PERFORMING ARTS
JANUARY 1992

CYRANO DE BERGERAC
by Edmond Rostand
January 21 through March 14
At Theatre on the Square

TAKING STEPS
by Alan Ayckbourn
Through January 25
At the Stage Door Theater

A.C.T.
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Everyone knows that asphalt is used to make roads. But you might be surprised to find out that asphalt is just one of the noise suppression materials used to help keep the outside world outside of the all-new 1992 Toyota Camry. More specifically, multi-layered asphalt and resin sheets are placed between the steel body and chassis to minimize vibrations and road noise.

Actually, we developed many improvements and modifications to reduce noise and vibration in the new Camry. For instance, new front and rear subframes, as well as new engine mounts, were engineered to significantly reduce vibration from the engine and the road. Body surfaces were sculpted in the wind tunnel to decrease wind noise. Even insulation foam blocks were strategically placed inside body panels to further achieve a tranquil interior environment.

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San Francisco and Bay Area edition • January 1992 / Vol. 5, No. 1

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Palmgrove pants, 170.00. Impulse
[€ 642] Merry San Francisco

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Dancing into February

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The question, of course, cannot be answered definitively, but intriguing issues and historic information were shared at the symposium, which fortunately did not exhaust either its audience or the subject. The fascination of Swan Lake remains, for those who love this grandly romantic of all ballet dramas, its dualities.

On the whole, San Francisco Ballet’s Swan Lake, which opens the 1992 season, is an intelligent and frequently moving production. One can criticize some of Tomasson’s decisions, particularly the telescoping of Acts III and IV and the changed emphasis he has given to the final, tragic pas de deux. By removing Odette and Siegfried to an apparently private reverie, rather than an earthy encounter at the lakeside surrounded by the other doomed maidens, Tomasson weakens the terrible poignancy of their last meeting, or so it seems to this observer. This and some other lapses aside, it is a Swan Lake of considerable depth, largely due to the metaphysical impact of the corps’ dancing in Act II and to the understanding brought to Odette’s...
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by Kate Regan Eaton
Odette by each of the three 1989 lead ballerinas, Evelyn Cisneros, Ludmilla Lavpovska, and Schama Alteman.

For a female dancer, no other ballet has the terrifying allure of Swan Lake, with its dual roles, its double demands of technical and dramatic artistry and its history as a proving ground for ballerinas.

"The difficulty of Swan Lake, for the performer, is that it takes the elements of classicism and goes into its own style," observes Evelyn Cisneros, who will repeat the role of Odette/Odile this year. "You have to transform the audience as well as yourself. The upper body, the use of port de bras, is not truly classical, it's unique to its own style. You have to find your way to a performance that isn't a caricature, isn't too 'birdy,' where the audience can feel Odette's passion and believe it."

Cisneros found that "what works is to envelop yourself in the character. To convey your belief is to have it. The technique becomes part of the character. Together, Odette and Odile explore all the facets of a woman. We all can feel pure love and civility and can be easily hurt by those we trust enough to love. We also have a deviant, seductive side, that conniving and teasing aspect.

To have those extremes, those apparent opposites, in one ballet is fascinating!"

There is another aspect of the Odette/Odile role that adds to her dramatic interest: the struggle between an earthy tale of those bleak and roaring times just after the California Gold Rush, has now been adapted for the stage by Neil Bell and will be Berkeley Repertory Theatre's first play of 1982.

Bell, a short-lived (he died aged thirty-two in 1902), hard-hitting exposé of American greed, may be best remembered for his expose of monopolies, The Octopus. McQuade, also, examines the dreadful power of money, its hold upon those who have a little of it and its even greater tyranny over those who lack it. And Bell's adaptation, like a master chef's reduction of a broth to its rich elemental base, is potently true to its source. (McQuade was also the inspiration for Erich von Stroheim's extraor-
Odile by each of the three 1989 lead ballerinas, Evelyn Cisneros, Ludmilla Lapina, and Sahmi Allerman. For a female dancer, no other ballet has the terrifying allure of Swan Lake, with its dual roles, its double demands of technical and dramatic artistry, and its history as a proving ground for ballerinas. “The difficulty of Swan Lake, for the performer, is that it takes the elements of classicism and goes into its own style,” observes Evelyn Cisneros, who will repeat the role of Odette/Odile this year. “You have to transform the audience as well as yourself. The upper body, the use of port de bras, is not truly classical, it’s unique to its own style. You have to find your way to a performance that isn’t a caricature, isn’t too ‘birdy,’ where the audience can feel Odette’s passion and believe it.”

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There is another aspect of the Odette/Odile role that adds to her dramatic interest: the struggle between an earthy freedom and an airy enchantment. Odette longs for her full humanity and whole-hearted love for a human mate. Odile Hortenstine in her role as a presumably immortal seductress, her malicious is that of a woman who uses beauty as a weapon against the snare of men. The all-too-believable conclusion of this fairy tale is that only death opens everybody’s eyes.

OPENING
McIvor is the larger-than-life eponymous hero of Frank Norris’s sprawling story of San Francisco fortunes and misfortunes in the 1880s. The novel, a vivid

diary of 1924 film Greed.

McIvor, a big, boisterous man with modest dreams, comes to grief through the love of Trina, through the rivalry of his best friend, Marcus, and through the unhappy, corrupting call of gold. When Trina wins a small fortune on a lottery, their downfall begins. Trina slowly turns into a miser, Marcus becomes increasingly bitter and lustful for the money and McIvor is trapped by his own vanity.

McIvor’s novel in part on actual events, and both the book and its stage version convey the flavor of turn-of-the-century San Francisco and Oakland, as well as the deathless austerity of Death Valley, where the story ends. The play is a working class tragedy of epic proportion and human detail, peopled by men and women who convey the fragility and wonder of everyday life while they seem to move in predetermined patterns.

Sharen Ott, Berkeley Repertory’s artistic director, will direct. The sets — which move from downtown San Francisco to Oakland to Death Valley — are by George Buryan, who designed John Adams’s new opera The Death of Klinghoffer, to be presented by San Francisco Opera in the fall of 1992, January 15-February 27, Berkeley Repertory Theatre, 2825 Addison Street, Berkeley, (510) 548-1560.

AND PARSON-ALITY

David Parsons is another of those large, majestic and yet astonishingly little male dancers who have graced Paul Taylor’s company over the years; and like some of his other colleagues, he’s left Taylor to form his own group. He formed the Parsons Dance Company in 1982, but it was only a part-time venture until about four years ago. With Parsons at the head and creating all the choreography, it has quickly become both a major and much-traveled attraction on the touring dance scene.

The program for his presentation by San Francisco Performances hadn’t been set at press time, but one can hope for his newest solo, Snow, a response to the Jesse Helms/BobRepublican Mapleton/Light National Endowment for the Arts uproar, which is by no means over even though the noise has temporarily died down.

Parsons has maintained the calm and focused fluidity in motion so memorable
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The Parson Dance Company will be at Herbst Theatre February 9th and March 1.

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Corporates Contributions of up to $5,000


The Parmen Dance Company will be at Herbst Theatre February 29 and March 1.

when he danced with Paul Taylor, yet he doesn’t use his company as a mere showcase for himself. He dancers as an equal among wonderful dancers, and his choreography is sensitive to the bodies and abilities of individual performers. And as his dancers have grown through the vigor, speed and complex grace of his choreography, he’s taken greater risks in the work he has given them. The Envelope, a witty romp to Rossini that has become his signature piece, is as funny as ever, but his recent works are more daring in concept. Parmen, as if inspired by Taylor’s ever-increasing inventiveness, continues to develop along his own lines. February 29-March 1, Herbst Theatre. (415) 864-2000.

CALL TO ARMS

An ancient army, row the longest historic collection in the world, will yield up its secrets next month when the M.H. de Young Memorial Museum opens “Imperial Austria: Treasures of Art, Arms and Armor from the State of Steier.” This selection of some two hundred fifty objects, mostly from the sixteenth century Landschaftschaus of Graz, will leave Austria for the first time. Included are exquisitely crafted firearms, complete suits of armor, decorated swords and other weapons, maps and paintings and sculpture depicting these arts of war.

Anyone who remembers the Fine Arts Museum’s superb show of Japanese war helmets can anticipate a similarly amazing pleasure in the once deadly bouquets of seventeenth-century Austrian weaponry and armor. Lee Miller, the Fine Arts Museum assistant curator of European art, believes that the exhibition’s appeal “will transcend gender.” She has been lucky enough to visit the enormous, four-story armory (or Landschaftschaus) in Graz, which has been a museum since the 1750s. “The sight and even the smell — of leather, metal and the oils used to preserve them — immerse you. We’ll try to reproduce the spectacular effect of a standing army clustered together. It’s both beautiful and horrifying.”

The collection has been intact since the 300s, when the state of Steier was still an importantbuffer zone in the two- 1/2-century struggle for supremacy between the Catholic Holy Roman Empire and the Islamic Ottoman Empire. Steier itself was invaded many times until the Ottomans’ defeat at the Battle of Mohens- dorf in 1684.

“By then,” Miller says, “many of the weapons and armor were obsolete.” In the 1750s, Queen Maria Theresa (wife of the emperor Francis I and mother of Marie
Antoine) tried to sell the armory's contents, but as she was unable to do so, it became a fine collection and has been a tourist attraction ever since. It has been maintained beautifully by generations of curators since the 1860s. Everything is kept shiny and polished, yet all the elaborate engravings on the metal work are sharp and clear; nothing has been blurred by overzealous buffing. All of Austria is proud of this collection.3

Besides the displays of suits of armor on life-sized mannequins—including a full-size home mannequin—and the cases of intricately fashioned weapons and accouterments, there will be paintings, polychromed sculptures and woodcuts related to the military arts, most notably Lucas Cranach the Elder's The Judgment of Paris (1516).

An array of educational programs, including films on the Hapsburg empire and the development of Austrian arts and arms in the Renaissance and Baroque periods will accompany the exhibition, to place it in perspective. "The local Austrian community has made lots of offers to help," Miller noted, adding with some amusement, "it's possible that Arnold Schwarzenegger may be here for the opening—he's Austrian, after all, and proud of it. If his English is good enough, maybe he'll record our audio text." February 25-28; M.H. de Young Museum, Golden Gate Park. (415) 863-3330.

IN BRIEF

Theater: Grand Hotel, winner of five Tony Awards in 1989, is directed/choreographed by Tommy Tune's sumptuous musical score of the scandals, sorrows and romances among denizens of a hotel in 1908 Berlin. January 27-February 10. Best of Broadway series at the Golden Gate Theatre. (415) 474-3800 . . . In a more astringent style is the world premiere of Keith Huff's Nightwalk, about the offbeat friendship of two men down on their luck; February 11-March 16 at Eureka Theatre Company, 2730 18th Street. (415) 568-9888 . . . Music: The San Francisco Chamber Symphony, a merger of Chamber Symphony of San Francisco and the Sinfonia San Francisco, continues its first season; Christopher Kendall is guest conductor in February and the program includes Purcell's Gentle Shepherd, Britten's Les Illuminations, Schubert's Symphony No. 5, and Haydn's Symphony No. 44; February 24 in Herbst Theatre, 401 Van Ness Avenue. (415) 405-2000.

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1991/92 REPERTORY SEASON

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October 1, 1991 through November 25, 1991
Sage Door Theater

THE PIANO LESSON
by August Wilson
October 8, 1991 through January 3, 1992
Theatre on the Square

TAKING STEPS
by Alan Ayckbourn
December 2, 1991 through January 31, 1992
Sage Door Theater

A CHRISTMAS CAROL
by Charles Dickens
December 6, 1991 through December 26, 1991
Orpheum Theater

CRANO DE BERGERAC
by Edmond Rostand
January 21, 1992 through March 14, 1992
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by Brandon Thomas
February 4, 1992 through March 28, 1992
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THE COCKTAIL HOUR
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PERFORMING ARTS

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ILLUSTRATION OF CYMBALUS BY NINO CARBS, FROM CYMBALUS BY NINO CARBS, ILLUSTRATED EDITIONS COMPANY, NEW YORK.
A Quarter Century of Plays and Players

In 1965 a dynamic young actor named Rene Auberjonois was spotted by A.C.T. founder William Ball in a performance at the Arena Stage in Washington D.C. At only 25 years old, this young actor had created 45 roles in the first four years of his career. Quite a record. Ball asked him to join the fledgling theater company in Pittsburgh called the American Conservatory Theater where Auberjonois dazzled audiences with his performances in the title role of Jurgis. When A.C.T. opened its doors in San Francisco on January 21, 1967, it was Auberjonois' debut, and it was a success. Auberjonois was welcomed by the Bay Area audiences to the magic of A.C.T. at the Geary Theater.

Since his early days with the company, Auberjonois' career has followed an upward arc that paralleled that of the repertory company he helped found a quarter century ago. Both character and lead actor, he won a Tony Award for his performance in Cabaret, and received Tony nominations for roles in The Good Doctor, A River and Most Recently, City Of Angels. He has appeared repeatedly at the Mark Taper Forum in Los Angeles, as well as in numerous television shows, including six seasons as a series regular on "Benson," and in many films, such as "M*A*S*H," "The Spy from Warsaw," "Braveheart," "Brotherhood," and "Philistin" with Mr. Miller, to name only a few. Auberjonois and A.C.T. will always remain the cornerstone of their early professional years, and the actor remains one of the most versatile talents ever to storm the Geary stage. Here he recalls the tenure of those early A.C.T. years and reflects on their significance in his life.

"In 1967 I was 27 years old. It was an incredibly charged time - lots going on in San Francisco, and a lot going on in the world. This was the time of the Vietnam War, the Haight Ashbury scene, of momentous events that changed the world - and yet I was insulated. We were all insulated under Bill Ball's direction. We had the conviction that, under Bill Ball's leadership, a theater of actors, a company of actors, could bring fresh meaning to the classics. We had the idea that we did not have to throw the past away, that we could reinterpret it, make it timely and relevant. So the opening of Jurgis, so defined in that light, was not only a spectacular event for me and all the actors; but for the whole city. Many years after the great opening night of Jurgis, I heard a story which, for me, crystallized the importance of that 1967 debut.

"A fellow actor told me for the first time years later, told me how he and his friends, young theater activists in 1967, believed that A.C.T. was a corrupt establishment; they were young and full of fire. They thought it was ridiculous to present the classics, ridiculous to reanimate in the past, ridiculous to focus on Modem in the face of the world's terrible realities. So they determined to make themselves - and their cause - known. They decided to demonstrate in the most effective way possible: they would disrupt the opening night performance of Jurgis.

"How to do it? Simple. They planned on taking a box just above the lip of the stage. At a crucial moment, they would spring from their posts onto the stage and expose A.C.T. for the tidy, corrupt theater they were sure it would be.

"As a matter of fact, Jurgis went off without a hitch and was a tremendous success. The protest never happened. Why not? I asked my colleague.

"Well, replied the firebrand actor, we didn't get the box. There we were, preparing ourselves and then the play started. We were getting ready to jump - but we got so involved in the show. It was so much fun. It was so wonderful, so unlike anything we'd expected that, well, we just never did it."

"That opening night was the beginning of the most intense period of creative activity of my life. I stayed on for two seasons and have since then had the good fortune to work at the theater for the past 25 years."

A Quarter Century of Plays and Players

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Since his early days with the company, Auberjonois' career has followed an upward arc that paralleled that of the repertory company he helped found a quarter century ago. Both character and lead actor, he was a Tony Award for his performance in Coco, and received Tony nominations for roles in The Good Doctor, Big River, and most recently, City Of Angels. He has appeared repeatedly at the Mark Taper Forum in Los Angeles, as well as in numerous television shows, including six seasons as a series regular on "Boston." In many films, such as MANNIX, The Spy of Louis XIV, Brendan McCullough, and McCabe and Mrs. Miller, to name only a few. Auberjonois and A.C.T. will always share the common bond of their early professional years, and the actor remains one of the most resourceful talents ever to storm the Geary stage. Here he recalls the tenor of those early A.C.T. years and reflects on their significance in his life.

"In 1967 I was 27 years old. It was an incredibly charged time - a lot going on in San Francisco, and a lot going on in the world. This was the time of the Vietnam War, the Haight Ashbury scene, of momentous events that changed the world - and yet I was insulated. We were all insulated under Bill Ball's direction. We had the conviction that, under Bill Ball's leadership, a theater of actors, a company of actors, could bring fresh meaning to the classics. We had the idea that we did not have to throw the past away, that we could reinterpret it, make it timely and relevant. So the opening of Tartuffe, even in that light, was not only a spectacular event for me or for A.C.T., but for the whole city. Many years after the great opening night of Tartuffe, I heard a story which, for me, crystallized the importance of that 1967 debut.

"A fellow actor, not for the first time, some years later, told me how he and his friends, young aspiring actors in 1967, believed that A.C.T. was a corrupt establishment. They were young and full of fire. They thought it was ridiculous to present the classics, ridiculous to remain in the past, ridiculous to focus on Moliere in the face of the world's terrible realities. So they determined to make themselves - and their cause - known. They decided to demonstrate in the most effective way possible - they would disrupt the opening night performance of Tartuffe.

"How to do it? Simple. They planned on taking a box just above the lip of the stage. As a crucial moment, they would spring from their posts onto the stage and expose A.C.T. for the stodgy, corrupt theater they were sure it would be.

"As a matter of fact, Tartuffe went off without a hitch and was a tremendous success. The protest never happened. Why not?" I asked my colleague.

"Well, replied the firebrand actor. 'We didn't get the box. There we were, preparing ourselves, and then the play started. We were getting ready to jump... but we got so involved in the show. It was too much fun. It was so wonderful, so unlike anything we'd expected that...well, we just never did it.'"

That opening night was the beginning of the most intense period of creative activity of my life. I stayed on for two seasons and have since then have helped found several repertory companies, but none have achieved the longevity of A.C.T."

"The whole concept of building a company of actors was unique then, and it still is now, really. Many people have had civic involvement with other ideas, but no one else has achieved it."

"Sometimes we forget who and what actors are. We confuse actors with some kind of gigantic money-making machine, like The Lion King. We think that if you're not that, then you're not important. But A.C.T. was founded on the premise that actors can learn while they work. In the end, the most important elements of theater are the basic: you have the words and you have the actors. We must never forget that."

"We got started 25 years ago with the idea that the past matters, that we can bring the classics to life. We had the gall to think that fine acting and disciplined training could make all things new. Twenty-five years later, that's still a radical idea, and A.C.T. remains the sole preserver of the dream."
American Conservatory Theater

presents

CYRANO DE BERGERAC

(1897)

by Edmond Rostand

Translated by Brian Hooker

Adapted by Dennis Powers

Directed by Sabih Epstein

Sceney by Richard Seiger

Costumes by Robert Fletcher

Lighting by Derek Duarte

Original Music by Lee Holby

Sound by Stephen LeGrand

Wigs and Makeup by Rick Rholfs

Fight Choreography by J. Steven White

The Cast

Cyrano — Peter Donat

(Jan. 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, Mar. 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)

Charles Larterer — James Barnes

(Jan. 28, 29; Feb. 17, 18; Mar. 23, 24, 25, 26, 27, 28, 29, 30, 31; Apr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; June 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31)

*Mainee

Christian de Neuville/Marquis de Cuige — Andrew Delban; Comte de Guihe — Bruce Williams

Le Brest/Marquis Chacyn/Musketeer — Alex Fernandez; Ragueneau — Bruce Williams

Ligueire/Reporter — Adam Paul; First Poet/Vicome de Valvert — Eric Zivot

Montfleury/Officer — Jonathan Marks; Jodelle — Frank Othmars

Medaller/Capuchin Monk/Noblesman — William Paterson; Porter — Ed Hudson

Second Poet/Cadet/Page/Sentry — Eric Zivot; Roxane — Vilma Silva; Duenna — Joy Carlin; Lieve — Alicia Sedwick; Mother Marguerite — Joy Carlin

Stage Management: Bruce Elsperger, Alice Elliott Smith

Theatre on the Square is under the direction of Jonathan Rhys

Friends and colleagues of William Ball lovingly dedicate this production to his memory.

This production is made possible in part through the exclusive corporate sponsorship of Arthur Andersen.
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Christian de Noelville/Comte de Guiche

Nicolas de Beaumarchais/Le Breton

Hector Correa

Eugène/Ragunan

Brian Lohmann

Doctor/First Poet

Andrew Dolan

Marquis de Valmont

Eric Zivot

Montfleury

Bruce Williams

Brissaille

Adrian Roberts

Jodelle/Musketeer

Ed Hudson

Moddler/Capuchin Monk/Nobleman

Frank Ottowille

Porter

Alex Fernandez

Cat Parson/Second Poet/Page/Sentry

Adam Paul

Amour

Michael Learned

Duenna

Anne Lawder

Sister Martha/Orange Girl

Lise

Alicia Sedwick

Mother Marguerite

Vilma Silva

Lynn Soster

Coates

Andrew Dolan, Ed Hudson, Alex Fernandez, Adam Paul, Adrian Roberts, Bruce Williams

Understudies

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Cyrano — Then And Now
by Dennis Powers

William Ball's production of Cyrano de Bergerac, by Edmond Rostand, opened A.C.T.'s 1972-73 season and went on — along with The Tempest of the Shaw and a few others — to become one of Bill's signature works. It ran for three seasons in repertory at the Geary Theater with Peter Donat in the title role for two seasons and Ray Reinhardt succeeding him in the third. In 1975 it was videotaped for airing on PBS.

It was my good fortune to work on that production. At Bill's suggestion, I wrote the script adaptation, working from Brian Hooker's rich, expansive verse translation. Bill made it clear at the outset that he wanted the show to run no more than two and a half hours, including the two intermissions. Since a performance of the complete text would probably run closer to three and a half hours, there was a lot of cutting, condensing and bridging involved in the adaptation.

The result, beautifully staged by Bill, was a compact account of the heroic seventeenth-century soldier-poet with a nose of legendary proportions who loves a beautiful woman called Roxane, but can't bring himself to declare his passion, convinced that no woman could love a man with a nose like his. Instead, he won her vicariously by courting Christian, his handsome young comrade-in-arms, in the ways of courtly love, making Roxane believe that Christian is witty, brilliant, refined and elegant, when in truth he is shy, awkward and inarticulate.

Bill Ball's Cyrano de Bergerac raced along, often at breakneck speed, but in the process some wonderful things that deepened and enriched the play were sacrificed — poetry, subtlety, complexity of character, for example. It was, and am, proud to have been part of Bill's production and its success, but at the same time I always regretted the loss of a number of lines and moments we were forced to jettison along the way.

So when Sabin Epstein, director of the current production, said he wanted to use my adaptation but hoped we could enhance it by restoring some of the material that Bill and I had excised, I was overjoyed. Returning to Cyrano was like visiting a dear old friend; not only that, it offered me the opportunity to make amends to Rostand and Hooker, whose work I had come to love and respect — even as I hacked away at their texts — during the 1972 adaptation process.

"I want to use your script as a foundation," Sabin explained. "Not necessarily to change it, but to add dimension, enhance it, take it one or two steps further." Specifically, he wanted "to restore some things that have to do with character and character development — the subtleties, the ambiguities, the nuances." I agreed, and we were on our way.

As we worked, we discussed virtually every aspect of Sabin's plans for the show. First and foremost was his conviction that "this isn't going to be a re-creation or a revival of Bill's version. It's a new production. We're incorporating elements of — and, I hope, honoring — the production of twenty years ago. But we're building on it, giving it

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American Conservatory Theater

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some new values, making it speak to a 1992 audience.”

Although many of Robert Fletcher's 1972 costumes have been duplicated for this production, the scenery, designed by Richard Berger, is very different. “Our goal,” Sabin said, “was to make the production flow as smoothly, as fluidly as possible. And we wanted to put the focus on character, so we didn’t want scenery that would overwhelm the actors. The scenic elements have to underscore the action and help tell the story. Each of Bastian’s five acts is built around a central image. Our job is to translate that image into visual terms, into something that will stimulate the audience’s imagination.”

Large-scale shows always add an extra challenge to the director’s task of bringing a printed script to life onstage. Cymbeline has a cast of fifty-one, headed once again by Peter Donat, alternating in the title role with Charles Langley. But big, spectacular productions are nothing new to Sabin, who staged the sprawling 4.4Ble of Two Cities for A.C.T. in 1989.

“The key is pre-production organization,” he said. “You’ve got to come into rehearsal knowing which actors are in each scene, how many pages of script they have for costume changes, who enters stage left or right, where they exit — that kind of basic problem solving. I get some of my best ideas in the shower.

“As the director, I have an image in my mind for every moment in the play. My job is to guide the actors into creating that image. It’s a collaboration, and once often the actors take the script and amplify it beyond my expectations.”

One thing that has always attracted him to the play, Sabin says, is its great diversity. “It’s a spectacle with epic sweep and scope, but it’s also intimate. It’s a romance, a melodrama, a comedy, a costume drama, an adventure with a More Mysterious kind of bellows, and it also has elements of tragedy. Practically the only thing it doesn’t have is a water ballet. At least, not yet.”

Since its Paris premiere in 1897, Cymbeline has demonstrated its broad appeal time and time again. During one of our work sessions, Sabin said he believed that the reasons the play’s perennial popularity go beyond its spectacle, sweep, adventure and romance. “Cymbeline is an outsider,” he pointed out, “and at one time or another in our lives we’ve all been in that position, so we identify with his pain. We all have something we’re morally embarrassed about. Maybe it’s a physical flaw that we try to disguise, but it can be anything that makes us self-
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Since its Paris premiere in 1877, Cyrano has demonstrated its broad appeal time and time again. During one of our work sessions, Sabin said he believed that the reasons the play’s perennial popularity lie beyond its spectacle, sweet-play, adventure and romance. “Cyrano is an outsider,” he pointed out, “and at one time or another in our lives we’ve all been in that position, so we identify with his pain. We all have something we’re mortally embarrassed about. Maybe it’s a physical flaw that we try to disguise, but it can be anything that makes us self-
"Man always kills the thing he loves, and so we lose the wonder of our wilderness. Some say we had to do 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 in 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 birthplace of all we hold dear and sanctified by 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."

JOHN MuIR

Original costume rendering for Cyrano by Marc Shaw.

nx

conscious. Cyrano’s flaw happens to be quite obvious and constantly exposed. But he’s so open and honest about it that we root for him to overcome it. Also, I think we’re all drawn to people who have the courage to stand up and speak their minds, no matter how great the risk. I don’t think many of us would want to be one of those people, but maybe that’s why we’re drawn to them. They live out that impulse for us.

"There’s another important element in Cyrano’s character that we identify with. He’s a man who cannot abide hypocrisy and who delights in exposing falsehood and duplicity in his life is devoted to upholding truth and honor. Yet he comes with Christian to decline Raisse, because it’s his one chance to express his true love for Raisse without risking rejection and ridicule. For once, the depth of his feeling outweighs his fear and ethical code. The consequence of this deception haunting him for the rest of his life. We’ve all been in situations where we believe in principles and our conscience crumble before the raw power of our emotions. When we recognize that in Cyrano, we see his humanity, his vulnerability.

Looking up from the script one afternoon, Sabin suggested that “Cyrano has one great flaw, I think it’s vanity, symbolized by his nose. He knows that vanity is his most unyielding enemy, he struggles with it all through his life.”

And Raisse? She’s a great woman,” Sabin told me, “and worthy of Cyrano’s and Christian’s love. We see her change and grow in the course of the play. She’s an aloof, sophisticated, rather remote beauty who opens up and blooms before us. Raisse is as complex in her own way as Cyrano is in his.”

Twenty years have passed since Bill Ball’s production. That’s twenty years of change for A.C.T., for Sabin, for Peter Duvall and for me. Working on this new production has deepened my own understanding of the play and of the nature of time’s power. Cyrano de Bergerac lives on, every inch and moment the swashbuckling romantic. And the depth of his character can not be revealed in a production that’s been in the making, one might say, for twenty years. I’m very fortunate to have enjoyed a place in the 1972 production and still more fortunate now to be able to help present Cyrano de Bergerac in a new light.
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."

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JOHN ANGLA

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The A.C.T. Company, under the leadership of Director Brian Lotzmann, brings together a diverse group of students and professionals to create exciting and thought-provoking works. Their dedication to excellence and commitment to the craft of theater is evident in every production they present.

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A.C.T. Company member and instructor Brian Lotzmann.

The cast of Othello de Bergmane also includes Conservatory graduates Eric Zerov, Frank Ottewill, Brian Lotzmann, Richard Roberts, and Alicia Sedwick — are cast in Othello de Bergmane.

A.C.T. Professional Theater Intern, Alicia Sedwick.

A.C.T. Professional Theater Intern, Mark Silence.

A.C.T. Professional Theater Intern, Adrienne Paul.
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*IN 1985, I FOUND OUT I WAS HIV POSITIVE. I THOUGHT IT WAS OVER. THAT WAS THEN—THIS IS NOW.*

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**The A.C.T. Stage: Where Practice and Training Meet**

This production of *Cynara de Bergerac* is the culmination of a lot of hard work for a lot of people. It’s also a good example of how the gears and pulleys of A.C.T. operate together to make this great machine at the heart of the City run. It’s an engine that operates continually and as timely as the tide. The fuel isn’t gasoline, however, and it isn’t sun, wind or water. It’s the highly charged energy generated when theater professionals at all levels work together to create an enduring Company like no other.

Twenty-five years ago A.C.T. emerged as a distinctive training ground. The Conservatory offers classes for children and teenagers, and for advanced actors of all ages. At the heart of the Conservatory is the Advanced Training Program, or ATP. The ATP offers something no other school or academy can offer; the chance to study with and train alongside working professionals in a fully functioning theater company.

During the two-year ATP, students work in a laboratory situation, much as their peers in the medical sciences do. Instead of in a hospital, their internship takes place in the theater. And during those rigorous two years, students have an opportunity to test the new skills and techniques to which they are exposed.

*Cynara de Bergerac,* for instance, includes the onstage participation of all 32 members of the second-year ATP class. There they put into practice theories taught during two years of class and studio work, alongside the working professional actors who serve as their instructors. That kind of intimate working and learning is what sets A.C.T.’s Conservatory apart, from other acting programs around the country.

Some of the students who complete the two-year ATP remain with the Company for an additional season as Professional Theater Interns. In the third year, these actors become first-year A.C.T. company members, and participate in mainstage productions under the same exacting considerations applied to standing members of the acting ensemble. In addition, the Professional Theater Interns continue to attend classes and work on their theses toward the degree of Master of Fine Arts.

*Robert Roberts,* and *Alicia Sedwick* are cast in *Cynara de Bergerac.*

*Alicia Sedwick,* who plays two parts in the show, says, "After years of hoping and dreaming that we might perhaps be part of the future of the theater, it’s as if we are being told, ‘Okay, This is It. You’re the future—and the future starts right now!’" —Mark Silence, who appears in *Talking Steps* and *Chariot’s Arrow,* is a Professional Theater Intern in a unique position. He also works as an instructor in the Conservatory, teaching stage combat. "I’ve got three different hats I change throughout the day. It’s a challenge. I’m a student, I’m a member of the acting company, and I’m on the faculty." But Silence feels he’s in no more or less strange a position than any other Conservatory teacher or student. "It’s only awkward if you let it be," he contends. "There I am in the classroom and my students are my peers. Then the realization breaks: we’re all teachers who have so much to learn from each other. And that is why we are here."

The cast of *Cynara de Bergerac* also includes Conservatory trainers *Eric Zivot,* *Frank Oittwill,* *Brian Lotthmann,* *Richard Roberts,* and *Alicia Sedwick*—are cast in *Cynara de Bergerac.*

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*A.C.T. Company member and instructor Brian Lotthmann.*

*A.C.T. Professional Theater Interns, Alicia Sedwick.*

*A.C.T. Professional Theater Interns, Mark Silence.*
American Conservatory Theater

BREFEREE, A571:20 and Cymene Sober, and the sum of the Advanced Training Program who make themselves visible are Michael Scott Ryan, Andrew Dolan, Alex Fernandez, Ed Holton and John De Mita. 

Brian Lohmann, an acting instructor in the Conservatory, plays numerous roles in Cyrene. He agrees that the interplay between students and teachers leads to a familial atmosphere. “My students get to see me at work. That means I have to do my best work all the time; I have to put my money where my mouth is. I find it’s good for me. I have to set examples in my acting habits.”

Classroom learning effects what happens onstage and, in turn, the Company’s work affects what happens back in class. “Working together is vital. When students see us as working actors, it sparks a good exchange,” says Lohmann. “They ask questions about specific things they see me do. They become keenly interested in the work process and start to sense it all the more.” That really sharpens their powers of observation.

“He was in a very academic theater program before he came to A.C.T.,” Sedwick explains. “It was a graduate program, and a very good one, too. But it was dry. There was so much less sense of what’s really happening in the theater, so much less sense of what these people really do. Here, we work on the edge. We don’t just talk about it. We do it.”

Light Bulb, Max Pianin in The Importance of Being Earnest, Kitty Dolor in The Time of Your Life, Bimba in The House of Blue Leaves, Asa in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Olif in Opera Comique. She has been Resident Director of the Berkeley Repertory Theatre, and has served as its Acting Artistic Director. Among her directing credits are the House of Bernarda Alba, The Lady’s Not For Burning, The Doctor’s Dilemma, Macbeth, I, Claudius, Golden Boy, Haystack, and last season’s world premiere production of Flood and Shelter at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can’t Take It With You.

JOHN DONITA received his MFA degree in A.C.T. Advanced Training Program. He has previously been seen at A.C.T. in Angels Fall, A Midsummer Night’s Dream and A Christmas Carol. He has just completed two seasons with the Oregon Shakespeare Festival (Portland), most recently playing Caliban in The Tempest. At the festival his other shows included buildings’ Country’s Good, Six Characters in Search of an Author and Holiday. Among his Los Angeles credits are the long-running hit Twanona and A Midsummer Night’s Dream, which also featured many other A.C.T. alumni. He is a founding member of the Pacific Theatre Ensemble, where he was most recently seen in the title role in the Macbeth, as well as appearing in The Hot L, Baltimore, The Importance of Being Earnest and Happy End, for which he won a Dramalogue Award. Other regional theatre work includes the Pacific Conservatory of the Performing Arts and the Williamstown Theatre Festival. Mr. DelMella’s film and television credits include “Malcolm”, “Knott’s Landing”, “Terry Magon”, the B.J. pilot ‘Viet Nam War Story’ and the soon-to-be-released “Rules of the Game” and “Universal Soldier”.

ANDREW DOLAN, a graduate of Bowdoin College and A.C.T.’s Advanced Training Program, was most recently seen at A.C.T. in Encore Theatre Company’s Road to Nirvana. For Encore he has previously performed in Search and Destroy, Coming Attractions (both directed by John C. Fletcher), and a director’s Bob Krakauer. On A.C.T.’s mainstage he has appeared in A Christmas Carol, A Christmas Carol and Bury This. He has also portrayed Herb Corn in the A.C.T. Plays in Progress production of Breaking Cas. Last year Mr. Dolan appeared in the Arizona Theatre Company’s production of Look and Amused.

ALEX FERNANDEZ is a graduate of A.C.T.’s Advanced Training Program, where in studio production he performed in Nicholas Nickleby, The Learned Lady, Summerfolk, and the title role in King Lear. He has appeared at the San
WHO'S WHO

After graduating from Stanford University with honors in International Relations, Richard Butterfield came to A.C.T. in 1983 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in Sunday in the Park with George. His many A.C.T. credits include Billy in The Real Thing, Captain Cummings in Diamond Lil with Gretchen Wyler, Edgar in King Lear directed by Edward Hastings, Toby in Woman in Mind with Michael Learned, Charles Dammy in A Tale of Two Cities, Paul in the extension of Burn This with Lauren Dale and Boesencourt (or was that Gablestoner) in John C. Fletcher's Hamlet. He was most recently seen as Bob Cratchit in A Christmas Carol. Mr. Butterfield who has joined the Conservatory as Conservatory Dean, teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees' Finance Committee.

Joy Carlin is an Associate Artistic Director at A.C.T. and has been a member of the acting company for many years. Among the roles she has played are Big Mama in Cat on a Hot Tin Roof, Miss Walker in A Tale of Two Cities, Annie Parker in When We Are Married, Meg in A Life of the Mind, Enid in The Floating Light Bulb, Max in Prima in The Importance of Being Earnest, Kitty Dustin in The Time of Your Life, Barnes in The House of Blue Leaves, Aas in Peer Gynt, Aunt Sally in All My Way Home, Birdie in The Little Foxes, and Oidile in Opera Comique. She has been Resident Director of the Berkeley Repertory Theatre, and has served as its Acting Artistic Director. Among her directing credits are The House of Bernadette Alba, The Lady's Not For Burning, The Doctor's Dilemma, Marco Millions, Golden Boy, To Have and Have Not, and last season's world premiere production of Poor and Shelter at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Ano Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed You Can't Buy It With You.

Hector Correa appeared at A.C.T. last season as Astill in Saturday, Sunday and Monday. His acting credits include playing Trim in Love Diaries in East in Eastern Standard, and Fernando in Once Removed for the Magic Theatre; Dublin in The Muchochere for the Berkeley Repertory Theatre; Oliver in A Little Like It, Bottom in A Midsummer Night's Dream, and Caliban in The Tempest for the San Francisco Shakespeare Festival. For the Eureka Theatre Company he has portrayed Albert in In and Vicon, and Molina in their production of Kiss of the Spider Woman. He has acted off-Broadway in In the Muchochere, as well as appearing in The Hot L. Baltimore, The Importance of Being Earnest and Happy End, for which he won a Dramalogue Award. Other regional theatre work includes the Pacific Conservatory of the Performing Arts theatre and theWilliamsstown Theatre Festival. Mr. DeMott's film and television credits include "Mallock", "Knot's Landing", "Tracy Morgan", the HBO pilot "Viet Nam War Story" and the soon-to-be-released "Rules of the Game" and "Universal Soldier".

Edwin DeMott, an actor in residence in the Conservatory, has performed numerous roles in Cymon. He agrees that the interplay between students and teachers leads to a fruitful atmosphere. "My students get me to see at work. That means I have to do my best work all the time; I have to put my money where my mouth is. I find it's good for me. I have to set examples in my acting habits.

Classroom learning affects what happens onstage and, in turn, the company's work affects what happens back in class.

"Working together is vital. When students see us as working actors, it sparks a good exchange," says Lehamn. "They ask questions about specific things they see us do. They become keenly interested in the work process and suddenly sensitive to its multiple layers. That really sharpens their powers of observation."

"It was in a very academic theater program before I came to A.C.T.," Sedwick explains. "It was a graduate program, and a very good one, too. But it was dry. There was so much less sense of what's really happening in the theater, so much less sense of what I think people really do. Here, we work on the edge. We don't just talk about it. We do it. It's really exciting, I've found," Mark Sillence adds. And teaching combative specifically, is what he loves. "I came to acting late, in my thirties, and learned physical technique first. The rest came later, for me. That's an example of the way A.C.T. works - I brought with me my own strengths and weaknesses. And so does everyone else. That kind of professionalism really makes a difference. I have learned so much by working alongside my teachers. Now I just have to hope that my students can gain the same thing."

As Brian Lehamn points out, "Acting is not one endeavor that one can claim to be done with, or be done with, or be done with. It's a trade that one can ever have finished learning. Really, it's not all about learning to learn to learn. It's more about behavior in a lifelong vocation. We're in it together - for life."
American Conservatory Theater

Francisco Shakespeare Festival in Richard III, directed by John C. Fletcher, the California Theatre Center in King of the Golden River. The Threepenny, choreographed by Will Huddleston, and the Encore Theatre Company in Pericles and Search and Destroy.


BRIAN LOHMANN has been seen at A.C.T. as the son in Ellen Moore's Rentabile Light at A.C.T.'s Plays in Progress series, and in multiple roles in John C. Fletcher's production of Search and Destroy for Encore Theatre Company. Other Bay Area credits include appearances as Hal in Joe Orton's Loot at Marin Theatre Company and as Jay Arnold in Bill Talen's Headcase. Since the age of sixteen he has been improving professionally, and he has worked with The Committee and with Pauline Paul (which he directed from 1990-1992); he also issued Northern Europe with the Pros from Dover and performed at the Edinburgh Fringe Festival as tortured singer Johnny Lonley. He currently teaches in A.C.T.'s Advanced Training Program and with Bay Area Theatresports which he co-founded in 1986. He is the creator and producing director of Pull Pulpit, an award-winning troupe of improvisational storytellers. Mr. Lohmann was selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture Dumas.

JONATHAN MARKS made his A.C.T. debut in Joseph Chaikin's Plays-in-Progress production of Susan Sontag's Ulisse. He has acted extensively with two theaters where he also served as Literary Director: the Yale Repertory Theatre in Connecticut and the American Repertory Theatre in Massachusetts. He has also appeared at the New York Shakespeare Festival, Playhouse in the Park in Cincinnati, on tour throughout New England, at the Avignon Festival, and in Nancy, France, where he studied acting as a Fulbright Fellow. He holds a doctorate from Yale, and has taught there and at Harvard, Stanford, San Francisco State, and A.C.T., where he is Associate Conservatory Director and has directed studio productions of The Way of the World and Molinie's Doctor Love and The Learned Ladies.

FRANK O'TTISWELL 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 mov-
American Conservatory Theater

FRANCISCO SHAKESPEARE FESTIVAL in Richmond III, directed by John C. Fletcher, the California Theatre Center in King of the River, The Time Machine, directed by Will Huddleston, and the Encore Theatre Company in Pericles and Search and Destroy.

ED HODSON has appeared with A.C.T. in Andvorsne, A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Boy, A Life of the Mind, A Christmas Carol, Hamlet, The Three Days Thieves, Poor and Sheltered, Hamlet, A Hat in Time Roof, and the Plays in Progress production of Babydon Gardens. Additional Bay Area acting credits include the Encore Theatre Company’s productions of Beeves, The Water Engine, Coming Attrac-
tions, and Oed Greta, and at the Eureka Theatre he has performed in A Mournful Bed, Fox, and Lendmeay of the Opal. He also assayed the title role in Amedeus in the touring production of that show. Mr. Hodson is a member of Improv Theatre, Bay Area Theatre Sports, and studied in A.C.T’s Advanced Training Program.

CHARLES LAVNER was most recently seen at A.C.T. as Mark in Tharing Splee. He has previously appeared at A.C.T. as Steve Cranfield in Broadway, Jaan in Pillars of the Community, and Fled in The Girl in the Blue Jumpsuit; he was most recently seen at the Berkeley Repertory Theatre as Underthair in Major Barbara, and in previous works at Berkeley Rep, as George in Who’s Afraid of Virginia Woolf?, the Devil/Mendusa in Men and Superman, and Judge Brack in Hedda Gabler. At the Mark Taper Forum in Los Angeles, he portrayed Dr. Douglas in Miss

ANNE LAWDER returns to A.C.T. for her 20th season. A graduate of Stanford University, she was an original member of the San Francisco Actor’s Workshop. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, P.C.P.A., and the Denver Center Theatre, acting in such plays as Our Own, The Threepenny Opera, Lazarus, Ring Round The Moon, Show Boat, and Hambid (twins). At A.C.T., where her husband, the late Allen Fletcher, was Con-
servatory Director, she has been seen in Pillars of the Community, Epides, The Master Builder, All The Way Home, Ahi, Wilderfins, Heartbreak House, Bohemie and Juliet, Ghosts, Another Part of the Forest, I Remember Mama, Mourning Becomes Electra, Morning’s At Seven, When We Are Married, The Immigrant, Judea, and 1919. She recently appeared in the Plays in Progress pro-
duction of Babydon Gardens. In the summer she appeared in Richard III for the San Fran-
cisco Shakespeare Festival. Her film include the Movies of the Week A Christmas Without Snow and Aye on the Square (directed by John Korty) and Francis Ford Coppola’s Tucker. She appeared in Encore Theatre Company’s world premieres of Incantavit Praise, which was written by her daughter-in-
law, Ellen Morey. In 1982 Ms. Lawder received the Alumni of the Year Award for Life Achievement from Burlingame High School. She has two children, John C. and Julia Fletcher (both distinguished theatre professionals) and three beautiful grandchildren.

MICHAEL LEAR is most recently appeared with A.C.T. as Elizabeth Hagan in the 1990 production of Tom Stoppard’s Hapgood, and in 1998 she per-
formed Susie in Alan Aykroyd’s Wones in Mind. Among her previous roles with the company were Portia in The Merchant of Venice, Mafua in The Three Sisters, Patay in Little Murders, Claire in A Deliti-
cable Balance, Cleopatra in Antony and Cleopatra, Emiri in Tartuffe, and Amanda in Francis Coppola’s production of Private Lives. Ms. Learno won three Emmy Awards for her portrayal of Olivia Walton in the long-running series The Waltons and another for her leading role in Verse. Her television work also includes Living Dolls, Clifton, and star-
ing roles alongside Robert Young in Mercy or Mortal? Also Arkim in Deadly Business, James Whitmore and Aidan Quinn in All My Sons, Hal Holbrook in Off the Minnesota Strip, and James Arness and Richard Kiley in a two-hour “Gunsnake” for CBS. She has appeared in the motion picture Power (directed by Sidney Lumet) and Touched by Love. Ms. Learno was a company member with the Shakespeare Festival in Boston, Ontario, performed with the York Players and Circle-in-the-Square in New York, and has appeared onstage elsewhere in the classics (such as Mary Stuart), in new plays (Puck of Pooks), and revivals (Pacman). Ms. Learno has also been seen in the Bay Area playing opposite Fritz Weaver and Cliff Robertson in Love Letters at Theatre on the Square.

BRIAN LOHMANN has been seen at A.C.T. as the Son in Ellen Morey’s Arri-
table Light at A.C.T.’s Plays in Progress series, and in multiple roles in John C. Fletcher’s production of Search and Destroy for Encore Theatre Company. Other Bay Area credits include appearing as Hal in Joe Orton’s Loot at Marin Thea-
tre Company and as Jay Arnold in Bill Talent’s Headache. Since the age of sixteen he has been improvising professionally, and he has worked with The Committee and with Pauline (which he directed from 1989-1992); he also issued Northern Europe with the Pro’s Decor and per-
formed at the Edinburgh Fringe Festival as tarted torch singer Johnny Lonely. He currently teaches in A.C.T’s Advanced Training Program and with Bay Area Theatresports which he co-founded in 1986. He is the creator and producing director of Pulp Playhouse, an award-
winning troupe of improvisational storytellers. Mr. Loehmann was selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture Dracula.

JONATHAN MARKS made his A.C.T. debut in Joseph Chaikin’s Plays-in-
Progress production of Susan Sankowitz’s Ulysses. He has acted extensively with two theaters where he also served as Literary Director: the Yale Repertory The-
atre in Connecticut and the American Repertory Theatre in Massachusetts. He has also appeared at the New York Shakespeare Festival, Playhouse in the Park in Cincinnati, on tour throughout New England, at the Avignon Festival, and in Nancy, France, where he studied acting as a Fulbright Fellow. He holds a doc-
torate from Yale, and has taught there and at Harvard, Stanford, San Francisco State, and A.C.T., where he is Associate Conservatory Director and has directed studio pro-
ductions of The Way of the World and Moliere’s Doctor Love and The Learned Ladies.

JUDITH MORELAND most recently appeared as Mrs. Cratchit in A.C.T.’s A

CHRISTMAS Carol. She was seen in last season’s world premiere Food and Shelter, and has performed in Mactel and A Christmas Carol as well as A.C.T. Plays in Progress productions of Stahlwoh Gardens and That’s That’s. 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, where she appeared in studio productions as Elina in Bus Stop, Valeria in Corte-
lus, and Inna in The Three Sisters. Other credits include the Eureka Theatre’s Mr. Rose, and the New York Shakespeare Fes-
tival where she played, among other roles, Lady Montague in Romeo and Juliet and Phoebe in As You Like It, and appear:

FRANK O’TOOLE has taught the Alex-
ander Technique at A.C.T. since the com-
pany’s beginning in Pittsburgh in 1985. He studied at the Canadian Art Theatre in its hometown of Montreal before mov-
ing to New York, where he studied at the
Vera Tereschkova Studio of Acting and the
American Center for the Alexander
Technique. He has appeared in Elbow
productions at A.C.T., including
The Three Sisters (which played on Broadway in 1961). The Matchmaker and
Under the Elms (which toured the Soviet
Union), and Macbeth. He was most
recently seen as the Ghost of Christmas
Past in A Christmas Carol. He has also
been seen in televised versions of A.C.T.
productions of Great Expectations, A
Christmas Carol and The Rasputia of
Berenger. Mr. Utzschneider is a past president of A.C.T.'s
Board of Trustees.

WILLIAM PATERSON is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in
Long Day's Journey into Night. A gradu-
ate of Brown University, Mr. Patterson
served in the army for four years before
starting his professional acting career in
a summer stock company. He appeared for
at least part of every season for twenty
years at the Cleveland Play House, tak-
ing time off for television, films, and
four national tours with his own one-man
shows. The list of A.C.T. productions in
which he has appeared in major roles
includes You Can't Take It With You, Juniper, The Matchmaker (U.S.S.R.
tour), All the Way Home (Japan tour),
Buried Child, The Gin Game, Dial "M"/Murder, Playing House, The Doctor's Dilemma, King Lear, Saint Joan, A Tale of Two Cities, and Saturday,
Sunday and Monday, for which he
received the Bay Area Critics Circle Award
for best supporting actor. Mr. Patterson
played Scrooge in the original A.C.T.
production of A Christmas Carol, and has
performed the role again in its sixteenth
holiday production. He served for nine
years on the San Francisco Arts Commis-
sion, and for two years as a Trustee of the
A.C.T. Foundation.

ADAM PAUL is a Professional Theater
Intern and the recipient of the Mrs. Paul
L. Watzke Fellowship. A graduate of A.C.T.'s
Advanced Training Program, he was most
recently seen in A Christmas Carol as
Jack, Dick and the Undertaker's Boy. He
appeared in John C. Fletcher's production of
Humlet last winter, and in studio productions of Juniper and Sing,
Choir's Anew; Philistines, A Midsum-
mer Night's Dream and Major Barter.
Mr. Paul's work with Encore Theatre
includes recent roles in Search and
Destroy and Road to Nirvana.

MICHAEL SCOTT RYAN, who recently
played Joe Pitt in Tony Kushner's Angels
in America at the Eureka Theater, is now
enjoying his fifth season with A.C.T. He has been
seen in A.C.T. productions of Humlet,
Saturday, Sunday and Monday, The Imaginary Invalid, Twelfth Night, Din-
mored, Light Mind (with George Cotes TheaterWorks), Golden Boy,
Platters, Moray Milambro, Where We Are
Married, St. Joan and A Fooling Thing
Happened on the Way to the Forum (both
here and in A.C.T. productions at the
American Festival Theatre in Stratford,
Connecticut.) In this year's production of
A Christmas Carol he played Dickens and
the Ghost of Christmas Present. He is a
member of the Encore Theatre Company
where he has performed in Howard
Kordan's Boy's Life, David Mamet's The
Water Engine, Howard Barker's No End of
Blame and Ted Tally's Coming Hurra-
s. Mr. Ryan's other credits include
playing D'Arby in The Cruse of the Wre-
seedat Theatre on the Square (for which he
won a Drama Critics Circle Award),
Oberon in John C. Fletcher's production
of A Midsummer Night's Dream at the
Westwood Playhouse in Los Angeles; play-
ing Brian Weiss in A.C.T.'s Plays in
Progress production of Pick Up Line; and
improving as a guest-artist in Billiken's
Political Wife.

BRUCE WILLIAMS has appeared in over
40 productions at A.C.T. and has performed at the Oregon Shakespeare Festival, the Eureka Theatre and the Marin Theatre
Company. He was most recently seen as
Pescario in The Tempest at the San Francisco
Shakespeare Festival, where he previously played Oberon/Thesus in A Midsummer
Night's Dream. Other Bay Area credits
include appearing in the Marinnes
Memorial Theatre production of Other People's Money, at the Magic Theatre, portraying Rustia in Tristram, the Master in Jac-
que and the Master, and Alan Turing in
Breaking the Code, for which he received a Bay Area Theatre Critics Award and
a Dramalogue Award. Bruce has also per-
formed at the Berkeley Repertory Thea-
tre. Last season he appeared as the
narrator with the Ooerlin Dance Collec-
tive in Silent House created by Rhone
Ecken and directed by Brenda Way. Mr.
Williams' film and television credits
include "Midnight Caller" and numerous
radio and television commercials.

KELVIN HAN YEE was most recently seen
in A.C.T.'s A Christmas Carol as Marley's
Ghost. He has previously played
Merryweather in Shippid, Medvedken s
in The Songbird, several roles in
Millionaires and A Tale of Two Cities, Brother Martin Lisseau in Saints John (as well as
Foulden in last summer's American Fes-
tival Theatre production), and performed
acting, text and speech at A.C.T., and has
directed as a dialect coach for Berkeley
Repertory Theatre, Berkeley Shakespeare
Festival, the Magic Theatre, Theatre
Arts of Marin, the Pacific Conservatory
of the Performing Arts and A.C.T.

ALICIA SEDWICK is a Professional The-
ater Intern and the recipient of the Mrs.
Jean W. Nadler Fellowship. She is a new-
graduate of A.C.T.'s Advanced Training
Program where her studio roles included
Helena Hussaby in Heartbreak House,
Titania in A Midsummer Night's Dream,
and Judith Elis in Hays Fever. She was
also seen on A.C.T.'s mainstage last sea-
son as a Player in Humlet. This past
summer at Theatre on the Square she
understood and performed both both
Kathy and Mo's roles in The Kathy and
Mo Show; Parallel Lines. Ms. Sedwick
has performed at the Old Globe Theatre
in Comedy of Errors, and has, at the other
end of the spectrum, worked in Hong
Kong dubbing a kung fu film. Some of
her favorite past performances include
Lanterna in A Fly in Her Ear, Mainie in
Translations and Contanne in Amadis at
The Pacific Arts Center.

LYNNE SOFFER made her mainstage
debut at A.C.T. last spring when she
assumed the leading role of Lydia de Jager
in the world premiere of Larriez Locat
Ross' Darkest, directed by Edward Han-
tings. She has appeared as Jessica in Baby-
son Gardens For A.C.T.'s Plays in Progress
series, and Bay Area audiences have seen
her work in Encore Theatre Company
productions of Jane 2nd and Women
Descendents Women. In addition, Ms. Soffer
has performed with the Pacific Conserva-
tory of Performing Arts, Alaska Repertory
Theater, Sherwood Shakespeare Festival,
Acadia Repertory Theatre in Maine, and
in New York City with Street Theatre and
the 29th Street Project. She has also
toured extensively throughout Alaska per-
forming Shakespeare's Women and has
taught and directed in that state's Arts-
In-Schools program periodically for the
past 12 years. Ms. Soffer currently teaches

VIJMA SILVA was most recently seen at
A.C.T. in Suzanne in The Marriage of
Pigrover and us Golumella in Saturday,
Sunday and Monday. This past summer she
appeared as Miranda in San Francisco
Shakespeare Festival's production of The
Tempest. She has played Lady Anne in the
San Francisco Shakespeare Festival's
Richard III. and Venus in The Geography
of Luck, Miss Wells in Dracula, and Agnes
in The School for Wives For San Jose Rep.
As a member of 12 Theatre Company,
she credits include Isabella in The
Rise of the Rameko, Maria in Simply
Martha, and San Miguel in La Pasionaria
(a sheepdog's play almost entirely in Span-
ish). For the VITA Shakespeare Festival,
she played Hecuba in Much Ado About
Nothing, First Witch in Macbeth, and Sophia
in Tom Jones. Ms. Silva trained with
A.C.T.'s Summer Training Congress and
Valley Institute of Theatre Arts Appren-
tice Program, and she earned a B.A. in
Theater Arts from Santa Clara University.

Richard III, and Venus in The Geography
of Luck, Miss Wells in Dracula, and Agnes
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tice Program, and she earned a B.A. in
Theater Arts from Santa Clara University.

PERFORMING ARTS
American Conservatory Theater

ing to New York, where he studied at the Vera Soloviev Studio of Acting and the American Center for the Alexander Technique. He has appeared in Ethem productions at A.C.T., including The Three Sisters (which played on Broadway in 1965). The Matchmaker and Camel Under the Elms (which toured the Soviet Union), and Much Ado. He was most recently seen as the Ghost of Christmas Past in A Christmas Carol. He has also been seen in television versions of A.C.T. productions of George Balanchine’s A Christmas Carol and Cynna de Bogorac. Mr. Utz is a past president of A.C.T.’s Board of Trustees.

WILLIAM PATerson is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Peterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Candlelight Playhouse, taking time off for television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes You Can’T Take It With You, Jersey Boys, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Dial “M” for Murder, Punishing Churches, The Doctor’s Daughter, King Lear, Saint Joan, A Tale of Two Cities, and Saturday, Sunday and Monday, for which he received the Bay Area Critics Circle Award for best supporting actor. Mr. Peterson played Scrooge in the original A.C.T. production of A Christmas Carol, and has performed the role again in its sixteenth holiday production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.

ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Watiz Fellowship. A graduate of A.C.T.’s Advanced Training Program, he was most recently seen in A Christmas Carol as Jack, Dick and the Undertaker’s Boy. He appeared in John C. Fletcher’s production of Hamlet last winter, and in studio productions of Junot and Stray, Charlot’s Army, Philistines, A Midsummer Night’s Dream and Major Barrows. Mr. Paul’s work with Encore Theater includes recent roles in Search and Destroy and Road to Nirvana.

MICHAEL SCOTT RYAN, who recently played Joe Pitt in Tony Kushner’s Angels in America at the Eureka Theater, is now in his fifth season with A.C.T. He has been seen in A.C.T. productions of Hamlet, Saturday, Sunday and Monday, The Imaginary Invalid, Twelve Night, Don’t Mind (with George Coates TheatreWorks), Golden Boy, Fat Smarts, Morro Marlene, Where We Are Married, St. Joan and A Flowering Thing Happened on the Way to the Forum (both here and in A.C.T.’s production at the American Festival Theatre in Stratford, Connecticut). In this year’s production of A Christmas Carol he played Dickens and the Ghost of Christmas Present. He is a member of the Encore Theatre Company where he has performed in Howard Kordan’s Boys’ Life, David Mamet’s The Water Engine, Howard’s Barrier’s No End of Blame and Ted Tally’s Coming Attrac-

ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, was most seen recently in A.C.T.’s A Christmas Carol and Cat on a Hot Tin Roof, and last season in John C. Fletcher’s Hamlet. He has performed in Conserva-
tory studio productions of Heartbreak House, As You Like It, The Cherry Orchard, Tonight at 8:30 and Diary of Anne Frank. Mr. Roberts attended Chabot College. He is the recipient of a William and Flora Hewett Foundation Fellowship.

ALICIA SEDWICK is a Professional Theater Intern and the recipient of the Mrs. Joan W. Sedlzer Fellowship. She is a recent graduate of A.C.T.’s Advanced Training Program where her studio roles included Helenko Hushabye in Heartbreak House, Tatiana in A Midsummer Night’s Dream, and Judith Bliss in Hay Fever. She was also seen on A.C.T.’s mainstage last season as a Player in Hamlet. This past summer at Theatre on the Square she understudied and performed both Both Moe’s roles in The Kathy and Mo Show: Parallel Lines. Ms. Sedwick has performed at the Old Globe Theatre in Comedy of Errors, and has, at the other end of the spectrum, worked in Hong Kong dubbing a long-fil film. Some of her favorite past performances include Lildenden in A Flower or Her Bar, Mairre in Translations and Contanne in Amadis at The Pacific Arts Center.

LYNNE SOFFER made her mainstage debut at A.C.T. last spring when she assumed the leading role of Lydia de Jager in the world premiere of Lisette Locat Ross’ Darkest Dream, directed by Edward Hastings. She has appeared as Jessica in Baby- son Gardens for A.C.T.’s Plays in Progress series, and Bay Area audiences have seen her work in Encore Theatre Company productions of June and Women of the Woods. In addition, Ms. Soffer has performed with the Pacific Conserva-
tory of Performing Arts, Alaska Repertory Theater, Sherwood Shakespeare Festival, Acadia Repertory Theater in Maine, and in New York City with Street Theatre and the 29th Street Project. She has also toured extensively throughout Alaska performing Shakespeare’s Women and has taught and directed in that state’s Arts-In-Schools program periodically for the past 12 years. Ms. Soffer currently teaches acting, text and speech at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, Theatre Artists of Marin, the Pacific Conservatory of the Performing Arts and A.C.T.

BRUCE WILLIAMS has appeared in over 40 productions at A.C.T. and has performed at the Oregon Shakespeare Festival, the Eureka Theatre and the Marin Theatre Company. He was most recently seen as Prospero in The Tempest at the San Francisco Shakespeare Festival, where he previously played Oberon/Themen in A Midsummer Night’s Dream. Other Bay Area credits include appearing in the Marines Memorial Theatre production of Other People’s Money, at the Magic Theatre, portraying Ruskina 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 Award and a Dramalogue Award. Bruce has also performed at the Berkeley Repertory The-

VILMA SILVA was most recently seen at A.C.T. as Suzanne in The Marriage of Figaro and as Giulietta in Satyagraha, Sunday and Monday. This past summer she appeared as Miranda in San Francisco Shakespeare Festival’s production of The Tempest. She has played Lady Anne in the San Francisco Shakespeare Festival’s Richard III, and Vershu in The Geography of Luck, Miss Wells in Dracula, and Agnes in the School for Wives for San Jose Rep. As a member company of El Teatro Campa-
pait, her credits include Susanna in The Rose of the Rancho, Maria in Simply Maria, and San Miguel in La Pastora (a shipwreck’s play almost entirely in Span-

KEVIN HAN YEE was most recently seen in A.C.T.’s A Christmas Carol as Marley’s Ghost. He has previously played Merryweather in Sleeping Beauty, Medoro in The Songbird, several roles in Ministers and Missions and A Tale of Two Cities, Becket Mother in Luther in the Bay Area. His recent “special guest” appearance in Porgy and Bess at the SFJazz Center and his role as Alfred in Pacifica’s summer in San Francisco American Conservatory Theater...
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in Twelfth Night and A Christmas Carol and the Plays in Progress production Budapest. He originated the roles of Victor in Push Head Soup at Berkeley Repertory Theatre and Bradley Yamashita in Rodow Que On Dia Die at Berkeley Repertory Theatre and Los Angeles Theatre, and was seen in the premier of Sam Kim Po at the Bay Area Playwrights Festival, and in 407: Onepfir at San Jose Rep. A founding member of the National Theater of the Deranged, an award-winning improvisational group, Mr. Ye has been a member of the Asian American Theatre Company for over ten years, appearing in Paper Angels, Golden Lantern, Inakar-Osakibake Take II, Webster Street Blues, and David Henry Hwang’s F.O.B. His film credits include playing Paul Flag in A Great Wall, a guest starring role in Midnight Oiler for the “ABC Mystery Movie,” and he will be seen in an upcoming episode of “Back to the Streets of San Francisco.”

ERIC ZIVOT made his A.C.T. mainstage debut in last season’s Saturday, Sunday and Monday, and appeared as Guildenstern in Hamlet, and in the annual holiday production of A Christmas Carol. In A.C.T.’s Plays in Progress series he was seen in Raising Cain and Them That’s Old. Other Bay Area credits include playing Valmont in Les Liaisons Dangereuses for O’Hara, and the title role in Macbeth for the Marin Shakespeare Company this past summer. In addition, he recently directed Julius Caesar for A.C.T.’s Academy Program. A native of Canada, he appeared in Michael Bogolomov’s modern-dress Measure for Measure, Ronald Ayre’s Inspector General and King Lear, directed by John Hind at the Stratford Festival in Canada and Sebastian in Twelfth Night for the Festival’s U.S. Tour. He was also seen as Lord Fredrick Vorsprung in the Canadian company of Nicholas Nickleby, and as Patrick in Spanish Pea Corps at the Canadian New Play Festival. Mr. 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 Oedipus on a Bed of Roses, A Tale of Two Cities, A Midsummer Night’s Dream, and as Well as Berkeley Shakespeare’s Twelfth Night, Marin Shakespeare Company’s A You Like It, and San Francisco State University’s Six Characters in Search of an Author.

Cyrano De Bergerac

DIRECTORS, DESIGNERS, AND STAFF

A.C.T. resident director SARIN EPSTEIN has directed 1988, A Tale of Two Cities. Women in Mind, The Immigrant and Private Lives for the A.C.T. mainstage for five seasons. As an Artistic Associate at the Georgia Shakespeare Festival he has directed Much Ado About Nothing, A Winter’s Tale, Comedy of Errors, As You Like It and The Two Gentlemen of Verona. He has worked at the Oregon and Utah Shakespeare Festivals as well as the San Diego Repertory where he directed A Christmas Carol and Charles Dickens’ Hard Times. For three years, as co-director of A.C.T.’s Advanced Training Program, he directed over a dozen studio projects. In addition, his work has been seen at the Kennedy Center (Doug Holsclaw’s Life of the Party), in New Zealand and, this summer, in Australia. Mr. Epstein is co-author, with John Harrop, of Acting With Style! (Prentice-Hall).

RICHARD SEGGER (Set/Scenic Designer) has previously designed more than 25 productions for A.C.T., among them Sunday in The Park With George, Bud of the World With Symposiums to Follow by Arthur Kopit, The Three Sisters, Little Fears, Hotel Paradizo and Something’s Afoul, which opened at the Marine’s Memorial Theatre in San Francisco and went on to Broadway. Mr. Segger also created the settings for the Off-Broadway production of Bush by Bush, and the original Off-Broadway productions of Days of Abstinence, Happy Ending, and The World of Guster Grace, which was filmed for public television by WNET in New York. Recent work includes My Fair Lady at the Stratford Festival in Ontario, and Love’s Labour’s Lost for the Old Globe Theatre in San Diego. Mr. Segger’s scenic designs have been seen at the Ahmanson Theatre in Los Angeles, The Unemployed Philth at the Mark Taper Forum in "Night, Mother," at the Old Globe Theatre in many productions, including Kiss Me, Kate, Baskerwoman, The Importance of Being Earnest and the U.S. premieres of Intimate Exchanges, and at the Seattle Repertory Theatre in productions of Sunday in the Park With George, Les Liaisons Dangereuses and Bed Square.

ROBERT FLETCHER (Costumes) has been in the theater arts for forty years—a set, director, producer, and designer of sets and costumes in every form of theatrical entertainment from opera to

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night club.—beginning as a founding director of the Brattle Theatre Company in Cambridge, Massachusetts. His two dozen Broadway design credits (sets, costumes, or both) include Little Me, Waiting Habits, Miss Lubin, Hell’s Fire, and the national company of Spamalot in the Bay Area; he was nominated for Tony Awards for the sets and costumes of Broadway’s 21st Century and for producing High Spirits. His 25 designs for A.C.T. include A Tale of Two Cities, King Lear, The Real Thing, The Seagull, and When We Are Married. He has also designed for the New York City Opera, New York City Ballet, and New York’s Museum of Art. Mr. Fletcher’s film work includes all four of the Dog Day movies and The Last Shah of Persia, and he was nominated for an Emmy for his television work. In 1988 he designed sets and costumes for Annie Get Your Gun at the Geary Theater.

J. STEVEN WHITE (Stage and Choreography) returns to A.C.T. where he previously worked for ten seasons as an actress, choreographer, director and teacher, and went on A.C.T. tours to Russia and Japan. He has choreographed fights for Michael Steven’s Romeo and Juliet (San Francisco Ballet), Ballet West, Utah Festival Opera, and for Producing High Spirits. His 25 designs for A.C.T. include A Tale of Two Cities, King Lear, The Real Thing, The Seagull, and When We Are Married. He has also designed for the New York City Opera, New York City Ballet, and New York’s Museum of Art. Mr. Fletcher’s film work includes all four of the Dog Day movies and The Last Shah of Persia, and he was nominated for an Emmy for his television work. In 1988 he designed sets and costumes for Annie Get Your Gun at the Geary Theater.

AMERICAN CONSERVATORY THEATRE

—DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), is a founding member of A.C.T. having joined the company during its formation in 1965 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1984. During Mr. Hastings’ twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including Our Town, A Divisive Balance, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Fiddler on the Roof, A Children’s Story, The Golden West, The Best Thing, and King Lear. This year, he directs a Silver Anniversary Season revival of his first San Francisco A.C.T. production, Charley’s Aunt. Mr. Hastings’ commitment to new writing and playwrights is evidenced in the many world premieres he has directed at A.C.T., including Liceo Locatelli Rose, Dark Sun, David Rudkin’s Judas, Michael McClure’s General Gourrass, William Hamilton’s Happy Landings and Marshal Norman’s The Holiday. He served as resident director at the Eugene O’Neill Playwrights’ Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai Theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. In 1978, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Oliver!, staged the American production of Shakespeare’s Measure for Measure, directed the Australian premiere of the Rev L. Baltimore, and mounted his A.C.T. production of San Francisco’s Buried Child in S芬-Como in the Yugoslav Dramatic Theatre in Belgrade. Other productions have been presented on A.C.T. tours in the United States, including Hawaii, and he has been a guest director at major resident theatres throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr’s Afternoon in 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 Seidelman, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vakhtangov Troupes, and has collaborated with playwrights on the American Conservatory Theatre’s Western Theatre.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1987, during the company’s first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he worked with William Ball as successively, Press Representative, Staff Writer, Dramaturge, and Artists and Repertoire Director. The A.C.T. productions of which he has collaborated as dramaturge or
American Conservatory Theater

night club - beginning as a founding director of the Brattle Theatre Company in Cambridge, Massachusetts. His two dozen Broadway design credits (sets, costumes, or both) include Little Me, Waiting in the Wings, Miss Liberty, Ohlone, and the national company of Spiders' in the Rain; he was nominated for Tony Awards for the sets and costumes of Beal's Whore. His 25 designs for A.C.T. include A Tale of Two Cities, King Lear, The Seal and The Nurtured, and When We Are Married. He has also designed for the New York City Opera, New York City Ballet, and New York Pro Musica Antiqua. Mr. Fletcher's film work includes all four of the other film movies and The Last Safari, and he was nominated for an Emmy for his television work. In 1989 he designed sets and costumes for Annie Get Your Gun at the Geary Theater.

J. STEVEN WHITE (Fight Choreography) returns to A.C.T. where he previously worked for ten seasons as an actor, choreographer, director and teacher, and went on A.C.T. tours to Russia and Japan. He has choreographed fights for Michael Simon's Romans and Juliet (San Francisco Ballet), Ballet West, Seattle Opera, and Opera in the Park (San Francisco). His work for A.C.T. includes the Scottish Play and the original production of The Scottsman in the original production of the original production of The Scottsman. He is also a member of the Executive Council of the American Theatre Wing.

AMERICAN CONSERVATORY THEATRE
DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), is a founding member of A.C.T. having joined the company during its formation in Pittsburgh in 1965 and served as Executive Director under General Manager William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1989. During A.C.T.'s twenty-five years in San Francisco, Mr. Hastings has directed thirty-five productions, including Our Town, A Delicate Balance, The Time of Your Life, The House of Blue Leaves, Broadway, Street Scene, All the Way Home, Fiftieth of July, The Girl of the Golden West, The Real Thing, and King Lear. This year, he directs a Silver Anniversary Season revival of his first San Francisco A.C.T. production, Charlie's Aunt. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premiers he has directed at A.C.T., including Leticia Ramos Rose's Dark Sun, David Rudkin's Judas and Michael McClure's General Gorgonous, William Hamilton's Happy Landings and Martha Norman's TheHierarchy. He served as resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai Theater. He has been involved in the development of cultural exchange and is a member of the Arts Committee of the Institute of International Education. In 1979, his production of All the Way Home was presented in Tokyo. He directed a national company of the London and Broadway musical hit Oliver!, staged the American premiere of Shakespeare's Macbeth starring Michael Bailey, directed the Australian premiere of the Rev I Baltimore, and staged his A.C.T. production of San Francisco's First Child in Serbia-Croatia at the Yugoslavian Dramatic Theatre in Belgrade. Other productions have been presented at A.C.T. in the United States, including Hawaii, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Pickett's Aiken's Jiff for the Circle Repertory Company in New York. In 1977, he joined the faculty of the Jim Henson Forum in Los Angeles as a resident director and producer. As head of the Henson Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Sontag, and A.R. Gurney. More recently he produced The Detective, a collaboration between Joseph Chaikin and Vassiloe Nussevac at San Francisco's Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the board of Theater Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's College of Film and Television, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Band Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Baseball. Among his writing 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.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1987, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1996 by Edward Hastings, he worked with William Ball as successively Press Representative, Staff Writer, Dramaturge, and Artists and Repertoire Director. The A.C.T. productions on which he has collaborated as dramaturge or
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adaptor include Candelario Caro, Cynara de Bergson, The Cherry Orchard, The Bourgeois Gentleman, King Richard III, The Winter's Tale, Saint Joan and Diamond Li. The most popular of his adaptations, the sixteen-year-old A Christmas Carol, was written with Saul Williamson (who was also his collaborator on Christmas Monday), which premiered at Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valencia Rose Cabinet Theater. Mr. Powers' reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, Arts Review, Performing Arts and the San Francisco Chronicle.

DENNY SADO AMBUSI (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer and administrator. Before joining A.C.T. last season, he was the Artistic/Producing Director of the Oakland Ballet Ensemble Theatre (O.B.E.T.) for eight years, where his directing credits included Iolanthe, Street Smart, A Night at the Apollo, G. H. B. Christmas, Tomorrow, and Alternation. Last season he directed Piper Keth in A.C.T.'s Plays in Progress series, which has helped inspire the creation of a Bay Area Native American Theater Company — Bay Island Ensemble, now a project of A.C.T. He also directed Letters From a New England Man for the 1991 National Black Theater Festival in Winston-Salem, North Carolina. During the 1991-92 season, he will direct Fences for the Oregon Shakespeare Festival, Portland, and Miss Firecracker for the Alabama Shakespeare Festival. In addition, he has served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director to Resi- dence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theater, and as a United States Information Agency sponsored lecturer to Kanyaati University, Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its The-ater Services Committee, is a member of the Multi-Cultural 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. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of San Diego.

SUSAN STAUFFER (Consortium Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her Miss Fearish's Song was produced at Little Victory Theatre in Los Angeles), director (more than 400 productions), actress (Calabar Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1995-97), and served as founding Chairman of the Department of the Performing Arts at the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Paul Me a Hero, The Wildfire Storm of All (One Act Company Award), Time- Lines, and Mr. May Concern, directed The Diary of Anne Frank, and Angel's Box and directed Who Are These People? She served on the Supervi- sory Task Force for the San Francisco School of The Arts, on the Board of Direc- tors of Bay Area Theatre Sports, and is a member of the Advisory Board for The Kick-Off. Ms. Stauffer has been a creative consultant at Walt Disney, and toured to Alaska as Playwright-in-Residence with the Oregon Shakespeare Festival’s Educa- tional Outreach Program. Most recently, she was the keynote speaker for the Educational Theatre Association of America’s National Conference in St. Louis.

JAMES Haire (Production Director) began his career on Broadway with Ena LeGallienne’s National Repertory Thea- ter. Among the productions he stage-managed were: The Madison of Claudette with Miss LeGallienne, Sylvia Sydney, and Joan Davis, The Rivulet, John Brown’s Body, Shogun to Conquer, and The Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of George (a musical by Carrie Sayer)

And Miss LeBaron Drinks a Little, and the national tour of Woody Allen’s Don’t Drink the Water. Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

DEREK DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently his work was seen in Cat on a Hot Tin Roof and A Christmas Carol. Last season, Mr. Duarte designed eight A.C.T. productions, including The Gospel at Colonus, Dark Sun, and The Marriage of Figaro. Past lighting designs for A.C.T. include the award-winning production of Sunday in the Park with George, King Lear, Saint Joan, Nothing Sacred, A Tale of Two Cities, and Judas. Recent projects include Stardust (sets and costumes designed by Erté) and an adaptation of Bayou’s Something’s Wrong This Way Comes. He has also been represented at the American Festival Theatre in Stratford, Connecticut, the Marimes Memorial Theater, Berkeley Rep, New Orleans Center for the Arts, and the Kennedy Center in Washington, D.C. In 1996 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Mr. Duarte holds his M.F.A. in theater technology from UCLA and teaches at Chabot College.

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adapted by Eugene O'Neill, Gymnasium of Beringenas, The Cherry Orchard, The Bougeois Gentleman, King Richard III, The Winter's Tale, Saint Joan and Diamond Lil. The most popular of its adaptations, the sixteen-year-old A Christmas Carol, was written with Sada Williams (who was also his collaborator on Christmas Miracle), which premiered at Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are Long Wharf Theatre, New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco’s Valencia Rose Cabaret Theater. Mr. Powers’ reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts Review, Performing Arts and the San Francisco Chronicle.

BENNY SADO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. last season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included Decision Street, A Night at the Apollo, G. Henry’s Christmas, Tornado, and Allelujah. Last season he directed Pigeon Roosted in A.C.T.’s Plaza Play in Progress series, which has helped inspire the creation of a Bay Area Native American Theater Company – a project of A.C.T. He also directed Letters From a New England Nymph for the 1993 National Black Theater Festival in Winston-Salem, North Carolina. During the 1991/92 season, he will direct Fences for the Oregon Shakespeare Festival, Portland, and Miss Rose’s Boys for the Alabama Shakespeare Festival. In addition, he has served as a National Endowment for the Arts (NEA) Arts Administration Fellow in its Special Projects Program, as an Assistant Director to Resident Director at Washington, D.C.’s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theater, and as a United States Information Agency sponsored lecturer to Kenyatta University, Nairobi, Kenya. He has served on the Board of Theatre Bay Area and chaired its Theater Services Committee, is a member of the Multi-Cultural Advocacy 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. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of San Diego.

SUSAN STAUFFER (Consortial Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her Miss Parkhill Songs was produced at Little Victory Theatre in Los Angeles), director (more than 400 productions), actress (Cabaret Repertory Theatre, and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1988/89), and served as Founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Paul Me a Hero, The Wizzer Storm of All (Telescope Company, ABC), and A Whose R May Concern, directed The Diary of Anne Frank, and Angela ball and directed Who Are These People? She serves on the Superintendent’s Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, and is a member of the Advisory Board for the San Francisco State University. She is a Creative Director of the Bay Area Theatre Sports, and is a member of the Advisory Board for The San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Services, and is a member of the Advisory Board for the San Francisco State University. She is the keynote speaker for the Educational Theatre Association of America’s National Conference in St. Louis.

JAMES HAIRE (Production Director) began his career in Broadway with Ena Lé Gallerius’ National Repertory Theatre. Among the productions he stage-managed were: The Madison of Ochialli with Miss Le Gallerius, Sylvia Sydney, and Irvin Dana, The Revival, John Brown’s Body, Shoes to00, and The Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of George (a musical by Carole Bayer Sager) and Miss Broadway Drinks a Little, and the national tour of Woody Allen’s Don’t Drink the Water. Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

DEREK DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently his work was seen in Cat on a Hot Tin Roof and A Christmas Carol. Last season, Mr. Duarte designed eight A.C.T. productions, including The Gospel at Colonus, Dark Sun, and The Marriage of Figaro. Past lighting designs for A.C.T. include the award-winning productions of Sunday in the Park with George, King Lear, Saint Joan, Nothing Sacred, A Tale of Two Cities, and Judgment. Recent projects include Stansend, (sets and costumes designed by Erti) and an adaptation of Bay Bradford’s Something’s Wrong With This Way Comes. His work has been represented at the American Festival Theatre in Stratford, Connecticut, the Marqués Memorial Theatre, Berkeley Rep, Los Angeles Theatre Center, Milwaukee Rep, San Jose Rep, Berkeley Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1996 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Mr. Duarte holds an M.F.A. in theatre technology from UCLA and degrees at Chabot College.

STEPHEN LeGRAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for Cat on a Hot Tin Roof, The Marriage of Figaro, The Seagull, and Saint Joan. He wrote the music for A Life of the Mind, Saint Joan, and High Good with whom he has received awards for their scores for The Lady’s Not For Burning at A.C.T., The Berkley Rep and The Berkeley Rep, and Figaro at the Berkeley Rep. His work was seen at the Berkeley Theatre. Mr. LeGrand’s recent work has included scores for

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P-24 PERFORMING ARTS

[Advertisement with the Ford logo and text: Have you driven a Ford... lately?]
BRUCE ELSPEGER (Stage Manager), who is now in his fifth season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman’s acting teen production of A Streetcar Named Desire and produced and directed various shows independently, including A Dress from the Gulf, Big Level, and a touring production of his musical revue, A Tribute to American Musical Theater. Before moving to Seattle, he had served as Production Stage Manager with FCPA, Theaterfest in Solvang and Santa Barbara. Mr. ElsTEGER, who studied in London and graduated from Drake University, was also an art therapist in the school systems in Iowa and Montana.

BRENDA VAN ZANT (Production Stage Manager) is now in her eleventh season with A.C.T., where she has stage-managed productions of Saint Joan, Sunday in the Park with George, A Christmas Carol, Mourning Becomes Electra, Another Part of the Forest, Twelfth Night, Burn This, The Gospel at Colonus, Hamlet, The Marriage of Figaro, Cat on a Hot Tin Roof and Threading Stitches. She has also worked at the Marin Theatre, as production stage manager for The Boys in the Trees with Kirk Douglas and Burt Lancaster) and the (Girls) by Carol Churchill. A.C.T. operates under an agreement between the League of Resident Theaters and Actors Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a member of the Association of Resident Theaters, the national organization of the nonprofit professional theater A.C.T. is a member of the League of Resident Theaters, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Service, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a member of the League of Resident Theaters, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Service, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a member of the League of Resident Theaters, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Service, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a member of the League of Resident Theaters, American Arts Alliance, California Theatre Council, Theatre Bay Area, Performing Arts Service, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

BRICK ECHOLS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including 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 Carmen de Bergerac, The Tempest of the Storm, and A Christmas Carol. Among his other television and film credits are: A View to a Kill, Bridey, Over Easy with Hugh Downs, A Life in the Theatre with Peter Evans and Ellis Raths, The Kathryne Crosby Show, and over 100 commercials. Mr. Echols designed hair and makeup for the original production of Cinderella for the San Francisco Ballet and 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 A Streetcar Named Desire with Debbie Allen, and toured to Las Vegas and London with Bing Crosby.

ALICE ELLIOTT SMITH (Stage Manager) is in her eleventh season at A.C.T., where she has been the company’s master scheduler, production coordinator of Plays in Progress, director of stage readings, associate director of the Troubadour program, director of the studio production Ab, Wilderness!, and co-director of Morning’s at Seven, Piece, and the Plays in Progress production Rio Seco. In recent seasons she stage-managed Private Lives, The Lady’s Not for Burning, The Floating Light Bath, Passionss in Hell, A Lot of the Mind, Eudora, Golden Boy, Brother, Women in Mind, Joe Turner’s Come and Gone, A Tale of Two Cities, Jude, Patience, Burn This, Food and Shelter, Dark Sun, Cat on a Hot Tin Roof and A Christmas Carol. Ms. Smith is also a consultant to the California Department of Arts in Corrections producing the works of Samuel Beckett in maximum security prisons.

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KAREN VAN ZANDT (Production Stage Manager) is in her fifth season with A.C.T., where she has stage-managed productions of Saint Joan, Sunday in the Park with George, A Christmas Carol, Morning Becomes Electra, Another Part of the Forest, Touffut Night, Burn This, The Gospel at Colonus, Hamlet, The Marriage of Figaro, Cat on a Hot Tin Roof and Talking Steps. She has also worked at the Minnesota Monumental Theatre as production stage manager for The Rigoletto in Autumn with Kirk Douglas and Burt Lancaster and For Girls by Caryl Churchill.

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

Cover photography by Ken Friedman and Larry Nez. 
NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. Welcomes Carey Perloff, Artistic Director Designee

On November 19 at a press conference at the Hotel Nikko San Francisco, Alan L. Stein, President of the Board of Trustees of A.C.T., announced that the Board had selected Carey Perloff to succeed Edward Hastings as Artistic Director in June 1992. The members of A.C.T.'s acting ensemble, conservatory and administrative and production staff were delighted to hear that confirmed that the 32-year-old Artistic Director of CSC Repertory, the Classic Stage Company in New York, would be joining A.C.T. in a few short months. Carey Perloff's appointment is the result of an eight-month international search conducted by the Board of Trustees of A.C.T. which drew over 160 candidates from the top theaters throughout the United States and abroad.

From that vast number, the Board immediately recognized Ms. Perloff as the artist with the ideal vision to lead the Company as it embarks on the next 25 years of its blossoming in San Francisco. "Carey's presence will make a major contribution towards creating a stimulating environment for everyone with a love of the theater that includes the actors and designers, the Conservatory faculty and students, the management staff—and most importantly, A.C.T.'s loyal audience and those theaters who have yet to see their first A.C.T. production," noted Alan Stein. "Carey's fresh, creative vision nicely complements the tenets on which A.C.T. was founded by her predecessors.

William Ball and Edward Hastings, and our audience is sure to experience new and exciting things on the A.C.T. stage under her leadership."

After directing theaters in London, New York and Los Angeles, Ms. Perloff became the Artistic Director of CSC Repertory in 1986, an off-Broadway theater in the midst of financial and artistic ruin, which she guided from bankruptcy to unprecedented success.

After eliminating a substantial deficit and attracting national and international attention to CSC, the company was honored with an Obie Award for Artistic Excellence in 1988—a mere two years after her arrival.

Her productions have been invited to tour Holland, France, England and Italy, and her work will be seen as the American representative at the Chicago International Festival in Summer 1992. Among her most memorable directing assignments are Bertolt Brecht's The Resistible Rise of Arturo Ui with John Turturro and the critically acclaimed World Premiere production of Ezra Pound's translation of Sophocles, Electra, with Paula Bell, Joe Morton, and Nancy Marchand. In addition, she was selected by Harold Prince to direct the American premieres of his most recent play Mountain Language, which was presented at CSC Repertory in 1989 and featured actors Jean Stapleton and Peter Bogart.

In describing her attraction to A.C.T., Ms. Perloff explained "A.C.T. has a truly classic thrust: a belief that in order to respect the craft of theater, we have to nurture the symbiotic relationship between performance and training, so that the artist is flexible enough to interpret a significant range of dramatic roles." As Artistic Director of A.C.T., Ms. Perloff will develop all artistic programs and will be responsible for the selection of A.C.T.'s season productions and artistic personnel. With Managing Director John Sullivan, she will oversee the Company's $9.5 million annual budget and supervise the 250-member artistic and administrative staff, and she will work closely with Conservatory Director Susan Stauter and the Conservatory faculty to develop training programs which are consistent with her artistic goals.

Ms. Perloff will also be involved in fundraising activities including the company's upcoming Capital Campaign for the restoration of the earthquake-damaged Geary Theater. "I'm particularly inspired by the opportunity to direct in the Geary Theater, our jewel at the heart of the City. It's a beautifully proportioned space—big enough to do anything of scope but intimate enough that the audience feels extremely close to the work on stage. But first we'll have to repair the damage to make the theater comfortable and safe for our patrons. I'm anxious to bring A.C.T. back into the Geary, and we'll all be working very hard to make that happen soon."

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Born and raised in Washington D.C., Carey Perloff received her B.A. (Phi Beta...
Kappa and Serrena Clum Laudy in Clarin-Stein and Comparative Literature from Stanford University in 1980, and studied at Oxford University under Paul Fittig-Fellow (1988-1989). Since that time she has served as a Teaching Artist at Lincoln Center Institute, as Program Manager for the International Theater Institute in New York, and in the Casting Office of the New York Shakespeare Foundation, Page. In addition to her artistic duties at CSC, Ms. Perloff teaches in the Conservatory at CSC, and at the Tisch School of the Arts at New York University where she leads courses in Dramatic Writing and Directing. She and her husband Anthony Giles, an expert in Soviet foreign policy, are the proud parents of two-year-old daughter, Alexandra.

Future productions at CSC which will include directors of note, include a new translation by Paul Walsh (opening February 1992), and an adaptation of Voltaire's Candide, to be performed at the Theater am Wein in Vienna in May 1992, and she will also direct a film version of *The Restless Blue of Artois IV*, with John Turturro and Anthony Quinn, for PBS in Spring 1992.

Currently planning 1992-93 theater season with newly appointed Associate Artist Director Richard Seyd, Ms. Perloff is looking forward to working with the resources provided by the ACT company and acting ensemble. "I want to produce work that is highbrow, very challenging, culturally diverse and actor-oriented," she says of the coming year. "There will be certainly a representation from classical theater. That is my personal passion. But I want to see us produce a wide range of theater that makes the audience think and feel. We should be challenging all of the senses--including the intellect and the heart."

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It is time to get a new passport photo and take the luggage out of the attic. Here is your ticket ready for A.C.T.'s 1992 International Theater Tour! Now in its thirteenth season, the two-week Tour is an annual fundraising event for A.C.T., sponsored by TOUR ARTS of San Francisco, and coordinated by London Arts Discovery Tours.

Led by Artistic Director Edward Hastings, this year's tour begins May 31 when theater-loving Angelenos will board for London, and spend the first few weeks attending the season's hit musicals and several excellent productions in London's West End. Among the shows London is offering this year are Wilde's Oscar Wilde, Shakespeare's Hamlet, and T.S. Eliot's The Waste Land.

Following a splendid sail across Loch Lomond, the group will head for the great Victorian city of Glasgow, complete with a visit to the Burrell Collection of paintings, sculpture, tapestry and furniture, and tour the remarkable Hill House, designed by architect and designer Charles Rennie Mackintosh. Performances at The Citizens and Tron theatres round out the Glasgow trip.

Of course, the highlight of the trip for many will be the enlightened and entertaining discussions led by Edward Hastings and the leading members of the British theatre community who join the group to provide background and insight. These special events are enriching opportunities rarely available to the average theatregoer. Included in the package are tickets and transport to all events, sightseeing, first class hotels and many delightful meals, roundtrip airline, and a tax-deductible donation to the American Conservatory Theater. Further travelers say it is a one-of-a-kind experience not to be missed. For further information and brochures on A.C.T.'s 1992 International Theater Tour contact Tim Cole at A.C.T. (200 Taylor, Suite 800, San Francisco, CA 94102, (415) 444-5655, or pick up a brochure at the Stage Door or Theater on the Square lobby.

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American Conservatory Theater

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 400 Geary Street, San Francisco, CA 94102. (415) 749-2300.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office Location: The lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square.
Box Office Hours: 10:00 a.m. to 5:00 p.m. Monday through Saturday; 10:00 a.m. to 4:00 p.m. Sunday and Monday.
Ticket Information/Charge by phone: (415) 749-2307. Use your Visa, MasterCard, or American Express card.

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STAGE DOOR TO THEATRE ON THE SQUARE

TICKET PRICES: ORPHIEUM THEATRE

Previous:
Orch./Loge $22
Balcony $14
Gallery $10

Tuesday/Thursday:
Orch./Loge $20
Balcony $20
Gallery $10

Special Programs: A.C.T. Prologues are presented before the Tuesday evening Previews for all productions, except 4 Christmas Carol, from 5:30 pm to 6:30 pm. Doors open at 5:00 pm. Please check your tickets for the appropriate theater's location.

Conversations: These after-show talks are informative discussions concerning issues and ideas surrounding the evening's play. Tuesday 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.

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FOR YOUR INFORMATION

SOMMERTIME 2002

STAGE DOOR THEATRE

TICKET PRICES: ORPHIEUM THEATRE

Previous:
Orch./Loge $22
Balcony $14
Gallery $10

Tuesday/Thursday:
Orch./Loge $20
Balcony $20
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$5.00. All discount tickets are subject to availability, one ticket per valid I.D.

Ticket Policy: All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or last ticket insurance. If 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 Theatre on the Square, and The Orpheum are accessible to persons in wheelchairs.

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.

For your safety in case of an emergency, you may be asked to leave the auditorium.

Stage Door Theatre on the Square

Ticket Prices: ORPHEUM THEATRE

1. Previous:
   - Orchestra/Loge: $20
   - Balcony: $16
   - Gallery: $10

2. Tuesday/Wednesday/Thursday:
   - Orchestra/Loge: $25
   - Balcony: $20
   - Gallery: $10

3. Friday/Saturday:
   - Orchestra/Loge: $30
   - Balcony: $24
   - Gallery: $11

Group Discounts: For groups of 15 or more, call Linda Uphan at (415) 546-7695 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 STRBS or Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theatre box office 90 minutes prior to curtain. Student Senior Rush price is not made available here.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, are available for rental by schools, theatres, production companies, and individuals. Call (415) 749-2228 for more information.

A.C.T. Venues:

**ORPHEUM THEATRE**

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

**THE STAGE DOOR THEATRE**

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

**THEATRE ON THE SQUARE**

The 700-seat Theatre on the Square is located in the Kenwood Park Hotel, at 420 Post Street between Mason and Powell. Conveniently located within short walking distance of the Stage Door Theatre. Theatre on the Square is close to many fine restaurants along Post and Mason streets. Ask our box office for suggestions.

If you're buying or selling a house, get ready for a crash course in details. There are inspections, Listings, Lenders, Lawyers, Offers, Counteroffers, Contingencies, Title companies, Insurance, Taxes. Even if you've been through it before, it can seem like an endless maze. Thank goodness, there's one professional whose first priority is to help you through it.

Your real estate agent, from Hill & Co.

We believe that there's no magic to selling a house. There's only hard work. And prompt, thorough attention to the details.

For example, Hill & Co. will help you determine the best asking price for your home, through a detailed analysis of comparable properties. You'll know what you can expect from the marketplace, before you list your home.

Your agent will be there, in person, at all open houses. (There's no substitute for the agent who knows your property the best.)

We'll do everything possible to distinguish between real prospects, and shoppers who have neither real interest nor resources.

And once a prospect shows interest, we'll assist them in any way that ends up helping you.

So, yes, the details demand a lot of work.

But with the right real estate company, that could be to your advantage. And after 35 years, Hill & Co. knows the details of San Francisco real estate like few others.

May we discuss them with you? We look forward to the opportunity.

**HILL & CO.**

Union Street at Webster. Telephone 921-6000

P.32
The secret of life? The secret's in the sauce.

If you want to see Sweden or Norway all expenses paid, and have VIP treatment beyond anyone’s wildest dreams, it’s easy. Just win a Nobel Prize.

And for those who live on the West Coast, there’s an additional advantage. Californians have won more laureates in the history of the Nobel Prize than any other state in the union starting with Robert A. Millikan in 1923. They have accumulated an astounding total of forty-four medals (seven ounces, twenty-three carat gold) out of six hundred-thirteen awards in science, economics, literature, and peace.

The University of California at Berkeley reportedly has a white vest which is passed down to succeeding generations of prize winners, and now bears a distinctive yellow tinge.

Prize money is derived from dividends earned by the estate of Alfred Nobel, the inventor of dynamite. Through the years, the amount has increased dramatically. When Albert Einstein received his prize in 1921, the prize money was no more than $20,000 kroner (at today’s rate of exchange about $20,000) while individual winners this year will receive almost $1 million. On a political note, in most countries, the prize is tax-free with a notable exception, the United States.

One of the most glittering events in the world, Nobel Prize Day takes place every year in Stockholm and Oslo (where the Peace Prize is awarded) on December 10.

Noble Excursions
The seat of the Nobel Prize is a wonderful vacation destination

It has been held since 1901 on the anniversary of Nobel’s death and marks the presentation of some of the most prestigious awards extant “for the benefit of mankind.”

Laureates who have been chosen for their achievements in the arts and sciences are normally given their prizes at an afternoon ceremony in Stockholm’s Konserthuset (Concert Hall) from the Swedish King Carl XVI Gustaf, with accompanying pomp and circumstance.

But the pièce de résistance is the ceremonial evening at the Stadshuset, Stockholm’s baroque City Hall overlooking the harbor, where the prize winners are feted at the Nobel banquet whose serving logistics rival the planning of a coronation.

This year, the nineteenth anniversary of the event, the huge party will be even larger than usual. More than one thousand-four hundred distinguished winners and guests including two hundred former living laureates, plus members of the Nobel committee and ambassadors from the laureate’s homelands are expected to attend.

The menu has always been a highly guarded secret not released until the night of the party. In the past, it has included such delicacies as a crayfish timbale, saddle of lamb and a spectacular ending, a parfait glacé Nobel.

Appropriately, fine wines accompany the dinner, possibly a Moet et Chandon, Brut Imperial or a Medoc Baron Philippe 1979.

The festivities are held in the Stadshuset’s Blue Hall, one of the world’s most exquisite banquet facilities.

The Award Ceremony takes place each December 10th at Stockholm’s Konserthuset (inner), but the grand banquet takes place that evening in the Blue Hall of the Stadshuset, Stockholm’s baroque City Hall (top)

by J. Herbert Silverman
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Majestically situated on the main floor of the striking building, this is a covered court, resembling a "piazza" bordered by an arched arcade.

The arrival of the King and Queen with the laureates for the dinner is heralded by a fanfare of trumpets and music from a huge organ, one of the largest in Europe, which boasts one hundred and thirty-eight stops and ten thousand-two hundred-seventy-one pipes.

An after dinner dance is held in the banqueting surroundings of the Gyllene Salen, (the Golden Hall) and always starts with a waltz.

The crystal wall lighting reflects the incredibly detailed scenes made from some eighteen million mosaic tiles of gold folio glass and ceramics. Dominating one wall is the largest mosaic, "Stockholm, the Queen of Malaren," receiving homage from the East and from the West.

The laureates enter in the order in which their disciplines were mentioned in the Nobel will; the King always accompanies the wife of the Physics Laureate (if indeed a male) to the table. In the intricate placement, every effort is made to seat a member of the royal family next to each laureate.

The sparkling evening goes underway with two toasts, one to the King proposed by the chairman of the Nobel Foundation, the second by the King to Alfred Nobel.

The dinner lasts until 10 p.m. with musical entertainment. Says a catering official, "No one has ever been seen to leave the table during the evening to go to the restroom."

Winners stay at the Grand Hotel facing the harbor just across from the Royal Palace in the Gamla Stan (Old City). Originally, the Grand played host to the Prize dinner but, as the guest list expanded, the committee was forced to choose the larger City Hall facilities in 1939.

There are some travel advantages to being in the winners' circle. The Nobel Foundation pays for the laureate and his or her spouse as well as children under twenty-one. Transportation is provided by SAS.

The committee holds a briefing for the laureates on their arrival and prepares advice on protocol—when and how to bow upon receiving the award (three times: once to the king, once to the Academy, once to the audience).

Laudations are given a percentage off shopping at NK, Stockholm's famous department store, and each can have a lifetime supply of Lakereol licorice lunenburg, a delightful Swedish treat. A final gift is a videotape of the ceremonies.

The Nobel Peace Prize is awarded on the same date in Oslo. Unlike Sweden, the award is given by the chairman of the selection committee, not by the King.

The laureates are usually too busy with formal events to go off on their own.

But both cities make sure that their guests see such landmarks as Stockholm's Vasa Museum housing a magnificently restored warship (which sank on its maiden voyage in 1628 in Stockholm Harbor in front of the Royal Palace) and Thor Heyerdahl's Kon Tiki in Oslo.

In the corner of the monumental Stadshuset, a handsome cellar restaurant called the Sjöhuset Kallaren, will serve its guests a Nobel Prize dinner with all the trimmings—for about $80 per person.

While the official language of the awards is English, the menus are traditionally written in French and can be selected from any year. In 1986, the dinner highlighted smoked salmon, red currant, roast peawan with a sauce d'Anglaise and Parmenese potatoes. Dessert is always the traditional parfait. The wines that year included a Mouton Cadet and Moet champagne with Cockburn's special reserve port in cap off the evening.

One other special event of the Nobel week is dinner held in the Eleventh Gallery of the Stockholm Slot (Royal Palace) by the King and Queen. In menu traditionally features venison from the royal Deer Park.

You can experience the delights of this dinner by ordering from the carte at the Operakallaren, one of the world's most beautiful restaurants dating to the eighteenth century whose famed chef Werner Vogel also prepares the regal reception.

While the Peace Prize dinner in Oslo, held at that Grand, honors only one laureate, its diners are equally splendid although more informal.

The 1999 dinner menu for the winner, fourteenth Dalai Lama (Tenzin Gyatso) also featured caviar, beef tenderloin, quiche Nobel and a dessert appropriately called Money Bag with cobblerries.

One can duplicate this menu in the dining room of the Grand, an aristocratic hotel whose elevators have Oriental rugs, and a Gold Mirror Room dating to the days of Henrik Ibsen. Guests have included Jimmy Carter, auto tycoon Henry Ford II, Tina Turner and Stevie Wonder as well as 1964 Peace laureate, Martin Luther King, Jr.

Tourist officials in both capitals are

Reach a little higher, and the classics won't play second fiddle.
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Tourist officials in both capitals are concerts that introduce kids to the classics. For a “Pied Piper” series performed in local libraries, and for chamber groups that take music right into classrooms.

In ways like this, Rockwell and its people are personally involved. Working in partnership with our communities. Reaching a little higher.
proud of the award ceremonies, but as a spokesman for Stockholm decreed, "We have many other notable cultural attractions most of which have ante-dated the awards by centuries."

The restored heart of Sweden's capital is an island where the waters of Lake Malaren meet the Baltic Sea. Since Stockholm is a city with a mission to preserve its past, the later versions of these seafarer's taverns were located in the stone buildings of the Gamla Stan where the capital was rebuilt in 1255 following a disastrous fire.

Today, many of the city's classic Swedish restaurants are to be found in the great brick-lined cellars which for generations were utilized to store potatoes. Now, some of these gourmet jewels such as Kallaren Diana (Brunnsgatan 3) serve some of the finest cuisine in the country. Their menu alone is worth reading not only for the local specialty, gravlax (marinated salmon), turbot and reindeer steak but also for a detailed history of each house. Its culinary paradise is Lejondrottaren (Nytan 5-8) an "underground" gem with a luminous medieval setting and the proud possessor of a Michelin star. It is located in the Hotel Victory, a museum-like hotel, sibling of the tin, deluxe Lord Nelson nearby.

The Subscription House Museum combines a high-tech, glass-seated black metal wine cellar with a stone-walled interior that dates to the fourteenth century and was discovered by workmen in 1927 while excavating foundations during a building renovation.

Another historic dining room is Den Gamle Posthus (The Golden Post House). It is Ostergatan 51 named for the first verse of a song by the noted mid-eighteenth century poet, Carl Michael Bellman, who was a regular in its bar. Just reopened, its upstairs rooms with their eighteenth-century ambiance, are the venue for weekly meetings of the Swedish Academy of Letters which owns the carefully restored structure. Today, the restaurant is well known for its salted herring. Included in the house's own women of marinated tomato herring, vinegar herring, and mustard herring.

While not located in the Gamla Stan but on the mainland facing the Royal Palace, the aforementioned Operakällaren is one of the most distinguished and certainly the most elegant of these restored dining spots.

First opened in 1876 in the old Opera House, it was built by King Gustav II who died at the hands of a assassin ironically during a masked ball. He was attached as a result of a noble's conspiracy at the end of a devasting, albeit successful, war with Russia.

From the start, it became a popular haunt for artists, the literati, and the aristocracy, a tradition which has endured to this day. In 1892, the old Gustav III Opera House gave way to a new and larger theater.

It was originally received enthusiastically by the public except for the paintings in the main dining room by artist Oscar J. Bjorck. They were condemned by the parliament for "their pornographic qualities."

Stockholm has a plethora of museums many of them related to a royal heritage and a "chutch" of boutique collections are located in the Stockholm Palace including the Treasury and the Royal Armory Collection.

Drottningholm, residence of the Royal family outside Stockholm, is a Versailles on a smaller scale. Built at the turn of the century for the widowed Queen Hedvig Eleonora, its baroque interiors are breathtaking and its world famous court theater was used in Bergman's film. The Magic Flute.

Newest museum and a logical addition to this city dedicated to a treasured past is the Absolut Museum tracing the history of the Åhus Brewery. Started in 1986, the world's most popular ski jump, lies within the city's limits in sharp contrast to the two new hundred-eighty-four foot-high Olof Palm Hotel, tallest building in Scandinavia. Situated in a gentrified area of what was once a working class neighborhood, it is only fifteen minutes on a "walking tour" to the Grand and the Royal Palace.

Withing the city limits are protected forest areas rich in Norwegian nomencl-
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holm is a city with a mission to preserve its past, the later versions of these seafarers' taverns were located in the stone buildings of the Gamla Stan where the capital was rebuilt in 1225 following a disastrous fire.

The alleys and narrow lanes, still cobblestoned, follow the original medieval street patterns. At this point in time, they are lined with antique shops, flower stalls, souvenir stands beyond count and restored hotels, radiating off the Stortorg (Great Square).

Today, many of the capital's classic Swedish restaurants are to be found in the great brick-rustled cellars which for generations were utilized to store potatoes.

Now, some of these gourmet jewels such as Kallskon Digan (Brunnsgrund 3) serve some of the finest cuisine in the country. Their menus alone are worth reading, not only for the local specialty, gravlax (marinated salmon), truffle and reindeer steak but also for a detailed history of each house.

A culinary paradise is Leijonapest (Norrmalms 8) an "underground" gem with a luminous medieval setting and the proud possessor of a Michelin star. It's located in the Hotel Victory, a museum-like hotelery, sibling of the tiny, deluxe Lord Nelson nearby.

The smartly designed room combines a high-tech, glass-sheeted black metal wine cellar with a wall-mounted interior that dates to the fourteenth century and was discovered by workmen in 1907 while excavating foundations during a building renovation.

Another historic dining room is Den Odinske Palais (The Golden Palais) in Stockholm. It's (Osterlungen 51) named for the first verse of a song by the noted mid-eighteenth-century poet, Carl Michael Bellman, who was a regular in its bar.

Just reopened, its upstairs rooms with their eighteenth-century ambiance, are the venue for weekly meetings of the Swedish Academy of Letters which owns the carefully restored structure. Today, the restaurant is well known for its seafood including the house's own version of marinated tomatto herring, vinegar herring, and mustard herring.

While not located in the Gamla Stan but on the mainland facing the Royal Palace, the aforementioned Osterlokalen is one of the most distinguished and certainly the most elegant of these restored dining spots.

First opened in 1787 in the old Opera House, it was built by King Gustav II who died at the hands of an assassin ironically during a masked ball. He was attached as a result of a noble's conspiracy at the end of a devastating, albeit successful, war with Russia.

From the start, it became a popular haunt for artists, the literati, and the aristocracy, a tradition which has endured to this day. In 1892, the old Gustav III Opera House gave way to a new and larger theater.

It was originally received enthusiastically by the public except for the paintings in its main dining room by artist Oscar J. Bjerke. They were condemned by the parliament for "their pornographic qualities."

Stockholm has also the museum of many others related to the royal heritage and a "chutch" of boutique collections are located in the Stockholm Palace including the Treasury and the Royal Armory collections.

Drottningholm, residence of the Royal family outside Stockholm, is a Versailles on a smaller scale. Built at the turn of the century for the widowed Queen Hedvig Eleonora, its baroque interior is breathtaking and its world famous court theater was used in Bergman's film, The Magic Flute.

Newest museum and a logical addition to this city dedicated to a treasured past is the Absolut Museum tracing the his-

tory of the famous vodka brand. It's most recent extension, the world's most famous ski jump, lies within the city limits in sharp contrast to the new two-hundred-eighty-four foot-high Olo Plaza Hotel, tallest building in Scandinavia. Situated in aOxen that of what was once a working class neighborhood, it is only fifteen minutes on a "walking" street to the Grand and the Royal Palace.

Within the city limits are protected forest areas rich in Norwegian nomenclature with any of our other delicious original pizzas like Roasted Garlic Shrimp, Thai Chicken, Santa Fe or even traditional favorites like Cheese or Pepperoni. Pluslibations like teas, pastas and desserts.

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turm — Lindusdødsleien, Lilliøseter and Marthollet — whose woods teem with ptarmigan, wild geese, falcons, eagles, and countless species of ducks.

The Norwegian capital excels in the striking quality and range of its museums. The Frammuseum houses the polar exploration ship, Fram, which Fridtjof Nansen (himself the winner of the Nobel Peace Prize in 1922) sailed across the Arctic in 1893. It was then utilized by the famed Norwegian explorer, Roald Amundsen, the first man to reach the South Pole in 1911.

In the same complex is the Norsk Sjøfartsmuseum, one of the most distinguished maritime museums in the world with a collection of small craft, modern container ship models, and the vintage 1916 three-masted schooner, Svanen (Svan), moored at the adjacent dock.

The bala-balo-pappas Ron Tikis on which Heyerdahl and his five crewmen sailed for four thousand-three hundred miles from Peru to Polynesia in 1947 is displayed in all its nautical splendor here.

But the most dramatic of all the city’s museums created in exquisite taste — and possibly the most moving — is the Norges Hjemmefrontmuseum, Norway’s Resistance Museum in the Akershus Fortress, itself dating to the sixteenth century.

Photographs recall vividly the morning of April 9, 1940, when an astonished hotel staff at the Grand found that the lobby was crowded with overnight guests who had shed their military uniforms to German Wehrmacht officers.

A series of pictures illustrate the recollection by the resistance forces of Akershus castle, the arrest and imprisonment of Gestapo agents and the stirring words of the last proclamation of the Resistance Movement, “The leaders hereby inform the Government Delegation under the presidency of the Crown Prince that they consider their task has now been accomplished and withdrawn.”

Odo’s museum treasury is now parried, but Norway’s society is the country’s greatest asset with waterfalls, mountain lakes and breathtaking fjords.

Starting in Bergen to the west, this unique “tour package” departs that city by train. Leaving in the morning it skirts the beautiful Skjold and then at Voss commences an ascent to the great mountain plateau which separates the western fjords from East Norway. Immediately after passing through the three-mile Geirihals Tunnel, passengers connect with another train for Flam which dives down the wild Flam valley, a descent so spectacular that the specially designed cars have five braking systems for safety.

At the picture village of Flam, one embarks on a fjord steamer down the Aurlandsfjord and into the Naeroyfjord, one of the narrowest in Norway making landfall at Gudvangen. From here the four proceed by bus through the Naeroy-valley (possibly one of the most spine-tingling rides in the world with its thirteen mountain curves) to Voss and a private train connection returning to Bergen.

To use a handy travel cliché, this is possibly the world’s most exciting one-day tourist excursion. Price is $47.

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— Frank Rich of the New York Times on WOR AM & FM

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tured — Linderedduskleen, Lilseoter and Martholit — whose woods teem with piraunigal, wild geese, falcons, eagles, and countless species of ducks.

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SAN FRANCISCO

Restaurant Guide

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BRASSERIE SAUVY, 500 Geary at Jones, SF (415)474-0968, Daily 5:30 PM-9 PM, Luncheon daily 10-2 PM, Mon.-Fri. 10-2 PM. Chef Nanci的服务 is the best French bistro with a fine dining experience. Frequent fresh seafood, grilled fish served with crab cakes, redfish, and shrimp with fresh oysters on the half-dome. Extensive wine list. Salads, pasta and seafood. All 30% OFF Mon. 415.772.4044.

CALIFORNIA PIZZA KITCHEN, 1280 Post St. (415)749-8888, Daily 5-9 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. Extensive wine list. All Entrees $15.

DAVID'S DILL RESTAURANT, 475 Divisadero St., (415)221-8646, Daily 7-11 AM, 5-11 PM. Breakfast, lunch, and dinner. Chef Dillo's “New American” menu includes risotto, seafood, and chicken. All Entrees $20.

ESTHETICA LAKONIA, 1350 Market St., (415)788-5656, Daily 7 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

ESTER'S BISTRO, 1100 Market St., (415)781-1100, Daily 7 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

FAVORI, 1350 Market St., (415)781-1100, Daily 7 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

GOURMET INDA, 1100 Market St., (415)788-5656, Daily 7 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

HANGAR 41, 1661 Sutter St., (415)781-1100, Daily 7 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

KELLY'S ITALIAN RESTAURANT, 220 Powell St., (415)788-5656, Daily 7 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

LIEB'S GREENHOUSE, 1100 Market St., (415)781-1100, Daily 7 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

MAN'S OPERA CAFE, 901 Van Ness (Golden Gate Bldg.), SF (415)772-3200, Daily 11 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

THE NORTHERN SHORE, 1100 Market St., (415)781-1100, Daily 11 AM-10 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

THE RESTAURANT AT MEADOWOOD, NAPA VALLEY, 900 Meadowood Lane, St. Helena (707)944-3344, Daily 7:30 AM-11 PM. Chef Luca's “California Classics” menu includes risotto, seafood, and chicken. All Entrees $20.

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John Muir

“Men always kill the things they love, 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 in my old age without wild country to be young in.”

Percy Lubbock

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SAN FRANCISCO
Restaurant Guide


DAVY'S DILL RESTAURANT, 474 Grant at Mason (415/775-3161). AM: 7 AM-10 AM Mon-Sat, 8 AM-10 AM Sun. Nightly of delicious full liquor, chophouse, white, fish, steamed salmon, Hawaiian-style potato parmesan & fillet. The bakery creates about 10 different pastries each day. Take-out service available. A.T. Y MC.

ENITIA L'ASSENO, Opera Plaza — 401 Van Ness (415/392-5000). L: 11:30 AM-2 PM Mon-Fri, 5:30-7:30 PM Mon-Fri; 5:30-10 PM Sat. Dinner nightly. Features Asian cuisine. Reservations accepted. A. AT & C V & Y MC. Aragon, 278 FMDII, 1 Cosme Plaza, across from Trader Vics in the Ambassar Hotel, (415) 392-8000. Open for dinner nightly from 6 PM to 10 PM serving San Francisco Italian cuisine. Full bar, excellent desserts, selected as one of the best Italian restaurants in San Francisco by the San Francisco Chronicle. AT V MC.

GAYLORD INDA, One Fourteenth Center (415/775-7775), (415/771-9024), Seabird Shopping Center, Palo Alto, L: 11:30 AM-11:30 AM Mon-Fri; 11:30 AM-10:30 PM Sat. Quiche, soups, the ultimate in Indian Tandoori cuisine. AT Y MC.

HEAD CTY, 345 California St, on Stockton & Post (415/762-2075). L: 11:30 AM-3 PM, M-Th; 11:30 AM-4 PM, F-Sat. Salads, steaks & roast beef, sides specialties, house-made desserts. Full bar, presale dining, rooms from shopping. AT Y V MC.

KÜLÖNSZ ITALIAN RESTAURANT, 221 Powell St. (415/956-7250). B 7-10 AM, NOON-6:30 PM, M-Th; 7-10 AM, 11:30 AM-4 PM. Wonderful antipasto, pastas, grilled fish & pasta. Considered San Francisco's favorite Northern Italian restaurant. AT C V MC.

LIEBH'S GREENHOUSE, 1147 California St. (415/447-4625). D 8:30 AM-11:30 AM Mon-Fri, 8:30 AM-3:30 PM Sat; 8:30 AM-11:30 AM Mon-Fri, 8:30 AM-3:30 PM Sat; 8:30 AM-11:30 AM Sat; 8:30 AM-3:30 PM Sun; 8:30 AM-11:30 AM Sun. Enjoy fresh local antipasto, dried apricots, prune rolls, pâté & salads, served in a garden in full flower. Validated garage parking at 649-Folsom St. A.T. C V MC.

MAN'S OPERA CAFE, 401 Van Ness (Golden Gate Bldg., 2nd fl) Opera Plaza (415) 775-3186. L: 11:00 AM-3:00 PM Mon-Thurs; 11:00 AM-3:00 PM Fri, Sat; 11:00 AM-3:00 PM Sun. Operacafe style deli. Four with wide variety of dinner entrées served Tuesday, Wednesday, Thursday; 5 PM, W, M, T, B.

THE NORTHERN HILL RESTAURANT, 3186 Hill located in The Mark Hopkins Inter-Continental (415/595-3345). Evening offering a 30-course prix fixe menu. Also, a 3-course menu, Wednesday nights. Try the "Bistro Cuisine with Asian influences and Frequently changing menu, Chef Hans Winger's specialties include crab cakes with sesame-green onion, mashed rack of lamb with Moyer lemon & shaved artichokes with white sauce. Piano entertainment & complimentary valet parking during dinner L, 11 AM-10 PM. A.T. C Y MC.

THE RESTAURANT AT MEADOOB, 9500 Vista Del Lago, Napa Valley (707/253-1348). L: 11:00-3:00 PM Mon-Sat, 6:00-10:00 PM Sun. A culinary experience that joins the best of traditional French cuisine, the epic "Canadian-style" cooking of Chef Ken Raths' native province in the south of France and the natural beauty of the Napa Valley. This wine list offers a minimum of one bottle from each of the Napa Valley's 390+ premier vintners as well as sampling from other California wine regions and an export collection. A.T. V Y MC.

RESIDENCE DONELLO, 462 Post Street (415/444-7143). L: 7-10 AM, NOON-3:30 PM, W, M, T, B. A paradise for Northern Italian cuisine served in its own dining areas. Fresh homemade pastas. Call for reservations. Validated parking in the hotel garage. All major credit cards.

VICTOR'S RESTAURANT, at the Westin St. Francis, 355 Powell St. at Union Square, (415/474-7285). Daily 10:00 AM-10:30 PM, special 3-course dinner from 6 PM-7 PM. French-California cuisine under the direction of Chef Joe Sanna's chef drive. Great environment for wine lovers. Hot parmesan crusted ants of lamb, mustard leaf salad, smoked salmon & zucchini, selection of 35 wines. All major credit cards.

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Revisiting the Casting Couch

Numerous scandals have rocked Hollywood since the early Twenties, involving drugs, murder, unsavory sex, or adultery among the stars. None of these affected or hampered the male exercise of power through sex. Directors, producers, and studio executives at most would become the subject of gossip, and not altogether disapproving gossip at that. Many of the studio heads and producers in Hollywood were legendary womanizers, in illustration of the old saying that “opportunity morbidly knocks but temptation kicks the door in.”

The Production Code that outlawed the showing of a double bed in the conjugal bedroom was powerless against the grossest misconduct inside the executive suites. The gossip columnists, who could destroy a straying actor or left-leaning writer with a paragraph, remained silent about what went on behind barely closed doors, not just on the casting couch, but in dressing rooms, trailers, and often on open sets.

Sexual harassment has been accepted inside Hollywood as normal occupational hazard by the victims, and as some sort of professional perk by the perpetrators. But such practices did not begin with the movies. They have a long history rooted in the theater, where the trading of sexual favors has been hard currency for centuries, involving women and men. As usual, women had to pay the higher price. Even when they were personally

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not victimized, English actresses were kept out of the theater which was deemed a place unfit for decent women; when they were finally allowed on the Restoration stage, it was with the stigma that they must, by definition, be "loose" or "kept" women. The abbreviation of Mrs. in those days still stood for "mistress." Underpaid and unpopular, many unmarried actresses, indeed, were forced to look for "lovers and "keepers;" a very few gained positions of social power as royal mistresses or duchesses. Young gallants stood in the wings or swarmed backstage during the performance in Restoration theaters, where they dallied with actresses or watched them change costumes. In effect, those women were harassed not only by their employers but also by the audience. But it was Hollywood that brought the term "casting couch" into the language; H. L. Mencken quotes it from a glossary of "Studio Lingo" published in Los Angeles in 1905. The basic Hollywood anecdote on sexual harassment has one of the old-time moguls — often identified as Darryl Zanuck — chasing a young actress — sometimes cast as Judy Holliday — around the desk in his office. Finally, she pulls a pair of tights from beneath her sweater and throws them at the locher: "Here, I think this is what you're after."

Such bravura, if it took place, would surely have been the exception; in countless other cases, the starlet would succumb. After all, the agent, producer or executive could hold the keys — or say they did — to a career as tempting as it was elusive. Hence, reluctant compliance was interpreted as easy virtue on the part of the victim; in countless jokes and stories the aspiring actress became the aggressor, the weary producer almost the object of her harassment.

The writer Ben Hecht defined a Hollywood starlet as "any woman under the age of thirty not actively employed in a brothel." When an actress was describing a party her injuries sliding down a banister, Dorothy Parker interrupted: "Perhaps it was a barstool," and Judy Garland repeated an old Hollywood joke on the "Tonight Show" when Jack Paar asked about a certain actress with a reputation for bed-hopping: "Isn't she a nymphomaniac?" Garland rejoined: "Only if you can calm her down."

The constant commentary, much of it not witty, was founded on widely known facts and rumors, and these had the effect of lowering women's self-image and self-esteem in a brutally competitive business where beauty, sensuality and availability had been generally more highly prized than talent. Sometimes this had tragic consequences; several stars committed suicide. When Frances Farmer was arrested for a traffic violation in 1942, the actress, on the verge of a nervous breakdown, gave as her profession a ten-letter word describing oral sex.

Studio heads who professed a high standard of personal morality and family values, nevertheless sent their female employees messages that were ambiguous at best. Patriarchal types like Louis B. Mayer liked to think of MGM as one happy family and enjoyed petting his teenage female stars, sometimes placing them on his knees. Some enjoyed Papa Mayer's sassy attentions, others did not. Many of the female stars had no strong father figures in their lives, or had to cope with domineering mothers. When Judy Garland turned against L. B. Mayer, it was in large part because she saw him beseeching her mother, Josephine L. Mayer, for forgiveness. Judy Garland in 1942 to seek psychiatric help for her problems with overwork and insomnia. But the incorrigible Ethel Merman found out about her daughter's secret visits to a therapist, and reported it to the studio head. Mayer was furiou at Mankiewicz, (who left Metro partly due to that incident), but he also professed hurt with Garland, that his little girl — by then a married woman of twenty — could think of taking her problems elsewhere.

It was in that era that Lady Elsie Mendi, a British socialite in Hollywood, attended one of Louis B. Mayer's parties. Her miniature poodle, called Blue, sought out the mogul who was sitting on a couch, and jumped into his lap. "Nice dog," said the flattered Mayer. "I'd like to buy her." "I'd forget about her if I were you," lady Mendi told him bluntly. "She's just another Hollywood bitch trying to make a connection."
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