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantagleize*. He has worked extensively at the Oregon Shakespeare Festival and the P.C.P.A. Theaterfest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has directed *Don Pasquale* and *The Portuguese Inn* for Western Opera Theatre and *Electra* for the Intiman Theatre Company in Seattle, *Sunday in the Park with George* at the Seattle Repertory Theatre, and he has been a guest director at the Brooklyn Academy of Music Theater Company. For the Denver Center Theatre Company he directed productions of *Saint*

*Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*. His most recent directorial credits include *Cymbeline* for the California Shakespeare Festival, *The Rose Tattoo* and *Julius Caesar* for the Denver Center Theatre Company, *The Man Who Came to Dinner* for The Guthrie Theater in Minneapolis, and *Two Gentlemen of Verona* for San Diego's Old Globe Theatre.

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

For twenty years **ROBERT MORGAN** (*Costumes*) has been designing costumes and scenery for leading regional theaters throughout the United States. He has had ongoing associations with A.C.T., San Diego's Old Globe Theatre (as Associate Artist), Boston's Huntington Theatre Company, and Buffalo's Studio Arena Theatre. His Broadway credits include *Sherlock's Last Case* and *I'm Not Rappaport*, and his costumes appeared on the PBS series "American Playhouse" in *The Skin of Our*

*Teeth*. Morgan is Director of the School of Theatre Arts at Boston University.

**DEREK DUARTE** (*Lighting*) served as A.C.T.'s resident lighting designer for seven seasons. His work has been seen in *Charley's Aunt*, *Cyrano de Bergerac*, *A Christmas Carol*, *Cat on a Hot Tin Roof*, *The Gospel at Colonius*, *Dark Sun*, and *The Marriage of Figaro*, as well as the award-winning productions of *Sunday in the Park with George*, *King Lear*, *Saint Joan*, *Nothing Sacred*, *A Tale of Two Cities*, and *Judevine*. Recent projects include *Stardust* (sets and costumes designed by Erté) and an adaptation of Ray Bradbury's *Something Wicked This Way Comes*. His work has been represented at the American Festival Theatre in Stratford, Connecticut, the Marines Memorial Theater, Berkeley Repertory Theatre, Los Angeles Theatre Center, Milwaukee Repertory Theater, San Jose Repertory Theatre, Berkeley Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Duarte holds an M.F.A. in theater technology from U.C.L.A. and teaches at Chabot College.

**LEE HOIBY's** (*Composer*) three-act setting of Shakespeare's *The Tempest* was commissioned by the Des Moines Opera and premiered there in 1986, followed by a second production at the Kansas City Lyric Opera in 1987. Jean Stapleton introduced Hoiby's setting of Ruth Draper's monologue *The Italian Lesson* at the Baltimore Opera in 1985 and his musical version of a Julia Child cooking lesson, *Bon Appétit*, at the Kennedy Center in 1989, and reprised both productions at CSC Repertory Ltd. — the Classic Stage Company in New York last season. Stapleton presents them again for A.C.T. this month at the Marines Memorial Theater. *Sum-*



*mer and Smoke*, an opera with libretto by Lanford Wilson based on Tennessee Williams' play, was commissioned by and premiered at the St. Paul Opera in 1971 and produced by the New York City Opera in 1972; the Chicago Opera Theater production was telecast nationally on PBS in 1981. Hoiby's first full-length opera, *A Month in the Country* (libretto by William Ball after Turgenev) premiered at the New York City Opera in 1964; *The Scarf*, a one-act opera commissioned by Mary Curtis Zimbalist, premiered at the Spoleto Festival in 1958 and has since been presented in over fifty productions. Other works include the cantata *A Hymn of the Nativity*, the opera-oratorio *Galileo*, two piano concertos, two orchestral suites, and the ballet suite *After Eden*. He has written incidental music for over twenty theater productions for A.C.T., the American Shakespeare Festival, the Public Theater, television, and Broadway. His work has been performed by numerous singers and instrumentalists, including Leontyne Price (who has included Hoiby songs on her recital programs for twenty-five years), Arleen Auger, Dalton Baldwin, Katherine Ciesinski, Will Parker, Ben Holt, Phyllis Bryn-Julson, Karen Beardsley, Peter Orth, Menahem Pressler, Daniel Heifetz, the Dorian Wind Quintet, An die Musik, and Leonard Raver. Recent performances of Hoiby's work include *O Captain! My Captain!* in New Orleans, *The Nations Echo Round* with the Colorado Children's Chorale, and "The Balcony Scene" (an excerpt from the opera-in-progress *Romeo and Juliet*) at American Opera Projects in New York. His new one-act opera *This Is the Rill Speaking*, based on a play by Lanford Wilson, will be produced by the Theater Lab at New York's Circle Repertory Company in March 1993. Hoiby's work has been recognized with awards from the Guggenheim Foundation, the National Institute of Arts and Letters, the Ford Foundation, the Fulbright Commission, and the National Endowment for the Arts.

ANGENE FEVES (*Fezziwig Dances*) has been choreographer of the dances for A.C.T.'s *A Christmas Carol* since the opening performance in 1976. Other theatrical choreography includes *The Way of the World* for Berkeley Repertory Theatre; *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Two Gentlemen of Verona* for the Oregon Shakespeare Festival; and *A Midsummer Night's Dream* for the Pacific Conservatory of the Performing Arts. She specializes in the research, teaching, and

reconstruction of sixteenth- and eighteenth-century dance, and recently was consultant, musical advisor, and stage director for *A Renaissance Revel*, presented by Dance Through Time. She also served as choreographer and assistant stage director for the Dance Through Time "500 Years of Dance" show, currently touring the United States for Columbia Artists. In 1991, as Artist-in-Residence for the University of Nevada at Las Vegas, she taught historical dance and movement to actors and dancers, and staged and choreographed Mozart's ballet "Les petits riens." In 1983 she performed in cities across the United States with Sam Wanamaker's company of stage, screen, and musical stars to raise funds for the reconstruction of Shakespeare's Globe Theatre in London. In addition to her private teaching in the Bay Area, she teaches regularly at summer workshops in the U.S. and Europe and in 1993 will teach eighteenth-century dance at the Mozart Opera Studies Institute and the Baroque Workshop of the San Francisco Early Music Society.

BRUCE ELSPERGER (*Stage Manager*) is now in his sixth season with A.C.T., where his stage management credits include *Nothing Sacred*, *Golden Boy*, *Right Mind*, *A Christmas Carol*, and *Cyrano de Bergerac*. He was in Seattle for the previous three years as Production Stage Manager with the Intiman Theatre Company, The Bathhouse Theatre, and a Western U.S. tour of *The Big Broadcast*. Before that he was Production Stage Manager with the P.C.P.A. Theaterfest in Solvang and Santa Maria, California. His directing credits include *A Breeze from the Gulf*, *Bag Lady*, *A Streetcar Named Desire*, and a touring production of his musical revue, *A Tribute to American Musical Theatre*. Elsparger has studied in London, is a graduate of Drake University, and has also worked as an art therapist in schools in Iowa and Montana.

CHRISTI-ANNE SOKOLEWIZ (*Assistant Stage Manager*) won her degree in Film Production from San Francisco State University. In the past five years, she has stage-managed for Berkeley Repertory Theatre, Cobra Lounge, Eureka Theatre Company, Laura Farabough's NightFire Theatre, Magic Theatre, Overtone Theatre, Sacred Cow Productions, San Francisco New Vaudeville Festival, Shakespeare Santa Cruz, and the West Coast Playwright's Festival. She is pleased to have the opportunity to take part in an A.C.T. production.

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## NEWS FROM THE AMERICAN CONSERVATORY THEATER

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

This holiday season A.C.T. celebrates an astounding array of entertaining ladies in two productions at the Marines Memorial Theatre. Previewing December 14 and opening December 18, Jean Stapleton presents her one-woman show, *Bon Appétit!*, a delightful double bill based on Ruth Draper's hilarious 1920'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 Appétit!*

Stapleton, of Broadway fame and television's "All in the Family," reprises for us her hit performance of *Bon Appétit!*, which she originated in New York at the Kennedy Center in 1989 and presented again last season at CSC Ltd. — The Classic Stage Company under Carey Perloff's direction. Comprised 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 wickedly funny and profoundly touching monologues, chronicling the experiences of women from all walks of life. In *The Italian Lesson*, Stapleton recreates Draper's beleaguered society matron as she attempts to squeeze Dante into her busy day amidst a flurry of endless interruptions. Watching this woman govern her mad household, one is sure that she could as capably run a corporation or



GERRY GOODSTEIN

Jean Stapleton instructs the audience of CSC Repertory Ltd. — The Classic Stage Company in the intricacies of *Gateau au Chocolat Brune* in last season's production of *Bon Appétit!*

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 concoct-

ing *Gateau au Chocolat l'Eminence Brune*. Stapleton was drawn to this work by composer Hoiby, whose discovery of the inherent musicality in Child's cooking lessons—which embody more than mere culinary instruction—gives us a new perspective on a familiar and beloved character. In her portrayal of the eminent chef, Stapleton brings the house down, flinging flour and one-liners as she

concocts this sugary masterpiece.

*Bon Appétit!* opens December 18 with a **Gala Benefit** hosted by the Friends of A.C.T. at the Pan Pacific Hotel. After the show, patrons are invited back to the Pan Pacific for a champagne dessert reception hosted by Stapleton, where they can sample the gorgeous gâteau created earlier in the evening. Tickets for the show and dessert reception are \$75. Call 749-2ACT for Gala tickets and information.

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

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

Described by *The Washington Post* as "dynamite times seven," the show begins with Reaves-Phillips as her own sassy, classy self. She then transports the audience to a southern tent show somewhere in Georgia around 1918 with her portrayal of Ma Rainey, of the famous "black bottom," turning her charms on us with Rainey's deliciously wicked teasing. She then recaptures the bawdy and boisterous Bessie Smith and probes the proud soul of Ethel Waters. Waters is followed by a haunting recreation of Billie Holiday's Carnegie Hall appearance, in which Reaves-Phillips conveys that great lady's tragic beauty in such memorable songs as "Solitude," "Good Morning Heartache," and "God Bless the Child." She then

transforms herself into the Queen of the Blues, Dinah Washington, and closes by taking the audience to heaven with a rolling, thunderous tribute to the uplifting spirituals of Mahalia Jackson.

Reaves-Phillips, whose Broadway career began in the Tony Award-winning musical *Raisin*, is a performer of international renown. In addition to touring in *The Great Ladies*, she has appeared in numerous stage productions, including *American Dreams* at the Negro Ensemble Company, *Champeen* (which garnered her an Audelco Award 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*, *Further Mo!* (a sequel to *One Mo Time!*) at the Village Gate, and significant roles in many national touring companies. She has been featured in jazz festivals

*The red-hot Sandra Reaves-Phillips in scenes from her one-woman show, The Late Great Ladies of Blues and Jazz...*



...as herself,

throughout Europe and North Africa, and her club appearances include the Cotton Club, the Bitter End, Dangerfield's, Sweetwaters, and the Casina and Jaylins in Switzerland. Her film credits include the role of Buttercup in *'Round Midnight*, Mrs. Powers in *Lean on Me*, for which she sang the title song, and *The Concierge* with Michael J. Fox. She is currently featured in the recurring role of Esther on television's "Another World."

*Bon Appétit!* runs from December 14 through January 9, and *The Late Great Ladies of Blues and Jazz* from December 23 through January 10. Call 749-2ACT 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 disadvantaged neighbors. Even Scrooge will get in the act, greeting can-carrying donors at Bay Area Safeway Stores with KRON and KRQR 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 26th performance of *A Christmas Carol*.



...as Billie Holiday,



...as Bessie Smith,



...as Ethel Waters,



...as Mahalia Jackson.

SANDRA REAVES-PHILLIPS PHOTOS BY RICHARD LEE



Food for Friends was launched in 1983 by KRON in conjunction with The Salvation Army under the title "Sam's Care-A-Van." For five weekends, KRON weather man Sam Allred and other station personalities made can-collecting appearances at Bay Area shopping malls, gathering about 13,000 cans. The Salvation Army was there, too, loading the Care-A-Van with the cans they would distribute to the needy.

In the succeeding eight years, the campaign has mushroomed, and this year will reach the two million mark. In 1988, the Care-A-Van was renamed Food for Friends and folded into the station's "That's What a Friend Is 4" campaign. After Sam's departure, Mark Thompson spearheaded the campaign for several years, and now meteorologists Janice Huff and Steve Raleigh are in charge.

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

You are 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 Citron Haligman & Bedecarré (ACHB) has donated a significant amount of time and creative resources to create an artful advertising campaign promoting A.C.T.'s annual production of Charles Dickens' *A Christmas Carol*.

The campaign includes a radio spot and a television commercial which will begin running on Bay Area stations in November. Entitled "Santa's Lap," the thirty-second commercial features a young girl whose demands for Christmas presents from Santa reach near hysterical proportions. Directed by John Lymberg 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 Duvall as the jolly, embattled Santa.

The commercial opens with the familiar scene of a pig-tailed little girl asking



A.C.T.'s artful advertisers (left to right): Jeff Atlas, Kirk Cibron, Matt Haligman, and Tom Bedecarré.

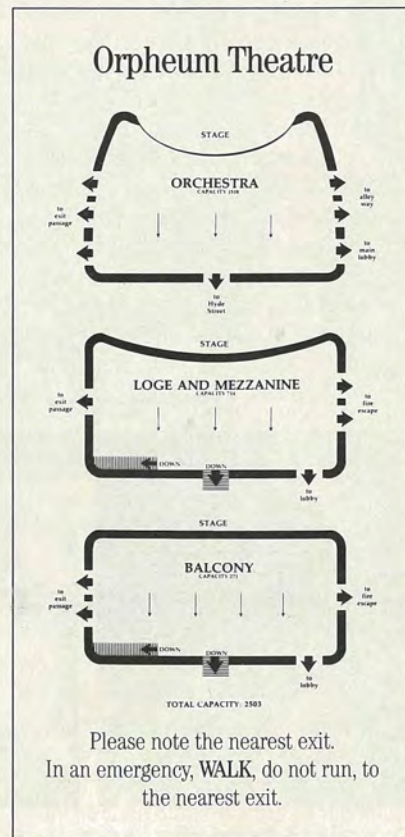
Santa for an initially innocuous list of Christmas presents — a picture Norman Rockwell might have painted. Through the use of eerie lighting, haunting music by Jim Cavanaugh, and Amanda Caldwell's hilariously unsettling performance, the scene is transformed into something out of Alfred Hitchcock — a 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 fellows, rather than the superficial satisfaction of material desires. This campaign achieves our end quite directly... and hilariously." Creative Director Matt Haligman agrees: "Since the story of Scrooge is so familiar, we decided to take the essence of the play and have fun with it."

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

Called one of the "hottest shops in San Francisco" by the San Francisco Examiner, Atlas Citron Haligman & Bedecarré boasts a client list that includes Avia athletic shoes, Conde Nast Publications,

Gallo wines, Neutrogena facial cleansers, and The Gap. A.C.T. is pleased to join their ranks and grateful for ACHB's generous and outstanding efforts.



While the Lexus ES 300 anti-lock braking system (ABS).  
sports sedan won't elimi- Maybe all this helps explain  
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The ES 300

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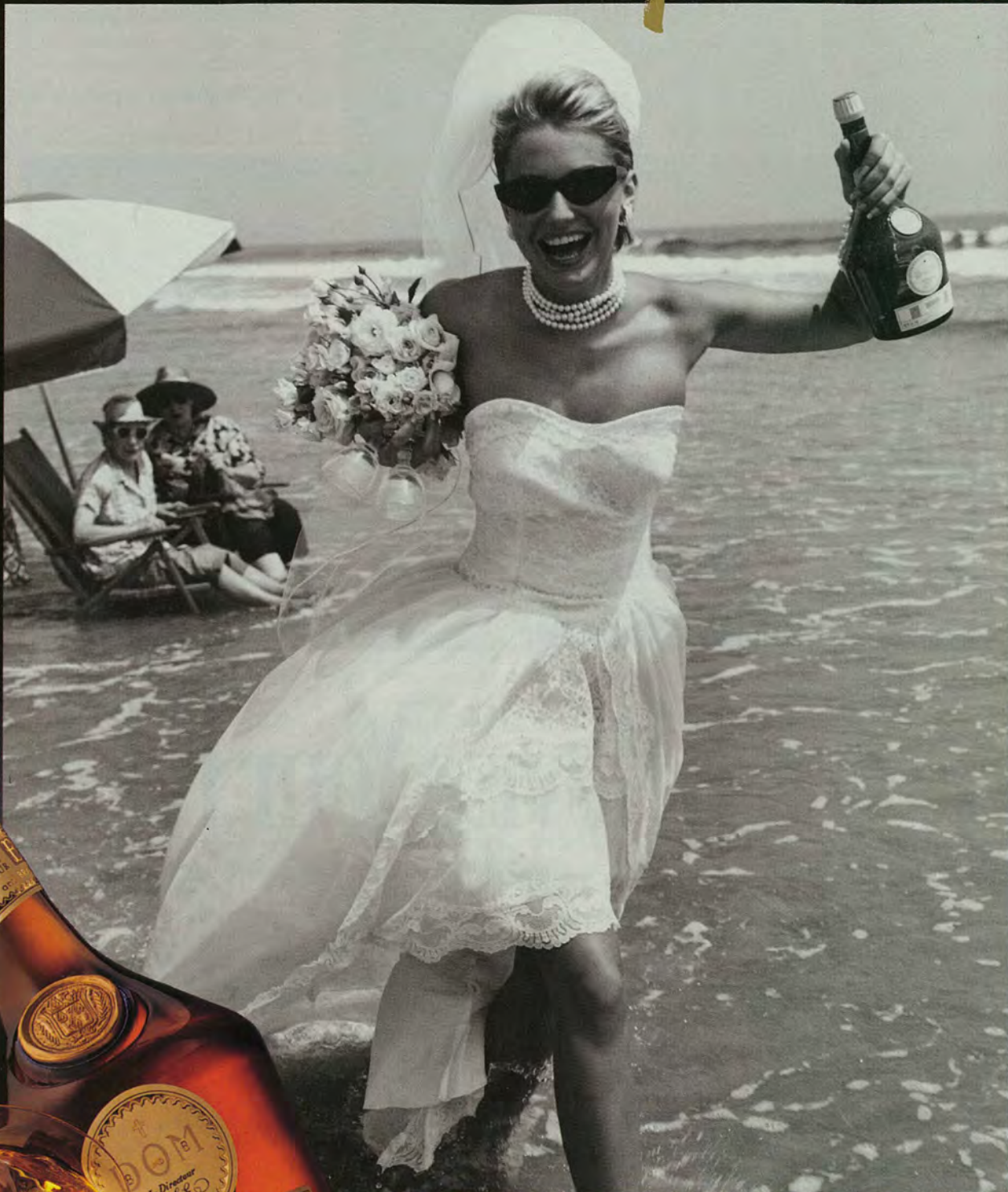


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A.C.T. logo designed by Landor Associates.

**DIRECTORS, DESIGNERS, AND STAFF**

*continued from page P-4*

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

**JAMES HAIRE** (*Production Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chailot* with Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *A Touch of the Poet* with Denholm Elliot, and *The Comedy of Errors*. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little*, and the national tour of Woody Allen's *Don't Drink the Water*. Haire joined A.C.T. in 1971 as Production Stage Manager. In that capacity, he managed more than one hundred productions and took the company on numerous regional, national, and international tours. He assumed the position of Production Director in 1985.

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

**RICK ECHOLS** (*Wigmaster*) has designed hair and makeup for over two

hundred productions at A.C.T. since 1971, including *Charley's Aunt, Cyrano de Bergerac, A Christmas Carol, Cat on a Hot Tin Roof, The Marriage of Figaro, Dark Sun, Hamlet, A Tale of Two Cities*, and the company's touring productions to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac, A Christmas Carol, and The Taming of the Shrew*. Among his other television and film credits are *A View to a Kill, Birdy*, "Over Easy" with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over one hundred commercials. Mr. Echols designed hair and makeup for the original production of *Cinderella* for the San Francisco Ballet, *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and *A Life* with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of *42nd Street* and *Sweet Charity* with Debbie Allen and toured to Las Vegas and London with Bing Crosby. Echols' other credits include wigs and makeup for Eureka Theatre Company's *Angels in America*.

**ELLEN NOVACK** (*Casting Consultant*) affiliates with A.C.T. for the first time this season. She was the managing and/or casting director for CSC Repertory Ltd. for six years and received Artios Award nominations for three plays she cast there: *Elektra, The Birthday Party, and The Resistible Rise of Arturo Ui*. She has also cast more than twenty productions for the New York Shakespeare Festival and has worked at eighteen regional theaters. Her television credits include serving as casting director for NBC's "Another World" and casting the pilot "NYPD Mounted" for CBS. She is currently the casting director for ABC's "One Life to Live."

**ssdc**

The Director of *Miss Evers' Boys* is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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Gifts to the American Conservatory Theater may be made in a variety of ways: cash, appreciated securities, bequests, and other planned gifts. A "planned gift" is a broad term that includes pooled income funds, gift annuities, charitable trusts, life insurance, and property. Planned gifts often provide life income benefits to the donor, along with considerable tax savings. Many people, who could not otherwise give to A.C.T. as generously as they would like, find they are able to do so with a carefully planned gift. If you would like more information please contact Thomas W. Flynn, Director of Development, A.C.T., 450 Geary Street, San Francisco, CA 94102, (415) 749-2327.



## FOR YOUR INFORMATION

### ADMINISTRATIVE OFFICES

A.C.T.'s administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (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. Tuesday through Saturday; 10 a.m. - 6 p.m. Sunday and Monday.

**Ticket Information/Charge By Phone:** (415) 749-2ACT. Use your Visa, MasterCard, or American Express card.

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

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

Ticket Prices	STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES
<b>Previews:</b>	
Orchestra/Loge	\$23
Balcony	\$18
Gallery	\$10
<b>Sunday/Tuesday/Wednesday/Thursday</b>	
Orchestra/Loge	\$29
Balcony	\$22
Gallery	\$11
<b>Friday/Saturday</b>	
Orchestra/Loge	\$36
Balcony	\$27
Gallery	\$12

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

**Latecomers:** Latecomers will be seated at an appropriate interval.

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

**Gift Certificates:** Give A.C.T. to a friend,

relative, co-worker, or client. Gift certificates are perfect for every celebration.

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

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

**Wheelchair Access:** The Stage Door, Marines Memorial 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 performance.

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

**Smoking** is not permitted in the auditorium.

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

### SPECIAL PROGRAMS

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

**Post-performance Conversations:** Informative after-show discussions concerning issues and ideas surrounding the evening's play will 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 Directors, are free of charge and are open to everyone. For information about upcoming Conversations, call 749-2228.

**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 Tarver, Student Matinee Coordinator, at 749-2230.

**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 749-2350 for a free brochure.

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

### A.C.T. Venues:

#### ORPHEUM 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 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 short walking distance of the Stage Door Theater, the Marines' Memorial Theatre is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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# 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 proud elders always rallied. Thirty years later when Kyoto celebrated its millenium 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 dream had established the city in the ninth century.

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

The crafts' 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 formulations that typified the Kyoto of old.

This vibrant metropolis, however, is best known as "The Temple City" with its overwhelming collection of religious

treasures which include a staggering one thousand-six hundred Buddhist temples and four hundred Shinto shrines each with a distinctive persona.

One of the most awesome is the monumental "holy" hall, *Sanjusangendo*, with



thirty-three galleries, the number derived from the belief that Buddha saves all mankind by disguising himself into thirty-three different figures.

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

and Thunder. One twentieth-century touch — red fire extinguishers.

The number of shrines seems endless. The *Ginkakuji* (Silver Pavilion), now a Buddhist temple was once the country villa of *Ashikaga Yoshimasu*, a shogun who retired here in 1483 after a tumultuous life. His home was patterned after the more famous *Kinkakuji* (Gold Pavilion) on the other side of town built by Yoshimasu'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 (*Okuninushi no mikoto*), its resident deity the God of love and matchmaking. Many young people in Japan believe that to possess a Jishu Shrine charm promises "splendid love."

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

The vermilion-colored shrine is located on the grounds of the Kiyomizu Temple built in 798 by the third Tokugawa shogun, *Iemitsu*. The most noted artifacts consist of two stones set about thirty feet apart called *koinouranai noishi* (love-fortune telling stones).

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

Several friendly emporia close by sell good luck charms in orange, blue and white for about five dollars and for every

*J. Herbert Silverman is travel editor of ARTnews and contributes regularly to Wine & Spirits.*

Above: Kyoto's classical Daigoji Temple is but one of 1,600 Buddhist temples and 400 Shinto shrines within the ancient capital.

by J. Herbert Silverman

*You know exactly where you're going.  
We can help you get there.*



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

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

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

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

Incidentally, Gion is the annual site in mid-July for a Japanese version of a Mardi Gras. The 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 *hoko* and *yama* 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 dismantled 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 masterwork. To this writer's knowledge, it's the only temple or shrine with a gourmet restaurant where its guests have been known to stretch out on the wooden floor and nap after a substantial lunch.

Kyoto cuisine of *kyo 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.

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

For an exotic experience, dine at Ikkyu (20 Daitokuji monzenmae, Muraksakino

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 cookies, grated bonito, dry mackerel, squid, small clams cooked in soy sauce, eel, pickled vegetables, radishes, eggplant, Japanese peppers, turnips, the ever present tofu — blue jeans, umbrellas and parasols side by side with incense stalls and wine shops featuring Beaujolais Nouveau.

But travelers will also find great buys in Japanese antiques, intricately carved wooden boxes, handcrafted jewelry,



*The serenely beautiful gardens of Kyoto's Ryoanji Temple.*

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

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

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

One of the most fascinating shopping experiences however, is a visit to Nishiki, a market whose origins date to 1000 A.D.

This is a bustling open-air, five block-long arcade covered with a red and green

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 seaweed or offer you a cake as an inducement to buy.

Another unusual Kyoto shop is the workplace at Minochu (Nawate Dori) where Sanya Sakuri produces *geta*, the handsome wooden shoes used for centuries in Japan and almost a mandatory part of Japanese dress before WWII.

*Geta* are cut from wooden blocks which are sawed then split and finished with a powder brushed on with a special tool called an *uzukuri* which raises the grain. The wooden shoes are priced from about forty (standard) to almost three-hundred

It's time for a change to the wines of Ernest & Julio Gallo.

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Pattern Shown: Claria. ©E & J Gallo Winery, Modesto, CA*

dollars for custom-made footwear made from *kiri* hardwood. While unwelcome in hotels, they are still worn by geishas as part of their traditional costume.

The Kyoto Handicraft Center (Kumano Jinja Higashiyama-ku) is a vertical shopping mall now in its twenty-second year selling everything from gold filigree vases at Satsumare (eight thousand dollars) to a *satsuumaya* porcelain thimble for about five dollars, enameled chopsticks (eight dollars) or a wedding kimono (five-thousand dollars).

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

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

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

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

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

This shrine is a favorite for weddings but a visit to the lovely room is also instructive. Shinto, translated as "The Way of God" is Japan's nearest approach to a national religion and is basically a

set of forms and ceremonies.

During the nuptials, the bride and groom wear the traditional kimonos, rings are exchanged and three cups of a sacred wedding sake called *Omiki* are drunk from special cups. Alas, according to tradition, relatives get only one cup. An elaborate bridal headdress, *Tsuno Kakushi*, symbolizes that "the bride is acting shy to conceal her horns."

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

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

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

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

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

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

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

Koya-san, today an enclave of about eight thousand people, became a center of religious learning in 816 A.D. when the

Emperor Saga graciously allowed Kukai, known posthumously as Kobo Daishi, to establish his Shingon sect of Buddhism. Kobo Daishi had spent years in China studying esoteric Buddhism under Keikwa, a great exponent of The Secret Teaching and was revered for this humanitarianism.

Staying at a popular temple like Shojoshin-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 sesame and soy sauce plus endless cups of green tea. A dining hazard is having your foot go fast asleep while waiting for your supper.

Accommodations are comfortable if somewhat austere. While there is electricity, other modern conveniences are rather sparse. One sleeps on a futon in between a down comforter. Since there is no central heating and the mountain can be chilly at night a kerosene heater is provided in each room. It must be used cautiously however, because of the danger of fire and fumes: 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 lightly — storage space in your room is at a premium and bring warm clothing, particularly in spring and autumn, for the long cold nights. Communication takes some ingenuity since English is a rarity.

Koya-san is still relatively isolated — a trip of approximately four hours from Kyoto involving three or four transfers. Be sure to get detailed routing before departing your hotel. Japanese trains, like their Swiss counterparts, arrive and depart with split-second timing and finding the proper transfer platform can be an experience unto itself. □

Shirley MacLaine · Kathy Bates · Jessica Tandy  
Marcia Gay Harden *and* Marcello Mastroianni



A story about  
love, family and other  
embarrassments.

# Used People

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*In Fashion*

# A Gift List for Everyone on Yours



*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 couples or families on your list. Our choices span the classics 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 onyx 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 Sena-

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 scentual. 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 310-478-3303 and dinner from restaurants including Indigo, Red Car Grill, East India Grill, Nicky Blair'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

Above: Paloma Picasso's Le Passions du Bath.

by Barbara Foley

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Jim Wood, *S.F. Examiner*

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Michael Bauer, *S.F. Chronicle*

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

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

Guerlain is famous for divine fragrances and even more divine bottles. Les Meteorites Vaporisateur is another such collector's item. \$160 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 tuxedo, a business suit, or maybe a handsome bottle of fragrance.

Music Center Gift Shop is located on the plaza of the Music Center. They have imaginative gifts, for example, a 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.

Sulka is known for its exquisite cus-

tom made shirts, underwear and pajamas. But they also have equally lovely ready made items with the same sort of panache. In Beverly Hills.

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

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

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

Feeling Man is German designer Jil Sander's new scent for men. It's lavender, at Neiman Marcus and I. Magnin.

### FOR THOSE KIDS

B. Dalton offers *Dinotopia* 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 book including the latest Walt Disney classics- *The Little Mermaid*, *Aladdin* and *Beauty and the Beast*.

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

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

The Warner Bros Studio Store is filled with fun fantasies inspired by their famous cartoon characters. Available through their mail order catalogue. 800-223-6524.



# Wild Should Wild Remain.

*"Man always kills the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never be young without wild country to be young in."*

ALDO LEOPOLD

*"We need wilderness preserved—as 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."*

WALLACE STEGNER

*"The love of wilderness is more than a hunger for what is always beyond reach. It is also an expression of loyalty to the earth, (the earth which bore us and sustains us), the only home we shall ever know, the only paradise we ever need—if we had the eyes to see."*

EDWARD ABBEY

*"The clearest way into the Universe is through a forest wilderness."*

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American Heart Association

GREAT EXPECTATIONS *continued from page 8*

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 hustler of a husband and Ntare Mwine, a native of Uganda who has studied theater in New York, Moscow and Great Britain, as the play's con-man messenger of change. *January 5-31, Curran Theatre, 1 Taylor Street. (415) 441-0919.*

#### OUTRAGE OR INSIGHT

Jeff Koons, an artist whose talents for self-promotion are undeniable, is either a glib panderer to 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 kitsch objects — puppies, kittens, and birdies — sends some people into rage, while others consider him a radical satirist of the consumer society he entices. We'll have a chance to see for ourselves when approximately sixty-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 painting and sculpture and the exhibition's organizer. For Caldwell, the very vapidness of Koons's objects assumes a sinister edge: he enlarges and intensifies the sentimental dreck surrounding us, and we are chilled.

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 irritating 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 publication *7 Days*, is a perfect example of this sort of expiatory examination of viscera: "Jeff Koons makes me sick. ... I'm interested in my response, which includes excitement and helpless pleasure along with alienation and dis-

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

Perhaps the slippery banality of Koons's objects does turn the mind away from the work at hand into rapt communication with one's own emotional digestive system. But a night spent watching any network TV channel would be a revelatory, if one paid attention. Do we still need anyone to tell us that the world is filled with terrifying trivialities?

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

Because Koons does not actually make anything (he designs an installation whose elements are fabricated by others), he is deemed a "conceptual artist," and arouses a lot of admiring commentary about his ability to manipulate, to appropriate and to infuriate. Meanwhile, though, those big and very concrete objects bearing his name are being produced and sold as highly-priced commodities. And the things may last a good deal longer than the concepts floating around them. *December 10–February 7 at the San Francisco Museum of Modern Art, 401 Van Ness Avenue. (415) 252-4100.*

**IN BRIEF:** *Dance:* The Royal Winnipeg Ballet, Canada's oldest ballet company, will bring a program of modern works to Berkeley; January 24, Zellerbach Hall, UC Berkeley. (510) 642-0212. ... *Music:* Witold Lutoslawski returns to San Francisco Symphony, conducting three of his own works including the local premiere of *Chantefleurs et chantefables* plus *Livre pour orchestre* and *Piano Concerto*; January 28-30 at Davies Symphony Hall. (415) 431-5400. ... *Hakan Hagegard*, the splendid Swedish Hagegard, performs in recital; January 26, Herbst Theatre. (415) 398-6449 ... *Art:* twenty years of Annie Leibovitz's photography, most of it celebrity portraits; January 27–March 14, Ansel Adams Center, San Francisco. (415) 495-7000. □



# Restaurant Guide



**BRASSERIE SAVOY**, 580 Geary at Jones, SF (415/474-8686). Continental Breakfast 6:30 AM-9:30 AM Daily, Dinner and Bar 5:30 PM-10:30 PM Daily, Fri & Sat till 11:00 PM, Dessert and Bar 10:30 PM-11:00 PM Sun-Thu. Chef Tony Najjola's spirit of the best French bistros with savvy style & quality of California cuisine. Featuring fresh seafood and an extensive wine list. Hailed by *Food and Wine Magazine* and *Gourmet Magazine*. *Esquire Magazine* selected the Brasserie as one of the best new restaurants of 1991: "The Brasserie Savoy seems to sum up all that is good about San Francisco restaurants, from the warm welcome at the door to the last sip of good, strong coffee." Valet Parking. AE V MC DIS JCB RR

**CAFE 222** at **HOTEL NIKKO**, 222 Mason St., SF (415/394-1100). Daily B 6:30 AM-11 AM, L 11 AM-2:30 PM, D 6 PM-9:30 PM. Bistro-syle reflects a Pacific Rim flavor, featuring an innovative blend of California freshness and Asian spices, as well as Japanese specialties. Located on the second floor of **HOTEL NIKKO**. Two hour free validated parking for L & D is provided. ALL MAJOR CREDIT CARDS

**CAMPTON PLACE RESTAURANT**, 340 Stockton St., SF (415/781-5155) B 7 AM-11 AM Mon-Fri, 8 AM-11:30 Sat, 8 AM-2:30 PM Sun BR, L 11:30 AM-2:30 PM Mon-Fri, 12 Noon-2:30 PM Sat, D 5:30 PM-10 PM Sun-Thu, 5:30 PM-10:30 PM Fri & Sat. Third time winner of Conde Nast Traveler's distinguished restaurant award, "Chef Jan Birnbaum rarely misses at his new American cooking." Valet parking. ALL MAJOR CREDIT CARDS

**CALIFORNIA PIZZA KITCHEN**, 438 Geary St. (415/563-8911). Daily L-D 11:30 AM-10 PM Mon-Thurs, 11:30 AM - 11 PM Fri-Sat, 1:00-9 PM Sun. Voted "Outstanding Restaurant" by *Esquire Magazine*. Redefines pizza, offering 28 original varieties; barbeque & Santa Fe chicken, BLT and more. All wood-fired to sear in flavors. Pastas, salads and desserts. Located right across from the theaters. AE MC V DC

**DAVID'S DELI RESTAURANT**, 474 Geary at Mason (415/771-1600). 7 AM-1 AM Mon-Fri, 8 AM-1 AM Sat-Sun. Hundreds of delicious deli items; chopped liver, white fish, lox, stuffed cabbage, Hungarian Goulash, potato pancakes and blintzes. The bakery creates about 110 different pastries each day. Take-out service available. AE V MC

**IL CAFFE**, Opera Plaza — 601 Van Ness (415/928-0400). L 11:30 AM-2:30 PM Mon-Fri, D 5:00 PM-10:30 PM Mon-Fri, D 5:00 PM-11:00 PM Sat & Sun. Food of Italian heritage. Artistic banquet events. Reservations accepted. AE DC CB V MC Airplus, JCB

**KULETO'S ITALIAN RESTAURANT**, 221 Powell St., (415/397-7720). B 7:30 AM-10:30 AM, L & D 11:30 AM-11 PM. Wonderful antipasto, pastas, grilled fish,

meat & poultry. Considered San Francisco's favorite Northern Italian restaurant. AE DC CB V MC DIS

**LA SCENE**, 490 Geary St., (at Taylor and A.C.T theater, downtown in the Warwick Regis Hotel) (415/292-6430). Cocktails nightly at 5:00 PM, D Tue-Sat at 5:00 PM. Contemporary American menu, "specialty" dishes include Tournedo of Salmon served with Peppered Gratin of Potatoes and Cabernet Sauce; half peppered quail and wild mushrooms in filo with tangy house chutney; grilled Ahi tuna with warm lentil salad, braised leeks and chervil essence. Valet parking, Mason O'Farrell & Union Square garage. AE V MC DIS

**MAX'S OPERA CAFE**, 601 Van Ness (Golden Gate St.) at Opera Plaza (415/771-7300). 11:30 AM-10 PM Mon, 11:30 AM-12 PM Tue-Thu, 11:30 AM-1 AM Fri & Sat, 11:30 AM-11 PM Sun. Upscale New York style deli. Fare with wide variety of dinner entrees served after 5 PM. V MC AE DIS DC.

**McCORMICK & KULETO'S SEAFOOD RESTAURANT AND CRAB CAKE LOUNGE & BAR**, Ghirardelli Square, 900 North Point Street, Corner of Beach and Larkin. Restaurant 929-1730, Banquet 929-8374. Featuring 30 to 50 fresh seafood varieties daily. With an unobstructed view of the bay, serving lunch, dinner daily and Sunday brunch. Moderate. Valet Parking. ALL MAJOR CREDIT CARDS ACCEPTED

**PACIFIC GRILL** at **THE PAN PACIFIC HOTEL**, 500 Post St. (at Mason). (415/771-8600) Daily B 7:00 AM-11 AM, L 11:30 AM-2:30 PM, D 5:30 PM-10:30 PM, Sun BR 10 AM-2 PM. Light, California Cuisine with Asian influence and frequently changing menu. Chef Hans Wiegand's specialties include crab cakes with sturgeon caviar, roasted rack of lamb with Meyer lemon & curry, & grilled sturgeon with chile sauce. Piano entertainment & complimentary valet parking during L-D. AE DC ER JCB MC V

**VICTOR'S RESTAURANT** at The Westin St. Francis, 335 Powell St. on Union Square, 32nd Floor (415/774-0253). Daily D 6 PM-10:30 PM, special 3-course sunset dinner 6 PM-7 PM. French California cuisine. Chef Joel's Sonoma duck foie gras, Braised filet of baby salmon, Hot mesquite smoked rack of lamb, Maine lobster ragoût. Master Sommelier selection of 25,000 bottles. ALL MAJOR CREDIT CARDS.

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# 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 audience's 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 keeled over and almost crushed some of the Lilliputians on stage.)

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

Much of the nostalgia for the live days of radio and television is mingled by both listeners and performers with memories of bloopers, breakdowns and heroic 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 Heever, and then,

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

according to legend, he corrected himself with "Hervie Hooper." On another occasion, Von Zell introduced the former Edward VIII and the woman he loved as "my dear friends, the Duck and Doochess 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 "Ortosco Torganini," and realizing that it did not sound right, corrected it to "Artosco Turanini." In what became perhaps his most memorable blooper, Cross announced a newsbreak on one of the Texaco operas broadcast live from the Met: "And now, stay stewed for the nudes."

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

While spoonerisms are almost a professional hazard in broadcasting, there are other kinds of fluffs which can be traced more to the brain than the tongue. Ralph Edwards displayed his Freudian slip by announcing a songstress: "And here is one of radio's most charming and lovely young sinners." 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 thermonuclear underwear."

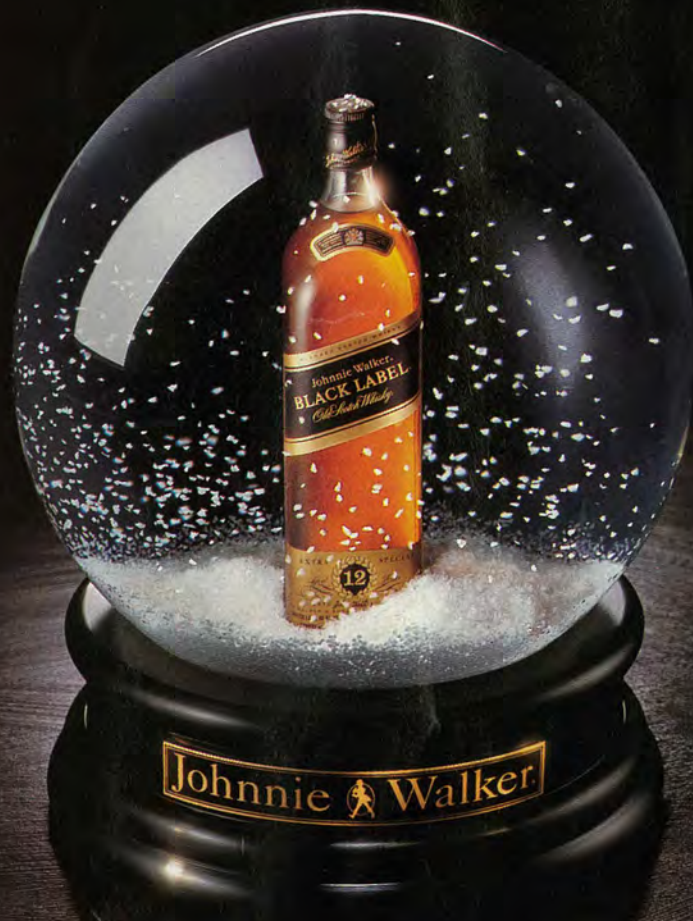
For actors coming from the live theatre, the fluffs and terrors of the new-fangled media were not entirely unfamiliar, but they were magnified on radio and television. The worst terror-forgetting one's lines or drying - is sometimes referred to as the actor's nightmare. Even when they held the script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

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

With television came new panic: not only had actors to memorize their lines, but also to remember where to keep within range of the lights, camera, and microphones. 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 baled out. □

by Peter Hay



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