Hamlet
by William Shakespeare
at the
Palace of Fine Arts
Theater

American Conservatory Theater

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PERFORMING ARTS

San Francisco edition • March 1991 / Vol. 4, No. 3

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GREAT EXPECTATIONS

Diversions

An April Shower of Events from South Africa, Russia, Tibet, and Miami.

GLASGOW FROM THE WOMEN’S PHILHARMONIC

Do women play music differently than men? Of course not. But when they are performers in an all-women’s orchestra whose repertoire is devoted to works of women composers, they tend to play with unusual verve. From the beginning, the Women’s Philharmonic has attracted extraordinary musicians: professionals delighted to take on the hard work of performing compositions that, in nearly every case, are entirely new to them and to their listeners.

Since its formation in 1966, the Women’s Philharmonic’s goal was to discover both new and historic compositions by women composers. Some have been long forgotten—like the nineteenth-century American Louise Farrenc, whose Symphony No. 3 the Philharmonic played in 1984, for the first time since her death in 1875.

The Women’s Philharmonic’s first recording, completed last year, was Bussaquos Treasures, offering the music of five, eighteenth-century women. None of the pieces had ever been recorded.

The presentation of new contemporary work is equally important. Nan Abrams, executive director and co-founder of the company, said recently, “One of our primary goals is to commission new pieces and give the composers the opportunity to hear their work in performance.” To that end, the Women’s Philharmonic has presented twenty-five world premieres, many of them commissions, since its first appearance in a chamber concert in 1981.

The orchestra’s tenth anniversary season concludes ambitiously next month with an all-Soviet program to be performed in Calvin Simmons Auditorium.

Several of the composers will attend—assuming that perestroika holds in these tense times— including Valentina Shu-

birskaaya as soloist in the U.S. premiere of her Piano Concerto.

On a final, feminist note: the Women’s Philharmonic is the only orchestra we know of that offers childcare for both musicians and audience members. April 27th at Calvin Simmons Auditorium, Oakland (515) 564-2297.

RISING SUN

One of the smallest but potent consolidations for the tragedy of South Africa is the quality of writing that has been drawn from both black and white artists of that country. The stories and plays of such writers as Sallel Marodi, Nardi For-
dimer or Alibot Fugard have a subtly and attentiveness to detail that can grasp the most willfully indifferent observer.

Now American Conservatory Theater introduces a South African playwright new to us, Lisette Luetz Ross, who grew up in South Africa and recently emigrated to the U.S. Dark Sun, a Bay Area pre-
miere, is as gripping as any popular thriller, and it also has a lingering sense of tragically crossed destinies.

The essentially two-character play is as stark as its setting: the barren interior of a house in Johannesburg’s wretched black suburb of Soweto in 1988. A white woman’s recklessness and a black man’s courage bring them together, trapped in that tiny house while a riot rages outside. Having rescued the woman from the bombing of a busload of Red Cross observers, Simon Kgothe now faces a deadly dilemma. The discovery of a white woman in a black man’s house will mean their deaths at the hands of a black mob, black police or white soldiers.

As a piece of writing, Dark Sun is one of the richest and most engaging plays A.C.T. has produced. The situation is a classic confrontation, but Ross has made

by Kate Regan

March 1991

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by Kate Regan
of it something frighteningly fresh. April 11 to June 2, Stage Door Theater, Mason Street at Geary, San Francisco (415) 789-2550.

DANCE, FLORIDA STYLE

Among the many roles danced by Edward Villella during his years with New York City Ballet is the lead male in Balanchine's "Rumple." Villella describes himself as "one of the few depictions we have in ballet of a fully evolved, civilized adult male." A confident sexuality and unforced civility marked Villella's dancing in roles as disparate as Oberon in "A Midsummer Night's Dream." A generation before the electrifying television appearances of Nureyev, Villella and a few of his colleagues (Jacques d'Amboise, Arthur Mitchell) exemplified the natural elegance, clarity and warmth of American male dancers.

Once disabled by a worn-out hip socket that gave out, harrowingly, immediately after a White House command appearance, Villella underwent hip replacement surgery and now, at fifty-five, moves almost as athletically as ever while teaching company class to members of his Miami City Ballet. Founded five years ago, the company has presented sixty-six ballets, its repertoire ranging from Balanchine to works by the resident choreographer, young Jimmy Gmanet De Los Heros. It has been five years of rapid but carefully planned achievement, and now the Miami City Ballet will make its first West Coast tour, including a two-day engagement at UC Berkeley in April.

On the Berkeley programs will be works by Gmanet and several Balanchine ballets including "Square Dance," Villella's first ballet with Balanchine in 1957. "It was during my first two weeks in the company, and I just went 'Whoa!'"

His thirty-two dancers, plus four apprentices, come from "all over: Australia, Germany, Haiti and Florida of course. They know that when you come here, you expect to dance. I'm aiming for forty dancers, tops, with ten to twelve apprentices. That way, I can keep direct contact with each dancer. I'm a very hands-on person; I teach the majority of classes. Even with Balanchine's genius in my background, it's an ongoing investigation."

Although last year he produced a "Nutcracker" (the annual staple for most ballet companies), Villella avoids the spectacular nineteenth century ballets. "The nineteenth century is wonderful and terrific, but at the end of the twentieth century we look forward to new commentary. As for our dessert-eating audience members, maybe we can satisfy them with a "A Midsummer Night's Dream." April 26-27, Zellerbach Hall, UC Berkeley (415) 266-4988.

THE SACRED ART OF TIBET

The profusion and greatness of sacred Tibetan art is only slowly beginning to be felt in the West. Wisdom and Compassion: the Sacred Art of Tibet, coming to the Asian Art Museum in April, is the most extensive exhibition of Tibetan iconology to be organized in the United States. It will bring together one hundred fifty-nine works from collections in North America and the Soviet Union, notably thirty-one pieces from the Hermitage that have never before been seen in this country.

As remarkable as the tapestries, tangkhas (iconic scroll paintings) and carvings themselves, is the intelligence and sympathy with which the exhibition have worked to explore and explain the living civilization of Tibet and its legacies. The images of mandalas, gods, goddesses and Bodhissattvas are, like early Christian icons, intended to be aids for meditation or prayer, focusing the conscious and unconscious mind upon pure enlightenment through contact with the divine. The forcefulness and imagination with which Tibetan artists confront human chaos and sublimeunities, promise that this exhibition will be among the most challenging and potentially revelatory of the season. April 17-August 18, Asian Art Museum, Golden Gate Park, San Francisco (415) 888-6801.

IN BRIEF

Dance: San Francisco Ballet's Program Seven closes the 1991 season with three of Balanchine's most luminous ballets: Serenade, the company premiere of his exotic Baguette and a revival of the effervescent Rubies (see Edward Villella story above); opens April 19, in rotating repertory through April 25 at the San Francisco Opera House. (415) 861-1177 . . . Music: Berkeley Opera's third season continues with Puccini's Turandot, April 6-14 at the Julia Morgan Theater in Berkeley. (415) 841-JULLIA . . . San Jose Symphony presents the world premiere of Henry Brunn's The Old Italian Flying, with poet Lawrence Ferlinghetti as narrator and George Clevenger conducting; April 19-21 at San Jose Center for the Performing Arts, (408) 288-2838 . . . Theater: CHI/Arts/Teatre Concord premieres Dale Wasserman's Players in a Game, based on events in fourteenth century Prague during the Inquisition; April 6-May 5, Willows Theatre, Concord. 671-3338 . . . Art: Gold of Greece: Jewelry and Ornaments from the Benaki Museum; more than two hundred objects spanning Greek civilization from the Minoan culture to Post-Byantine Greece; April 21-June 30, California Palace of the Legion of Honor, San Francisco. (415) 863-3338 . . . Lewis DeSoto's The Language of Paradise is a multi-media installation by a Native American artist, who uses imagery from the Cahokia Indian creation myth, combined with video and slide projections; April-June, University Art Museum, Berkeley (415) 842-8818.
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Nicole Miller's geometric dress is stunning by any calculation. White rayon crepe. Sizes 4-10. 288.00. Bridge Dresses (a. 156) - Macy's San Francisco only.

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Cat Macy’s by Appointment
fashion consultant
Penrose Post, one of her associates for complimentary shopping assistance. (415) 954-6285.
New Directions

Is theater a collaborative medium? Or does one person run the show?

Haward Houston's book, On Directing, begins with the ubiquitous dictum (no one quite knows how it started) that while French theater is known as a playwright's theater, the English as an actor's theater, the American is a director's theater.

Churan was hardly considered it gospel, but not as anyone else. For one thing, theater has a perverse way of changing the moment you declare it to be one thing or another. But in the last couple of decades at any rate, it has lived up to a large part of that description. American theater has been a theater where the director is often remembered as much as the actor is — or used to be. Terence Mitchell, the impresario who founded the Minneapolis Guthrie Theatre, insisted that the director has been a prominent force "at least since Sophocles directed the chorus in the first performance of Oedipus Rex." And indeed, put a group of dedicated actors together who have every intention of being democratic to the core — such figures as playwrights in New York's Open Theatre or the old Company Theatre in Los Angeles — and you will still find them choosing a director, someone to make an articulate whole of their

by Sylvie Drake

Above: Two of the 1970's more democratic theater institutions: New York's Open Theatre in Beacon (above) and Los Angeles' Company Theatre in Arin Gottes (left) show the influence of the Emerging (right).
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Sylvie Drake is a theater critic and author for the Los Angeles Times.

Above: Two of the 1960s most democratic theater institutions: New York's Open Theatre in Basie's Westside's Terminal directed by Joseph Cha-

MARCH 1981

by Sylvie Drake

por SOMETHING PRICELESS.
Announcing the $22,015 BMW 318is. It’s here again. But be forewarned: this is anything but an innocent drive down memory lane. The engine now has 30% more horsepower, with four valves per cylinder. It’s equipped with five-speed stick, front and rear spoilers, cross-spoke alloy wheels and a fortified sports suspension. And, like every BMW in the 90s, the 318is comes standard with antilock brakes and a driver’s-side airbag. Now then. All motor enthusiasts kindly report to your nearby BMW dealer for a test drive. And prepare for some serious exhilaration. THE ULTIMATE DRIVING MACHINE.

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England, Donald Wolfe was perhaps the last of the great actor-managers (Ronald Harwood’s The Dresser was written as much about him as about the dying of the breed). In France, such luminaries as Louis Jouvet and Jean-Louis Barrault straddled the transition by heading their own companies and also striking out on their own, directing and acting. The profession crystallized pre- and post-World War II, making room for directors who would not only supply interesting readings of new plays, but something relatively new: those who would attempt to refresh the classics by superimposing their own ideas, for better or worse, on the work of others no longer there to prevent it.

Clockwise from top left: Director Ilia Schneider had a special and continuing relationship with playwrights Samuel Beckett (shown), Tennessee Williams, and Edward Albee. Turn-of-the-century actor-manager Sir Henry Irving as Methuselah in Tennyson; Harold Warner with Arthur Miller on the set of the latter’s Lookout at Victory, England’s version of Bertolt Brecht directing Hamlet.

It is at this juncture that all hell breaks loose. Where does an author-director cease to serve the theater and merely start using it? Can the two activities be
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Clockwise from top left: Director Allan Schneider had a special and continuing relationship with playwrights Samuel Beckett (shown), Tennessee Williams, and Beckett's alter-ego, the 20th-century actor-director Sir Henry Irving as Mephistopheles in Faust; Harald Champan with Arthur Miller on the set of the latter's latest at Victory, England's Showbiz West End directing Hamlet.
suggests, will offer us not the play Shakespeare saw but our own twentieth century vision of what he may have seen. In short, no matter what a director does, he introduces a screen of interpretation between the text and the performer and—

it must follow—the audience. The best directors re-imaginate the classics by heightening those ideas or emotions that resonate loudest in the contemporary world.

Tony Kushner’s adaptation of a young Pierre Corneille’s The Bastion, which played the Los Angeles Theatre Center last summer, was the first step in reinventing relevance into a sodden seventeenth century swill. But it was director David Schweizer who provided the iconography and the bits of business that allowed us to accept this magical allegory on our own terms—a world half of flesh half of fantasy that offered recognizable signposts along the way.

There is a time as director you have to step back and let the actors create, and a time when you have to step in. Part of the art of direction is learning when to do which.

—DRI MASON

While not entirely modernized, McNamara’s Twelve Night last fall at the La Jolla Playhouse was a comedy enhanced by visual deus ex machina in our own universe. There was a modern kitchen for Maria, a group of clowns who ordered pizza, and a dangerous rather than comic Malvolio, whose malevolence became startlingly manifest in the production’s closing image.

Those elements, combined with an approach to the play that did not betray the tone or thrust of the text, connected it to our lives in ways that vivified the experience. No one could have mistaken Malvolio’s final threat (“I’ll be sworn in the whole pack of you”) as less than ominous in the face of his looming re-emergence at the end—a sinister and tacit figure of repression. It could be seen as a protest against last year’s efforts in Congress to restrict the National Endowment for the Arts. And one could argue, with justification, that Shakespeare may have had similar intentions.

Whether he did is not even the point (although Cromwell and his Commonwealth, were waiting in the wings to do the playhousers). The suggestion was there and McNamara made it pay off. A director is to be commended for making all the valid associations he can. Matters are derailed only when the gesture is counterfeit and subjective allusions are imposed on a play like so much senseless ornamentation.

Norwegian director Stein Winge’s staging of Barabas in 1986 at the Los Angeles Theatre Center, for instance, completely drowned Michel de Ghelderode’s difficult text in sensationalist overproduction. And his eccentric Three Sliders (1985) was not so much Oblobo as wayward Winge, with drunken bodies meaninglessly popping up in old trunks at the expense of relationships.

Eccentric, yes, but eccentricity is a poor excuse in the theater, where effect must be securely tied to cause. Any production that places its focus on the director rather than on the work is suspect. Inventiveness is one thing, self-aggrandizement another. Winge fared much better with an absorbing and detailed Glory (1985) in which the asphyxiating mothering of Amanda (beautifully played by Joan Hotchkis) was lucidly established as the complex force that drove away not a rebellious but a too-learning son. The play became as much Tom’s as Laura’s. Amanda’s is a well-rounded, Anthony Geary’s Tom was a man who left reluctantly and would therefore be destined to wander the globe without staining his homelessness.

That kind of illumination is what the best direction should be about. Jack O’Brien’s staging of Hamlet with Campbell Scott at the San Diego Old Globe last fall was marred only by Scott’s decision to speak his speeches too trippingly on the tongue, but his every move and demeanor was in keeping with the neurotic prince as we—if not necessarily Shakespeare—conceive of him. Without going out on a limb, O’Brien provided a fresh, exciting reading of the old, familiar text intended to move a modern audience without being a pedagogical imi-
compatible? And when does the exercise of artistic imperiousness turn into a grotesque and opportunistetic proliferation of ego?

Setting aside those individuals who trudge roughshod through the territory of art, mistakes destructive urges for talent, there is indisputably a valid and healthy director's theater that has emerged in the United States in the past quarter century. In alphabetical order, these are the names of some of the people responsible for it: Joseph Chaikin, Liviu Ciulei, Richard Foreman, Adrian Hall, Steve Kent, Des McAnuff, Peter Sellars, Andrei Serban, Garland Wright.

In other parts of the world we have: Steven Berkoff (England), Andrei Guttman (Chile), Robert Lepage (Canada), Ariane Mnouchkine (France), Edmund Knebls (Lithuania) and Giorgio Strehler (Italy). Such artists as Pina Bausch and Martha Clarke ride a fine line between dance and theater. Peter Brook between theater and poetry, while Robert Wilson eludes all classifications. Les flamboyant but artistically indispensable is the coterie that includes Sir Peter Hall, Trevor Nunn, McAnuff and Jonathan Miller. None of these lists are more than a random sampling, but they constitute something of a fair representation.

Is there such a thing as a new kind of director? Yes. And no. "New principles of directing are rare," Chapman wrote. "They are usually only variations of the old." It is the level of imagination and skill with which a director fashions those variations that makes them valuable or not.

In his book, "Subsequent Performances," Jonathan Miller makes a case for ancient art that has survived its period as inevitably altered by time. Art, he maintains, is changed by changes in its social and physical contexts. Even the eyes that do the looking do in from now and therefore different perspectives. It is difficult to see," he writes, "how plays, paintings or sculptures can be restored to their original splendor without some imposition of interpretation on the part of the artist reproducing the work.

A director who will attempt to give us a faithful "Hamlet or Twelfth Night," Miller suggests, will offer us not the play Shakespeare saw but our own twentieth century vision of what he may have seen.

In short, no matter what a director does, he introduces a screen of interpretation between the text and the performer and... it must follow—the audience. The best directors re-embiguate the classics by heightening the ideas or emotions that resonate loudest in the contemporary world.

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While not entirely modernized, McAnuff's "Twelfth Night" last fall at the La Jolla Playhouse was a comedy enhanced by visual inferences in our own universe. There was a modern kitchen for Maria, a group of clowns who ordered pizza, and a dangerousness rather than comical Malvolio, whose malice become startlingly manifest in the production's closing image.

Those elements, combined with an approach to the play that did not betray the tone or thrust of the text, connected it to our lives in ways that vivified the experience. No one could have mistaken Malvolio's final thrust ("I'll be sworn..."), the whole pack of you, as less than ominous in the face of his impending re-emergence at the end—a sinister and tacit figure of repression. It could be seen as a covert attempt against last year's efforts in Congress to restrict the National Endowment for the Arts. And one could argue, with justification, that Shakespeare may have had similar intentions.

Whether he did is not even the point (although Cromwell and his Commonwealth were waiting in the wings to do the payback). The suggestion was there and McAnuff made it pay off. A director is to be commended for making all the valid associations he can. Matters are detailed only when the gesture is counterfeit and subjective allusions are imposed on a play like so much senseless ornamentation.

Norwegian director Stein Winge's staging of "Hamlet" in 1986 at the Los Angeles Theatre Center, for instance, completely drowned Michel de Ghelderode's difficult text in sensationalist overproduction. And his eccentric "Three Sisters" (1985) was no more Obolsky as wayward Winge, with drunken bodies meaninglessly popping up in old trunks at the expense of relationships.

Eccentric, yes, but eccentricity is a poor excuse in the theater, where effect must be securely tied to cause. Any production that places its focus on the director rather than on the work is suspect. Inventiveness is one thing, self-aggrandizement another. Winge fared much better with an absorbing and detailed "Glossa Mundana" (1987) in which the asphyxiating mothering of Amanda (beautifully played by Joan Hatschki) was lucidly established as the complex force that drove away not a rebellious but a too-lingering son. The play became as much Tom's as Laura's or Amanda's in a well-argued case. Anthony Geary's Tom was a man who left reluctantly and would therefore be destined to wander the globe without sliding his hometown.

That kind of illumination is what the best direction should be about. Jack O'Brien's staging of "Hamlet" with Campbell Scott at the San Diego Old Globe last fall was marred only by Scott's decision to speak his words too tripically on the tongue, but his every move and demeanor was in keeping with the neurotic prince as we—if not necessarily Shakespeare—conceived of him. Without going out on a limb, O'Brien provided a fresh, exciting reading of the oft-familiar text intended to move a modern audience without being a prejudged imi-
tation of some earlier British accomplishment (as was the case with Kevin Kline’s boring Hamlet on PBS).

When it comes to living playwrights, directors can be at once more enlightening or more deadly. Some remarkable partnerships have developed through the years: director Lloyd Richards and playwright August Wilson (Fences, The Piano Lesson, Two Trains Running); director Marshall W. Mason and playwright Lanford Wilson (Riley’s Folly, The Fifth of July); director Norman Lear and playwright Craig Lucas (Blue Window, Prelude to a Kiss, Third Postcard).

In all cases, the relationship has been so symbiotic that it has continued successfully from play to play. But this is rare and even when it has been argued in some quarters that the familiarity may have stunted growth rather than spurred it, the evidence points the other way. Given the immense importance of the artist and the director, the two are usually incompatible, the reverse is more likely to be true.

We’ve all heard or borne witness to the towering stories: directors who usurp a play, directors who “improve” a text to suit their own ends; directors who put the play (and the playwright) through the wringer of a “workshop” so that it emerges unrecognizable at the other end. And, to be perverse, directors who stage their own plays (such as George C. Wolfe’s splendid one-hour cabaret version of Zora Neale Hurston’s Spunk at the Icetray Foot), then manage to completely destroy the freshness that made them special by reworking them into a frenzy of overproduction (Spunk at the New York Public Theatre).

But such volatility is part and parcel of making theater. I consider every production a universe to explore. The director’s role is to make the director/author’s world collapse into a human physical universe. In Twelfth Night, it was the trip from the carnival of the 1960s to the ideal of the drift period of the 1990s. In Lee Blessing’s Down the Road, which was much more austere, I was interested in exploring the psyche of a serial killer. Blessing’s A Wake in the Woods had a beautiful classical structure: the four seasons, the woods and two characters. We did an ad lib of subtle things, painted where every leaf was dropped, where every bird chirped, in very delicate brush strokes.

“The theater still belongs to the actor and the poet. That’s been the tradition.

Out of today’s remarkable relationships Arthur Miller and playwrights is that between playwrights August Wilson (Fences, The Piano Lesson) and the poet William Shakespear (Who’s Black Bottom, Fences, The Piano Lesson, and Two Trains Running) enter into a symbiotic relationship.

But as a director you have a responsibility to bring something to it. And if it’s a living author you must challenge the material.

It would be nice to put a signature on every piece of work. I prefer to start with a blank page. There is a time as a director when you have to step back and let the actors create, and a time when you have to step in. Part of the act of direction is learning when to do which.

While shunning generalities, Robert Brustein, artistic director of the American Repertory Theatre in Cambridge, Mass., where such associate directors as Sellars, Serban, Foreman and Akalaitis have worked, concurs that “on the whole, [the romantic director] has helped to make extraordinary advances — greater ones than the playwright.”

“What I find interesting,” he said in a telephone conversation, “is the meeting of modern directors and the contemporary playwright. Not to put down the quality of [new] plays, but there are no great signs of innovation, except maybe with Craig Lucas or Sam Shepard. When Richard Foreman staged [Arthur Kopit’s End of the World] with an astonishing performance of Andrei Serban was staging Ron Howard’s The Exorcist at the Asticola and at the Asticola five years ago, but by the end of the run Rodman declared he never wanted to work with a straightforward director again.

“It’s good to open after all of this,” he said, “given the fact that plays are not equipped to be—they’re often the most high-handed recombination of a classic will at least provoke the kind of debate that is healthy for the theater.”

And, in the end, outweighs all the drawbacks. As long as the art itself is destined to remain imperfect and in flux (Curnan called the history of the theater a history of flux), as long as the playwrights themselves (like Michael Weller, Spots of War, Lake No Bottom) can say that “all a play is is [is] a record of your failure to write what you meant to,” the interpretation of the imaginative, bold, perceptive, intuitive director will be welcome. Little truths are more important in conceiving us than all the depth of emotion we can have,” Curnan once told an actor. Helping to find and define those truths is the director’s most valuable contribution and the best guarantee that the production, like the theater, will never disappear.

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It Just Feels Right.
tation of some earlier British accomplishment (as was the case with Kevin Kline’s boring Hamlet on PBS).

When it comes to living playwrights, directors can be at once more enlightening or more deadly. Some remarkable partnerships have developed through the years: director Lloyd Richards and playwright August Wilson (Fences, The Piano Lesson, Two Trains Running); director Marshall W. Mason and playwright Lanford Wilson (Riley’s Poly, The Fifth of July); director Norman Lear and playwright Craig Lucas (Blue Window, Prelude to a Kiss, Three Postcards).

In all cases the relationship has been so symbiotic that it has continued successfully from play to play. But this is rare and even though it has been argued in some quarters that the familiarity may have stunted growth rather than spurred it, the evidence points the other way. Given the importance of the right chemistry between artists and the difficulty playwrights can encounter with incompatible directors, the reverse is more likely to be true.

We’ve all heard or borne witness to the horror stories: directors who usurp a play, directors who “improve” a text to suit their own ends; directors who put the play (and the playwright) through the wringer of a “workshop” so that it emerges unrecognizable at the other end. And, to be perverse, directors who stage their own plays (such as George C. Wolfe’s splendid one-hour cabinet version of Zora Neale Hurston’s Spunk at the fences Foot), then manage to completely destroy the freshness that made them special by reworking them into a frenzy of overproduction (Spunk at the New York Public Theatre).

But such volatility is part and parcel of making theater. “I consider every production a universe to explore,” defends the La Jolla Playhouse’s McKinnell in trying to define his role as director. “I expect it to create its own physical principles. In Twelfth Night, it was the trip from the carnival of the 1960s to the kind of lenten period of the 1900s. In Lee Blessing’s Down the Road, which was much more austere, I was interested in exploring the psyche of a serial killer. Blessing’s A Walk in the Woods had a beautiful classical structure: the four seasons, the woods and two characters. We did all kinds of subtle things, planned where every leaf was dropped, where every bird chirped, in very delicate brush strokes.”

“The theater still belongs to the actor and the poet. That’s been the tradition with a blank page. There is a time as a director when you have to step back and let the actors create, and a time when you have to step in. Part of the act of direction is learning when to do which.”

While shunning generalities, Robert Brustein, artistic director of the American Repertory Theatre in Cambridge, Mass., where such outsize directors as Sells, Serban, Foreman and Akalaitis have worked, concurs that “on the whole, [the iconoclastic director] has helped to make extraordinary advances — greater ones than the playwright.”

“What I find interesting,” he said in a telephone conversation, “is the meeting of modern directors and the contemporary playwright. Not to put down the quality of [new] plays, but there are no great signs of innovation, except maybe with Craig Lucas or Sam Shepard. When Richard Foreman staged Arthur Kopit’s End of the World With Symphony to Follow (1986, ART), he brought a tremendous intensity to the work. There were huge arguments when Andrei Serban was staging Ron Ribman’s Sweet S bible at the挫折ham at ART five years ago, but by the end of the run Ribman declared he never wanted to work with a straightforward director again.”

“It’s good to be open about all of this,” he said, “given the fact that plays are not detached from actors. Even the most high-handed reconstruction of a classic will at least provoke the kind of debate that is healthy for the theater.”

And that, in the end, outweighs all the drawbacks. As long as the art itself is destined to remain imperfect and in flux (Churman called the history of the theater a history of failures), as long as the playwrights like Michael Weller (Spots of War, Lake No Bottom) can say that “all a play is [is] a record of your failure to write what you meant to,” the interpretative of the imaginative, bold, perceptive, intuitive director will be welcome.

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Artistic Director
John Sullivan
Managing Director

1990/91 Repertory Season

Saturday, Sunday and Monday
by Eduardo De Filippo
A new translation by James Keller and Albert Yankuckas
October 23, 1990 through November 25, 1990
Stage Door Theater

The Gospel at Colonus
Adapted and directed by Lee Breuer
Music by Bob Tilton
October 27, 1990 through November 18, 1990
Orpheum Theatre

A Christmas Carol
by Charles Dickens
November 30, 1990 through December 23, 1990
Orpheum Theatre

Food and Shelter
by Jane Anderson
December 6, 1990 through January 27, 1991
Stage Door Theater

1918
by Horton Foote
February 7, 1991 through March 31, 1991
Stage Door Theater

Hamlet
by William Shakespeare
February 21, 1991 through March 31, 1991
Palace of Fine Arts Theatre

Dark Sun
by Lisette Locat Ross
(In association with the Lorraine Hansberry Theatre)
April 21, 1991 through June 2, 1991
Stage Door Theater

The Marriage of Figaro
by Beaumarchais
Translated and adapted by Jean Baldy
May 2, 1991 through June 9, 1991
Palace of Fine Arts Theatre

Tickets and Information: (415) 749-2427

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1990/91 REPERTORY SEASON

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PERFORMING ARTS P-1
NEWS FROM THE AMERICAN CONSERVATORY THEATER

New Faces of 1991

The American Conservatory Theater is introducing new faces for the 1991-92 season, including a new artistic director, Edward Hastings, and managing director, John Sullivan. The theater has also announced a new production manager, David Howard, and a new public relations manager, Robert Hoffer. The new season features a range of productions, including "The Real Thing," "A View from the Bridge," and "The House of Blue Leaves." The theater is also planning a new program for young audiences, "Acting for Young Audiences," which will be held throughout the season. The new season will run from September 1991 to June 1992, with a total of 14 productions scheduled. The theater is located at 3301 Geary Blvd., San Francisco, CA 94123. For more information, call 415-476-6262.
American Conservatory Theater

present

HAMLET

(1600-1603)

by William Shakespeare

Directed by John C. Fletcher
Music by Peter Erisanne
Scenery by Kate Edwards
Costumes by Jeffrey Streetman
Lighting by Robert Jared
Pit Direction by David Leong
Sound by Stephen LeGrand
Hair and Wigs by Rick Scholls
Associate Director Miko Lee

The Cast
(In order of speaking)

Hamlet, Prince of Denmark

Marin C. Greene

Ed Hobbs

Michael Scott Ryan

Hamlet

Hannah S. Smith

Laertes

Lawrence Recht

Polonius

Tina Loeb

Ophelia

Michael Winters

Gertrude, the Queen

Byron Jennings

Claudius

Scott Freeman (March 6, 9, 23, 27 matinees, March 31 evening)

Katherine Coklin

Hamlet’s mother, now wife of Claudius

Gillian Alexandra Marloth

Hamlet’s father

David Maier

Gertrude

Richard Beterfeld

Claudius

Eric Tocq

Hamlet’s mother

James Patrick Kennedy

Gertrude

Marin C. Greene

Hamlet’s younger brother

Kevin O’Day Davis, Laurie McDermott, Julie Ota,

Polonius

Shawn Michael Patrick, Adam Paul, Rana Salinger, Alicia Sedwitz,

Ophelia

Michael Shipler, Jan A. Bernett, Susan Pilar Velasquez, Yuri Suzuki

Frances O’Day Davis

Eric Mills

Hamlet’s tutor

Hamlet

Marin C. Greene

Ophelia

Ed Hobbs

Cordelia

Maxwell Fletcher

Duke of York

Sara Albertson, Carlos Bernard, Mark Castillo, George Grant,

The King’s Jest

Dave Hamilton, Carol Hicks, Ernie Hugens, Lelia Krider,

The King’s Jester

Jamie Logan, Mark Marcke, Charley Martin

The King’s Jester’s Love

Michael Craig Patterson, Elizabeth Payne, Anais Polhemia,

The King’s Jester’s Son

Adrian Roberts, Mark Shively, Laura Smith, Scott Smith,

The King’s Jestress

Tillye Michelle Stain, Eddie Wallace, Kathleen Stain

Some: Elsinore: the Court and its environs

There will be two intermissions.

Understudies

Claudius — Marin C. Greene, Polonius

Hamlet — Eric Mills, Ophelia

Gertrude — Michael McKell, Polonius

Ophelia — Marin C. Greene

Hamlet — Ad Michael C. Greene

Polonius — Miko Lee

Ophelia — Marin C. Greene

Gertrude — Miko Lee

Shawn Tocq, Kristin LaBenz, Eric Tocq

Stage Management: John Van Randt, Aliin Elliott Smith, Ben Kaplan

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Hamlet is made possible in part through the generosity of Fireman’s Fund Foundation and McCrath, Doyle, Brown & Enersen.
American Conservatory Theater

HAMLET

(1991-1992)

by William Shakespeare

Directed by John C. Fletcher

Music by Peter Erskine

Scenery by Kate Edwards

Costumes by Jeffrey Strickman

Lighting by Robert Jared

Production by David Leonard

Sound by Stephen Leblanc

Hair and Wigs by Rick Schols

Associate Director Mike Lee

The Cast

In order of speaking:

Hamlet, prince of Denmark, and heir to the throne

Gertrude, the Queen of Denmark, and mother to Hamlet

Ophelia, daughter to Polonius

The Ghost, King of Denmark, and father to Hamlet

Claudius, King of Denmark, and uncle to Hamlet

Horatio, friend and confidant to Hamlet

Rosencrantz

Guildenstern


Baroness, mother of the King's Guard

Princes, men of the King's Guard

Borachio, friend and confidant to Hamlet

Polonius, King of Denmark, and uncle to Hamlet


Michael Winters

Byron Jennings

Scott Freeman (March 6, 9, 23, 27 matinees, March 9 evening)

Katherine Carrick

Gillian Alexandra Maritoh

David Mazur

Richard Butterfield

Jesse Genn

James Patrick Kennedy

Marvin C. Greene

Kevin O'Day Denti, Laurie McDermott, Julie Oda,

Shawn Michael Patrick, Adam Paul, Ilana Salinger, Alicia Sobieski,

Michael Shingles, Jim A. Berrett, Susan Pilar Velasquez, Yumi Sakuda

Eric Mills

Marvin C. Greene

Ed Hossack

Maxwell Fraser

Susan Albertsen, Carlos Bernard, Mark Cassillo, George Grini,

Tancy Hamilton, Carol Hicks, Earle Hughes, Lelia Krider,

James Logan, Mark Mannke, Charity Martin,

Michael Craig Patterson, Elizabeth Payne, Natasha Polkova,

Adrian Roberts, Mark Silver, Laura Smith, Scott Smith,

Tibby Michelle Sloan, Eddie Wallace, Kathleen Stewis


Scene: Elsinore. The Castle and its environs.

There will be two intermissions.

Understudies:


Stage Management Staff: Karen Van Zandt, Alison Elliott Smith, Ben Kaplan

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From the Director

What is buying a ticket all about? When I buy a ticket it's about being one place and deciding to go somewhere else. Perhaps it's a country I have visited before and know very well, or I only know slightly or not at all. When I buy a ticket I hope that place I'm going will be involving and interesting, but I remember, with some regret that the place may not always be friendly or even enjoyable. The following excepts will, I hope, serve as a tour book. Bon voyage!

The readiness is all.
— John C. Fletcher

Looking after the baby inside.


Robin: Yes.

John: Well, the first thing I notice is that certain muscles tighten up, especially round my shoulders and neck. In fact my shoulders start moving up towards my ears. The jaw muscles tighten, and also those round my temples and forehead.

Robin: And psychologically?

John: I get resentful. It feels as though I'm giving a lot out and not getting anything back. I feel tired, although I have this a lot. But somehow the underlying resentment comes through. It's as though I'm complaining non-verbally. And then I start feeling slightly paranoid — that the world is somehow getting at me, that people are making unreasonable demands. I know that's absurd, but my mind doesn't seem to be able to tell my emotions to pack it in. Actually I start feeling as Basil Fawlty must every day of his life. And I dislike myself in this mood.

Robin: Do you feel like screaming?

John: Not these days. But five years ago I would have said "Yes." You know... it suddenly occurs to me that this feeling is a lot like having an angry baby inside you. Is that a peculiar thing to say?

Robin: No. I think this kind of experience is common enough, though people don't often describe it so clearly. But I'm most intrigued you use the phrase "a baby inside you." One way of looking at this is that we have all got a baby inside us. When things are going normally, it's quite dormant. But under stress it starts squabbling. And if we don't look after it ourselves, give it a lot of nurture, and perhaps get others to help nurture us too... we can finish up in hospital. We collapse. The lack of emotional nurture can have a physical effect as severe as that.

John: You said "all of us." You believe everyone has a baby inside them? Robin: Certainly I do.

— From Families and How to Survive Them by Robin Shyner and John Cleese, Methuen London Ltd., 1963

Fletcher's Compendium on Death, Taxes, and Civilization

JULIAN JAYNES, psychologist

"Our mentality has been going through an astonishing transformation. Early human beings were locked into a non-conscious absoluteness, told what to do by hallucinated voices called gods. We possessed a mind without choice, death, wonder or ambition. We lacked even a sense of 'self.'" That mind, over the years, has slowly been replaced by introspective consciousness. This new way of making decisions has left us wishing that we might again feel the continued authorization of divine guidance and has made us able to ask questions such as: "What is the meaning of life?" This question has no answer except in the history of how it came to be asked. There is no answer because words have meaning, not life or persons or the universe itself. Our search for certainty rests in our attempts at understanding the history of all individual selves and all civilizations. Beyond that, "there is only awe."

MICHAEL McCLOSKEY, ecologist, Chairman of The Sierra Club.

"Homo sapiens has appropriated two thirds of the land of the planet, destroying the habitat of millions of species. As this millennium ends, industrialism has damaged the outer shell for all life and has triggered an epochal change in global climate. We are not immortal, our acts are.

The rights of our ancestors on this planet are not even acknowledged. The question is not why we exist but whether we deserve to exist as supposedly rational beings if we act like conquerors rather than caring beings willing to share the planet with all those who are less powerful, respecting the needs of all life to come. As a species we are on trial to see whether rationality was an advance or a tragic mistake."

—from The Utne Reader, Winter/Spring 1989, "The Meaning of Life"

"Last reason for reading horror: it's a rehearsal for real life. It's a way to get ready. People say there's nothing sure but death and taxes. But that's not really true. There's really only death, you know. Death is the biggie. Two hundred years from now, none of us are going to be here. We're all going to be someplace else. Maybe a better place, maybe a worse place; it may be sort of like New Jersey, but somewhere else. The same thing can be said of rabbits and mice and dogs, but we're in a very uncomfortable position: we're the only creatures — at least as far as..."
From the Director

What is buying a ticket all about? When I buy a ticket it’s all about being one place and deciding to go somewhere else. Perhaps it’s to a country I have visited before and know very well or else I only know slightly or one I don’t know at all. When I buy my ticket I hope that place I am going will be involving and interesting, but I remember, with some fear that the place may not always be friendly still I can hope. The following excerpts will, I hope, serve as a tour book. Bon voyage!

The readiness is all.
—John C. Fletcher

Looking after the baby inside.

Robin: Well, what do you experience when you start feeling depressed?

John: When I come under particular stress.

Robin: Yes.

John: Well, the first thing I notice is that certain muscles tighten up, especially round my shoulders and neck. In fact my shoulders start moving up towards my ears. The jaw muscles tighten, and also those round my temples and forehead.

Robin: And psychologically?

John: I get restless. I feel as though I’m giving a lot out and not getting anything back. I feel empty, although I hate this bit. But somehow the underlying restlessness comes through. It’s as though I’m complaining non-verbally. And then I start feeling slightly paranoid—that the world is somehow getting at me, that people are making unreasonable demands. I know that’s absurd, but my mind doesn’t seem to be able to tell my emotions to pack it in. Actually I start feeling as Basil Fawlty must every day of his life. And I dislike myself in this mood.

Robin: Do you feel like screaming?

John: ... Not these days, but five years ago I would have said ‘Yes.’ You know ... it suddenly occurs to me that this feeling is a lot like having an angry baby inside you. Is that a peculiar thing to say?

Robin: No. I think this kind of experience is common enough, though people don’t often describe it so clearly. But I’m most intrigued you use the phrase ‘a baby inside you.’ One way of looking at this is that we have all got a baby inside us. When things are going normally, it’s quite dormant. But under stress it starts squawking. And if we don’t look after it ourselves, give it a bit of nurture, and perhaps get others to help nurture us too ... we can finish up in hospital. We collapse. The lack of emotional nurture can have a physical effect as severe as that.

John: You said ‘all of us.’ You believe everyone has a baby inside them?

Robin: Certainly I do.

—from Families and How to Survive Them by Robin Shyner and John Cleese, Methuen Limited, 1983

Fletcher’s Compendium on Death, Taxes, and Civilization

JULIAN JAYNES, psychologist

“Our mentality has been going through an astonishing transformation. Early human beings were locked into a non-conscious absoluteness, told what to do by hallucinated voices called gods. We possess a mind without choice, death, wonder or ambition. We lacked even a sense of ‘self.’ That mind, over the years, has slowly been replaced by introspective consciousness. This new way of making decisions has left us wishing that we might again feel the continual authorization of divine guidance and has made us able to ask questions such as: ‘What is the meaning of life?’ This question has no answer except in the history of how it came to be asked. There is no answer because words have meaning, not life or persons or the universe itself. Our search for certainty rests in our attempts at understanding the history of all individual selves and all civilizations. Beyond that, there is only awe.”

MICHAEL McCLOSKEY, ecologist, Chairman of The Sierra Club

“Homo sapiens has appropriated two thirds of the land of the planet, destroying the habitat for millions of species. At this millennium end, industrialism has damaged the ozone shield for all life and has triggered an epochal change in the global climate. We are not immortal; our acts are.

The rights of our convarieties on this planet are not even acknowledged. The question is not why we exist but whether we deserve to exist as supposedly rational beings if we act like conquerors rather than caretakers willing to share the planet with all those who are less powerful, respecting the needs of all life to come. As a species we are on trial to see whether rationality was an advance or a tragic mistake.”

—from The UNE Reader, Winter Spring 1990, “The Meaning of Life”

Last reason for reading horror: it’s a rehearsal for real life. It’s a way to get ready. People say there’s nothing sure but death and taxes. But that’s not really true. There’s really only death, you know. Death is the biggie. Two hundred years from now, none of us are going to be here. We’re all going to be somewhere else. Maybe a better place, maybe a worse place; it may be sort of like New Jersey, but somewhere else. The same thing can be said of rabbits and mice and dogs, but we’re in a very uncomfortable position—were the only creatures—at least as far as
we know, though it may be true of dolphins and whales and a few other mammals that have very big brains — who are able to contemplate our own end. We know it’s going to happen. The electric train goes around and around and it goes under and around the tunnels and over the sonic mountains, but in the end it always goes off the end of the table. Crap.

We have to do something about this awareness. That we can do at all with our daily lives without doing mass is one of the best proofs of the godhead that I know. However, we’re going about it, and most of us are being shoved to our friends and our relatives, and we help the old lady across the street instead of pushing her into the gutter. And at the same time we know that sooner or later it’s going to end. My favorite Eliotian story is Oscar Wilde, who had been a coma for three days and was obviously snoring and nobody expected him to come to, but he was contrary to the end, and he came to and he looked around himself and said, “Tbour that wallpaper goes or I go.” And he went. The wallpaper stayed.

PLAYBOY: “You indicated earlier that you’re a superstitious person. Do you ever fear that things are going just too well for you and that suddenly, some malign cosmic force is going to snatch it all away?”

KING: “I don’t fear it; I know it. There’s no way some disasters or illness or other cataclysmic affront isn’t already lurking in wait for me just down the road. Things never get better, you know; they only get worse. And as John Irving has pointed out, we are rewarded only moderately for being good, but our transgressions are penalized with absurd severity. I mean, take something petty, such as smoking. What a small pleasure that is, you settle down with a good book and a beer after dinner and fire up a cigarette and have a pleasantly relaxed ten minutes, and you’re not hurting anybody else, at least as long as you don’t blow your smoke in his face. But what punishment does God inflict for that trifling pecadillo? Lung cancer, heart attack, stroke? And if you’re a woman and you smoke while you’re pregnant, he’ll make sure that you deliver a nice, healthy, drinking baby Mongoloid. Come on, God, where’s your sense of proportion? But Job asked the same question 3,000 years ago, and Jehovah roared back from the whirlwind, “Where were you when I made the world?” In other words, “What up, I’m face, and take what I give you.” And that’s the only answer we’ll ever get, so I know things are going to go bad. I just know it.”

PLAYBOY: “With anyone else, this final question would be a cliché. With you, it seems just right. What epitaph would you like on your gravestone?”

KING: “In my novella The Breathing Method, in Different Seasons, I created a mysterious private club in an old brownstone on East 35th Street in Manhattan, in which an elderly match group of two gillers periodically to trade tales of the unusual. And there are many rooms upstairs, and when a new guest asks the exact number, the strange old bachelor tells him, “I don’t know, sir, but you could get lost up there.” That men’s club really is a metaphor for the entire storytelling process. There are as many stories in me as there are rooms.
we know, though it may be true of dolphins and whales and a few other mammals that have very big brains — who are able to contemplate our own end. We know it's going to happen. The electric train goes around and around and it goes under and around the tunnels and over the scenic mountains, but in the end it always goes off the end of the table. Cough.

We have to do something about this awareness. That we can deal with our daily lives without doing insanity is one of the best proofs of the godhead that I know. Somewhere we're going about living, and most of us are being jerked to our feet and the old lady across the street instead of pushing her into the gutter. And at the same time we know that sooner or later it's going to end. My father's old glass story is Oscar Wilde, who had been in a coma for three days and was obviously sinking and nobody expected him to come to.

But he was contrary to the end, and he came to and he looked around himself and said, "Take this wallpaper goes or I go!" And he went. The wallpaper stayed.

PLAYBOY: "You indicated earlier that you're a superstitious person. Do you ever feel that things are going just too well for you and that suddenly some malign cosmic force is going to catch it all away?"

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PASS THE ENTRANCE EXAM.

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Thanks to a Four-Cam, 24-valve, electronically fuel-injected engine, the Camry V6 develops 156 horsepower and 160 ft.-lbs. of torque. So even with its generous passenger space filled, the Camry has plenty of power for on-ramps, traffic, or hills.

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in that house, and I can easily lose myself in them. And at the club, whenever a tale is
about to be told, a toast is raised first, echoing the words engraved on the key-
stone of the massive fireplace in the library: IT IS THE TALE, NOT HE WHO
TELLS IT.

—from Bare Bones: Conversations on Terror with Stephen King, The
Underwood and Chuck Miller, editors;
McPhee-Dull Book Corporation, 1996

“Does the thought of eating lunch in a
cemetery shock you? What about playing
Monopoly with your friends on a leery
tombstone, or having a piece of candy
that turns out to be a miniature skull
made of sugar? If such suggestions
do give you a slight
dread, it is because you have
been taught by your culture
to treat the subject of death
with the utmost solemnity
and half-fearful seriousness.”

—from Laughing Souls: The
Days of the Dead in Oaxaca,
Mexico by Judith Straus Green,
Curator of Mexican Ethnology;
Popular Science, No. 1,
May 1966

“The triangle is present in human exis-
tence more profoundly than one would
think from its use by Hollywood. The
triangle is the smallest unit of procreation
—man, woman, baby. It seems to me
the triangle is basic to creativity of all
sorts. There always is a threesome:
painter, world is painted, and ensuing
work of art, the painting. Similarly,
intellectual creativity consists of a three-
fold unity: knower, the process of know-
ing, and the known.”

—from Dreams and Symbols: Man’s
Unconscious Language by Leopold
Coliger and Bolo May; Basic Books,

Pezzo (suddenly furious) Have you not
done tormenting me with your accursed
trick! It’s abominable! When, When! One
day, is that not enough for you, one day
he went dumb, one day I went blind, one
day we shall die, the next day, the same
second, is that not enough for you?
(Calmly) They give birth addle of a
grenn, the light pales an instant, then
it’s night once more. (He jerks the rope) Oh!

—from Waiting for Godot by Samuel
Beckett; Grove Press, 1954

“We are all lunatics trying to stick pins into
their own hearts, and it is thus that our frac-
cular efforts to set the world to rights and
to extend our control over all happen-
ings, inner and outer, are themselves the cause of most of our
troubles. All force is tension against the stream.

Wherever there are new
people absorbed in projects
to change the world or to
change themselves, and they
will simply perpetuate, or
merely change the form, of the
very troubles they intend to avoid.
This is not to say that human life and con-
duct is inevitably a tangle mess. It is to say
that human life— and all life — does not
work harmoniously when we try to force
it to be other than what it is.

—from Cloud-Hidden: Whereabouts
Unknown, A Mountain Journal,
by Alice Walker; Vintage Books, 1966

Death Mask of Life and Death, Tepoztlan, Oaxaca.
American Conservatory Theater

Who's Who

After graduating from Stanford University, RICHARD BUTTERFIELD came to A.C.T. in 1962 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined the A.C.T. Company to play the Soldier in Sunday in the Park with George. His many A.C.T. credits include Roberto in Saturday, Sunday and Monday, Billy in The Red Thing, Captain Cummings in Diamond Lith with Uitcha Wyler, Edgar in King Lear directed by Edward Hastings, and They in Woman in Mind with Michael Learned. Last season he appeared as Charles Darnay in A Tale of Two Cities directed by Sidney Epstein and as Pale in the extension of Born That Way with Lauren Lane. Mr. Butterfield teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees as an artist member. He and his wife, Glynn, are the proud parents of a new baby girl, Judith Grace.

KATHERINE CONKLIN, who makes her A.C.T. debut in Hamlet, recently performed the role of Zelma in the one woman show of the same name at the Phoenix Thea- tre. She has appeared as Blanche in A Streetcar Named Desire, at Walnut Creek Civic Arts Rep., and has originated roles for the Eureka, Berkeley Stage Com- pany, Bay Area Playwrights Festival,

Julian, A.C.T.'s Plays-In-Progress series, Oakland Ensemble Theatre and Lith, among others. In three seasons with the Berkeley Shakespeare Festival she performed in All's Well That Ends Well, Cymbeline, Julius Caesar, Winter's Tale, The Tempest, the Shrew, Hamlet and Antony and Cleopatra. For the U.S. State Department, she toured Germany playing the roles of Hermia in A Midsummer Night's Dream and Xi-Chrome in Beejar for a Nun. She played the title role of Mother for the Philadel- phia Drama Guild and Solilo at the Walnut Street Theatre. Miss Conklin's film credits include The Right Stuff, Miss Universue, The In Crowd and A.C.T.'s A Class Act. She is a graduate of Stephens College, San Francisco State and A.C.T.'s Advanced Training Program.

SCOTT FREEMAN is in his fourth season with the company. Among the roles he's played are David in As You Like It, Athray in Nothing Sacred, Selig in Joe Turner's Come and Gone, and Shylock in A Tale of Two Cities. He has also performed in Boys' Life, Coming Attractions, and The Water Engine with Encore Theater Com- pany (of which he is an Artistic Associ- ate). He appeared in The Glass Menagerie and School for Wives at San Jose Rep., and in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Berkeley and Hamlet at the Grove Shakespeare Festival, and Romeo and Juliet at South Coast Repertory. His film appearances include No Way Out and Pacific Heights. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.

VERONA AT THE UTAH SHAKESPEARE FESTIVAL. Mr. Greene is also an accomplished blues guitar player, having per- formed in numerous clubs in the Bay Area under the alias Dustin Debris.

LAWRENCE HECHT, now in his 16th sea- son with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Holdup, Sunday in the Park with George, End of the World, A Lie of the Mind, Portraits, Woman in Mind, Saint Joan, and A Tale of Two Cities, and Saturday, Sunday, and Monday. He has also directed a number of plays, including The Dolly, Statues, and 'night, Mother at the Geary, numerous productions for Plays-In-Progress, and Enemies for Encore Theater Company. A graduate of the University of San Francis- co and A.C.T.'s Advanced Training Pro- gram, he now teaches at the Conservatory, which he founded from 1984 to 1988. Mr. Hecht has also served as actor, resident director, and Director of Acting Training for the Pacific Conservatory of the Perform- ing Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. He has also acted with the Berkeley Repere- toiry Theatre and San Jose Rep. Mr. Hecht most recently performed in The Case of the Woofford at the Theatre on the Square.

A native San Franciscian, JAMES PATRICK KENNEDY first appeared on the stage while attending St. Ignatius College Preparatory. He is a 1961-63 graduate of A.C.T.'s Advanced Training Program, having played Solvyng in The Three Sisters, York in Henry IV, Parts 1 & 2, Newman Noggs in Nicholas Nickleby, Horace Robedoux in Courtship, and Bert in Martin and Bruce. He has performed on a variety of Bay Area stages, including A Tale of Two Cities and Food and Shelter, in Bainbridge for Plays in Progress, and at Theatre Schomos in Pegasi. Among his other roles, Mr. Kennedy played Joseph Breen in Winesburg, Killock in The Revolting Officer, and Hamlet in Rosencrantz and Guildenstern Are Dead at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies.

ED BODSON has appeared with A.C.T. in As You Like It, A Tale of Two Cities, Nothing Sacred, Woman in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Real Thing and the Plays in Progress productions Food and Shelter (in which he was seen in this season's world premiere) and Baby- lion Gardens. He has worked with Encore

BARRY KRAFT, a charter member of the company, has been seen in recent seasons at the Theatre Company in A nytime, The Water Engine, and Coming Attractions, and directed End Yet at the Berkeley The- atre. He has performed in A Native Son, Bet, and Landscape of the Body. Mr. Bodson is a member of Improv Theatre, toured nationally in Amadeus, and stud- ied in A.C.T.'s Advanced Training Program.
American Conservatory Theater

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SCOTT FREEMAN is in his fourth season with the company. Among the roles he’s played are David in Jude, Arthur in Nothing Sacred, Selig in Joe Turner’s Come and Gone, and Shylock in A Tale of Two Cities. He has also performed in A Boy’s Life, Convoying Attraction, and The Winter Wonder with Encore Theater Company (of which he is an Artistic Associate). He appeared in The Glass Menagerie and School for Wives at San Jose Rep., and in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in The Rape of Lucretia and Hamlet at the Grove Shakespeare Festival, and Romeo and Juliet at South Coast Repertory. His film appearances include No Way Out and Pacific Heights. Mr. Freeman trained — and now teaches acting — in A.C.T.’s Advanced Training Program.

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LAWRENCE HICKMAN, now in his 10th sea- son with A.C.T., has performed in over two dozen productions, including The National Health, The Visit, Buried Child, Night and Day, Three Sisters, Happy Landings, The Holdup, Sunday in the Park with George, End of the World, A Lie of the Mind, Potted, Women in Mind, Mind-Sound, and A Tale of Two Cities, and Saturday, Sunday and Monday. He has also directed a number of plays, including The Dodgy, Plansations, and ‘Night, Mother at the Geary, numerous productions for Plays-In-Progress, and Enemies for Encore Theatre Company. A graduate of the University of San Fran- cisco and A.C.T.’s Advanced Training Pro- gram, he now teaches at the Conservatory, which he founded from 1984 to 1988. Mr. Hecth has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Per- forming Arts, where his directing credits include Harvey, Major Barbara, and Bus Stop. He has also acted with the Berkeley Reper- tory Theatre and San Jose Rep. Mr. Hecth most recently performed in The Game of the Wrens at the Conservatory on the Square.

ED HODSON has appeared with A.C.T. in Jude, A Tale of Two Cities, Nothing Sacred, Women in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Real Thing and the Plays in Progress productions Food and Shelter and Great Expectations (this season’s world premiere) and Baby- lon Guadalupe. He has worked with Encore Theatre Company in A Christmas Carol, and as a member of the company has been seen in recent seasons

A-Town San Francisco, JAMES PATRICK KENNEDY first appeared on the stage while attending St. Ignatius College Preparatory. He is now a third-year M.F.A. candidate in A.C.T.’s Advanced Training Program, having played Solovyov in The Three Sisters, Rostov in War and Peace, and Cabinet Secretary in Chekhov’s Three Sisters. He has performed on A.C.T.’s mainstage in A Christmas Carol, A Tale of Two Cities and Food and Shelter, in B Hawthorne for Plays in Progress, and at TheatreSF in Chicago. Among his other roles, Mr. Kennedy played Joseph Breen in Winner, Bull in The Recruiting Officer, and Hamlet in Rosencrantz and Guildenstern Are Dead at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies.

A native San Franciscan, BARRY KRAFT, a charter member of the company, has been seen in recent seasons

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Nothing Sacred, Selig in Joe Turner’s Come and Gone, and Shylock in A Tale of Two Cities. He has also performed in A Boy’s Life, Convoying Attraction, and The Winter Wonder with Encore Theater Company (of which he is an Artistic Associate). He appeared in The Glass Menagerie and School for Wives at San Jose Rep., and in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in The Rape of Lucretia and Hamlet at the Grove Shakespeare Festival, and Romeo and Juliet at South Coast Repertory. His film appearances include No Way Out and Pacific Heights. Mr. Freeman trained — and now teaches acting — in A.C.T.’s Advanced Training Program.
A graduate of A.C.T.'s Advanced Training Program, MICHAEL McFALL, played the title role in Bouchard III in the Conservatory studio, where he also played Leo Whalen in Doge to Come, Michael in Impassioned Thieves, Medley in The Man of Mode, Isham in Another Part of the Forest, and Sandy in Big Pay. Mr. McFALL played Manduch in Casualties and Speed in The Two Gentlemen of Verona, among other roles, for TheatreWorks, and has appeared with the Utah Shakespearean Festival in Much, Much, The Winter’s Tale, and as Sebastian in The Tempest. Last season Mr. McFALL played the Ghost of Christmas Future in A Christmas Carol, Clow in Drubbanan and Tierney in Cleare in the A.C.T.-Lorraine Hansberry Theatre co-production of A Taste of Passion, and Curio in Twelfth Night. He has also been seen in A.C.T.’s Food and Shelter and The Imaginary Invalid, and in the Plays in Progress productions That’s Got It, Muscle and Amanita, among other productions, in which he has appeared at the Los Angeles Free Theatre. A final season at the Conservatory will be his last with the A.C.T. as a director and producer. His next project will be in the film Pacific Heights, and has just completed four months as Dr. Blanche in Curfew at the Wernau Theatre at the Square.

A graduate of A.C.T.’s Advanced Training Program, GILLIAN MARLOTH is in her third year with A.C.T.’s Advanced Training Program, where she has played, among other roles, Tora in Three Sisters, Martine in The Learned Ladies, Margaret in Henry VII, Parts I and II, and Liz in Action, and appeared in the mainstage in Twelfth Night. This summer she was seen in Encore Theatre Company’s Dog’s Life, and last season in Sonora for Hakker Productions. She recently appeared in the Plays in Progress production Balloon Garden, and has been seen in numerous television roles, in which she has appeared in roles in which she has appeared in the films Who’s Dying for You and Death. Ms. Marloth holds a B.F.A. from the University of California at Santa Barbara.

A third-year student in the Advanced Training Program, ERIC MILLS, has appeared in the studio as Titus in Titus in The Learned Ladies, Andrei in The Three Sisters, Curio in The Winter’s Tale, and Lord Verdec in A C.A.T. student cabaret. He is also a member of A.C.T.’s Plays in Progress program, where he directed Anthony Clarke’s Pick Up Ar. Mr. Mills is in his fifth season with A.C.T.

DEBORAH NORTON, a recipient of a Friends of A.C.T. Advanced Training Program award, is a third-year student in the Advanced Training Program, having played such roles as Amelia in Long Spring Dance, Amy Beth in Life Under Water, Helena in All’s Well That Ends Well, and Madame Perinelle in Tovrigy. She has also appeared in A.C.T.’s mainstage in Twelfth Night, Christmas Carol, and Balloon Garden, and has been seen in numerous television productions, in which she has appeared in roles in which she has appeared in the films Who’s Dying for You and Death. Ms. Norton holds a B.F.A. from the University of California at Santa Barbara.

LUIS OROPEZA made his debut at A.C.T. in 1987 as the Pool in King Lear. Since then he has played Toledo in Golden Boy, the Steward, and DeCrescenento in A Christmas Carol, and as Malcolm in Twelfth Night. He has also appeared in roles in The Whipped Cream and As You Like It. His career began after graduating with honors in English from the University of California at Santa Barbara. He has been seen in numerous productions in A.C.T.’s Mainstage in The Imaginary Invalid, and in the Plays in Progress productions Balloon Garden, and in numerous productions for P.C.E.A.

A third-year student in A.C.T.’s Advanced Training Program, FRANK O’TIWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in 1985. In the program’s beginning in 1985. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Solovova Studio of Acting and the American Conservatory Theater in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating with the role in the title role in The Doctor’s Dilemma, A Christmas Carol, and Macbeth. He has also been seen in television versions of A.C.T. productions of Gregory Halleck’s The Christmas Carol, and Cypres de Bergerac, Mr. O’Toole is a past president of A.C.T.’s Board of Trustees.

Michael Scott Ryan, now in his fourth season at A.C.T., has appeared in Saturday, Sunday and Monday, The Imaginary Invalid, Twelfth Night, A Christmas Carol, Diamond Lilly, Right Mind, Golden Boy, Natures, Morris Milliones, When We Are Married, Saint Joan, and A Frozen Thing Happened. He has appeared with Encore Theatre Company’s Edward and the Prince of Rovers. He has also appeared in numerous productions in A.C.T.’s Mainstage in The Imaginary Invalid, and in the Plays in Progress productions Balloon Garden, and has been seen in numerous television productions, in which he has appeared in roles in which he has appeared in the films Who’s Dying for You and Death. Ms. Norton holds a B.F.A. from the University of California at Santa Barbara.

Harold Surratt was recently seen as Polyeuctes in The Gospel at Colonus, and
A graduate of A.C.T.'s Advanced Training Program, Michael McFall, played the title role in Richard III in the Conservatory studio, where he also played Leo Whalen in Degas to Come, Michael in Inconstant Thieves, Medley in The Man of Mode, Isham in Another Part of the Forest, and Sandy in Big Yellow. Mr. McFall played Manduch in Caucasians and Speed in The Two Gentlemen of Verona, among other roles, for TheatreWorks, and has appeared with the Utah Shakespearean Festival in Macbeth, The Winter's Tale, and as Sebastian in The Tempest. Last season Mr. McFall played the Ghost of Christmas Future in A Christmas Carol, Clive in Dracula and Tierney in Clara in A.C.T.'s Lorraine Hansberry Theatre co-production of A Raisin in the Sun. He has also been seen in A.R.T.'s Food and Shelter and The Imaginary Invalid, and in the Plays in Progress productions. That's The Goal and Food and Shelter (including this season's mainstage production). Last summer he appeared at Theatre Des Aventuriers De Paris in Suspended Life.

David Maier, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Theatre Company — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays in Progress program, where he directed Anthony Clavaron's Pick Up

A three-year student in the Advanced Training Program, Tim Lord, has appeared in the studio as Tristian in The Learned Ladies, Andrie in The Three Sisters, Gwyneth in King Lear, Lord Vermeergh and Mr. Shrewdick in Nicholas Nickleby, Kip in Life in the Lanes, Johan Tyler in A Christmas Carol, and on the mainstage in A Tale of Two Cities and Food and Shelter. He has also produced and directed for A.C.T.'s Student Cabaret, and this summer he acted with the San Francisco Shakespeare Festival in Richard III. Mr. Lord is a graduate in political science of Brown University.

Ar. Mr. Maier is in his fifth season with A.C.T.

Gillian Marjorie is in her third season with A.C.T.'s Advanced Training Program, where she has played, among other roles, Irma in The Three Sisters, Martine in The Learned Ladies, Margaret in Henry VI, Parts 1-3, and Liz in Action, and appeared on the mainstage in Twelfth Night. This summer she was seen in Encore Theatre Company's Boy's Life, and last season in Northover for Northover Productions. She recently appeared in the Plays in Progress production Bully Hog Gardens. In addition to numerous appearances in television, she has appeared in the films The House That Wasn't There and In the Mood. Mr. Marjorie holds a B.F.A. from the University of California at Santa Barbara.

Eric Mills, a three-year student, in A.C.T.'s Advanced Training Program, has played numerous roles in the Conservatory studio, including several parts in The Learned Ladies, Montesino Legal in Hunchback, Kilgory in The Three Sisters, Edmund in King Lear, and Nicholas/Mr. Whittier in Nicholas Nickleby. He also has performed with the San Francisco Mime Troupe (Seeing Double), the Syracuse Stage (Nomeo and Juliet), and Macbeth: Theatre (Anything Goes and Sugar Babies, among others). A graduate of Syracuse University with a B.F.A. in acting and musical theater, Mr. Mills has also studied with Joseph Chaikin and Robert Lewis.

Deborah Norton, a recipient of a Friends of A.C.T. Advanced Training Program Fellowship, is a two-year student in the Advanced Training Program, having played such roles as Annie Page in Spring Dance, Amy Beth in Life Under Water, Helena in All's That Ends Well, and Madame Peredole in Tartuffe. She has appeared on the mainstage in A Christmas Carol, Twelfth Night, Comedy of Errors, and June Blade for Encore Theatre Company, in Ashmore and Bully Hog Gardens for Plays in Progress, and in numerous productions for UC PEA.

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

Luis Oropesa made his debut at A.C.T. in 1987 as the Poet in King Lear. Since then he has played Tokko in Golden Boy, the Steward and DeCorcoul in Saint Joan, and roles in Beatrix, When We Are Married, Morosi Millows, A Christmas Carol, Right Mind, The Imaginary Invalid, and Saturday, Sunday and Monday. He began his career performing Chicago street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle awards and a Drama-Logue Award — include a five-year-old girl in Cloud 9 and 21 different characters in How I Got That Story (both for the Eureka Theater) and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Mr. Oropesa has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has been featured on "Patio Crest" and "Midnight Caller" in the film Pacific Heights, and has just completed four months as Dr. Bancroft in Curse of the Werewolf at Theatre on the Square.


Harold Suratt was recently seen as Polytechnic in The Gospel at Colonus, and...
EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1966. A bond issue was launched, and under his direction he directed Chekhov’s Aunt and Our Town during its first two San Francisco seasons. Since then he has produced The Caucasian Chalk Circle, a collaboration between Joseph Chaikin and Vasiliev Nonaev at San Francisco’s Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California’s School of Cinematic Arts, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including those which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Roundtable, Miami City Power and Light, and Major League Baseball. Among his works is The Oakland Outdoor Recreation School’s Wilderness Guide, a manual for camping and mountaineering published by the American Alpine Association. Simon and Schuster, and numerous articles for magazines and newspapers.

BENNY SAITO ABUMASH (Associate Artistic Director) is a veteran theater professional with experience in national leadership and international experience as a director, educator, producer, and arts administrator. Before join- ing A.C.T. this season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years where his directing credits included Direction/Scenes/Original Scores. Benny Saito is the recipient of the Tsubokuni Tatsuru, a Japanese American drama, and the San Francisco Bay Guardian’s “Outstanding Young Artist.”

JENNIFER POWERS (Associate Artistic Director) joined A.C.T. in 1967, during the company’s first San Francisco season, after earning her B.A. in Drama from the University of Pennsylvania. Currently, she is an Associate Professor at the University of Washington, Seattle. She has also served as a director of the San Francisco Mime Troupe, as an Associate Director for the San Francisco Mime Troupe, and as a literary director of the San Francisco Mime Troupe for over 25 years. She is also the recipient of the “Outstanding Young Artist” award from the San Francisco Bay Guardian. She has served on the Board of the San Francisco Mime Troupe and on the Bay Area Arts Council. She has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism. In addition, she has served as the Program Director for the San Francisco Mime Troupe and on the Bay Area Arts Council. She has also served as a literary director of the San Francisco Mime Troupe for over 25 years. She is also the recipient of the “Outstanding Young Artist” award from the San Francisco Bay Guardian. She has served on the Board of the San Francisco Mime Troupe and on the Bay Area Arts Council. She has also served as a literary director of the San Francisco Mime Troupe for over 25 years.
EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1986. A Broadway producer, he is the director of Chekhov's Uncle Vanya and Our Town during its first two San Francisco seasons. Since then he has produced The Mirror, a collaboration between Joseph Chaikin and Viaducte Nouveau at San Francisco Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatre Bay Area and the San Francisco New Vaudeville Workshop. After completing his graduate work at the University of Southern California, he wrote and directed numerous short films for the educational and entertainment market, including three which featured national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Round Table, Kansas City Power and Light, and Major League Baseball. Among his works is The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

BRUCE ZOLOT (Executive Director), who made his mainstage debut with the company in Saturday, Sunday and Monday, also appeared in this year's A.C.T. Plays in Progress, a native of Canada, he played the rock 'n roll Master of Ceremonies in Michael Bogdanov's modern-dress Measure for Measure at the Stratford Festival in Canada and Sebastian in Twelfth Night for the Festival's U.S. tour. He also appeared as Lord Fredrick Vorpmitz in the Canadian company of Nicolaus Nickelby, and as Patrick in Spanish Post Facto at the Canadian New Play Fest. Mr. Zolot is a graduate of A.C.T.'s Advanced Training Program, where he teaches voice and speech. He has also served as voice and dialect coach for A.C.T.'s A Tale of Two Cities at Judson Hall. Berkeley Shakespeare's Twelfth Night, and Marin Shakespeare Company's As You Like It.

KEVIN HAN YER played A.C.T.'s Merryweather in Bryngwyn, Medeival in the Sc Beijing, several roles in Men at Mission, and as Abbe of Two Cities, Brother Martin Lahrer in The Vowel (as well as Prezogan in the American Festival Television production), and in Twelfth Night. He was recently seen in the Plays in Progress production Buddha's Hand. He originated the role of Bradley Yamashita in Roomie Disco You Die at the Berkeley Repertory Theatre.

JOY CARLIN (Associate Artistic Director) who has been a member of the acting company for many years. Among the roles she has played is Miss Prose in A Tale of Two Cities, Ariste in The Importance of Being Earnest, Karen in The Time of Your Life, Anu in The House of Blue Leaves, Ann in Peer Gynt, Sallie in All the Way Home, Birdie in The Little Foxes, and Olive in Oleanna. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are The House of Bernarda Alba, The Lady's Not for Burning, Doctor Doinke, Miss Misery, Golden Boy, Happy, and this season's world premiere Road and Shelter. She also directed and produced at the Oregon Shakespeare Festival, the San Jose Repertory Company, and the University of Death and the Chinese Drama Troupe of China, where she directed You Can't Take It With You.

JULIAN SOTOMAYOR (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sotomayor has been active in the theater since the mid-70s, when he directed Harvey Fier's Afternoon Tea for the Circle Repertory Company in New York. In 1978, together with Alan Davis, he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer, as head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yorkowitz, and A.R. Gurney. Shortly before he joined the company he directed Chekhov's Uncle Vanya and Our Town during its first two San Francisco seasons. Since then he has produced The Mirror, a collaboration between Joseph Chaikin and Viaducte Nouveau at San Francisco Magic Theater. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatre Bay Area and the San Francisco New Vaudeville Workshop. After completing his graduate work at the University of Southern California, he wrote and directed numerous short films for the educational and entertainment market, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Round Table, Kansas City Power and Light, and Major League Baseball. Among his works is The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

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American Conservatory Theater

adaptor include Osipaxis Bar, Cypricus de Bergamenta, The Cherry Orchard, The Four-Ported Gnomes, King Richard III, The Winter's Tale, Saint John and Diamond Lat. The most popular of his adaptations, the Eisenhower-year-old A Christmas Carol, was written with Laidl Williamson, who was also his collaborator on Christmas Miracles, premiered at Denver Center Theater Company in 1985. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valentina Rose Cabaret Theatre. Mr. Powers' reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, Arts Review, Performing Arts and San Francisco Chronicle.

SARIN EPSTEIN ( Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at the New Zealand Drama School, Temple University, the University of California at Davis, and U.S. San Diego, where he directed Oedipus at Colonus. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included Henrik Ibsen's Peer Gynt, The Complete Plays of Aristophanes, and Aeschylus' The Oresteia. Last summer he directed in Richard III for the Stanford University Shakespeare Festival, and has also directed for San Jose Rep. ( School for Wives, Encores) as well as productions in New York City and San Francisco. He is the author of a number of essays, poems, and reviews, including Theater and the Mind, The Immigrant, and Private Lives. Mr. Epstein is an Artistic Associate at the Georgia Shakespeare Festival, and has also worked at the Oregon Shakespeare Festival, and as Producer at San Diego Repertory, where he directed a Christopher Guest and David Henrie Christmas Carol and Bad Times. He is co-author with John Harpo, of Acting with Style (published by Prentice-Hall).

SUSAN STAUFFER ( Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (see MacKinnon, the MacKinnon Singers), was produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the California State University at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as Founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Fred Me a Hero, The Walked Stairs of All Time, and Epaphant's Aids, and To Whom It May Concern, of directed The Diary of Anne Frank, and co-directed Where Are These People? Ms. Stauffer served on the Superintendent's Task Force for the San Francisco School of the Arts, and the Board of Directors of Bay Area Theatre Sports, she has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program.

JOHN C. FLETCHER (Director) previous directing credits at A.C.T. include Twelfth Night (1990) and As You Like It (1988). Last summer he directed Richard III for the San Francisco Shakespeare Festival, and has also directed for San Jose Rep. (School for Wives, Encores) as well as productions in New York City and San Francisco. He is the author of a number of essays, poems, and reviews, including The Theater and the Mind, The Immigrant, and Private Lives. Mr. Epstein is an Artistic Associate at the Georgia Shakespeare Festival, and has also worked at the Oregon Shakespeare Festival, and as Producer at San Diego Repertory, where he directed a Christopher Guest and David Henrie Christmas Carol and Bad Times. He is co-author with John Harpo, of Acting with Style (published by Prentice-Hall).

PETER EISENHARDT (Composer) has written the music for A.C.T.'s productions of Twelfth Night and As You Like It, as well as for the Encore Theatre presentation of A Christmas Carol. His music for A Midsummer Night's Dream won the 1987 L.A. Drama Critics Circle Award for Best Original Score. The entire body of his works for the theater have been collaborations with director John C. Fletcher. A compilation of his music for this medium, entitled "Big Theater," is available on compact disc. Mr. Eisenhart also plays the drums, and lives in Santa Monica with his wife and two children.

KATE EDMUNDS (Scenery) comes to A.C.T.'s Bandits with experience at Berkeley Repertory Theater, including productions of the recent Dumb Dog (1983), Winter's Tale, Reckless, The Masque, The Revenger, and Twelfth Night. Throughout the United States she has designed a wide variety of productions at such regional theaters as Chicago's Goodman Theatre, Seattle Repertory, American Repertory Theatre in Cambridge, Boston's Huntington Theatre, Indiana Repertory, The Guthrie and Baltimore's Centerstage, among others. A graduate of Wayne State University and the Yale School of Drama, Ms. Edmunds has worked both on and off Broadway, designing the American premieres of Brian Friel's Translations and Christopher Hampton's The Philanthropist as well as other productions at Manhattan Theatre Club, Second Stage and The Village Gate. For three seasons she was designer-in-residence at the O'Neill Playwrights Conference.

JEFFREY STRICKMAN (Costumes) has designed sets and costumes extensively at theaters across the country, including the Guthrie Theatre, Berkeley Repertory Theatre, San Jose. and the Tilden, Milwaukee Repertory Theatre, Repertory Theatre of St. Louis, The Alliance Theatre, Wharf, Stage West, Santa Cruz, Theatredirects, Berkeley Shakespeare Festival, St. Louis Municipal Opera, Sacramento Theatre Company, Berkshire Theatre Festival, and Theatre Project Company. He was art director for the internationally televised opening ceremony of the tenth Pan American Games. Currently his line of original handcrafted jewelry is being carried in shops in San Francisco and San Jose.

ROBERT JARED (Lighting) joins A.C.T. for Bandits, has worked with the tranquil rivers of England. The golden palaces of France. The hidden castles of Germany. Europe is a truly magical place. And this year, American Airlines can take you to more of it than ever. With service to 11 wonderful European cities. And affordable FlyAwayVacations packages to all of them. So let us take you where there's something special in the air.
American Conservatory Theater

adaptor include Octavia Bar, Cytopia de Bergman; The Cherry Orchard, The Bourgeois Gentleman, King Richard III; The Winter's Tale, Saint Joan and Diamond Lil. The most popular of his adaptors, the Ebenezer-year-old A Christmas Carol, was written with Laid Williamson, who was also his collaborator on Christmas Miracles, premiered at Denver Center Theater Company in 1985 and later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valentina Rose Cabaret Theater. Mr. Powers' reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, Art Review, Performing Arts and San Francisco Chronicle.

SARAH EPSTEIN (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1975, and has been a guest instructor at the New Zealand Drama School, Temple University, the University of California at Davis, and U.S. San Diego, where he directed Oedipus and Doll. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included Panto, The Learned Ladies, Richard III, Cloud 9, The AIDS Show, Through Heartbreak House, and Nicholas Nickleby. For A.C.T.'s mainstage seasons he has directed 1986, A Tale of Two Cities, Women in Mind, The Inventigem, and Private Lives. Mr. Epstein is an Artistic Associate at the Georgia Shakespeare Festiva}, and has also worked at the Oregon and Utah Shakespearean Fests, and at San Diego Rep, where he directed A Christmas Carol and Hard Times. He is co-author, with John Harper, of Acting with Style (published by Prentice-Hall).

SUSAN STAUNTER (Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her Macbeth was produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the California State University at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed Find Me a Hero, The Wailing Skies of All Floren- qusse: The Conflict AIDES, and To Whom It May Concern, directed The Diary of Anne Frank, and co-directed Who Are These People?. Mr. Staatner served on the Superintendent's Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program.


JEFFREY STRICKMAN (Costumes) has designed sets and costumes extensively at theaters across the country, including the Guthrie Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre, Milwaukee Repertory Theatre, Repertory Theatre of St. Louis, The Alliance Theatre, Stage West, Texas, Santa Cruz, Théâtreworks, Berkeley Shakespeare Festival, St. Louis Municipal Opera, Sacramento Theatre Company, Berkeley Theatre Festival, and Theatre Project Company. He was art director for the internationally televised opening ceremony of the tenth Pan American Games. Currently his line of original handcrafted jewelry is being carried in shops in San Francisco and San Jose.

ROBERT JARED (Lighting), who joins A.C.T. for Hamlet, has worked with Jack...
With all the awards it's won, you might think we'd be satisfied.

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Ford Taurus

Fletcher on numerous projects, including Good at PC.PA. Recently he designed the lighting for the new musical Aida and Hyde, Frank Wildhorn and Leslie Bricusse. In New York, his credits include designing and producing productions of On and On, Fighting Light and American Cross, and new musicals Aida and The Bodyguard. Tom Sturges's Brideshead and Goldeneye are Dead, Good and True, Time, and Tom (at Lincoln Center), the musical The Rocky Horror Show, Sunset, as well as Menace. More, on the west coast, he designed the musical Welcome to Pantages at the Pantages Theatre, and in eight seasons at SFU, he designed over 50 productions, including the Guthrie Theatre, Epic, Gypsy, Camelot, the Snailail, Moll, Red, Helen Gutherle, The Flying Pig, Pippin, and I Do, I Do. He also has designed for over 20 other regional theatres throughout the United States. Mr. Jardine is an Associate Artist at the Alley Theatre and a graduate of the Yale School of Drama.

DAVID LEONIG (Director) holds the rank of Certified Flight Master. His New York credits include the Roundabout Theatre, Playwrights Horizons, Theatre for a New Audience, The Pan Asian Repertory Theatre, Romeo and Juliet at the Victory Theatre (directed by Bill Alexander of the Royal Shakespeare Company), and the New York Shakespeare Festival, where his fight direction for Joanne Alain in Henry IV, Parts One and Two, is currently running. His fights have also been seen on many of the country's regional theater stages, including the Repertory Theatre, Long Wharf Theatre, the Shakespeare Theatre at the Folger, the Guthrie Theatre, American Repertory Theatre, Center Stage and the Goodman Theatre. Recent productions include Richard III starring Stacy Keach at the Rockefeller Center Festival at the Folger, and Mr. Raizin's Black Bottom at Center Stage. Upcoming projects include the feature film Strings from the Fugue State and King Lear, directed by Michael Kahn.

STEPHEN LÉGRAND (Sound) is now in his fifth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Seguin and Touch Me in the Dark, and he wrote the music for A Life for the Mind, Saint Joan, and The Hare with his collaborator Eric Over Feldman. They have won awards for their scores for The Lady's Not For Burning at A.C.T., The Cigar of Crime and The Brides of Berkeley Rep, and Fire at the Eureka Theatre. Mr. Légrand's recent work has included scores for Ravensong Duet, Dr. at Berkeley Rep and the Los Angeles Theatre Center. Leda, and Macbeth at the La Jolla Playhouse, and Paulette O'Connor for Berkeley Rep.

RICK KEBLE (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including last season's A Tale of Two Cities and the company's tours to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of Cymbeline and Pericles. The Tempest, and A Christmas Carol. Among his other television and film credits are A View to a Kill, Randy's, "Over Easy" with Hugh Downs, A Life in the Theatre with Peter Evans and Elin Rahm, "The Kathrin Crosby Show," and over 100 commercials. Mr. Kebler also designed hair and makeup for the original production of Cinderella for the San Francisco Ballet, directed by Anne Baxter and Christopher Walken for the American Shakespeare Festival, and A Life with Roy Dotrice for the Classical Theatre in Edmonton, Canada. He worked on the national tours of A Chorus Line, La Cage aux Folles with Cuban Barry, Sunset Boulevard with Debbie Allen, and toured to Los Angeles and London with Ring Crosby.

JAMES HARE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage managed were The Murders of Charlot with Miss Le Gallienne, Sylvia Sydney, and Laura Darr, The Bible, John Browne's Body, She Shops to Conquer, and The Comedy of Drums. Mr. Hare also stage-managed the Broadway productions of Georgy (a musical by Carole Bayer Sager) and Miss Bennet Demissa Little, and the national tour of Woody Allen's Don't Drink the Water. Mr. Hare joined A.C.T. in 1974 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

KAREN VAN ZANT (Production Stage Manager) is now in her 12th season with A.C.T., where she has stage-managed productions of Saint Joan, Sunday in the Park with George, A Christmas Carol, Mourning Becomes Electra, Another Part of the Forest, Twelfth Night, Burn This and Soft Power. She also worked at the Warner Memorial Theatre as production stage manager for The Boys in the Band. As Associate Director with Erin Dough and Darr Lanier, and by Carol Churchill. Last summer she stage managed Love Letters at the Stage Door Theatre.

ALICE ELLIOTT SMITH (Stage Manager) is in her eleventh season at A.C.T., where she has been the company's master schedule production coordinator of Plays in Progress, director of stage readings, associate director of the Troubleshoot program, director of the studio production A.H., Wildwoman, and director of 'Morning's at Seven, Pnicnic, and the Plays in Progress production Bico Soro. In recent seasons she stage managed Private Lives, The Lady's Not For Burning, The Floating Light Du, Follies in Bell, A Life of the Mind, Diamond Lil, Golden Boy, Brothers, Howards in Mind, Joe Turner's Come and Gone, A Tale of Two Cities, Nativity, Hapgood, Burn This and Fool and Shelter.

BEN KAPLAN (Stage Manager) is in his second season with A.C.T. During the 1989/90 season he served as a stage management intern for the company on A Tale of Two Cities, Twelfth Night, and Hapgood. Before returning to San Francisco, he received a B.F.A. in theater arts from the Mason Gross School of the Arts at Rutgers University, during which time he stage managed productions at the Circle Repertory Laboratory Company and the Equity Library Theatre in New York City.
With all the awards it's won, you might think we'd be satisfied.

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The day it first rolled off the assembly line, Ford Taurus began winning awards. From the most respected automotive and consumer magazines to design associations, the praise for Taurus has been almost universal. Now, we think that all of us would gladly end up on our laurel. One drive and it's obvious they couldn't be more wrong.

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At Ford, we're proud of our philosophy of continuous improvement. This attitude, and the results it produces, have made Taurus an award-winning sedan every year since its introduction.

Ford Taurus

Fletcher on numerous projects, including Good at P.U.P.A. Recently he designed the lighting for the new musical Aladdin and Sylinder, by Frank Wildhorn and Leslie Bricusse. In New York, his credits include designing the premiere productions of Out of Midst and A Hi, Fighting Light and Afraying Transom; other New York credits include the recent production Bags by Boulevard, Tom Sperber's A Borrower's and Guildherden are Dear, Good and Tom Tim (at Lincoln Center), the musicals Footloose, Sunset, as well as Menach Mover. On the west coast, he designed the musical Welcome to Thompson's at the Alcazar Theatre, and in eight seasons at Tu.P.U, he designed over 50 productions, including the road shows, Old Yeller, Case y the Girl, and Snap 3500. He also has designed for over 20 other regional theaters throughout the United States. Mr. is an Associate Artist at the Alley Theatre and a graduate of the Yale School of Drama.

DAVID LEON'S (Director) holds the rank of Certified Fight Master. His New York credits include the Roundabout Theatre, Playwrights Horizonf, Theatre for a New Audience, The Pan Asian Repertory Theatre, Romeo and Juliet at the Victory Theatre (directed by Bill Alexander, a co-founder of the Royal Shakespeare Company), and The One Act Shakespeare Festival, where his fight direction for Jonathan Alkin's Henry IV, Parts One and Two, is currently running. His fights have also been seen on many of the country's regional theater stages, including the Repertory Theatre of Long Wharf Theatre, The Shakespeare Theatre at the Folger, the Guthrie Theatre, American Repertory Theatre, Center Stage and the Goodman Theatre. Recent productions include Richard III starring Stacy Keach at the Shakespeare Festival in Stratford, and A Raisin in the Sun at Center Stage. Upcoming projects include the feature film Scream From the Pingpong Room and King Lear, directed by Michael Kahn.

STEPHEN LÉGRAND (Sound) is now in his fifth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for The Seagull and Rehearsals on the Hill, and he wrote the music for A Lie of the Mind, Saint Joan, and Hippodrom with his collaborator Eric Davis. He recently directed an evening for the American Conservatory. They have won awards for their scores for The Lady's Not for Burning at A.C.T., The Tooth of Crime and The Birth of Venus at Berkeley Rep, and Fiver at the Eureka Theatre. Mr. Légrand's recent work has included scores for Female Doo Wop, Cut at Berkeley Rep and the Los Angeles Theatre Center, Lulu, and Moonlight on the La Jolla Playhouse, and Faust and Orpheus at Berkeley Rep.

RICK HANDS (Wigmaster) has designed hair and makeup for over 300 productions at A.C.T. since 1971, including last season's A Tale of Two Cities and the company's tour to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television production of Oedipus the King of The Trojan Women and A Christmas Carol. Among his other television and film credits are A Line to Kill, Reilly: "Over Easy" with Hugh Downs, A Life in the Theatre with Peter Evans and Elín Rah, "The Kehren Crosby Show," and over 100 commercials. Mr. Hands also designed hair and makeup for the original production of Cinderella for the San Francisco Ballet, designed with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and A Life with Roy Dotrice for the Stratford Festival Theatre in Edmonton, Canada. He worked on the national tours of Oh, Calpurnia with Ossie Davis, Sweeney Todd with Debbie Allen, and toured to Las Vegas and London with Bing Crosby.

JAMES Haire (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he has managed were The Madisonian of Charlot with Miss Le Gallienne, Sylvia Sidney, and County, The Rounders, John Brown's Body, She Stoops to Conquer, and The Comedy of Uphears. Mr. Haire also stage-managed the Broadway productions of Oedipus the King and Orpheus at Berkeley Rep and the Los Angeles Theatre Center. His work has included the scores for Female Doo Wop, Cut at Berkeley Rep and the Los Angeles Theatre Center, Lulu, and Moonlight on the La Jolla Playhouse, and Faust and Orpheus at Berkeley Rep.

KAREN VAN ZANDT (Stage Manager) is now in her 12th season with A.C.T., where she has stage-managed productions of Saint Joan, Sunday in the Park with George, A Christmas Carol, Mourning Becomes Electra, Another Part of the Forest, Twelve Night, Burn This and The Little Foxes. She has also worked at the Marinette Memorial Theatre as production stage manager for The Begs in Asbury (with Kirk Douglas and Bart Lancaster), and at the Bay Area by Carol Churchill. Last summer she stage-managed Love Letters at the Stage Door Theatre.

ALICE ELIOTT SMITH (Stage Manager) is in her eleventh season at A.C.T., where she has been the company's master schedule coordinator of Plays in Progress, director of stage readings, associate director of the Troubleshooter program, director of the studio production A.C.T., and as a director of Morning's at Seven, Picasso, and the Plays in Progress production Rio Sero. In recent seasons she has been a private tutor, The Lady's Not for Burning, The Floating Light, Duth in the Bell, A Lie of the Mind, Diamond Lid, Golden Boy, Brothers, Hurricane in Mind, Joe Turner's Come and Gone, A Tale of Two Cities, Doubleplay, and A.M.H. and the Last and the First and Shelter.

BEN KAPLAN (Stage Manager) is in his second season with A.C.T. During the 1988/89 season he served as a stage management intern for the company in A Tale of Two Cities, Twelfth Night, and A.M.H. Before coming to San Francisco, he received a B.F.A. in theater arts from the Mason Gross School of the Arts at Rutgers University, where during that time he stage-managed productions at the Circle Repertory Lab Company and the Equity Library Theatre in New York City.
Be a Part of the 1991 International Theatre Tour

Plans are set and the excitement high for the 1991 International Theatre Tour, an annual fundraising event for A.C.T., co-sponsored by TOVE ARTS of San Francisco, and coordinated by London Arts Discovery Tours. This year’s tour, departing May 11, will take interested patrons to London for nine nights of fantastic theater and unique sightseeing opportunities. Then on to Prague, Czecho- slovakia, for five additional nights filled with theater, music, and special performances at the Prague Spring Festival.

In its eleventh year, the International Theatre Tour will be led by A.C.T. Artistic Director Edward Hastings. Patrons have the opportunity to participate in discussions and special events rarely available to the average theatergoer. Included in the package are tickets and transportation to all events, sightseeing, first-class hotels, many delightful meals, roundtrip airfare, and a tax-deductible donation to the American Conservatory Theater. Ask anyone who’s been on the tour and they’ll tell you it’s a one-of-a-kind experience! For further information and brochures, contact TOVE ARTS, 231 Franklin Street, San Francisco, CA 94102, or call (415) 984-5865.

Hamlet Sponsors Join Hands

Two San Francisco businesses combine forces with A.C.T. to make possible this production of Hamlet. The Fireman’s Fund Foundation and McCutchen, Doyle, Brown & Enersen already know each other well, the Fireman’s Fund’s McCutchen client. The new relationship between the two—both of whom support A.C.T. as individuals—has already produced a once-in-a-lifetime opportunity the company will forever cherish.

McCutchen, Doyle, Brown & Enersen is the second largest law firm in the Bay Area. Individual members of McCutchen have long made personal gifts to A.C.T., and this year the firm itself gave generously. McCutchen partners serve on the boards of many Bay Area arts organizations, and partner Albert J. Moorman is an A.C.T. Trustee. We believe McCutchen’s co-sponsorship of Hamlet is part of a significant trend.

"The large law firms are now some of the biggest businesses in San Francisco," says Managing Partner James L. Hunt. "We rely on top-flight attorneys and clients, and they’re attracted to San Francisco because of the diversity of things to pursue here, whether it’s sports or the arts. In these times of honest-goodness money crunching, law firms shoulder as much a civic responsibility as other prominent industries in supporting the performing arts." As partner Susan Briggs says, "we knew that the October 1989 Loma Prieta earthquake took a lot of fun away from the arts. This seemed like the right time for us to become involved in maintaining the cultural life of our own community." It’s unique to find a law firm in the role of major sponsor; that’s a job more often left to other businesses. But McCutchen intends to lead the way. "There are numerous lawyers who already, as individuals, give generously," says Briggs. "But business support is vital, too. We hope other law firms will follow suit and take a leadership position in the arts community."

The Fireman’s Fund Foundation has been a loyal A.C.T. supporter since 1975. Last year, along with the Skaggs Foundation, Fireman’s Fund underwrote A Tale of Two Cities. This year’s co-sponsorship of Hamlet keeps the Fireman’s Fund where it has traditionally stood: at the head of progressive business-community relations at A.C.T. For more information on A.C.T., please contact the company at 239 Market Street, San Francisco, CA 94104, or call (415) 861-5865.

A.C.T. Patrons’ Luncheons and Dinners

An additional benefit of being an A.C.T. patron is the opportunity to enjoy intimate luncheons and dinners with actors, directors and other members of the company. This winter and spring, theatergoers and their guests will be treated to selected A.C.T. performances over cocktails and an elegant meal at the delightful atmosphere of the Presidio Officers Club. A.C.T. patrons’ luncheons and dinners are hosted by the Friends of A.C.T.

Upcoming gatherings prior to performances of Hamlet will be held March 7 through June 2. In addition, a series of exhibitions on light, to be shown in the museum during this period. So now that you’ve shared in the majesty of the Bard’s Hamlet, share in the joy and discovery of The Exploratorium. There are 600 different interactive exhibits waiting for you to explore. Don’t forget to bring your favorite kids, too! From Shakespeare to light to the swans on the pond, the Palace of Fine Arts has a lot going for it. For further information, call (415) 561-9999.
American Conservatory Theater

NEWS continued from page P-3
vation, phone the A.C.T. Special Events Office at (415) 749-2239. All proceeds ben-
fit the Friends of A.C.T. Scholarship Fund and other Conservatory training programs.

Be a Part of the 1991 International Theatre Tour

Plans are set and the excitement high for the 1991 International Theatre Tour, an annual fundraising event for A.C.T., co-sponsored by TOOR ARTS of San Francisco, and coordinated by London Arts Discovery Tours. This year's tour, departing May 21, will take interested patrons to London for nine nights of fascinating theater and unique sightseeing opportunities. Then on to Prague, Czechoslovakia, for five additional nights filled with theater, music, and special perfor-
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Hamlet Sponsors Join Hands

Two San Francisco businesses combine forces with A.C.T. to make possible this production of Hamlet. The Fireman's Fund Foundation and McCutchen, Doyle, Brown & Enersen already know each other well: Fireman's Fund's McCutchen client. The new relationship between the two — that of co-sponsors — is already a productive one, bearing fruit in the play you'll see tonight.

McCutchen, Doyle, Brown & Enersen is the second largest law firm in the Bay Area. Individual members of McCutchen have long made personal gifts to A.C.T., and this year the firm itself gave generously. McCutchen partners serve on the boards of many Bay Area arts organiza-
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At Fireman's Fund, the idea of extend-

ing a hand goes back to 1963. To help the volunteer firemen who battled to save life and property, a group of San Francisco entrepreneurs pledged a portion of the profits for a new insurance company to a fund for firemen's widows and children. In keeping with that tradition, the Fire-
man's Fund Foundation continues to encourage and support cultural organiza-
tions and social services in areas where the company is active. "We make public interest contributions in the form of sponsor-
ship, use of facilities, employee time, equipment and in-kind services," says Mary Anderson, director of the Founda-
tion. "We also match employee contribu-
tions to arts organizations." McCutchen, Doyle, Brown & Enersen and the Fireman's Fund Foundation have shown us how local innovators continue to thrive on new ideas and civic commitment.

The Exploratorium — You're Already There

A.C.T.'s production of Hamlet owes much to its magnificent surroundings. The reflecting water, the verdant lawn, the elegant remains of a fox archi-
tectural antiquity, all pass on the way into the show, transporting theatergoers to another time and place. It's easy to feel that you're not in the city at all. Yet nestled snuggly right next to the theater, housed within the wall of the Palace of Fine Arts itself, is one of San Francisco's most lively, most cosmopolitan attractions: The Exploratorium. You're already there!

The Exploratorium stands in the vanguard of the movement to regard museums as educational centers. It is one of San Francisco's most prominent museums, drawing visitors from across the country and around the globe. During exhibits and happenings provide information about and access to science, nature, art and technology. Lectures, world-class art events, concerts and — yes — architectural solutions all share equal billing here, at the crossroads of education and entertainment.

Headed by an ambitious staff of science professionals, the Exploratorium has declared itself to be a new sort of public university. Every visiting artist and lec-
turer makes the museum a center of Bay Area intellectual and cultural life. The next scheduled artist-in-residence will be Bill Culbert, European-based artist known for his work with light and his apprecia-
tion of the poetry of discarded materials. His work cuts across physical boundaries and disciplines, occupying tables, walls, ceilings and floors with found objects transformed by a single, pervasive, ready-made material: light.

Culbert, a native New Zealander who now resides in England and France, juxtaposes electricity with optical illusions, kinetics and cast-off objects such as crates, tools, jugs, bugs, lamps, and plastic bottles. A latter-day alchemist, Culbert transmutes matter and objects in time and space. During his six-week Exploratorium residency, which begins March 1, Culbert will create original work for a culminating exhibition slated to run from April 15 through June 2. He's also assembling a series of exhibits on light, to be shown in the museum during this period.

So now that you've shared in the magic of the Bard's Hamlet, share in the joy and discovery of the Exploratorium. There are 650 different interactive exhibits waiting for you to explore. Don't forget to bring your favorite kids, too! From Shakespeare to light rays to the sewers on the pond, the Palace of Fine Arts has a lot going for it. For further information, call (415) 566-9099.

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Upcoming gatherings prior to perfor-

rations of Hamlet will be held March 7 (luncheon) and March 22 (dinner); and those for performances of The Marriage of Figaro on May 17 (dinner) and May 29 (lunch). Tickets are available priced at $25 per person for luncheons, $30 per person for dinner. Free parking is provided at the Presidio Officers' Club. Proceeds benefit the American Conservatory Theater. While A.C.T. patrons' lun-
cheons and dinners are open to all theater-
goers, reservations are limited. For more information and reservations, contact the Friends of A.C.T. at (415) 770-1910.
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2228

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located on Geary at Mason Street, one block west of Union Square in the heart of Theater Row.

Ticket Information: (415) 749-2228 or by calling (415) 398-8000

BOX OFFICE HOURS: 10am–4pm Monday through Friday; 10am–6pm Saturday and Sunday. All ticketing outlets including Rainbow Records, are closed on the following holidays: New Year's Day, Independence Day, Labor Day, Thanksgiving Day, Christmas Day.

Ticket Sox: A.C.T. is available at all Ticket Sox outlets including Rainbow Records, or by calling (415) 398-8000.

Box Office at the Stage Door and Palace of Fine Arts Theater: When A.C.T. is performing at one of those locations, a full-service box office will open there 90 minutes before each performance.

Ticket Prices: STAGE DOOR/PALACE

STAGE DOOR AND PALACE

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Group Discounts: For groups of 15 or more, call Linda Graham at (415) 966-7906 or for special group prices up to 30% off single prices

Latecomers: Latecomers will only be seated at an appropriate time selected by the director of the play.

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

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

Discounts: Anyone can purchase half-price tickets on the day of shows at STBIS or Union Square or Embarcadero Center in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 4pm for evening performances. Senior Rush tickets for matinees only are just $5.

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

Wheelchair Access: The Stage Door and Palace of Fine Arts Theaters are fully accessible to persons in wheelchairs.

Sennheiser Listening System is designed to provide clear amplified sound anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances.

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

Additional Information: If you receive a pager, beeper, watch or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance.

SPECIAL PROGRAMS

Tuesday Conversations: These after-show talks are informative and engaging discussions concerning current events and ideas surrounding the evening's play. Tuesday evening programs will have special guests describing the speaker and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free-of-charge and open to everyone.

School Matinees: We offer 1pm matinees to elementary, secondary, and college students. Students attending these performances each season are sponsored by the Pacific Tides Foundation. For more information on sponsorship, please call Katherine Spielberg, Student Matinee Coordinator at 749-2220.

Conservatory: A.C.T. offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2250 for a free brochure.

Palace of Fine Arts Theater

The historic Palace of Fine Arts Theater is located next door to the Exploratorium and behind the famous fish market. An architectural gem, its butter-yellow exterior, tile roof and stained glass windows add to the theater's charm. The theater is close to many fine restaurants along Lombard and Chestnut streets. Ask our Box Office for suggestions.

Ample Free Parking is available in the lot behind the theater. Space may be limited on matinee performance days.

SuperShuttle service from the Geary Theater and back is available for a nominal charge. Call A.C.T.'s Central Box Office for information and reservations.

Two Buses serving the Marin County District are the 191 Fillmore, 400 Stockton, and the 45 Marin. For schedules call (415) 675-5855.

The Palace of Fine Arts

The Palace of Fine Arts is a national historic landmark located at the south end of Golden Gate Park. The Palace, built for the Panama-Pacific International Exposition, was built in 1915 and is one of the last remaining structures from the exposition. The Palace is now a major cultural center, hosting a variety of events and performances throughout the year.

The Palace offers a variety of seating options, including balcony, mezzanine, and orchestra sections. The Palace has a capacity of approximately 3,500 people and is equipped with state-of-the-art acoustics and lighting systems.

The Palace of Fine Arts is located at 3011 Lyon Street, San Francisco, CA 94118. For more information, please visit the Palace's official website at www.palaceoffinearts.org.
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s Administrative and Conservatory offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2200.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square in the heart of Theater Row.

Ticket Information: (415) 749-2228 Charge to Visa, MasterCard, American Express.
A.C.T.'s Central Box Office Hours: 10am-6pm Tuesday through Saturday; 10am-6pm Sunday and Monday.

Ticketing: A.C.T. tickets are available at all Ticketmaster Outlets including Rainbow Records, or by calling (415) 392-5000.

Box Office at the Stage Door and Palace of Fine Arts Theater: When A.C.T. is performing at one of these locations, a full-service box office will open there 90 minutes before each performance.

Ticket Prices: STAGE DOOR/PALACE
- Performances:
  - Orchestra Loge: $20
  - Balcony: $14
  - Gallery: $10

Tuesday/Thursday/Thursday
- Orchestra Loge: $24
- Balcony: $17
- Gallery: $10

Friday/Saturday/Sunday
- Orchestra Loge: $28
- Balcony: $22
- Gallery: $10

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 966-7906 or visit the website for special group prices up to 30% off single prices.

Latecomers: Latecomers will only be seated at an appropriate time selected by the director of the play.

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

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

Discounts: Anyone can purchase half-price tickets on the day of shows at STBS on Union Square or Embarkador Center in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 9pm for evening performances. Senior Rush tickets for matinees only are just $5.

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

Wheelchair Access: The Stage Door and Palace of Fine Arts Theaters are fully accessible to persons in wheelchairs. Priority seating is available in the orchestra for those who purchase Wheelchair Access tickets.

Sennheiser Listening System: A.C.T.'s Sennheiser Listening System is designed to provide clear amplification of sound anywhere in the auditorium. Headsets are available free-of-charge in the lobby before performances.

PHOTOGRAPHS AND RECORDINGS: Photographs and recordings of A.C.T. performances are strictly forbidden.

PROMOTIONAL MATERIAL: ForPress: If you cover a paper, beeper, watch, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance.

SPECIAL PROGRAMS

Tuesday Conversations: These after-show talks are informative discussions concerning the new and undiscovered. Tuesday evening programs will have special guests describing the speaker and topics for that evening. The Conversations are moderated by A.C.T. Associate Artistic Director, Alfredo Lopez. Admission is free and open to everyone.

School Matinees: A.C.T. is a leader in presenting arts to elementary, secondary, and college student audiences. Programs are available to students of all ages. A.C.T. performances are free or reduced-price for students and teachers.

CONSERVATORY: A.C.T. offers classes, training, and advanced theater study. In Young Conservatory program offers training for students ages 8-18. Call (415) 749-2200 for more information.

PALACE OF FINE ARTS THEATER

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Ample Free Parking: Available in the lot behind the theater. Space may be limited on matinee performance days.

UnderShuttle service from the Geary Theater and back will be available for a nominal charge. Call A.C.T.'s Central Box Office for information and reservations.

Muni: Buses serving the Marina District are the 22 Fillmore, 30 Stockton, and the 45 Marina. For schedules call (415) 575-9400.

The Palace of Fine Arts
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ON TRAVEL

The New Germany
A Union of Cultural Events and Artistic Activities

The splendor of Germany's artistic and musical heritage along with the appeal of its medieval cities stimulates an interest even further aroused by the recent reunification of east and west.

In the vanguard and once the purview of the kaisers and German aristocracy is today's Berlin, which has been restored to a state of grace, albeit a panoply of sometimes incongruous contemporary architecture. The former Prussian capital is enjoying a rebirth as the country's cultural center.

A visit to Berlin recalls the 1930s when this vibrant city reigned supreme in music, theater, and the arts. Max Reinhardt was then the quintessential theatrical director. Bertolt Brecht and Kurt Weill created the memorable Three Penny Operas, and Marlene Dietrich glittered in the Blue Angel. Still thriving are the tel- ephone cafes immortalized by Christopher Isherwood in his novel and play, I Am a Camera, better known to theater buffs as Cabaret. These travestie boîtes are now merely tourist attractions and easily surpassed by literary and political cabarets at the Stachus/Neue Weiher, the Wuhamaue in Lichtenburger Stee, and the Distel.

With the unalloyed loss of the Wall which became its postwar motif, the now reunited Berlin is again on a cultural roll. Its fabulous art collections are a part of the city's museum authority, including such treasures as the Dahlem with its altarpiece, The Virgin Enthroned with...
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Top: The Standard of the city of Berlin. Above: Berlin at night, from the Europa-Center, in the center of the photo, partially hidden, is the Kaiser Wilhelm Memorial Church destroyed by Allied bombers during World War II.


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Child (1350) and a great Rembrandt collection, the Egyptian Museum, Casa van der Hoefs steel and glass National Gallery, and the remarkable Pergamon with its entire ancient Greek temple intact.

All of this artistic treasure trove is softened by many scenic features such as one of Europe's finest zoos and parks. Berlin's famous Zoological Garden, located in the Tiergarten, is world-renowned for its beautiful botanical gardens and large collection of animals. The zoo is a must-see for visitors to Berlin.

While Berlin's history is marked by both its intellectual and cultural achievements, it also serves as a reminder of the city's turbulent past. The Berlin Wall, which分割了东柏林和西柏林, is a stark reminder of the Cold War era and the division of Germany.

In the modern city, Berlin is a hub of innovation and creativity. The city is home to a thriving arts scene, with a multitude of galleries, museums, and theaters. The Berlin Philharmonic Orchestra, under the direction of Sir Simon Rattle, is one of the world's leading orchestras.

Berlin is also known for its vibrant nightlife and street art scene. The city is home to numerous clubs and bars that cater to a diverse crowd of visitors, and the street art scene is one of the most popular attractions for tourists.

While Berlin is a city of contrasts, it is also a city of resilience. Despite the challenges it has faced throughout its history, Berlin has continued to thrive and innovate, making it a unique and fascinating destination for visitors from around the world.
Child (1530), and a great Rembrandt collection, the Egyptian Museum, Museum der Böhmischen und Schlesischen Nationalgalerie, and the remarkable Pergamon with its entire ancient Greek temple intact.

All of this artistic treasure is tempered with more down-to-earth features such as one of Europe's finest department stores, Ka De We (short for its real title: Kaufhaus des Westens; Berlin), itself an art form not to be missed. Café KleeVES follows the practice of the Ball Paradies in which women ask men to dance the forward Waltz. For those who wish to try their luck, the Spielbank is a well-known gambling casino, and of course, the cafes of the Kurfürstenstrasse, more familiarly known to locals as the Kaffe Bar, are perfect for people-watching.

Berlin has more than fifty public and private art galleries, including the Bauhaus Museum, the Berlinische Galerie, the Academy of Arts, the National Gallery, the Künstlerhaus Bethanien, and the Brücke Museum among the top performers. Every May, in a city with more than thirty theaters, leading German repertory companies present their major productions at Theater im Stadtschloss, an international summer festival. Not surprisingly in the land of Wagner and Strauss, Berliners have a choice of three opera houses, among them the Deutsche Oper, which presents such standbys as Mozart's Abduction from the Seraglio, and three musical theaters — the Schiller, the Schaubühne am Lehniner Platz, and the Deutsche Theater. All are in what was East Berlin. The Berliner Philharmonie, whose first permanent conductor was Hans von Bocks, demoralizes the orchestra. It was founded by Wilhelm Furtwängler and made even more famous by Herbert von Karajan, the podium now belongs to the esteemed conductor Claudio Abbado. The orchestra performs in the "Kleine" Philharmonic at Kemperplatz in the Tiergarten. On February 14 Thomas Hengelbrock will conduct David's Latin Symph of Berlin's most important architectural legacy from the days of the Brandenburg Electorate. Charlottenburg Palace, was built in the 18th century by Frederick I for his wife, Sophie Charlotte. It was burned in 1849 but has been rebuilt, and its spectacular rooms display paintings by artists in a range from Watteau and Boucher to Laszlo, Pater, and Pome. On its grounds is a small temple, the Belvedere, which houses a collection of eighteenth-century Berlin porcelain. The Egyptian Museum across from the palace was once home to the world's famous bust of Nefertiti, now in its new home on Museuminsel in the eastern part of the city.

Still not to be overlooked in all this grandeur is the Brandenburg Gate, built in 1791 to mark the "accession" of Friedrich Wilhelm II as King of Prussia. Celebrating its two-hundredth anniversary this year, the Berlin symbol is topped with a restored Quadriga (a chariot drawn by four horses). The imposing structure, originally known ironically as the Peace Gate, was designed not as a triumphal arch but rather a monumental gate and checkpoint to prevent Prussian soldiers from deserting. The six-column edifice dominates the Frieden Unter Den Linden.

The Kaiser Wilhelm Memorial Church on the Kurfürstenstrasse is a sobering reminder of Berlin's suffering. Destroyed by Allied bombers during WW II, only the entrance hall, with its splendid mosaic ceiling, remains. The Tiergarten was once a forest cleared by Friedrich the Great into a French-style park. Now it's totally replanted and is Berlin's most arboral park in this city of lakes and gardens.

Koblenz

While Berlin dominated the world press during reunification ceremonies, a different kind of role was played by Koblenz, an ancient Roman city which will celebrate its two-thousandth anniversary next year. Incidentally, for those who care about travel trivia, the city originally named Confluentes for the confluence of the Rhine and Mosel, was the birthplace of Karl Bartholomäus, who created the modern, liberal travel guide. The city and environs have their fair share of classic castles "on the Rhine." One of the loveliest is the Marksburg on the steep cliffs at nearby Braubach. Built in 1100 and modeled in Romanesque style in the thirteenth century, it is the only castle in the middle Rhine never to have been destroyed. Markbruch provides a vivid picture of the life and customs of the feudal knights. Visitors are advised to wear sturdy shoes. Knights approached their castle via steep stone walks winding irregularly to the battlements. So thick are the walls that one can walk in them through secret passages and up and down stairways.

Visitors to the 1992 celebration will be able to see a fascinating museum which also remembers Koblenz heritage. The modest Deutsches Haus was the home of the composer's mother, Maria Magdalena Siewerth, the house (204 Wambach-

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Dresden

Dresden is now as accessible to the contemporary traveler as are Hamburg, Koblenz, and Munich.

After years of neglect by the communists, capitalism has come to this ancient eastern Saxony city on the Elbe as a result of the events leading up to reunification. It's the new gambling casino at the Hotel Bellevue, an elegant five-star hotel, and a relative rarity in what was East Germany. Now visitors have a chance to play at such western games as blackjack and slot machines. Las Vegas is now known as slot machines.

The hotel and the gloriously restored Semper Opera House, which had been reduced to rubble during the high-explosive phosphorous bombings of World War II, opened simultaneously just five years ago. The baroque buildings of this scarred and battered Saxony capital were largely unrepaired except for the Semper and the Zwinger, a complex of buildings with collections of Meissen porcelain, pewter and antique watches. Originally built as a Festival square for the Saxon court by its ruler, August the Strong, the complex was inspired by Versailles. The Rampart Pavilion is the most dramatic unit in this extraordinary grouping whose other architectural features are the Nymphs, the Bath, the Crown Gate, and the Carillon Pavilion. The Gallery of Old Masters, at the northwestern corner of the Zwinger is home of Raphael's Sistine Madonna as well as a classic collection of paintings by Titian, Vermeer, Correggio, Rubens, van Dyck, and Rembrandt.

The wine cellar in the stone bowels of the adored Bellevue is named after August Christof Reinhart of Wackerbarth (1962-1748) who, according to a writer of the day, "loved tippling just as his highness August the Strong.

Imperial Court Theatre

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"Michael Bauer
SF Chronicle"

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strasse) has been restored by the Dehnard-Wegeler dynasty, a major wine producer and shipper here. An ancestor, Franz Gerhard Wegeler, was a surgeon and friend of Beethoven. Friendship notwithstanding, he married Beethoven’s love, Eleonore von Breuning, to whom the Leonore overtures were dedicated. Hence the museum.

During World War II some of Beethoven’s scores were stored in an enameled chest and hidden in the Niederwald monument, which ironically was toppled by a thirty-two-ton statue of Germania and dedicated to the restoration of the German Empire in 1871.

For those who delight in combining dining with history, among the best restaurants here is Witthaus an der Lilie, housed in a stone building erected in 1770. Goethe once dined here and later wrote the poem, “The Night in a Medieval Inn,” in his Neue Gedichte.

For a delightful experience, spend the night in a medieval inn, the Hotel Zum Weissen Schwanen, in the village of Bembach just south of Koblenz. The customer-stocked hotel is situated outside the town watch tower so that “all strangers, wanderers, and shipwrecked alike can find shelter long after the town gates were shut.”

The old city has a complement of stunning churches erected as early as the first century. These include the St. Castor’s Church with a triple-nave Romanesque pillars basilica. Founded in 836 A.D. by the Emperor Louis the Pious, the church provides an attractive setting for concerts and dance performances in summer.

**Dresden**

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The Gallery of Old Masters, at the northwestern corner of the Zwinger is now home of Raphael’s Sistine Chapel as well as a classic collection of paintings by Titian, Vermeer, Correggio, Rubens, van Dyck, and Rubens.

The wine cellar in the stone walls of the adobe adobe Bellevue is named after August Christoph Reichstag of Wackerbarth (1662-1748) who, according to a writer of the day, “loved tippers just as his electoral King August the Strong did who became famous because of his physical strength, his liking for women and festivities. As privy minister he had to supervise the architecture, to organize wasteful ceremonies and to get the necessary enormous sums of the always insufficient money.” The minister evidently did quite well. He owned a baroque palace at Zinnausplatz (now known as the Kuntcraper Palace), the palace gardens of Grosssedlitz to the south, and a nearby palace on a vineyard still known as Wackerbarth’s Runkel (Wackerbarth’s Silhouette).

Dresden’s fame has been preserved by one of its greatest artists, Bernardo Belotto, called Canaletto. His city views or “vedutas” have never been excelled in their detail or the style of painting which gave Dresden the sobriquet Florence on the Elbe.

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German that no one can claim to know Germany without knowing Munich." He succeeded nobly, although during the last war the city suffered heavy destruction. But Munich was salvaged and recreated by the determined will of its citizens.

While the city attracts thousands of visitors to events like the Oktoberfest (which starts in September), a beer bash of cosmic proportions, it carries on the cultural traditions of Mozart, Wagner, and Strauss, who found a home here today. In this musical tradition, the Bayerische Staatsoper is one of Germany's most noted.

Munich

The nineteenth-century King Ludwig I of Bavaria proclaimed, "I wish to make Munich a city which does such honor to..."
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Munich owes a debt for its artistic triumph to Ludwig II, one of the last of the Wittelsbach family which ruled Bavaria from 1328 to 1918. In the nineteenth century, Ludwig transformed his Munich into a remarkable "Athens on the Isar." While Bismarck was busy unifying Germany, "Mad King Ludwig II" continued the grand scheme, bringing musicians like Richard Wagner to his court and happily constructing a group of elaborate castles, including the most famous, Neuschwanstein, atop a mountain plateau one hour from the city.

One of Europe's most important art centers, with three hundred galleries, Munich also has more than fifty theaters and three great symphony orchestras, including the Munich Philharmonic which performs in the great concert hall in Gasteig." (Continued)
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**APRIL 28-JUNE 4: INTERNATIONAL MUSIC FESTIVAL — WERNERSEN. This festival of chamber music, operas and other musical events will take place in Wernerseh, near Herford, Germany.**

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But it is the museum here that demand a visitor's attention. The Alte Pinakothek is a grand neoclassical building which has on display a large collection of Albrecht Dürer's woodcuts, including his great and final self-portrait, a symbolic Christ-like etching. Rembrandt is here; so are van Dyck and da Vinci. The Alte Pinakothek, once the official home of the Wittelbacher, has been completely restored since its almost total destruction in World War II and now houses a concert hall, the Curtius Theatre, and the Residenz Treasury. Its museum, with more than one hundred rooms full of art and antiques collected by the family over the centuries, is so large that a visitor needs two tours to see the entire collection. Another museum triumph is the Staatsgalerie Moderner Kunst, one of the greatest treasure troves of modern art in the world. Among the four hundred plus works on display are pieces by Bacon, Kirchner, Marc, Dubuffet, Mattisse, and Picasso.

The great buildings along the Ludwigstrasse cover a wide range of architectural styles. But the highlight is the Feldherrnhalle at Odeonsplatz, modeled on the Loggia del Leon in Florence.

The center of Munich is Marienplatz, created in 1568 by the Elector Maximilian I as a gesture of thanksgiving for the city's survival during the Thirty Years' War. Walk from the Stachus through the pedestrian street with its fountains, fruit stalls, bailiwick singers, and omnipresent beggars to the Altes Rathaus. Time a visit here to the ringing of the clock-enspised, a blend of pealing chimes, opening and closing doors and merry knights and dancers depicting the festivities of the marriage of Wilhelm V to Renata von Lothringen.

Below the Alter Peter is the Viktualien Markt, with its stand Sisters, fish, game, and sausage stands. Saunter down Maximilianstrasse with its galleries and expensive boutiques. Schwabing, the student quarter with its open-door galleries, pubs, and boutiques, is Munich's Greenwich Village, although it had a more bohemian background as a farming community one hundred fifty years ago. Thomas Mann and Thomas Mann's brother, who moved to his splendid villa here in 1894. One year earlier Rainer Maria Rilke and Wastavsky Kandinsky arrived on the scene, as did Franziska von Behravan, who painted, composed poetry, and lived a wild Bohemian existence in Schwabing.

**HAMBURG**

The Free and Hanseatic City of Hamburg has just celebrated the eight hundred and fifty-first anniversary of its port. With its nautical trading past, it is one of the wealthiest cities in Germany (it claims more millionaires per capita than any other city in the country). More than half its urban area is either lake, park, or waterway. The poet Heinrich Heine once described Hamburg as "the best republic—its manners are from England and its food from Heaven." The port belongs to Hamburg like the Eiffel Tower is to Paris or the Tower of London.

In the evening, fog, the great church spires of St. Katharinen, St. Petri, St. Jacobi, and St. Michaelis accentuate Hamburg's distinctive silhouette. The city is crossed by river arms known as "beets" and lined by some two thousand four hundred bridges. Venice, by comparison, has only four hundred fifty bridges, which gives Hamburgoes a sense of undisputed pride.

Hamburg is now more even in the timelight as the result of reunification. With its great boats like the Atlantic Brunski and the Vier Jahnhassen, plus rail and air facilities, it forms a prime jumping-off point to Eastern Europe, a part of the world still in need of first-rate tourist accommodations and restaurants.

The city is Angolphilie, with its own equestrian set celebrating at an annual derby of Aste in properties in neighbor- ing Horn. The theater also has a strong English influence, and the Andrew Lloyd Webber hit Phantom of the Opera plays here in German translation in the Neue Floh, a two thousand seat specialy built for the show.

One of two city states in Germany (the other is Bremen), Hamburg's history and its influence date to the age-old Hanseatic League, the association of towns in northern Germany and the Netherlands which had a trade monopoly over the entire sixteenth century. On hand in this birthplace (Continued)
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But it is the museum here that demand a visitor's attention. The Alte Pinakothek is a grand neoclassical building which has on display a large collection of Albrecht Dürer's works, including his greatest and final self-portrait, a symbolic Christ-like etching. Rembrandt is here; so are van Dyck and da Vinci.

The State Gallery, once the official home of the Wittelsbachs, has been completely restored since its almost total destruction in World War II and now houses a concert hall, the Court Stalls Theatre, and the Treasury Museum, with more than one hundred rooms full of art and antiquities collected by the family over the centuries, is so large that a visitor needs two tours to see the entire collection.

Another museum triumph is the Staatliche Kunsthalle, one of the greatest treaure troves of modern art in the world. Among the four hundred plus works on display are pieces by Bacon, Kiefer, Marc, Dubuffet, Matisse, and Picasso.

The great buildings along the Ludwigstrasse cover a wide range of architectural styles. But the highlight is the Feldherrnhalle at Odeonsplatz, modeled on the Loggia del Lauro in Florence.

The center of Munich is Marienplatz, created in 1568 by the Elector Maximilian I as a gesture of thanksgiving for the calvary's survival during the Thirty Year's War. Walk the Stachus through the pedestrian street with its fountains, fruit stands, hailing singers, and omnipresent beggars to the Alte Batahuis. Turn a visit here to the rings of the clock, a blend of pealing chimes, opening and closing doors and merry knighth and dances depicting the festivities of the marriage of Wilhelm V to Renata von Lothringen.

Below the Alter Peter is the Vikatclas Macht with Bavarian, Swiss, French, and French sausage stands. Stuven's Maximilianstrasse with its galleries and expensive boutiques. Schwabing, the student quarter with its open-door galleries, pubs, and boutiques, is Munich's Greenwich Village, although it had a more bohiec background as a farming community one hundred fifty years ago. Thomas Mann moved to his splendid villa here in 1894. One year later Hainer Maria Rilke and

Wassily Kandinsky arrived on the scene, as did Franziska von Bovenow, who painted, composed poetry, and lived a wild Bohemian existence in Schwabing.

Hamburg

The Free and Hanseatic City of Hamburg has just celebrated the eight hundred and fifty-first anniversary of its port. With its nautical trading past, it is one of the wealthiest cities in Germany (it claims more millionaires per capita than any other city in the country). More than half its urban area is either lake, park, or waterway. The poet Heinrich Heine once described Hamburg as "the best republic — its mansions are from England and its food from Heaven." The port belongs to Hamburg like the Elbe Tower to Paris or the Tower to London.

In the evening, the four great church spires of St. Katharinen, St. Peter, St. Jacobi, and St. Michaelis accentuate Hamburg's distinctive silhouette. The city is fringed by river arms known as "beets" and lined by some two thousand four hundred bridges. Venice, by comparison, has only four hundred fifty bridges, which gives Hamburgians a sense of undisputed pride.

Hamburg is now even more in the limelight as the result of reunification. With its great hotels like the Atlantic, the Atlantic, and the Herrenfels, it has a strong English influence, and the Andrew Lloyd Webber hit Phantom of the Opera plays here in German translation in the Neue Flora, a theater specially built for the show.

One of two city states in Germany (the other is Bremen), Hamburg's history and its influence date to the city's old Hanseatic League, the association of towns in northern Germany and the Netherlands which had a trade monopoly over the Baltic and the North Sea. The city moved to its present site in the fourteenth century and its old town to the twelfth century. Yet to be found in this birthplace (Continued)
Ehrenfeld 1. Tel: 0511-8-80 62. Usually sold out by subscription but tickets can sometimes be obtained through an agency or your host’s concierge.

JUNE 8-20: MUZIKALI YEAR-ROUND. The 150th anniversary of Mozart’s death will be celebrated in this famous festival. For information: Mozart Fest, Würzburg, Hunsrück Tunnel, D-60050, Würzburg, Germany.

JUNE 29: THE BACH FESTIVAL IN BERLIN. 25 JUNE 16: KISSIGEN SOMMER. BAD KISSINGEN. This festival held in a spa town two hours outside of Munich features internationally renowned performers. The concerts take place in castles, churches, and monasteries dating from the 14th to 18th centuries. For information: Konzert Sommernacht 29, D-8570, Bad Kissingen, Germany.

JULY 28: SCHRÖDINGER HOISTEN MUSIC FESTIVAL. Northern Germany will be visited by a host of world famous performers. This festival under the direction of pianist Jürgen Funk takes place twice in Hamburg, Schleswig, Wolken, Pilsen and Vienna in East Germany and Denmark. For information: Schrödinger Hoisten Music Festival, Schleswig 80, D-2200, Kiel, Germany.

AUGUST 5-25: SCHLESWIG-HOLSTEIN MUSIC FESTIVAL. World famous composers, conductors and musicians will perform in the National Theater Tickets 8-841, Festivalhalle der Schwedenanstalt, 3 Münster, Germany.

AUGUST 28: RICHTER BECHER FESTIVAL. RAVENSTEIN: The concert program features an evening of great literature, and the main attraction is a celebration of the 200th anniversary of Beethoven’s birth. For information: Beethovenhalle, Göttingen, Germany.

SEPTEMBER 4-20: BERLIN FESTIVAL. A program of concerts is held in the Altes Oper Frankfurt, Kurfürstendamm 56, D-6000, Frankfurt, Germany.

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OCTOBER 2-9: GOWIARDSEN FESTIVAL. Music from around the world is performed in Leipzig. The festival is under the direction of Hauke Hauk and features a variety of concerts, recitals, and chamber music. For information: GOWIARDSEN FESTIVAL, Hauke Hauk, Kurfürstendamm 56, D-6000, Frankfurt, Germany.

20-21: DAEGERSMEG MUSEUM. For a schedule of the performances and ticket information contact: Daegersmuseum, Krefeld 56, D-5770, Krefeld, Germany.

NOVEMBER 4-10: BERLIN JAZZ FESTIVAL. Jazz music is performed around the world. For information: Berliner Jazzfestival, Kurfürstendamm 56, D-6000, Berlin, Germany.

LAST WEEK OF NOVEMBER: BACH FESTIVAL IN BREMEN. For information contact: Bachakademie, Bremerhafen 5, D-5000, Bremen, Germany.

PLAZZ (123 15 14) and KURT SCHUMACHERPLATZ (123 15 22). Other ticket agencies include:

KARDEN Wittenbergplatz (21 81 30)
THEATERRASSE BISSE Kurfürstendamm 24 (5 98 75 60)

Information and tickets can sometimes be obtained through the German National Tourist Board, Headquarters in Germany:

941 Third Avenue New York, NY, 10022 (212) 395-5000

5200 Wilshire Blvd. Los Angeles, CA 90057 (213) 682-7632

(Continued from preceding page) of Mendelesohn and Brahms are more than twenty theaters, including the high-tech Hamburgische Staatsoper, a turn-of-the-century Musikalhaus, which is home to the one hundred fifty year-old Philharmonie Hamburg, and the Opernhaus for musical theater.

Among the most important museums is the Hamburger Kunsthalle, which has a breathtaking collection of works by Holbein, Canaletto, Tiepolo, Goya, and Picasso. Hidden in the heart of St. Michael’s Church are the Monarch’s apartments, originally built for the widows of cloth merchants and the last carefully preserved example of a seventeenth-century Hamburg residential complex. The Altona Museum has a dazzling display of ships’ figureheads, ships in bottles, and finely detailed ship models and prints.

The Museum für Hamburgische Geschichte (Historic Immigrants Office) contains a record of the five million emigrants who left the port for the New World between 1850 and the outbreak of World War 1. During that time every ship’s agent was legally required to provide the authorities with a list of all passengers by name, sex, age, occupation, and point of departure. Today, a genealogical department does a thriving business in ancestral connections.

The renaissance-styled Rathaus was built at the end of the last century. Among its six hundred forty-foot towers are the halls which are home to the Senate and Burgerschaft of the city-state, decorated with tapestries, murals, and portraits of its citizen greats, all lit by grand chandeliers suspended from gilded, coffered ceilings.

On a final note, the Sunday morning fish market in St. Pauli is a melange of floral stalls, sausage stands, and vendors selling everything from blue jeans and copper pots to lively collections of ducks, doves, geese, even an occasional parrot. If you’re up to it, you can buy shrimp, or the catch-of-the-day from fishing boats at anchor. The market opens at 5 a.m. for early risers. At 10 a.m. the vendors must leave since that is the time when — from time immemorial — the solemn church service begins in the “Michel.”

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Ehrenfeld 1, Tel. 0211.4-89-62. Finally sold out by subscription but tickets can sometimes be obtained through an agency or your hotel's concierge.

JUNE 6-20: MUSIKFESTIVAL-VIELENBERG. The 20th anniversary of Mozart's death will be celebrated in this famous festival. For information: Mozart Fest, Würzburg, Haus zum Fichten, D-6500, Würzburg, Germany.

JULY 30-19: THE BACH FESTIVAL IN BERLIN. 25-JULY 16: KISSINGEN SOMMER, BAD KISSINGEN. This festival held in a spa town two hours outside of Munich features internationally renowned performers. The concerts take place in castles, churches, and monasteries dating from the 1600s. For tickets or information write to: Kissingen Sommer 2290, D-6500, Bad Kissingen, Germany.

SEPTEMBER 4-8: WÜRFELN. In August, the activities of this festival in Würzburg include concerts, chamber music, and young performers. The concerts take place in castles, churches, and monasteries dating from the 1600s. For tickets or information write to: Kissingen Sommer 2290, D-6500, Bad Kissingen, Germany.

OCTOBER 2-4: GOKUHARAS FESTIVAL-LEIPZIG. Young artists from around the world are invited to Leipzig to play with the Gewandhaus Orchestra under music director Kurt Masur. Tickets run from $80-20 and can be obtained by contacting Gewandhaus in Leipzig, 8 Karl Marx Platz, Leipzig 7000, Germany.

NOVEMBER 1-20: BERLIN JAZZ-FESTIVAL. Jazz musicians from around the world gather to play in various venues around the city. For information: Berliner Festspiele GMBH, Straße 50, D-1000, Berlin 50, Germany.

LAST WEEK OF NOVEMBER: BACH FESTIVAL-WÜRFELN. For information contact the Bach and Bachsitzer: Bachsitzler 2512, D-6500, Würzburg, Germany.

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Put down the mask. Set yourself free.
Mo-nog-a-amy (ma no gə ˈā me)  

The practice of selecting a single mate.

The word really means commitment between two people being there for each other. Accepting each other, flaws and all. There's no other state of existence quite like it. Giving as one is receiving. Maybe more so.

A monogamous relationship can be wonderful. But first, you have to find it.

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Restaurant Guide

CAFÉ BENEDICT, 2455 Mason St. (and Northpoint) (415) 282-0101 B: 7:30 AM to 10:30 AM, L: 10:30 AM to 1:30 PM, W: 10:30 AM to 6:00 PM, S: 10:30 AM to 4:00 PM, S: 10:30 AM to 2:00 PM. Café Benedict is classic Italian cuisine featuring fresh pasta, pizza, fresh fish, salad, specialty legend drinks including calorie-generating films, social & institute and menu passion. ALL MAJORS CREDIT GUIDE.

CORINA'S BISTRO, 2455 Sutter St. (415) 386-8700 L: 9:30 AM to 1:00 PM, M-S: 5:00 PM to 11:00 PM. Bistro, innovative & colorful contemporary Mexican cuisine Fresh lime Margaritas viewed here in San Francisco. ALL QC OR 310 480.

CUNARD KIA, 450 Broadway (415) 386-7775, 204 5th Ave. (415) 386-7785, Stanford Shopping Center (415) 386-7795, 450 Broadway (415) 386-7785, L: 11:30 AM to 4:30 PM, T: 11:30 AM to 4:30 PM, W: 11:30 AM to 4:30 PM, T: 11:30 AM to 4:30 PM, F: 11:30 AM to 4:30 PM. Wonderful appetizers, pastas, grilled fish, meat & pasta. Considered San Francisco's favorite Northern Italian restaurant. ALL QC OR 310 480.

LEPER'S GREEHOUSE, 7th Street (415) 386-4478, D: 5:30 PM to 11:00 PM, M: 4:30 PM to 11:00 PM, T: 5:30 PM to 11:00 PM, W: 5:30 PM to 11:00 PM, T: 5:30 PM to 11:00 PM. Enjoy fresh local seafood, dry-aged steaks, either 18 or 24 oz. served in a parlor in San Francisco. All day garaging, partner at 9:00 partner. ALL QC OR 310 480.

NORDIC'S LANDMARK, Opera Plaza, 801 Van Ness (415) 957-9560, L: 5:00 PM to 11:00 PM, M: 4:00 PM to 11:00 PM, T: 5:00 PM to 11:00 PM, W: 5:00 PM to 11:00 PM, T: 5:00 PM to 11:00 PM. Traditional Italian lunch and dinner menu, with special lunch & dinner menu. Reservations accepted. ALL QC OR 310 480.

THE SOIL MILL, 801 Van Ness located in the Mark Hopkins Inn Central (415) 292-1040. B: 7:00 AM Offering innovative in a open and green fish featuring contemporary California cuisine as well as our famous Sunday Night Brunch. ALL QC OR 310 480.

WHITE ELEPHANT, 3333 10th Street, 3333 10th Street (415) 292-1040. L: 7:00 AM to 10:00 AM, T: 10:00 AM to 11:00 AM, W: 10:00 AM to 11:00 AM, T: 10:00 AM to 11:00 AM, F: 10:00 AM to 11:00 AM. Enjoy fresh local seafood, dry-aged steaks, either 18 or 24 oz. served in a parlor in San Francisco. All day garaging, partner at 9:00 partner. ALL QC OR 310 480.

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Restaurant Guide

CAFE PENNACEO, 2455 Mason St. (near Southpark), (415) 221-0100. B: 7:30 AM to 10:30 AM, L: 4-10:30 AM, 11:00 PM to 2:00 AM. Fine, sophisticated, Italian-American cuisine, including garlic bread, pasta, and soups.

COCONA BAR & GRILL, 5095 Westgate at Alas. (415) 521-0100. L: 11:00 AM to 3:00 PM, M-F, 11:00 AM-11:00 PM, Sat-Sun. Sushi, stir-fry, and colorful contemporary Mexican cuisine. Fresh lime Margarita was voted Best in San Francisco. AM EXPERIENCE.

MELERO’S ITALIAN RESTAURANT, 251 Powell St. (415) 221-0100. B: 7:30 AM to 11:30 AM, L: 5:30 PM to 11:30 PM. Wonderful antipasto, pizza, grilled fish, meat, pasta, and soups. Considered San Francisco’s favorite Northern Italian restaurant. AM EXPERIENCE.

SHAW'S GREENHOUSE, 748 Market St. (415) 447-1427. M-F 7:30 AM to 1 PM, 4:30 PM to 10:30 PM. Enjoy fresh local seafood, apple pie, and soups. Casual, fun, and friendly, served to a garden in full-sun. Excellent garlic potato at 840 Market. AM EXPERIENCE.

BOTTLE DELL INN, 415-123-1234. M: 10:30 AM to 2:00 PM, M-F, 11:30 PM to 11:30 PM. Traditional Italian lunch and dinner menu, with specialty lunch and dinner offers. Full drink menu. Reservations accepted. AM EXCLUSIVE.

THE DOG BELL RESTAURANT, 500 Katuwa located in The Mark Hopkins Hilton, 1300 California Street (415) 808-5133. M-F 7:30 AM to 2:00 PM, M-F, 6:00 PM to 10:00 PM. Custom-made food in a crisp and pizzazz featuring contemporary California cuisine and a fine wine list. Our Thursday Night Dinner offers. AM EXPERIENCE.

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 1601 Market St. (415) 392-5000. B: 7:00 AM to 10:00 AM, M-F, 11:30 AM to 11:30 AM. A classic Union Square experience. AM EXPERIENCE.

THE PLAZA RESTAURANT, GRAND HYATT, SAN FRANCISCO UNION SQUARE, 728 Market St. (415) 392-5000. B: 7:00 AM to 10:00 AM, M-F, 11:30 AM to 11:30 AM. A classic Union Square experience. AM EXPERIENCE.

SPLENDORS, Mediterranean Care, Self-Rest, 12th St. (415) 392-5000. B: 7:00 AM to 10:00 AM, M-F, 11:30 AM to 11:30 AM. A classic Union Square experience. AM EXPERIENCE.

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MARCH 1991

by Peter Hay

Above: Al Hirschfeld drawing of Maurice Evans and Priscilla Race in George Bernard Shaw’s “Man and Superman,” with the playwright putting the finishing touches, 1947.
actors, as though we should know better.

Not that Isen was indifferent. One eye-witness, who sat next to him during a dress rehearsal of Rosmersholm in Germany, recalled him watching the performance with weeping and grasping of teeth. The visiting playwright "winced in pain at every word uttered from the stage," groaning exasperatedly "Oh, God! Oh, God!" Those around him fully expected Isen to close down the show, but in the end he simply said: "I must forget my original conception. Then it isn't too bad."

Isen's greatest British admirer, George Bernard Shaw, had excellent relations with the theatrical profession, and, like Dickens, was an outstanding amateur. Apart from instructing the world about his intentions in the lengthy preface to his plays, Shaw was full of suggestions for directors and actors. His habit of reading a new work aloud enhanced the casts of his plays: Sybil Thorndike, who created the role of Saint Joan, said that Shaw at sixty-eight might have played the Maze better than she could.

"He was a wonderfully courteous, wondrously polite man," said Ralph Richardson, who recalled Shaw instructing him in a 1944 revival of Arms and the Man. "especially sensitive to actors," Shaw, who was eighty-eight by then, analyzed how Richardson was playing Blanche Du Bois: "When you come in, you show that you're very upset, you spend a long time with your gags and pauses and your lack of breath and your dizziness and your tiredness, and it's very well done, very well done indeed, but it doesn't suit my play.... Always reserve the acting for underneath the spoken word. It's a musical play, a knockabout musical comedy......"

Some actors were less happy with Shaw's advice. Richard Mansfield, an actor-manager in the late nineteenth century, enjoyed great success in America with The Devil's Disciple. After one performance a senator told him he ought to thank God nightly on his knees for such a play. Mansfield replied that he did, but could not help adding: "Why, oh God, did it have to be by Shaw?"

Most writers felt less at home in the theater than Shaw. The English novelist Arnold Bennett was sitting next to director Basil Dean during rehearsal of a play based on his novel Sacred and Profane Love (1919), in which he described the female lead as a sexual woman. Bennett watched the actress cast in the role: "I'd-don't-like her. She stuttered during a break, she's too hard." After another scene, Bennett pointed to her again: "Is th-th-that girl a virgin?"

"I really don't know," Dean replied, "but I suppose so. There was a slight pause, and then the novelist asked: "Oh, e-e-can't th-th-that she altered?" Noël Coward, who often acted in his own plays, intimidated the rest of the cast by turning up for the first rehearsal with his part completely memorized. While rehearsing for a live TV production of Blithe Spirit, Clodalette Colbert kept making mistakes. "I'm sorry," she said to Coward. "I know these lines backwards last night." "And that's exactly the way you're saying them this morning," snapped the usually urbane playwright.

At another time, Edith Evans was having trouble with this line in Hay Fever: "From this window, on a clear morning you can see Marlow," referring to a village. Dame Edith kept saying: "On a very clear day you can see Marlow." "Dear Edith," Coward stopped her, "you're spoiling the rhythm. The line is "On a clear morning you can see Marlow."

It was Anton Chekhov who observed that "when an actor has money, he doesn't send letters but telegrams." Sir James Barrie once received a cable from Orlando Day, an understudy in one of his plays. An emergency had come up, and Day wanted to know that he would be appearing for a single performance. "Thanks for the warning," Barrie wired back to the hapless actor.

On the other hand, George S. Kaufman did once drop in on his musical, Of Thee I Sing, during its run in 1931. He was appalled how the show had degenerated since its opening. As William Gaston returned to his dressing room during an intermission, he found the following telegram from the playwright: "An watching your performance from the rear of the house. Wish you were here."
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At another time, Edith Evans was having trouble with this line in Hay Fever: "From this window, on a clear morning you can see Marlow," referring to a village. Dame Edith kept saying: "On a very clear day you can see Marlow." "Dear Edith," Coward stopped her, "you're spoiling the rhythm. The line is: 'On a clear morning you can see Marlow.'"

"On a very clear morning you'd see both Beaumont and Fletcher."

It was Anton Chekhov who observed that "when an actor has money, he doesn't send letters but telegrams." Sir James Barrie once received a cable from Orlando Day, an understudy in one of his plays. An emergency had come up, and Day wanted it known that he would be appearing for a single performance. "Thanks for the warning," Barrie wired back to the hapless actor. On the other hand, George S. Kaufman did once drop in on his musical, Of Thee I Sing, during its run in 1931. He was appalled how the show had degenerated since its opening. As William Gaxton returned to his dressing room during an intermission, he found the following telegram from the playwright: "An watching your performance from the rear of the house. Wish you were here."
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