FOR THE PLEASURE OF SEEING HER AGAIN

BY MICHEL TREMBLAY
TRANSLATED BY LINDA GABORIAU

DIRECTED BY CAREY PERLOFF

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INNOVATION IS SEEING WHAT EVERYBODY SAW, BUT THINKING WHAT NOBODY THOUGHT.

Innovative, original ideas require unconventional thinking. Which is exactly the strategy behind the totally new 2003 Ford Expedition. We had to forget what we knew about SUVs and think without boundaries. The result – 123 major innovations.

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The Arts of the State
A guide to June events in California

The World at the Grove
World music scores a big hit at this summer's Stern Grove Festival — Peter Clepky

Q&A: with soprano Miriam Gauci
The lyric soprano sings Madame Butterfly at San Francisco Opera — Paul Hertelendy

Full Steam Ahead
Noblesse cruises leaving from San Francisco, Los Angeles, and San Diego — Norm Chandler Fox

Wines Beffiting A Lifestyle:
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California Cuisine
— Norm Chandler Fox

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This retrospective of the work of architects Robert Venturi and Denise Scott Brown includes previously unseen sketches of their highly influential designs from the past 30 years. June 2-Sept. 8, Museum of Contemporary Art, La Jolla, (858) 454-3541, www.mcfsadbiego.org.

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MUSIC
S.F. Symphony

New Century Chamber Orchestra

OPERA
S.F. Opera

L.A. Opera

Long Beach Opera

DANCE
SF Ethnic Dance Fest

White Oak Dance
This return visit by Mikhail Baryshnikov’s acclaimed modern dance company includes new works by Lucinda Childs and Sarah Michelson. May 30–June 1, Zellerbach Hall, UC Berkeley, (510) 643-9988, www.calperfs.berkeley.edu.

La Fille Mal Gardée
Mark Foehringer provides original choreography for Western Ballet’s production of this classic comedy. May 31–June 2, Mountain View Center for the Performing Arts, (650) 903-6000, www.westernballet.org.

THEATER
Buried Child

First Love

Teatro Zinzanni
Along with a five-course gourmet dinner, this wild and rollicking evening of cabaret and burlesque now boasts 60s icon Joan Baez in a hostess/chanteuse role especially created for her: Pier 39, San Francisco, (415) 438-3668, www.teatrozinzanni.org.

The World Goes Round

Mamma Mia!

Smokey Joe’s Cafe
**MUSIC**

**S.F. Symphony**

**New Century Chamber Orchestra**

**OPERA**

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THE WORLD
At The Grove

World music scores a big hit at this summer’s Stern Grove Festival

BY PETER CIEPLY

In a 1999 New York Times article about world music, the recording artist and producer David Byrne wrote, "Maybe it’s naive, but I would love to believe that once you grow to love some aspect of a culture — in music, for instance — you can never think of the people of that culture as less than yourself."

That belief is at the core of an ambitious new global pop project whose presentation caps this summer’s Stern Grove Festival in San Francisco. The project, called 1 Giant Leap, is a high concept simultaneous-release film, DVD, and CD whose stated theme is "unity in diversity" and whose innovative creative process may help blast world music into the 21st century.

World music is an increasingly popular format for the Festival. Started in 1938 by Rosalie M. Stern, who donated the Grove to the City of San Francisco, the Stern Grove Festival held its first event with a concert by the San Francisco Symphony, still regular fare on the schedule. Classical music, opera, and dance was for many years the focus of programming, and is still a part of the mix (see complete schedule, sidebar). But beginning in 1997, when Douglas Goldman, grandson of Mrs. Stern, took over as chairman, the shift began. 1 Giant Leap is indicative of the kind of...
THE WORLD
At The Grove

World music scores a big hit at this summer's Stern Grove Festival

The world comes to Stern Grove. From top to bottom, left to right: newly re-formed group Aravak Development; the South African Mahotella Queens; performers from San Francisco Opera's Merola Opera Program; Philadelphia's Rubinstein-Pure Movement dance company; Hawaiian vocalist Kesi' Reiell; Berkeley Symphony conductor Kent Nagano; San Francisco Symphony conductor Alan Neef; New York dance band Yetti Buaue; singer-songwriter Michelle Shocked; soloists from Merola Opera Program; Ronnie Harris; the Russian National Orchestra; and Colombian vocalist and dancer Toto La Monopona.

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In a 1999 New York Times article about world music, the recording artist and producer David Byrne wrote, "Maybe it's naive, but I would like to believe that once you grow to love some aspect of a culture — in music, for instance — you can never think of the people of that culture as less than yourself.

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SUMMER CONCERTS

forward-thinking programming the Festival has embraced.

To create 1 Giant Leap, British pop artists Jamie Catto and Duncan Bridgeman traveled around the globe for six months, carrying a digital camera, microphones, and laptops loaded with loosely structured backing tracks they'd written. As they traveled, they recorded and layered together the words and music gathered from interviews and sessions with some 50 collaborations from more than 20 countries.

Taking on universal topics like time, gods, sex, and death, interviewees included Bay Area hip-hop poet Michael Hunnicutt, author and spiritual teacher Ram Dass, The Body Shop’s Anita Roddick, and writers Tom Robbins and Kurt Vonnegut, as well as ordinary people on the streets of remote villages. Musical collaborators ranged from Western stars like REM’s Michael Stipe, Britpop crooner Robbie Williams, and rapper Mad Mable to such global groups as South Africa’s Mahotella Queens, Senegalese singer Baaba Maal, and Indian pop star Asha Bhosle. If the result sounds at times naïve, it is clearly a labor of culture-love, and the music that’s been created is a smooth groove symphony of satisfying pop and global rhythm. The CD has already received favorable reviews in Britain, and the project's producers expect the album to match or top world music sales records. The CD and DVD are being released this spring, and the film will have viewings at various art houses and festivals, including Stern Grove, which is hosting the only combination live performance and screening scheduled anywhere.

The Festival's events begin on Saturday night, August 18, with the film, to be shown at (and in collaboration with) San Francisco's Yerba Buena Gardens. Sunday afternoon, a concert at the Grove features South African vocal group the Mahotella Queens and the US alternative rap group Armed Development, both of whom are featured in the film. There is also a panel discussion with the filmmakers and some artists who collaborated on the project.

“Douglas Goldin’s vision for the Stern Grove Festival was to upgrade the caliber and increase the international scope of the arts that were being presented,” says Hannah Bader, the Grove’s director of programming. “We worked together to see how we could better mirror the diversity of the Bay Area and raise public awareness of the Festival.

They also worked with Panamay World Music, an international music label that at the time had offices in Berkeley, Jacob Edgar, a vice-president at Panamay, recalls, “We were expanding our artists’ routes and starting an artists’ label, and they were trying to reach out to a broader range of audiences, so it was good timing.

They had a very successful season because of it, with some great shows that really broadened their profile and reached a wider community.”

“The Bay Area is one of the strongest markets in the US. It’s been said, ‘But world music is definitely happening everywhere. As intercommunication increases, the world getting smaller means that people are more exposed to and interested in international culture and music. We’ve got an artist on tour from Zimbabwe who’s playing the major markets, but he’s also playing Birmingham, Alabama, and Salt Lake City and places that previously would have been considered the cultural boonies in that way. In the past five or ten years in the US overall, the receptivity to world music has been mushrooming—it’s been incredible. We’re still catching up to the rest of the world, but we’ve come a long way.”

Peter Caryl is a Bay Area-based arts writer.
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Peter Cuppy is a Bay Area-based arts writer.
DIVINE SECRETS OF THE Ya-Ya SISTERHOOD

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THE 2001-02 A.C.T. SEASON

CELEBRATION and THE ROOM
by Harold Pinter
Directed by Carey Perloff
September 13-October 14, 2001

JAMES JOYCE’S THE DEAD
Book by Richard Nelson
Music by Shaun Davey
Lyrics adapted and conceived by Nelson and Davey
Directed by Richard Nelson
October 25-November 25, 2001

A CHRISTMAS Carol
Adapted by Dennis Muren and Laird Williamson
Directed by Margo Whitcomb
December 8-29, 2001

SPALDING GRAY’S SWIMMING TO CAMBODIA
December 20-31, 2001

THE BEARD OF AVON
by Amy Freed
Directed by Mark Rucker
January 10-February 10, 2002

BLITHE SPIRIT
by Noël Coward
Directed by Charles Randolph-Wright
February 21-March 24, 2002

THE GLASS MENAGERIE
by Tennessee Williams
Directed by Laird Williamson
March 29-April 20, 2002

FOR THE PLEASURE OF SEEING HER AGAIN
by Michel Tremblay
Translated by Linda Gaboriau
Directed by Carey Perloff
May 4-June 9, 2002

BURIED CHILD
by Sam Shepard
Directed by Les Waters
June 14-July 14, 2002

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Pamela S. Kutzer, Associate Producer
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Jordan Diamond, Director
Robert Olin, Director

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Debra McRae

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<td>Managing Director</td>
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<td>Linda Schuyler</td>
<td>Executive Producer</td>
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<td>Peter J. Jay</td>
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<tr>
<td>Cara Perloff</td>
<td>Managing Director</td>
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<td>Robert S. Dyer</td>
<td>Executive Director</td>
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<tr>
<td>Heather Kitchen</td>
<td>Managing Director</td>
</tr>
<tr>
<td>James Haire</td>
<td>Producing Director</td>
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### ARTISTIC STAFF

**Performing Arts**

- **Catherine Crook**: Director of Performing Arts
- **Sara Young**: Director of Dance
- **Troy Hensley**: Director of Music

**Music**

- **Liz Williams**: Director of Music

**Dance**

- **Leslie Young**: Director of Dance

**Theatre**

- **David Kramer**: Director of Theatre

**Media & Technology**

- **Emily Post**: Director of Media & Technology

**Stage Management**

- **Matt Freier**: Director of Stage Management

**Artistic Programming**

- **Joyce Bunting**: Director of Artistic Programming

**Marketing & Communications**

- **Stephanie Kuczynski**: Director of Marketing & Communications

**Education**

- **Sarah Reed**: Director of Education

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- **Benjamin Kerner**: Director of Development & Finance

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- **Kate Wilson**: Director of Human Resources

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**Administration**

- **Linda Schuyler**: Executive Producer

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- **Sara Young**: Director of Dance

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- **Troy Hensley**: Director of Music

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- **Leslie Young**: Director of Dance

**Box Office**

- **Emily Post**: Director of Media & Technology

### A.C.T.'S ARTISTIC TEAM

A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.

A.C.T.'s culturally diverse and diverse repertoire includes classical, contemporary, and world-renowned productions.

A.C.T.'s education and community programs engage over 36,000 students and community members annually.

A.C.T.'s community engagement initiatives include a robust community engagement program, providing access to the arts for all.

A.C.T.'s financial support comes from a wide range of sources, including individual and corporate donors, government grants, and earned income from ticket sales and other revenue streams.

A.C.T.'s mission is to create and present art of the highest quality, to engage and inspire audiences, and to make the arts accessible to all.

A.C.T.'s strategic priorities include expanding its artistic range, deepening community engagement, and increasing financial sustainability.

A.C.T.'s leadership team is committed to advancing the organization's mission and values through strategic planning, creative leadership, and effective management.

A.C.T.'s governance structure includes a board of directors, advisory council, and community partnerships.

A.C.T.'s values include excellence, inclusivity, and innovation.

A.C.T.'s commitment to accessibility and diversity is reflected in its diverse programming, community engagement initiatives, and workforce demographics.

A.C.T.'s financial health is supported by a diverse revenue stream, including ticket sales, donations, and grants.

A.C.T.'s artistic vision is to be a leader in the field, producing high-quality, thought-provoking, and innovative works that engage and inspire audiences.

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Sam Shepard

Buried Child

directed by Les Waters

Jun 14–Jul 14
Geary Theater San Francisco

A.C.T. PRESENTS

FOR THE PLEASURE OF SEEING HER AGAIN

(1998)

by Michel Tremblay

Translated by Linda Gaboriau

Directed by Carey Perloff

Scenery by Ralph Funicello
Costumes by Judith Anne Dolan
Lighting by James F. Ingalls
Sound by Garth Hempfling
Dramaturg Paul Walsh
 Casting by Meryl Lind Shaw
 Associate Director Margo Whitcomb
Wigs and Makeup by Rick Echols

The Cast

The Narrator Marco Barrricelli
Nana Olympia Dukakis

Understudy

The Narrator—Gregory Wallace

The Setting

The Tremblay family apartment in Plateau Mont Royal, Montréal

Stage Management Staff

Julie Haber, Stage Manager
Nicole Dickerson, Assistant Stage Manager
Yamini Namjoshi, Intern

Please silence all cellular phones and pagers.

For the Pleasure of Seeing Her Again is performed without an intermission.

This project is undertaken with the assistance of the Canadian Consulate Trade Office San Francisco/Silicon Valley.

The French-language world premiere of For the Pleasure of Seeing Her Again (Encore une fois, si vous le permettez), by Michel Tremblay, was produced in August 1998 at Théâtre du Rêve Vert in Montréal, Quebec.

The English-language world premiere was produced in September 1998 by Centre Theatre in Montréal, Quebec, starring Nicola Cavendish and Donna O'Connell, directed by Gordon McCall.

The actors and stage managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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in Montréal, Quebec, starring Nicola Cavendish and Dennis O'Connell, directed by Gordon McCall.
In 1968, Michel Tremblay—a 26-year-old writer from Montréal—took the French-Canadian theater world by storm with the premiere of his play Les belles-sœurs (The Sisters-in-Law). The first successful play ever written in joual, the gritty and often graphic working-class dialect of Montréal’s East End, Tremblay’s courageous frank play legitimized the use of Québécois vernacular in the arts and catapulted the young writer to fame, as well as to the center of ongoing controversy.

With his early plays and novels, Tremblay solidified his reputation for writing with an outrageous and wry sense of humor, as well as a nostalgic reverence for the Montréal of his youth. Attuned at a young age to the imagination’s potential to transform life’s transgressions and absurdities into joyful and powerful theater, he championed with his subsequent work the rights of the lower classes and routinely explored issues of identity, both cultural and sexual. Between 1968 and 1972 he wrote a grand cycle of 13 plays, giving voice to marginalized French-speaking Canadians searching for meaningful lives on the outskirts of a dominant culture that neither understood nor appreciated them. Tremblay also introduced to Canadian theater its first openly gay characters and challenged the domination and censorship powers of Quebec’s once-powerful clergy. By the mid-1970s, Michel Tremblay’s name had become synonymous with a Québécois theater movement that was distinctly French-Canadian in its voice as well as its themes. He had found a voice that was stuident, yet never didactic, “I want a real political theater,” Tremblay has said, “but I know that political theater is dull. I write fables.” His plays have continued to elicit both howls of protest and howls of laughter.

Les belles-sœurs hit the stage at a particularly charged moment in Quebec’s social and political history, a period of intense social change known as the “Quiet Revolution” that ushered in the liberal Parti Québécois government and, with it, widespread civil rights reforms in what had been a trenchantly conservative and pre-dominantly Catholic culture. While Tremblay’s first play was a lightning rod for controversy, subsequent literary ventures were met with increasing acceptance as ideas once marginal in theater and public discourse—segregation, gay and lesbian rights, women’s rights, and cultural autonomy—took hold in the intellectual mainstream.

Although relatively unknown in the United States, Tremblay’s work has been translated into more than 25 languages (including Yiddish, Hindi, and Japanese), as diverse audiences have recognized that his pointedly local characters enact the daily dramas and challenges faced by men and women everywhere. It is the universality of Tremblay’s characterizations that has become both his hallmark and his triumph.

The Universal in the Personal

by Jessica Werner

Remarkable for a playwright whose emblematic theme is marginalization, Tremblay suffuses everything he writes with extraordinary warmth and a potent hunger for love and belonging. The intensely autobiographical For the Pleasure of Seeing Her Again—written in 1990 to commemorate the 30th anniversary of Les belles-sœurs—is perhaps his most heartfelt work to date, a loving tribute to his extravagantly emotional, uproariously funny, and unwaveringly supportive mother, Rheauna (“Nana”), who died of cancer in 1963 before she could witness her son’s international success.

Tremblay credits his mother with encouraging his creative impulses and instilling in him an appreciation of all things theatrical. For the Pleasure of Seeing Her Again is a son’s homage to a bewitching and deeply nurturing parent, as well as an extended metaphor that dramatizes the power of art to transport us to new heights of imaginative adventure and self-awareness. Tremblay spoke with us in March about his ability to write from a place of both love and regret, about the universality of even the most personal writing, and about the fact that his mother’s greatest gift to him—her reverence for the power of unabashed theatricality to keep the disappointments of life at bay—has become the essence of what he attempts to give his audiences in play after play.

Jessica Werner: This production will introduce many people in San Francisco to your work. What is it like to have dedicated your writing career to the depiction of a very specific culture, and yet to have people all over the world relate to and feel so strongly about your plays?

Michel Tremblay: Well, I don’t want to seem pretentious, but I believe that any good writer is universal. I mean, you are not any more universal because you were born in the United States or in France than because you were born in Montréal. The problem is that there are big influential cultures that overshadow smaller cultures that only have small voices, as is the case for Quebec. But it is wonderful to have my work produced all over the world. It is quite amazing. I have been saying this for more than 30 years: I believe you are never more universal than when you are local and depict people you know and love. You have a greater chance of talking to everybody when you are talking about the people around you than when you are trying to somehow address everybody. You know, Tennessee Williams talked about the South of your country, and yet everybody in the world relates to what he wrote.
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You wrote a beautiful statement for World Theatre Day (2000) about the danger of globalization and uniformity in the arts and the importance of letting “small voices” be heard.

Right. I thought that in this era of globalization it was important for someone from the theater world to come out and say that small voices are still important in the face of this globalization, because you can’t use the theater, like the movies, to talk about everybody. It is not possible to talk about the human experience in general, or about the human spirit in a language that speaks to everybody, because you have to use a specific language. The idea of globalization in the theater means blindness to me. If everyone spoke the same language it would be horrible. It is important that small voices, or any voices that are different from the ordinary, academic English, are heard.

Did the character of Nana develop easily for you? Did you attempt to faithfully recreate your mother, or did you feel you needed to take artistic liberties?

I had the liberty of doing whatever I wanted with something that was true. Everything in the play is true, all of the anecdotes are true, but the dialogue is mine. And, in a way, a play is always two intelligent hours in the life of people who are not that intelligent all the time (laugh). Theater shows our best two hours, but we are brilliant and we say funny and terribly sad things.

To me, theater is the best way to transpose life. Once you’ve decided to describe something very specific, then you have to take liberties because people know that what’s been onstage isn’t true. I am not interested in producing theater that pretends to be real. I always want people to know it’s theater.

So that we are always aware that it’s our own imaginations at work?

Yes. Usually people pay good money to make believe that what is on the stage is true, but when people come to see my plays they pay good money to know that they will have to make believe all the time that what is on the stage is not true. This play is a perfect example: the mother gives advice to her son who is 10, 13, 16, 18, and 20 years old, and [that advice] applies to the same man. What we hear is close to reality, but what we see onstage, this man who plays himself at five different ages, is not real at all. This allows me to say whatever she says, as well as the memories I have of her.

I like realistic theater when it is written by other people, but I don’t like writing that way. There is always one element in my plays that tells the audience the truth. But you are watching the author’s version. It is not the vision; it is not “true.” [The audience] is also playing a role, which makes the experience more interactive.

In the play, Nana herself is aware that she is being theatrical and exaggerating for effect.

Yes, exactly. She enjoys herself when she knows she is being funny. She tells [her son] sometimes, “Am I not funny today? Am I not in good shape today?” Maybe she is those who can’t “really talk.” Even now, 34 years later, there are still important, serious things, so she disguises them. She wraps the most serious things she has to say in humor.
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AMERICAN BUFFALO
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URINETOWN, THE MUSICAL
Music and lyrics by Mark Hollmann
Book and lyrics by Greg Kotis
Directed by John Rando
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Oh yes, everybody loses in translation. You lose more, of course, when you are a less talented writer, but even the great geniuses lose in translation. When you are a genius like Williams or Chekhov, you lose less because you have written masterpieces, but it is true that the beauty of Williams's southern accent is lost in any language other than English. So that first layer of the way the characters talk is lost in translation. This is the first layer of theater that disappears—but it is not a reason to say no to the world. I always say that I hope that Chekhov is an even greater genius in Russian than he is in French or in English. There must be a way that he used the Russian language that only Russians can truly understand. The same thing is true for David Mamet. The music of Mamet's language is a very specific way of talking, like gunsights. The rhythm is not necessarily lost in another language, but the way [his characters] talk is.

What writers would you consider to be major influences on your work?
When I began writing in the 1960s I was influenced both by the ancient Greeks—my first plays had choruses—and by the absurdist of the 1950s and '60s, Beckett and Ionesco. I was influenced by the two extremes of the theater at the time, the early plays from two thousand years ago and the newest ones being written. I was somewhat caught in the middle, and both extremes were big influences for me.

Given the diverse audience people sometimes have to your work, how do you think of your audience as you're writing?
No. I think the worst, most dangerous thing for any writer is to think about the audience, because the biggest danger for a writer is wanting to please. You don't write to please. You write because you are very pretentious and you think you have something to say (laughter), and if you think about people who will go to the theater or buy the book, then you will censor yourself.

And yet, weren't you aware while writing For the Pleasure of Seeing Her Again of wanting to create something that would have pleased your mother?
Well, she wouldn't like it.

She wouldn't like this play?
No, I don't think so. She would not like the fact that it is an homage to her.

Your mother died when you were just 21, before you achieved any real recognition for your writing. Do you think your life as an artist would have been different if your mother had survived?
Well, she died two years before I wrote Les belles-soeurs, and if she hadn't died I would never have written it. I would have been afraid that she wouldn't have liked it and I would have censored myself out of fear of hurting or disappointing her. I wouldn't have wanted her to think I was painting a darkened portrait of her... I always say that she had the intelligence to distance herself when the time came for me to express myself. I think she was generous enough to the point that she slipped away when the time came for me to write myself; I think she was that delicate.

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On For the Pleasure of Seeing Her Again

SPECIAL EVENT! BEYOND THE FOOTLIGHTS: A CONVERSATION WITH MICHEL TREMBLAY AND CAREY PERLOFF

Including scenes from Tremblay's plays performed by A.C.T. associate artists • Monday, May 13, 5:30 p.m.

A.C.T. PROLOGUE
A lively half-hour presentation introducing the production, sponsored by the Junior League of San Francisco
Featuring Director Carey Perloff • 5:30 p.m. (doors open at 5 p.m.) • Tuesday, May 7

AUDIENCE EXCHANGES
Informal half-hour postperformance discussions, moderated by A.C.T. staff members and artists from the production
May 23 (after the 7 p.m. performance) • May 26 (after the 2 p.m. matinee) • June 5 (after the 2 p.m. matinee)

OUT WITH A.C.T.
A dynamic new gathering for gay and lesbian theater lovers
Postperformance reception Wednesday, May 22 (evening)

Join us! For more information, call the A.C.T. Box Office at 415 749-2ACT.
A.C.T. 2002–03 Season
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A.C.T. american conservatory theater
Carey Perloff, artistic director
Heather Kitchen, managing director

Oh yes, everybody loses in translation. You lose more, of course, when you are a less talented writer, but even the great geniuses lose in translation. When you are a genius like Williams or Chekhov, you lose less because you have written masterpieces, but it is true that the beauty of Williams' southern accent is lost in any language other than English. So that first layer of the way the characters talk is lost in translation. This is the first layer of theater that disappears—but it is not a reason to say no to the world. I always say that I hope that Chekhov is an even greater genius in Russian than he is in French or in English. There must be a way that he used the Russian language that only Russians can truly understand. The same thing is true for David Mamet. The music of Mamet's language is a very specific way of talking, like gunshots. The rhythm is not necessarily lost in another language, but the way [his characters] talk is.

What writers would you consider to be major influences on your work?
When I began writing in the 1960s I was influenced both by the ancient Greeks—my first plays had choruses—and by the absurdist of the 1950s and '60s, Beckett and Ionesco. I was influenced by the two extremes of the theater at the time, the early plays from two thousand years ago and the newest ones being written. I was somehow caught in the middle, and both extremes were big influences for me.

Given the stringent reactions people sometimes have to your work, do you ever think of your audience as 'you're writing?'
No. I think the worst, most dangerous thing for any writer is to think about the audience, because the biggest danger for a writer is wanting to please. You don't write to please. You write because you are very pretentious and you think you have something to say (laughter), and if you think about people who will go to the theater or buy the book, then you will censor yourself.

And yet, weren't you aware while writing For the Pleasure of Seeing Her Again of wanting to create something that would have pleased your mother?
Well, she wouldn't like it.

She wouldn't like this play?
No. I don't think so. She would have liked the fact that it is an homage to her. Your mother died when you were just 21, before you achieved any real recognition for your writing. Do you think your life as an artist would have been different if your mother had survived?
Yes, she died two years before I wrote Les belles-sœurs, and if she hadn't died I would never have written it. I would have been afraid that she wouldn't have liked it and I would have censored myself out of fear of hurting or disappointing her. I wouldn't have wanted her to think I was painting a darkened portrait of her... I always say that she had the intelligence to distance herself when the time came for me to express myself. I think she was generous even to the point that she slipped away when the time came for me to write myself. I think she was that delicate.

For the Pleasure of Seeing Her Again
SPECIAL EVENT: BEYOND THE FOOTLIGHTS: A CONVERSATION WITH MICHIEL TREMBLAY AND CAREY PERLOFF
Including scenes from Tremblay's plays performed by A.C.T. associate artists • Monday, May 13, 5:30 p.m.

A.C.T. Prologue
A lively half-hour presentation introducing the production, sponsored by the Junior League of San Francisco Featuring Director Carey Perloff • 5:30 p.m. (doors open at 5 p.m.) • Tuesday, May 7

Audience Exchanges
Informal half-hour post-performance discussions, moderated by A.C.T. staff members and artists from the production May 23 (after the 7 p.m. performance) • May 26 (after the 2 p.m. matinee) • June 5 (after the 2 p.m. matinee)

Out with A.C.T.
A dynamic new gathering for gay and lesbian theater lovers Post-performance reception Wednesday, May 22 (evening)

Join us! For more information, call the A.C.T. Box Office at 415 749-2ACT.
"If the play’s been on TV, Momma, you’d better get me up there!"
"And don’t be such a smart-ass! It’s not the play I’m worried about...."
That confession had slipped out and she got up from the table as if she were going to clear it.

"What does that mean?"

"It means what it means, I don’t owe you any explanations!"

"Momma, tell me why you don’t want me going to the theater.

It all came out in one long burst, a long stream of worries, the genuine worries of a mother who sees her child moving towards a place she doesn’t understand. Towards a world that contains too many unknowns and too few reassuring bright spots, a dis- comfort that must have been gripping her for a long time, that was undermining her resources and that she kept to herself because she had no one to confide in.

"Do you think I don’t know everything you’ve been doing in secret since the beginning of summer? I don’t know that you go to the movies two and three times a week without telling me? I’m not a fool, you know! And you, too, are too dumb to clean out the pockets of your pants when you put them in the laundry! I know what ticket stubs looked like long before you were born and I still know what they look like! And now it’s the theater! I watched you go up front in the TV set! You look at movies late at night even if we don’t want you to, you read in bed till all hours, you go to sleep after the rest of us just about every night—do you think that’s normal, Michel? And I never see you on your feet! You’re always spread out in a chair or in front of the TV, don’t you think that makes a mother worry? I don’t like baseball or hockey or any more than you do, you know, but if you ask me, a boy who’s never played baseball or hockey in his life isn’t normal! . . . I don’t want you going to the theater and I don’t want you going to adult movies, because they’re dangerous. I know yes, Michel, I’m the one who made you, after all! I know what’s going to happen! And you don’t want me into that, understand! You hide away to write things down, that’s normal at your age, but if you start—... You have to understand. I don’t want you getting it into your head that you’re going to live the life of an artist... That’s all. Those people aren’t like us, Michel, they’re too different from us.... They’re all hoboes and gypsies and fairies and I don’t want you turning out like them! I know I can’t tie you to a chair, I can’t control what you do when you aren’t at home, but I’m still your mother and I forbid you, understand! I forbid you to end your summer the way you started it! You’re my child, you live in my house, and you are not going to do as you please just because you’re earning money like an adult! You’re still a child, Michel, and I’ll go on treating you like one till you’re grown up. You’ve got two more years of putting up with me and I’m telling you, that’s the way it’s going to be."

I wish I could have put my arms around her, explained that it was too late, that maybe I was going to become an artist and that as a matter of fact, for a few hours now I’d been a fairy; to tell her it didn’t matter, even if I didn’t understand all the implications, that I could come to terms with that, that as I lived I would try to live my life without causing her pain, that I’d rather know right away instead of spending my whole adolescence in uncertainty.... But I just sat there motionless, staring at the remains of the cake. In retrospect, I think I was expecting a reply because she stood beside the table for quite a while, her fists on the plastic cloth covered with dancing shepherdesses and shepherdesses in ridiculous shades of blue.

She’d try to reassure me, she’d want me to say yes, Momma, to everything she’d just heaped onto my head, to tell her, I’m a good boy, an obedient child, and I realized that what I’d have to say might kill her, so I kept quiet. It’s one of the most powerful images that I’ve retained: her massive body leaning forward, her heavy breasts stretching the fabric of her light summer nightgown, the concern, the fear in her eyes, her chin that was quiver- ing—yet I didn’t see her because I wasn’t looking at her!

Needless to say I didn’t obey my mother.

by Michel Tremblay

In a recent memoir, Michel Tremblay remembers the electrifying moment when he first realized he was destined for a life in the theatre—"as well as the devastating impact that discovery had on his mother. A rebellious young man, he had disobeyed Nana's prohibition and sneaked out one hot summer night to see an outdoor production of La Tour Eiffel qui tue, by Guillaume Hanoteau. The curtain went up..."

And then something quite amazing happened: when I was at the movies, I'd never dreamed of making films, of being part of them, of living them; I was content to swallow the stories that were dished up, maybe because for us at the time, movies were something that came from elsewhere—the States, France, Italy, now, then, before that. It wasn't until the invention of that little creature that was more real than reality, that collective work that looked like collective work, I knew that I had to be a part of it some day, I'd go even further: I know—or rather, I had a vision—that I'd be part of it some day. What happened on the stage that night would become, I could sense it, the very purpose of my life. Each if nothing at all then had prepared me for it, for even if this was just a first exposure. But more than that it was a shock, a revelation. I was wild with excitement, but I was also uneasy, the way you've just been given some news that will transform your life but you don't yet know if it's good or bad. I was staying in my seat for a fairly long time, waiting for the others to leave before I got up... Then I went to see the actors, those lucky people, who were scattering through Pure L'Estafette... I could have gone up to them the way you see people in the movies, tell them, I'm So-and-so, I'm fourteen years old, I've just met the most beautiful girl in the world but now I feel like an orphan, I feel alone, explain it to me, take me with you, take me away, I want to be part of your world, the one I live in is hard to bear, I don't want to be myself, I want to be you. But I was much too shy—even though I thought I looked quite magnificent in my boat-neck sweater—and I let them go..."

"You went to the theatre two nights in a row without telling me?"
"I couldn't get in the first night..."
"But you went anyway? Without my permission?"

"I'm not a child any more, Momma..."

Oh, yes you are, you're still a child all right! A teenager is a child who's just a little more idiotic than when he was little! It's not even two months since you turned fourteen and if I tell you not to go somewhere, you don't go! Even if you've got money! The point isn't the money, it's the principle!"
I'd wanted to share my joy at having discovered theatre, to explain it to her, thinking that at the same time, it would help me understand a little better... but all I got was yet another confrontation with my mother.

"Do you understand?"

"I'm smart, Momma, you don't have to tell me fifty-six times..."
"And don't you dare use that tone of voice with me!"

We were sitting at the dining room table, I had a nearly empty glass of milk in front of me and the remains of a huge piece of pineapple upside-down cake, a specialty of my mother's ever since she'd found the recipe on a Betty Crocker box... She wanted me to talk to her, I felt like talking, so I willingly confessed to everything, thinking that surely the power of my new passion would dwarf her fears about the theatre. But in view of her reaction, I wasn't sure if she was angry because I'd gone to a play without her permission, or because I'd disobeyed once again.

"If the play'd been on TV, Momma, you wouldn't've let me watch it!"
"And don't be such a smart-alec! It's not the plays I'm worried about..."
That confession had slipped out and she got up from the table as if she were going to clear it.

"What does that mean?"

"It means what it means, I don't owe you any explanations!"

"Momma, tell me why you don't want me going to the theatre."

It all came out in one long burst, a long stream of worries, the genuine worries of a mother who sees her child moving towards a place she doesn't understand. Towards a world that contains too many unknowns and too few reassuring bright spots, a dis- comfort that must have been gripping her for a long time, that was undermining her resourcefulness and that she kept to herself because she had no one to confide in.

"You think I don't know everything you've been doing in secret since the beginning of summer? You think I don't know that you go to the movies two or three times a week without telling me? I'm not a fool, you know! And you're too dumb to clean out the pockets of your pants when you put them in the laundry! I know what ticket stubs looked like long before you were born and I still know what they look like! And now it's the theatre! I watched you grow up in front of the TV set! You look at movies late at night even if we don't want you, to read in bed till all hours, you go to sleep after the rest of us just about every night—do you think that's normal, Michel? And I never see you on your feet! Yes, you're always sprawled in a chair or in front of the TV, don't you think that makes a mother worry? I don't like baseball or hockey or any more you do than you know, but if you ask me, a boy who's never played baseball or hockey in his life isn't normal!... I don't want you going to the theatre and I don't want you going to adult movies, because they're dangerous. I know you, Michel, I'm the one who made you, after all! I know what's going to happen! And I don't want you getting into, understand! You hide away to write things down, that's normal at your age, but if you start... You have to understand, I don't want you getting it into your head that you're going to live the life of an artist... That's all... Those people aren't like us, Michel, they're too different from us... They're all hoboes and gypsies and fairies and I don't want you turning out like them! I can't tie you to a chair, I can't control what you do when you aren't at home, but I'm still your mother and I forbid you, understand, I forbid you to go out the summer the way you started... You're my child, you live in my house, and you are not going to do as you please just because you're earning money as an adult! You're still a child, Michel, and I'll go on treating you like one till you're grown up. You've got two more years of putting up with me and I'm telling you, that's the way it's going to be!"

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GALLERY AT THE GEARY:
ART IS THE IMAGINATION
EXPRESSED THROUGH THE SENSES

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2001-02 season.

Currently on view are figurative and abstract works by Berkeley artist Sharon Hudson. Drawing from the figure for almost three years, Hudson has gained her inspiration from such masters of sensuality and color as Gauguin, Klimt, Degas, and Matisse, and her decorative figure works are a tribute to joyous physicality. Neither passive nor apologetic, nor merely decorative, Hudson’s women are modern and self-confident. Her brightly hued paintings and collages, always based on drawings of live models, celebrate life with luscious color, bold forms, playful lines, and an exuberance of pattern.

Hudson’s work is inspired in part by her longstanding interest in the distinctive mixing of multiple patterns used in international design, quilt making, and Japanese textiles. For the second part of this Geary Theater exhibit, she set about creating a series of unique, small-relief works composed of juxtaposed patterns, thereby challenging herself to create visual and spiritual harmony from the complexity and apparent randomness of the surrounding world. Hudson has tried to condense “maiy,” the Hindu concept of the ever-changing nature of apparent phenomena, into each small plaque. This vibrant multiplicity of patterns and color is in a sense a kind of unity by the viewer moves further from the works.

There will be a reception honoring the artist at the Gallery at the Geary on May 16 from 5:30 to 7:30 p.m. Each artwork purchased benefits A.C.T. For direct inquiries about Sharon Hudson, please call (510) 845-4009 or visit the artist’s Web site at www.byshudson.com.

A.C.T. NEWS

35TH-ANNIVERSARY POSTER NOW AVAILABLE

A limited number of original prints of the poster created by Bay Area artist/photographer Frank Wing to commemorate A.C.T.’s 35th-anniversary season are available for sale in the Geary Theater lobby during performances. Wing designed the poster’s eye-catching collage to highlight some of the most memorable productions of the company’s first 35 years in San Francisco. A lasting tribute to A.C.T.’s past and a pledge of support for its promising future, the poster is available (unframed) for $20.

CAREY PERLOFF (Artistic Director) is thrilled to be celebrating her tenth season as artistic director of A.C.T. Perloff’s work this year has included the world premiere of Marc Blitzstein’s No for an Answer and David Lang’s The Difficulty of Crossing a Field, with Julia Migenes and the Kronos Quartet, as well as the American premiere of Harold Pinter’s Celebration and The Room. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink; new A.C.T.-commissioned translations of Henrik Ibsen, The Misalliance, Entico IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arobin, The Roe Tutos, Antigone, Creditor, Home, and The Tempest. Last summer, her play The Colours of Rhodes received its world premiere at Lucille Lortel’s White Barn Theater and was a finalist for the Susan Smith Blackburn Award.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Extra Pound’s Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1991 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received her B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leslie and Nicholas.

HEATHER M. KITCHEN (Managing Director), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.’s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company’s recent expansion and been instrumental in fortifying the company’s infrastructure to better support A.C.T.’s artists and employees. Kitchen began her career as a stage manager in 1976, and after 15 years in theatrical production became general manager of Theatre in Edenmont, Canada’s largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Bigs Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on production review panels for Theatre Communications Group, the Canada Council for the Arts, and Forbes magazine’s Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivy School of Business at the University of Western Ontario.

MELISSA SMITH ( Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the A.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actress, she has performed in regional theaters and in numerous off-Broadway plays, including work with Macl Wellman and David Greerpan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgy (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Isean’s Little Eyolf (directed by Marshall W. Mason) and Tom Stoppard’s Arms and the Man. Haire joined A.C.T. in 1972, and the department were awarded Theater Crafts International’s award for excellence in the theater in 1969, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
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MARCO BARRICELLI, an A.C.T. associate artist and core company member, has appeared in The Difficulty of Crossing a Field, The Board of Aeon (as Edward de Vere), Romeo. Entirely Butterfly, and the Goodman Award, GLenarry Glen Ross (Dean Goodman Award), The Invention of Love (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), Long Day's Journey into Night, Hecuba, Mary Stuart, Insurrection: Holding History, Young People's Theatre, and The Rose Tattoo (Drumfire Award). Theater credits also include Tomson on Broadway, Silence with the Japanese theater company Sunhara; the title roles of Hamlet, Henry V, and Richard III, and many other plays at the Oregon Shakespeare Festival; and productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamskogns Theatre Festival, Huntington Theatre Company, Missourl Repertory Theatre, Virginia Stage Company, Actors' Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," Romeo and Juliet, and 11th Hour. A graduate of The Juilliard School, Barricelli teaches and directs in the A.C.T. Master of Fine Arts Program.

OLYMPIA DUKAKIS made her first A.C.T. appearances in the title role of Hecuba in 1995 and 1996 and in Leslie Ayvazian's Siger's Day in 1997. She has appeared in more than 200 productions on and off Broadway and in regional theaters throughout the United States. Most recently her theater credits include Rose, by Martin Sherman, at the National Theatre in London and on Broadway, and Credible Witness, by Timberlake Wertenbaker, at the Royal Court Theatre in London. She received two OBIE Awards, for Brecht's Man Is Man and Christopher Durang's The Marriage of Bette and Boo. Her many film credits include Moonstruck, for which she earned an Academy Award and Golden Globe Award, Mr. Holland's Opus, Steel Magnolias, and Pulp. Films recently released include Strange Relations with Julie Walters and Paul Reiser and The Last of the Belles with Judy Garland and Ian Holm. Films to be released are The Event and The Intended, directed by Kristian Levring. Television credits include "Tales of the City," " more Tales of the City" (Emmy Award nomination), Lucky Day (Emmy nomination), Smokey (Emmy nomination), The Lost Art Is a Solo (A.C.T. Award), and Young at Heart (Emmy nomination). As a founding member and producing artistic director of the Whole Theater in Montclair, New Jersey (1971-90), Dukakis received the Governor's Walt Whitman Creative Arts Award. She is a founding member of the National Museum of Women in the Arts.

GREGORY WALLACE (Understudy), an A.C.T. associate artist and core company member, has been seen at A.C.T. in Blitz Spirit, Harold Pinter's Celebration and The Room, "Master Harold..." and the boys, The Misanthrope, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Theatre Critics' Circle Award). Other theater credits include Our Country's Good on Broadway, A Light Shining in Buckinghamshire at the New York Theatre Workshop, As You Like It at the Public Theater, Much Ado about Nothing at the Alliance Theatre, The Screens at the Guthrie Theater, The Learned Ladies at the Williamskogns Theatre, King Lear at the Whole Theater, The Queen and the Rebels at Center Stage, and Moliere's Strategem at Berkeley Repertory Theatre. Screen credits include Peter Sellars' The Cabinet of Dr. rampires, The Beverly Hillbillies, Dark Goddess, "Crime Story," and Internal Affairs. A graduate of the Yale School of Drama, Wallace teaches and directs in the A.C.T. Master of Fine Arts Program.

MICHEL TREMBLAY (Playwright) was born in the industrial East End of Montreal in 1942 and has been a dominant figure of Quebec theater since the late 1960s. In 1964 he won first prize in a competition for young writers sponsored by Radio-Canada with his play Le terrain. In 1966 he wrote La visite, first produced at the Theaue de Ridicule Vert in Montreal, which has been called "the single most important event in the history of Quebec theater." Tremblay's work has been performed in more than 25 languages, and many of his plays—particularly For the Pleasure of Seeing Her Again; Bonjour, là, bonjour; Les belles-soeurs; and Hasanna—have been well received outside Canada. Tremblay received three Genie Awards in 1971, nine Chalmers Awards (Toronto) between 1972 and 1999, and the 1993 Banff National Award for Culture, in addition to 26 other awards and honors, including the Chevalier de l'Ordre des Arts et des Lettres de France and Chevalier de l'Ordre National du Quebec. He has received honorary doctorates from Concordia University; McGill University, Quebec; University of Windsor, Ontario; and Stirling University, Scotland. Tremblay's repertoire now includes twenty-four plays, three musicals, eleven novels, three collections of short stories, seven film scripts, an opera libretto, and fifteen translations and adaptations.

LINDA GABORIAU (Translator) has translated more than 30 plays, including the work of Quebec's most prominent playwrights. Her translations have been published and widely produced in Canada and abroad and have garnered numerous prizes, including three Chalmers Awards (Toronto) and Canada's prestigious Governor General's Award for Literary Translation. She has a longstanding association with Montreal's Centre des auteurs dramatiques, where she has directed the play development program and coordinated many translation and international exchange activities. She is currently associate director at the Banff playlifites Colony.

RALPH FONCIELLO (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as head of design (1989-90); he most recently designed the sets for The Glass Menagerie, Enrico IV, Mary Stuart, and Machinal. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theater Co., Manhattan Theatre Club, Williamskogns Theatre, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Arizona Theatre Company, Huntington Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics Circle awards and Drama-Loge magazine. Fonciello is the Powell Chair in Set Design at San Diego State University.

JUDITH ANNE DOLAN (Costume Designer) has designed costumes for opera, film, television, and theater, including The First Picture Show, High Society, and Machinal for A.C.T. She has worked with Alain Coigny on Parade on Broadway and Candidate (1997 Tony Award) for New York City Opera. Willie Stark for the Houston Grand Opera, Stephen Sondheim's Merrily We Roll Along on Broadway, and The Petrified Prince at New York's Public Theater {Lucille Lortel Award and Drama Desk Award nomination). Dolan's designs have also been seen at the Abbey Theatre in Dublin; the Kennedy Center, and the Hollywood Bowl Academy of Music. Recent work includes Hollywood Arms, by Carol Burnett and Carrie Hamilton, directed by Harold Prince, for the Goodman Theatre. Currently, she is head of design at UC San Diego's department of theater and dance.

JAMES F. INGALS (Lighting Designer) returns to A.C.T. where he has designed Goodnight Children Everywhere, Glenarry Glen Ross, The Invention of Love, and The Duchess of Malfi. For Berkeley Repertory Theatre he designed How I Learned to Drive, McTeague, and The Revenger. Other work in San Francisco includes Silver Ladders, choreographed by Helgi Tomasson; El Grano, choreographed by Lila York; Moschiton, Pacific, and Soupsoup Ballet; all choreographed by Mark Morris (San Francisco Ballet); John Adams's The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Platée, The Hard Nut, L'Allegro, il Penseroso ed il Moderato, The Poony, and I Was Looking at the Ceiling and Then I Saw the Sky (Cal Performances/Zellerbach). Recent projects include The Royal Family for Frank Gelati at Steppenwolf Theatre Company in Chicago, The Elephant Man on Broadway, and War and Peace at the Metropolitan Opera. He also collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

GARTH HEMPHILL (Sound Designer) is in his fifth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., The Glass Menagerie, Blitz Spirit, The Board of Aeon, Celebration and The Room, "Master Harold..." and the boys, Enrico IV, Glenarry Glen Ross, The Misanthrope, Frank Loesser's Hans Christian Andersen, Edward II, The House of Mirth, The Invention of Love, The Three Penny Opera, Insurrection: Holding History, A
Christine Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics' Circle Award). He has earned Dream-Logue Awards for his work on The Door, A Christmas Carol (South Coast Repertory), The Things You Don't Know, The Thieves, New England, Lips Together, Teeth Apart, Fortinbras, and the world premiere of Richard Greenberg's Three Days of Rain. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

Paul Walsh (Dramaturg) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including Celebration and The Room, Enrico IV, The Misanthrope, and Edward II, which he adapted with director Mark Lamos. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including the award-winning Theatre de la Jeune Lune in Minnesota, where he worked on such award-winning productions as Children of Paradise; Shooting a Dream, Germinal, Don Juan Gionoan, and The Handblack of Notre Dame. Walsh's translation of Ibsen's Peer Gynt was performed this year by the third-year students of the A.C.T. Master of Fine Arts Program at Zeum Theatre. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in The Production Notebook, Re-Interpreting Brecht, Strindberg's Dramaturgy, Theatre Symposiums, Essays in Theatre, and Studia Neophilologica.

Margo Whitcomb (Associate Director), currently A.C.T. associate artistic director, is a director, educator, and actor. She recently directed A.C.T.'s production of The Christmas Carol, an A.C.T. credit as associate director include Celebration and The Room, Enrico IV, The Misanthrope, Hecuba, The Tempest, Acradia, Singer's Boy, Mrs. Warren's Profession, A Christmas Carol, Insurrection: Holding History, and The Threepenny Opera. She has also taught extensively in the A.C.T. Conservatory and has directed M.F.A. Program productions of Hysterias, The Reincarnation of Jamie Banner, and A Woman of No Importance, as well as two seasons of the M.F.A. professional showcase. Other recent directing credits include Getting Out, the award-winning Grace Bay Minor's Museum, The Road to Mecca, Hamlet, Women of the World, Goodbye Nue, and Top Girls. Whitcomb has an extensive background in new play development, including recent workshops for San Jose Repertory Theatre and A.C.T., and the Magic Theatre. She holds a B.F.A. in acting from the University of Minnesota, a M.A. in theater history and literature from UC Santa Barbara, and an M.F.A. in directing from the University of Washington.

Julie Haber (Stage Manager) most recently stage-managed Blithe Spirit at A.C.T. and James Joyce's The Dead at A.C.T. and the Huntington Theatre Company; at A.C.T. she has also stage-managed "Master Harold...and the boys" and Richard Nelson's Goodnight Children Everywhere. She is currently the administrative stage manager for A.C.T. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

Nicole Dickerson (Assistant Stage Manager) graduated from Humboldt State University in 2000 with a B.A. in theater arts; stage management and lighting design. Since then she has worked for several theaters in and around the Bay Area, most recently on Pacific Repertory Theatre's productions of Richard II and Thomas of Woodstock for the Carmel Shakespeare Festival. She has also stage-managed musical theater and dance at The Western Stage and Zellerbach Hall in Berkeley.

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**James Catherwood Hormel**

James C. Hormel has been a San Francisco resident since 1977, when he established his business and philanthropic activities here. Long active in the lesbian and gay community, he is a staunch advocate of human rights. He has been a major supporter of community organizations—addressing health concerns such as substance abuse treatment, breast cancer, and HIV/AIDS. He currently serves on the board of trustees of the San Francisco Foundation, the board of governors of the San Francisco Symphony, the board of directors of People for the American Way, the board of managers of Swarthmore College, and the visiting committee of the University of Chicago Law School.


In 1994, Hormel sponsored the A.C.T. production of Angels in America.

His partner is Timothy C. Wu. Jim is the father of five children and has 14 grandchildren and one great-grandchild.

**Toni Rembe**

First elected to the A.C.T. Board of Trustees in 1989, Toni Rembe served as president of the board for four years and became increasingly involved with company planning and fundraising during the renovation and 1996 reopening of the Geary Theater. A member of the law firm of Pillsbury Winthrop LLP, Rembe has been attending A.C.T. productions since the company's 1967 San Francisco premiere. She is president of the Van Loden Sch Foundation and past president of the Commonwealth Club of California. She also serves on the boards of Pollach Corporation, BCB Communications Inc., and AEGON N.V., a Dutch company.

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**San Francisco Magazine**

San Francisco magazine teams up with A.C.T. for the eighth consecutive season to co-sponsor Michel Tremblay's For the Pleasure of Seeing Her Again. For more than 35 years San Francisco magazine has been the voice of the Bay Area, covering topics that matter to local readers—innovative business, cutting-edge culture, intriguing people, tantalizing food, sophisticated style, and more. San Francisco is home to award-winning journalists, nationally acclaimed literary craftsmen, and savvy culture critics. San Francisco magazine provides the perfect medium to capture the unique intellectual spirit of the Bay Area.

Each month features San Francisco's ARTS sections, exploring the finest talent in theater, movies, books, music, television, art, and dance. Find artists' reviews, read personality profiles, or catch a great show to see. Check out San Francisco's Web site, www.sanfranc.com, for "hot and cool events," the latest and most happening places to be and things to see.

For more information about San Francisco magazine, please call (415) 998-2800 or visit www.sanfran.com.
Christmas Carol, Mary Stuart, Old Times, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has received Drama-Logue Awards for his work on for the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Bitech Song, New England, Lits Together, Teeth Apart, Fortalizm, and the world premiere of Richard Greenberg’s Three Days of Rain. Hemphill is a principal partner of CLH Design, Inc., a local design firm.

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A.C.T. FY 2023

ADMINISTRATIVE OFFICES

BOX OFFICE AND TICKET INFORMATION
Geary Theatre Box Office Visit the Geary Theatre box office at Geary Street, next to the Geary Theatre, one block west of Union Square. Box office hours are 12 hours - Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During performance weeks, business hours are 12-6 p.m. daily.

Online
Tickets are also available 24 hours/day on our website at actsf.org. Ticketing service is currently available through Passport, a ticketing service that will provide quality service at no charge by phone or in person; virtual "reality" tours of the Geary Theatre are available at A.C.T.'s popular E-mail Club (accessible through the web site) offers members reminders of upcoming shows, offers and last-minute ticket discounts, and the latest company news.

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Call (415) 749-2427 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2421.

Purchasing Policies
All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges in the case of pre-purchase cancellations. If you cannot attend a performance and have purchased tickets to A.C.T., the value of donated tickets will be acknowledged on your tax file. Tickets for past performances cannot be donated.

Mail
Call (415) 749-2427 or visit our web site to request subscriber information and advance notice of A.C.T. events.

Ticket Prices
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Discounts
Half-price tickets are sometimes available on the day of performance of A.T.T. on Union Square. Half-price tickets are available at the box office 90 minutes before curtain. Matinee senior rush tickets are available at noon on the day of performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. also offers the Pay What You Wish performance during the run of each production.

Group Discounts
For groups of 15 or more, call Edwina Budworth at (415) 434-2473.

Gift Certificates
A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

SPECIAL PROGRAMS
Geary Theatre Tours
A.C.T. offers guided tours ($8, 86 subscribers and seniors, 84 students) of the Geary Theatre on selected Tuesday and Wednesday afternoons. For information, call (415) 749-2427 or visit A.C.T. online.

Student Matinees
Matinees are offered at 1 p.m. at secondary, elementary, and college school groups for selected productions. Tickets are $10. For information call (415) 434-2383.

A.C.T. Extras
For information on A.C.T. Prok stage, Audience Exchanges, and Work on Play audiences guides call (415) 749-2427 or visit A.C.T. online at actsf.org/internet.

American Sign Language—interpreted performances are offered to selected productions throughout the season for Deaf, hearing impaired and hearing audiences. For performance dates and times, visit actsf.org/community or subscribe to A.C.T.'s Deaf community email list by sending an e-mail to deafcommunity@actsf.org. Deaf patrons may purchase tickets by calling (415) 749-2427 or via TTY at (415) 749-2370.

Conservatory
A.C.T. Conservatory offers instruction in a wide range of theatre disciplines. The Master of Fine Arts Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The summer Conserva is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The Young Conservatory is a broad-based program for students 9-18. Call (415) 434-2350 for a free brochure.

Casting
More than 10,000 costumes, from handmade period garments to modern stage wear, are available for rental. For information call (415) 434-2379.

Parking
A.C.T. patrons can park for just $9 at the Hilton San Francisco for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day’s performance upon exit to receive the special price. Parking rates do not apply. The Downtown Center Garage, located at Mason and O’Farrell, offers an evening special: arrive before 5:30 p.m. and exit before 9:30 p.m. for just $12.50. Valet Parking
On-site valet parking is available for $20 at every A.C.T. performance, provided by Black Tie Parking.

The Geary Theatre is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.
A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts, and Gifts on Plays, are on sale at the souvenirs desk in the main lobby and at the Geary Theater Box Office.

Refreshments
Bar service is available one hour before the performance in the main lobby, Fred's Columbia Room on the lower level, and the Sky Bar on the third level. You can avoid the long lines at intermission by pre-ordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beepers!
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes
The chemicals found in perfumes, colognes, and scent-ed after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before intermission only if there is an appropriate interval.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available for loan in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

Rest rooms are located in the lower lobby, the balcony lobby, and the uppermezzanine lobby.

Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2400 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage-managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the non-profit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

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

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

A.C.T. is sponsored in part by a grant from the Arts Grants for the Arts/San Francisco Hotel Tax Fund.

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Gauci’s Puccinian roles have taken her all over the operatic world, working with conductors like Claudio Abbado, Riccardo Muti, Zubin Mehta, and Wolfgang Sawallisch. She has recorded six Puccini operas at last count. On June 9 she opens a San Francisco Opera production in the title role of Madama Butterfly — the same role she did on an emergency basis at Cagliari, Sardinia, opening on the 1st of March.

**PAUL HERTELENDY:** How would you describe “jumping in” to a lead operatic role on short notice?

**MIRIAM GAUCI:** Big pressure! They were already in orchestral rehearsals when I got there. I couldn’t come earlier because I was singing in Berlin and Vienna. I have a hard time doing a substitution like that, and I do not specialize in it! But now that it’s over, I can say that it’s been quite beautiful.

**PH:** Madama Butterfly is an exhausting role, not just emotionally but also physically. If you were to meet Puccini today, what question would you pose to him?

**MG:** “What about cutting a few things in Madama Butterfly?” (Laughter.) She’s always nervous, running, moving, singing, almost nonstop.

**PH:** How about the soaring emotions dominating Butterfly?

**MG:** I pay so little in that role, both vocally and emotionally! The feeling is so intense. You are struggling all the time to maintain your composer. But it is a role that is important to me — it served for my American debut at the Santa Fe Opera in 1987.

**PH:** This season you donated your services for an AIDS benefit concert in Berlin. What motivated you?

**MG:** It is important to help many people who cannot help themselves. There is a force that comes from inside that says, we have to help.

**PH:** What is the most important thing in maintaining a successful opera career?

**MG:** Today you have to be very well prepared musically — all the big conductors insist on it. You have to sing the correct way, and select a repertoire that is comfortable for your voice. (Even those comfortable) “new” roles are like a new pair of shoes — you have to break them in, and then maybe they are all right. But if a role is hurting the voice, I must say no. Yes, of course I have canceled in situations like that. The wrong role can leave [permanent] marks on the voice, taking away your expression and legato. (Consequently) people probably think that I am not an easy person to get along with. But you must keep your voice healthy. So I don’t panic much. And I don’t want to talk too much either!

**PH:** Is that the biggest threat to the career?

**MG:** It’s the very fast life. You get to America, then back to Europe, and you barely have time to breathe. I always call young singers, take your time. Your voice is like a jewel, like a diamond — you have to choose how you value it. The old singers in the past never had this problem. They traveled by ship, took time to learn, took along their coach.

**PH:** What is your philosophy of life?

**MG:** I love to perform, and I want to deliver in performance with all my faculties. I didn’t have a very easy life. What ever happens in life, I accept. All experiences leave something in the mind. I take them objectively, and learn from them; I can trust my reactions.

After leaving the San Jose Mercury News, music and dance critic Paul Heretlendy launched the arts-oriented site artsfeed.com.
Q&A

with soprano Miriam Gauci

BY PAUL HERTELENDY

Gauci's Puccinian roles have taken her all over the operatic world, working with conductors like Claudio Abbado, Riccardo Muti, Zubin Mehta, and Wolfgang Sawallisch. She has recorded six Puccini operas at last count. On June 9 she opens a San Francisco Opera production in the title role of Madama Butterfly — the same role she did on an emergency basis at Cagliari, Sardegna, opening on the Isles of March.

PAUL HERTELENDY: How would you describe "jumping in" to a lead operatic role on short notice?

MIRIAM GAUCI: Big pressure! They were already in orchestral rehearsals when I got there. I couldn't come earlier because I was singing in Berlin and Vienna. I have a hard time doing a substitution like that, and I do not specialize in it. But now that it's over, I can say that it's been quite beautiful.

PH: Madama Butterfly is an exhausting role, not just emotionally but also physically. If you were to meet Puccini today, what question would you pose to him?

MG: "What about cutting a few things in Madama Butterfly?" (Laughs.) She's always aching, running, moving, singing, almost nonsensical.

PH: How about the scaring emotions dominating Butterfly?

MG: I put a lot in that role, both vocally and emotionally! The feeling is so intense. You are struggling all the time to maintain your composure. But it is a role that is important to me — it served for my American debut at the Santa Fe Opera in 1987.

PH: This season you donated your services for an AIDS benefit concert in Berlin. What motivated you?

MG: It is important to help many people who cannot help themselves. There is a sense that comes from inside that says, we have to help.

PH: What is the most important thing in maintaining a successful opera career?

MG: Today you have to be very well prepared musically — all the big conductors insist on it. You have to sing the correct way, and select a repertory that is comfortable for your voice. (Even those comfortable) "new" roles are like a new pair of shoes — you have to break them in, and then maybe they are all right. But if a role is hurting the voice, I must say no. Yes, of course I have canceled in situations like that. The wrong role can leave permanent marks on the voice, taking away your expression and legato. (Consequently) people probably think that I am not an easy person to get along with. But you must keep your voice healthy. So I don't overly much. And I don't want to talk too much either!

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Miriam Gauci sings Madama Butterfly at the San Francisco Opera June 9–July 5. Aria in repertory are Carmen and Gluck's Orfeo. For tickets and more information, call 415-864-3330 or visit www.sfopera.com.
ON TRAVEL

Full Steam Ahead

BY NORM CHANDLER FOX

Still the terrorist attacks last September, the cruise industry's future seemed boundless as the deep blue sea. As the concept of cruising has grown in popularity and the median age of ship passengers has been getting lower, the cruise lines have been expanding their cabin capacity. Six new luxury liners made their debut in 2001, and thirteen new ships will be inaugurated this year. Since many Americans are now more skittish about air travel and far-flung foreign destinations, the cruise lines have developed many itineraries this year that are closer to home and serviced by ports that preclude extensive flights. This means that more cruise vacations are available from Los Angeles, San Francisco, and San Diego. Instead of facing the hassle of flying (with the possibility of delays and missed connections), West Coast travelers can now drive to a local port, park the car, and sail away.

Customized Options

With such fierce competition between cruise companies, the ships are offering many customized options for their passengers. No longer are you restricted to the first or second meal sittings with the same tablemates. Now, most lines offer personal choice dining, which means you can eat whenever and with whomever you wish in different dining venues throughout the ship. Many lines have relaxed their dining dress codes to "resort casual," and some ships have 24-hour bars where you can munch pizza, sip cappuccinos, and check your e-mail in the wee hours.

Great Deals

Happily, cruising has become a buyer's market with some analysts forecasting better deals in 2002 than ever before. While most of us have heard about last-minute bargains, it's important to remember that this doesn't mean that you must wait until a few days before sailing to save money. The best window of opportunity for getting large discounts is to book your cruise between three and seven weeks before departure, which allows you more planning flexibility. And while you may be enticed into booking a larger and more expensive cabin with wonderful views, remember that the top ships offer so many diversions that you really don't spend much time in your cabin. Since many cruise lines have tough refund policies, it's a good idea to investigate trip cancellation insurance, which is relatively inexpensive. Also important to get health insurance that covers you in ports-of-call and at sea. This should include coverage for the insurer to evacuate you from the ship and get you to the best medical care in the U.S.

Pictured above: Princess Cruises' Sea Princess on the Mexican Riviera. Inset: Holland America's Zuiderdam in San Francisco Bay.

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Pictured above: Princess Cruises' Sea Princess on the Mexican Riviera. Inset: Holland America's Zuiderdam in San Francisco Bay.
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Pageant of the Masters

IN PAGEA NA PRACTICE

ON TRAVEL

Clockwise from left: Holland America Line entering the Panama Canal; the piano bar on board Carnival Cruise Line's Ecstasy; Carnival's Elation.

From San Diego:

HOLLAND AMERICA

The docked Statendam, accommodating 1,266 passengers, departs October 6, October 31, and November 25 for an enchanting 15-day roundtrip voyage to Hawaii. After four days crossing the smooth Pacific, you arrive at Hilo on the Big Island of Hawaii with an optional tour of Volcanoe National Park. From there, it's a full day enjoying the culture of Honolulu on Oahu and then on to Kauai, where the ship cruises along the surrounding Na Pali Coast. Next, a day is spent on Maui before going back to Kona on the Big Island. Then it's four more days to relax at sea before returning to San Diego via a stop in Ensenada.

Almost identical in size to the Statendam, the Ryndam departs October 19, November 2, 16, 30, and December 14 for a seven-day cruise to the Sea of Cortez. After two days at sea, you arrive at Loreto, where you'll cruise the breathtaking Sierra de la Giganta. Next is the picturesque village of La Paz and lots of whale watching before a scenic stop at Cabo San Lucas on the way home.

ROYAL CARIBBEAN INTERNATIONAL

The large, 2,345-passenger Rhapsody of the Seas departs November 23 for a fascinating 15-night voyage to Texas. After stops at Cabo San Lucas, Acapulco, and Caldera, Costa Rica, this liner sails through the Panama Canal to the colonial town of Cartagena, Colombia. From there, you head north through smooth Caribbean waters to Key West, where you can bike and view America's only living coral reef. Finally, you spend a day at sea in the Gulf of Mexico before you disembark in Galveston.

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From Los Angeles:

CARNIVAL CRUISE LINES

Perfect for first-time cruisers is the 2,952-passenger Elation, which offers year-round three-day weekend trips to Ensenada and four-day cruises to Catalina and Ensenada. Both itineraries provide full days in the ports along with a complete day at sea. Carnival’s larger 3,600-passenger Saigon has a year-round wedding voyage to the Mexican Riviera. After two full days at sea, you spend a day and an evening in Puerto Vallarta, enjoying the beaches and exciting nightlife; then a day in Mazatlan, where activities may include sports fishing or horseback riding, followed by a half-day in Cabo San Lucas, where you might go snorkeling. The cruise ends with a day and a half plus two nights of more shipboard fun.

PRINCESS

Cruising 1,990 passengers, Sun Princess offers delightful ten-day round-trip cruises to the west coast of Mexico. Beginning September 27 and running about three times monthly through early May of 2003, this itinerary includes Cabo San Lucas on the way to Acapulco, where one can enjoy the street markets, cliff divers, and the city’s sophisticated evening entertainment. Returning, the next stop is the charming fishing village of Zihuatanejo, followed by stops at Puerto Vallarta and Mazatlan on the way back to Los Angeles.

The same sail Sun Princess leaves the L.A. port of San Pedro on September 24 for an autumn adventure to the Caribbean. After stops along the Mexican Riviera, this luxury ship proceeds to Puntaarenas, Costa Rica, offering day trips through the rain forest. You get to experience the astounding nine-hour transit of the Panama Canal before stopping at Cartagena, Colombia, and the ports of Aruba, Dominican, and St. Thomas. And you finally disembark at San Juan, Puerto Rico.

How To Reach the Cruise Lines:

Carnival Cruise Lines: 1-800-999-CARNIVAL www.carnival.com

Crystal Cruises: 1-800-466-6630 www.crystalcruises.com

Holland America Line: 1-800-SAIL-HOL www.hollandamerica.com

Princess Cruises: 1-800-PRINCESS www.princess.com

Royal Caribbean International: 1-800-538-6500 www.royalcaribbean.com

From San Francisco:

CRYSTAL CRUISES

The award-winning and ultra-luxurious 940-passenger Crystal Harmony sails on July 4 for a twelve-day cruise to the mouth of the Panama Passage. From two days at sea, you’ll dock at Victoria, British Columbia, a touch of Britain in the Northwest. Next is a day in cosmopolitan Vancouver, then through the Inside Passage to stops in Juneau, Skagway, and Ketchikan via Glacier Bay. Finally, you have two full days of sybaritic ship life before returning to San Francisco.

The Crystal Harmony also sails on October 8 for an eight-day cruise to Acapulco. First stop is a day in Monterey, which is followed by an afternoon and evening in San Diego. After two days of cruising the Pacific, it’s time to go ashore in Mazatlan, followed by stops in Puerto Vallarta, Zihuatanejo, and finally disembarkation at Acapulco. The theme of this cruise is disco dance music from the 70s, with guest headliners from that era and the main show lounge transformed into Studio 54.

PRINCESS

The 1,594-passenger Regal Princess departs on ten-day, round-trip journeys to Alaska throughout the summer from May 29 to the last sailing on September 6. While most of the itineraries include the cultural outpost of Victoria, British Columbia, along with Ketchikan, Juneau, and the magnificent mountain terrain of Tracy Arms and Sawyer glaciers, many also include a stop at Seward, an island of Russian heritage which has a lovely summer music festival.

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Wines Befitting A Lifestyle: The “New Italians”

by Dennis Overstreet

In the realm of Italian wines, most top merchants and sommeliers have, until quite recently, stocked primarily a handful of big names: the Barolos, Brunellos, Chianti Riservas, and of course the SuperTuscan wines such as Sassicaia, Tignanello, and Ornellaia, formidable international-style wines that blend the local Sangiovese grape with Cabernet Sauvignon or Merlot. These are the Italian wines traditionally favored by my Beverly Hills clientele — powerful, long-lasting; collectibles that soar 97 points with Robert Parker and tend to empty your bank account.

Nowadays, there’s a trend away from such blockbuster wines and museum pieces toward a range of more accessible, reasonably priced, food-friendly — yet equally delicious — Italian wines. Among them are the Barberas, Dolcettos, and Barberossas, wines whose round fruitiness is balanced by a pleasant tartness or acidity. Because they’re easy to integrate into meals and enjoy as part of a daily lifestyle, they’re sometimes referred to as food wines.

Speaking of lifestyle, you’ll find many of my favorite “new” Italian selections aboard the cruise ships (see page 34) that dock in our California ports and set sail for Hawaii, Mexico, the Caribbean, and destinations beyond. These floating luxury hotels serve wines from Italian foods and accompanying wines, among them refreshing Pinot Grigio, Pinot Bianco and Sauvignon Blanc from the Northeastern Veneto and Friuli regions, particularly the Collio appellation of the latter; regional wines such as a Merlot (Brotzz'win) from the same appellation or more exotic combinations of local varieties from Sardegna, perhaps an Amaranth Classic from the western Veneto near Verona, courtesy of its premier producer, Masim; maybe even some Sicilian wines — again featuring relatively unknown local grape varieties — from top producers Regaleali and Duca di Salaparuta (known for their massively popular Corvo line but also for their superb Duca Enrico, a special reserve wine).

Among the most exciting new developments in Italy is the resurgence of Chianti. Not so long ago, this Tuscan staple was saddled with a reputation that had it back to straw-covered fiasco-style bottles and vinegary or — even worse — watery wines. No longer. The 1997 vintage was a stellar year and the word among connoisseurs is that the 1998s could be even better. Recommended Chiantis include Le Cinciole, Badia a Coltibuono, a prime example of a producer who had some wicker years and is bouncing back impressively; Castello della Pianeta, Querciabella, Castello del Rampollo, a prime alternative; Fontodi; and Fattoria di Felsina. Count on the latter two to produce consistently fine wines even in off-vintages.

I’m also excited about the Barberossas. Made from Nebbiolo, the same noble grape responsible for the Barolos, they’re considered a smoother, subtler, more elegant cousin of that powerful, ageable classic. The Barberossas are big, fruity, rich and smooth as fine Italian glove leathers; they exude the sunshine of early morning dew on the vines and offer hints of white truffle aroma. They’re enjoyed in a seemingly unprecedented run of excellence beginning in the 1995 vintage and continuing through the recently released 1998s. Recommended producers include Montechiello Elia Pasquero and Pio Cesare. The latter produces consistently affordable, accessible Barolos and Barberossas. Once you’ve established a benchmark with the likes of Pio Cesare, try the ultimate Barberossas from Bruno Giacosa and/or Angelo Gaja. 

If you’re feeling adventurous, I recommend you seek out and try two regional world-class Italian wines that have recently penetrated the U.S. market: Sraganino di Montefalco and Teroldego Rizzolino. The Sraganino comes from Umbria in north central Italy, near Assisi, the home of Saint Francis. And its two principal producers are Caprai and Beato. The Teroldego is from the foothills of the Alps near Trento, and its producer is Foradori.
In the realm of Italian wines, most top merchants and sommeliers have, until quite recently, stocked primarily a handful of big names: the Barolos, Brunellos, Chianti Riservas, and of course the Super-Tuscans such as Sassicaia, Tignanello, and Ornellaia, formidable international-style wines that blend the local Sangiovese grape with Cabernet Sauvignon or Merlot. These are the Italian classics, consistently favored by my Beverly Hills clientele—powerful, long-lasting collectibles that soar 97 points with Robert Parker and tend to empty your bank account.

Nowadays, there's a trend away from such blockbuster and museum pieces toward a range of more accessible, reasonably priced, food-friendly — and equally delicious — Italian wines. Among them are the Barbera, Dolcevitos, and Barbarescos, wines whose robust fruitiness is balanced by a pleasant tartness or acidity. Because they're easy to integrate into meals and enjoy as part of a daily lifestyle, they're sometimes referred to as food wines.

Speaking of lifestyle, you'll find many of my favorite new Italian selections aboard the cruise ships (see page 34) that dock in our California ports and set sail for Hawaii, Mexico, the Caribbean, and destinations beyond. These floating luxury hotels serve wines from Italian foods and accompanying wines, among them refreshing Pinot Grigios, Pinot Francos and Sauvignon Blancs from the Northeastern Veneto and Friuli regions (particularly the Collio appellation of the latter); regional wines such as a Merlot (Bolgheri) blended from the same appellation or more exotic combinations of local varieties from Sardinia (such as an Amanceria Classico from the western Veneto near Verona, courtesy of its producer, Massimo; maybe even some Sicilian wines — again featuring relatively unknown, local grape varieties — from top producers Segalari and Duca di Salaparuta (known for their massively popular Corvo line but also for their superb Duca Ermeni, a special reserve wine). Among the most exciting new developments in Italy is the resurgence of Chianti. Not so long ago, this Tuscan staple was saddled with a reputation that harked back to straw-covered flank-style bottles and vinegary or — even worse — watery wines. No longer. The 1997 vintage was a stellar year and the word among connoisseurs is that the 1999s could be even better. Recommended Chiantis include Le Cinciolette Badia a Coltibuono, a prime example of a producer who had some wacky years and is bouncing back impressively; Castello della Rancia Querciabella; Castello dei Rampolla, a prize alternative; Fontodi and Fattoria di Felsina. Count on the latter two to produce consistently fine wines even in off-vintages.

I'm also excited about the Barbarescos. Made from Nebbiolo, the same noble grape responsible for the Barolos, they're considered a smoother, subtler, more elegant cousin of that powerful, ageable classic. The Barbarescos are big, fruity, rich and smooth as five Italian glass leathers; they exude the moisture of early-morning dew on the vines and offer hints of white truffle aroma. They're enjoyed at a seemingly unprecedented run of excellence beginning in the 1995 vintage and continuing through the recently released 1998s. Recommended producers include Montaruli, Erbaluce, and Pio Cesare. The latter produces consistently affordable, accessible Barolos and Barbarescos. Once you've established a benchmark with the likes of Pio Cesare, try the ultimate Barbarescos from Bruno Giacosa and/or Angelo Gaja.
California Cuisine
by Norm Chandler Fox

MOOSE’S — Overlooking Washington Square Park, I easily spot this North Beach classic with its blue neon cartoon moose sign. There’s always great live jazz nightly, and proprietors Ed and Mary Ena Moose continue to attract new fans who mix happily with the band of regulars. With its floor-to-ceiling French windows, arches, exhibition kitchen, and abstract paintings, the restaurant reminds me of the renowned cafes in Berlin or Florence. The wine list has some reasonable bottles as well as a nice selection of wines by the glass, and the serving staff is most congenial. Chef Jason Miller creates delightful California favorites based on what’s fresh in the markets, and he changes his menu daily.

I can easily make my entire meal of small plates, appetizers, and salads. Try the brushetta topped with fresh figs, the crispily fried calamari rings with a zesty aioli, or the goat cheese mousse with a peach and watercress salad. A golden crab cake is accompanied by a crunchy apple salad while the silken house-cured salmon it adorned with crème fraîche. If you’re a Caesar salad fan, try the version here with shards of Parmesan cheese and lots of garlic. I also enjoy the individual pizza topped with spicy homemade lamb sausage, garlic, and eggplant.

Among the fine entrees, I really enjoy the grilled rack of lamb with balsamic figs and cheese-filled potatoes. A braised red shank tastes better than most Italian restaurants’ osso bucco, while a giant pork loin chop is juicy and complemented by roasted apples. The oven-roasted chicken is somewhat overcooked for my taste despite a nice champagne grape sauce. Chef Miller works wonders with fish as exemplified by luscious halibut with parsnip and caramelized onion rings. Most ingenious of all is a plate of seared scallops in a blood orange reduction abetted by a lovely lobster stuffed mashed potatoes.

Desserts are not an afterthought here, and I like the passion fruit créme brûlée very much. I also recommend the bitter-sweet chocolate bread pudding with the unctuous butterscotch pot au crème. If you’re too full, just order the freshly baked cookie platter for the table, and an extra order to take home.

MOOSE’S, 1452 Stockton St. (betw. Union and Filbert), San Francisco, (415) 999-7800. Open for lunch Thursday-Saturday, brunch on Sunday, dinner nightly. Without alcohol, two can dine for $90 including tax and tip.

KOKKARI — This welcoming spot comes close to reproducing a tavern in Athens’ Plaka district. The large dining room feels insistently Greek for Greek cele-

brations with large, cheerful windows, a big fireplace, pottery, beamed ceilings, and a busy open kitchen decorated with hang-
ging pots and baskets. Like the amiable waiters in Greece, this friendly serving staff knows the cuisine, and there’s an ample and reasonable wine list (containing a few fine Greek wines) along with over a dozen available by the glass. Executive Chef Jean Alberti has spent much time in Greece, and he has customized classic dishes into lighter and brighter versions.

I begin with tender braised baby octopus in an herbaceous tomato sauce. Included in the list of winning appetizers are the orange- and orange-flavored meat balls, mussels steamed in oyster, and three spreads consisting of smoky eggplant, gur-
lucky yogurt and cucumber, and a zippy foie sauce. The spinach pie has a buttery, flaky crust, and I love the mound of crisply fried baby smelts. My only complaint is with the traditional egg-lemon-chicken soup, which is too salty for my taste. Although a nice Greek salad of cucumber, pepper, onion, feta cheese, and olives is offered. I prefer the house salad of mixed baby greens, oranges, pickled beets, and toasted walnuts.

Chef Alberti makes grilled lamb chops in a lemon-olive oil vinaigrette, and his mushroom in a pinotnoir poire with roasted artichoke hearts is outstanding.

I also recommend the lamb-studded risotto with spinach and feta, a perfectly grilled whole striped bass with lemon and olive oil, and crisp roasted lemon chicken with rosemary vegetables. An unusually heavy dish like moussaka is turned into a featherlight layering of minced lamb, eggplant, and peppers in a foam of yogurt. Béchamel. On a blustery evening, you’ll warm up fast with hearty rabbit stew with Greek spices served in the four-stemmed herb-
turbered braised lamb shank on a bed of orzo.

Even if you’re not a fan of baklava, this rendition served with honey ice cream is wonderful. There’s also an oozes-flavored crème brûlée, caramelized lemon tart, and cranberry-studded pecan-topped ice cream.

KOKKARI, 200 Jackson St. (at Front), San Francisco, (415) 981-0983. Open for lunch weekdays, dinner Monday-Saturday. Without alcohol, two can dine for $90 including tax and tip.

Norm Chandler Fox is Food & Travel Editor for Performing Arts.

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theatre goer

London

The best of the West End: shows, celebrities and theatre news

Denise and all that jazz

Having recently shimmied her way into Broadway theatre towns’ hearts playing the fibby, gun-toting Rosie Hart in Chicago, former television presenter Denise van Outen returned home at the end of April to reappear in the London production of the show for a short season. We catch up with Denise and ask about her journey from Jakarta to Broadway.

Chicago is at the Adelphi, Tel. 44(0) 870 899 3339

Life of Lindsay

Fifteen years ago, Lindsay Duncan and Alan Rickman starred in Ian Donaldson’s Dangerous Desires, and the pair are now sharing the stage again in Private Lives, which comes to Broadway following a sold-out London run. We talk to Lindsay about turning 50 and losing behind her fake makeup image.

Private Lives is at the Richard Rodgers Theatre, Tel: (001) 212) 307 4100

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Going the distance

Winter and director Neil LaBute (below) in a busy man’s new play, The Distance From Here, now in London this month, while his latest – The Shape of Things – is being filmed.

Dream project

Denise van Outen produced the Moulin Rouge soundtrack and is now working on the first Soundtrack stage musical, Bombay Dreams.

Front of house

Spooky goes on in Marc Saletion’s Mind Games; Sir Anthony Sherr at the RSC; and the National Theatre’s new writing initiative.
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