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MAY 2002

BY
MICHEL TREMBLAY

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LINDA GABORIAU

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AGAIN

DIRECTED BY
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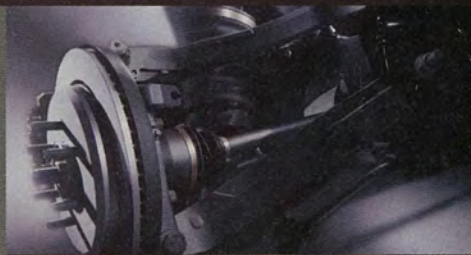


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www.stagebill.com

PERFORMING ARTS MAGAZINE

is published monthly by Performing Arts Network, Inc., to serve musical and theatrical attractions in Northern and Southern California. All rights reserved. ©2002 by Performing Arts Network, Inc. Reproduction from these magazines without written permission is prohibited.

Performing Arts Magazine

10350 Santa Monica Boulevard, Suite 330

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THE ARTS OF THE STATE

2002 JUNE A GUIDE TO UPCOMING CULTURAL EVENTS

VISUAL ARTS

Faces of Ground Zero

This photographic exhibition features 58 life-size Polaroid portraits of firefighters, police officers, survivors, and relatives of the victims of the Sept. 11 terrorist attack on the World Trade Center. **June 20–July 14, Skirball Cultural Center, Los Angeles, (310) 440-4500, www.skirball.org.**

YES YOKO ONO

This first American retrospective of the avant-garde artist (and widow of John Lennon) features 150 works from the 1960s to the present. **June 22–Sept. 15, San Francisco Museum of Modern Art, (415) 357-4000, www.sfmoma.org.**

Out of the Ordinary

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

Symbols of Power

More than 200 works spanning 2,000 years are featured in this rare exhibition of treasures from the Nanjing Museum in China. Included are paintings, calligraphy, fine porcelain, and jewelry. **June 9–May 4, 2003, The Bowers Museum, Santa Ana, (714) 567-3600, www.bowers.org.**

Pasadena Museum of California Art

This new museum is dedicated to California art, architecture, and design from 1850 to the present. Its inaugural exhibition, "On-Ramps: Transitional Moments in California Art," features works from four turning points of the 20th century. **June 1–Sept. 1, Pasadena Museum of California Art, (626) 568-3665, www.pmcaonline.org.**

Michael Sweerts

The restless and idiosyncratic personality of the masterful 17th-century Flemish painter can be glimpsed in this exhibition of paintings and engravings. **June 15–Aug. 25, California Palace of the Legion of Honor, San Francisco, (415) 863-3330, www.thinker.org.**

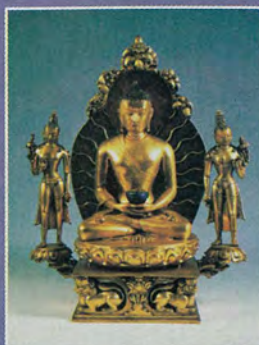


JOE McNALLY

Faces of Ground Zero



Out of the Ordinary



BOWERS MUSEUM

Symbols of Power



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MARTY SOHL

SF Ethnic Dance Fest



PAT JOHNSON

Teatro Zinzanni, Joan Baez



ROBERT WHITMAN

White Oak Dance Project

MUSIC

S.F. Symphony

A concert staging of Rimsky-Korsakov's opera-ballet *Mlada*, with dancer Evelyn Cisneros in the title role, highlights the orchestra's Russian Festival. Music Director Michael Tilson Thomas also leads the ensemble in works of Prokofiev, Shostakovich, and Tchaikovsky. **June 13-30, Davies Symphony Hall, San Francisco, (415) 864-6000, www.sfsymphony.org.**

New Century Chamber Orchestra

Simon Rattle, music director-designate of the Berlin Philharmonic, leads the usually conductorless ensemble in a special program featuring Schoenberg's haunting *Transfigured Night*. **June 7, Herbst Theatre, San Francisco, (415) 433-6226, www.ncco.org.**

OPERA

S.F. Opera

For the traditional month of marriages, the company presents three tragic love stories: Bizet's *Carmen*, starring Marina Domashenko; Puccini's *Madama Butterfly*, sung by Miriam Gauci; and Handel's *Giulio Cesare*, with David Daniels in the title role and Ruth Ann Swenson as Cleopatra. **June 8-July 7, War Memorial Opera House, San Francisco, (415) 864-3330, www.sfopera.com.**

L.A. Opera

The company closes its season with a double bill of new productions starring bass-baritone Samuel Ramey and directed by Academy Award-winner William Friedkin: Puccini's farcical *Gianni Schicchi* and Bartók's bloody *Duke Bluebeard's Castle*. **May 31-June 15, Dorothy Chandler Pavilion, Los Angeles, (213) 365-3500, www.losangelesopera.com.**

Long Beach Opera

The innovative company tackles two very different works: *Jenůfa*, Leoš Janáček's violent tale of love and loyalty, and Handel's rarely performed *Ariadne in Crete*. **June 9-21, Carpenter Center, Long Beach, (562) 439-2580, www.lbopera.com.**

DANCE

SF Ethnic Dance Fest

Three weekends in June see the Palace of Fine Arts' stage filled with ethnic dance from Northern California's varied cultural communities. Joining the Festival for the first time is the San Francisco World Music Festival. **June 15-16, 22-23, and 29-30, Palace of Fine Arts, (415) 392-4400, www.worldartswest.org.**

White Oak Dance

This return visit by Mikhail Baryshnikov's acclaimed modern dance company includes new works by Lucinda Childs and Sarah Michelson. **May 30-June 1, Zellerbach Hall, UC Berkeley, (510) 642-9988, www.calperfs.berkeley.edu.**

La Fille Mal Gardée

Mark Foehringer provides original choreography for Western Ballet's new production of this classic comedy. **May 31-June 2, Mountain View Center for the Performing Arts, (650) 903-6000, www.westernballet.org.**

THEATER

Buried Child

Les Waters directs the American Conservatory Theatre's revival of Sam Shepard's Pulitzer Prize-winning drama, a surrealistic exploration of family secrets and their hidden costs. **June 14-July 14, Geary Theatre, San Francisco, (415) 749-2250, www.act-sfbay.org.**

First Love

Robert Parnell and Joan Mankin star as 70-somethings in love in the West Coast premiere of Charles Mee's poignant drama. **June 7-30, Magic Theatre, San Francisco, (415) 441-8822, www.magictheatre.org.**

Teatro Zinzanni

Along with a five-course gourmet dinner, this wild and rollicking evening of cabaret and buffoonery now boasts '60s icon Joan Baez in a hostess/chanteuse role especially created for her. **Pier 29, San Francisco, (415) 438-2668, www.teatrozinzanni.org.**

The World Goes Round

With successful revivals of *Cabaret* and *Chicago*, the music of John Kander and Fred Ebb has touched a new generation. This revue features some of their best-known and lesser-known songs. **May 29-July 14, New Conservatory Theatre Center, San Francisco, (415) 861-8972, www.nctcsf.org.**

Mamma Mia!

The popular ABBA musical makes a return trip. **June 18-July 28, Orpheum Theatre, San Francisco, (415) 512-7770, www.bestofbroadway-sf.com.**

Smokey Joe's Cafe

TheatreWorks kicks off its 2002-03 season with this popular revue of the rock and roll hits of Jerry Leiber and Mike Stoller. **June 19-July 14, Mountain View Center for the Performing Arts, (650) 463-1960, www.theatreworks.org.**

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THE WORLD AT THE GROVE

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



The world comes to Stern Grove. From top to bottom, left to right: newly re-formed group Arrested Development; the South African Mahotella Queens; performers from San Francisco Opera's Merola Opera Program; Philadelphia's Rennie Harris PureMovement dance company; Hawaiian vocalist Keali'i Reichel; Berkeley Symphony conductor Alisdair Neale; New York dance band Yerba Buena; singer/songwriter Michelle Shocked; soloist from Merola Opera Program; Rennie Harris; the Russian National Orchestra; and Colombian vocalist and dancer Totó La Momposina.

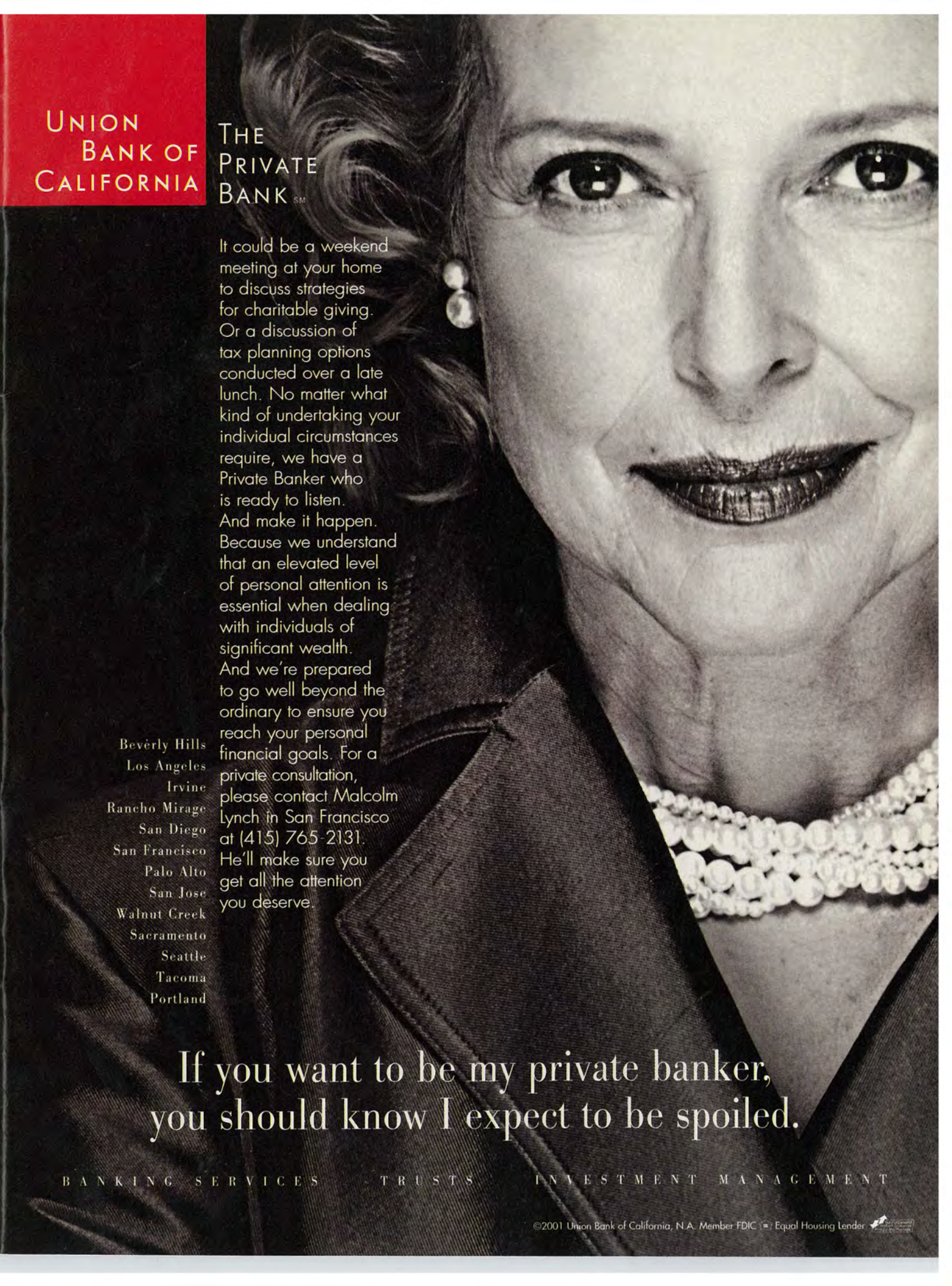
BY PETER CIEPLY

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

That belief is at the core of an ambitious new global pop project whose presentation caps this summer's Stern Grove Festival in San Francisco. The project, called 1 Giant Leap, is a high-concept simultaneous-release film, DVD, and CD whose stated theme is "unity in diversity" and whose innovative creative pro-

cess may help blast world music into the 21st century.

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



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forward-thinking programming the Festival has embraced.

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

Taking on universal topics like time, god, sex, and death, interviewees included Bay Area hip-hop poet Michael Frante, author and spiritual teacher Ram Dass, The Body Shop's Anita Roddick, and writers Tom Robbins and Kurt Vonnegut, as well as ordinary people on the streets of remote villages. Musical collaborators ranged from Western stars like REM's Michael Stipe, Britpop crooner Robbie Williams, and rapper Maxi Jazz to such global groups as South Africa's Mahotella Queens, Senegalese singer Baaba Maal, and Indian pop star Asha Bhosle.

If the result does seem at times naive, it is clearly a labor of culture-love, and the music that's been created is a smooth groovy synthesis of satisfying pop and global rhythm. The CD has already received favorable reviews in Britain, and the project's producers expect the album to match or top world music sales records. The CD and DVD are being released this spring, and the film will have viewings at various art houses and festivals, including Stern Grove, which is hosting the only combination live performance and screening scheduled anywhere.

The Festival's event begins on Saturday night, August 18, with the film, to be shown at (and in collaboration with) San Francisco's Yerba Buena Gardens. Sunday afternoon, a concert at the Grove features South African vocal group the Mahotella

Queens and the US alternative rap group Arrested Development, both of whom are featured in the film. There is also a panel discussion with the filmmakers and some artists who collaborated on the project.

"Douglas Goldman's vision for the Stern Grove Festival was to upgrade the caliber and increase the international scope of the

artists that were being presented," says Hannah Bader, the Grove's director of programming. "We worked together to see how we could better mirror the diversity of the Bay Area and raise public awareness of the Festival."

They also worked with Putumayo World Music, an international music label that at the time had offices in Berkeley. Jacob Edgar, a vice-president at Putumayo, recalls, "We were expanding our artists' roster and starting an artists' label, and they were trying to reach out to a broader range of audiences, so it was good timing. They had a very successful season because of it, with some great shows that really broadened their profile and reached a wider community."

"The Bay Area is one of the strongest markets in the US," Edgar says, "but world music is definitely happening everywhere.

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

Peter Cieply is a Bay Area-based arts writer.

STERN GROVE FESTIVAL

Every Sunday afternoon at 2:00 p.m. from June 16 through August 18 at Sigmund Stern Grove, 19th Avenue and Sloat Boulevard, San Francisco

June 16: Michele Shocked

June 23: Afro-Caribbean music from Colombia's Totó La Momposina and Afro-Cuban hip-hop from New York City's Yerba Buena

June 30: Philadelphia's hip-hop dance group Rennie Harris PureMovement

July 7: San Francisco Symphony

July 14: Hawaiian vocalist and hula dancer Keali'i Reichel

July 21: San Francisco Ballet

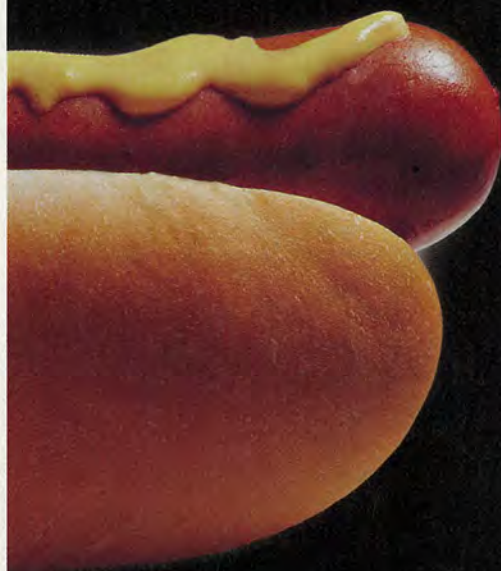
July 28: Legendary jazz pianist Kenny Barron and Brazilia

August 4: San Francisco Opera's Merola Opera Program in Nicolai's *Merry Wives of Windsor*

August 11: World premiere of Jean-Pascal Beintus' *The Wolf and Peter* performed by members of the Berkeley Symphony Orchestra with the Russian National Orchestra, and Kent Nagano, conductor. Also on the program, the original *Peter and the Wolf* and *The Sorcerer's Apprentice*.

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Music by Shaun Davey

Lyrics adapted and conceived

by Nelson and Davey

Directed by Richard Nelson

October 25-November 25, 2001

A CHRISTMAS CAROL

Adapted by Dennis Powers and Laird Williamson

Directed by Margo Whitcomb

December 8-29, 2001

SPALDING GRAY'S SWIMMING TO CAMBODIA

December 26-31, 2001

THE BEARD OF AVON

by Amy Freed

Directed by Mark Rucker

January 10-February 10, 2002

BLITHE SPIRIT

by Noël Coward

Directed by Charles Randolph-Wright

February 21-March 24, 2002

THE GLASS MENAGERIE

by Tennessee Williams

Directed by Laird Williamson

March 29-April 28, 2002

FOR THE PLEASURE OF SEEING HER AGAIN

by Michel Tremblay

Translated by Linda Gaboriau

Directed by Carey Perloff

May 4-June 9, 2002

BURIED CHILD

by Sam Shepard

Directed by Les Waters

June 14-July 14, 2002

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ABOUT A.C.T.



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

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened

its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, Benjamin Bratt, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

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Sam Shepard

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FOR
THE
Pleasure OF
SEEING HER
AGAIN

(1998)

by Michel Tremblay

Translated by Linda Gaboriau

Directed by Carey Perloff

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

The Cast

<i>The Narrator</i>	Marco Barricelli
<i>Nana</i>	Olympia Dukakis

Understudy

The Narrator—Gregory Wallace

The Setting

The Tremblay family apartment in Plateau Mont Royal, Montréal

Stage Management Staff

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

Please silence all cellular phones and pagers.

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



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



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

The English-language world premiere was produced in September 1998 by Centaur Theatre
in Montréal, Québec, starring Nicola Cavendish and Dennis O'Connor, directed by Gordon McCall.

A.C.T. PRESENTS

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Managing
Director

Melissa Smith
Conservatory
Director

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the Union of
Professional Actors
and Stage
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United States.*

In 1968, Michel Tremblay—a 26-year-old writer from Montréal—took the French-Canadian theater world by storm with the premiere of his play *Les belles-soeurs* (*The Sisters-in-Law*). The first successful play ever written in *joual*, the gritty and often graphic working-class dialect of Montréal's East End, Tremblay's courageously frank play legitimized the use of Québécois vernacular in the arts and catapulted the young writer to fame, as well as to the center of ongoing controversy.

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

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

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

The Universal in the Personal

by Jessica Werner



© Georges Dutil

Playwright Michel Tremblay



Rhéauna "Nana" Tremblay

Remarkable for a playwright whose emblematic theme is marginalization, Tremblay suffuses everything he writes with extraordinary warmth and a potent hunger for love and belonging. The intensely autobiographical *For the Pleasure of Seeing Her Again*—written in 1998 to commemorate the 30th anniversary of *Les belles-soeurs*—is perhaps his most heartfelt work to date, a loving tribute to his extravagantly emotional, uproariously funny, and unwaveringly supportive mother, Rhéauna ("Nana"), who died of cancer in 1963 before she could witness her son's international success.

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

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

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

You wrote a beautiful statement for World Theatre Day (2000) about the danger of globalization and uniformity in the arts and the importance of letting "small voices" be heard.

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

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



*Olympia Dukakis and
Marco Barricelli in rehearsal at A.C.T.
(photos by Kevin Berne)*



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

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

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

Yes. Usually people pay good money to make believe that what is on the stage is true, but when people come to see my plays they pay good money to know that they will have to make believe all the time that what is on the stage is *not* true. This play is a perfect example: the mother gives advice to her son who is 10, 13, 16, 18, and 20 years old, and [that advice] is interpreted by the same 50-year-old

man. What we hear is close to reality, but what we see onstage, this man who plays himself at five different ages, is not real at all. This allows me to exaggerate what she says, as well as the memories I have of her.

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

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

Yes, exactly. She enjoys herself when she knows she is being funny. She tells [her son] sometimes, "Am I not funny today? Am I not in good shape today?" Maybe she is someone who can't really talk about the important, serious things, so she disguises them. She wraps the most serious things she has to say in humor.

In a sense, she is asking her son—so I would venture that your mother asked you as you were growing up—to play the same role that you now ask of your audience.

Probably. I never thought of that, but it is true. Yes. “Watch me perform. Am I not funny today?” The same questioning.

*Your mother has been a tremendously important influence in everything that you’ve written. Was there anything therapeutic about writing about her so directly [in *For the Pleasure* ...]?*

I think what I really wanted to do was write a play in which the mother is not blamed. You know, in North American drama somehow everything is always the mother’s fault. She is always the abusive one, or she is nasty, or blamed for all sorts of ills, and in a way I wanted to write the ultimate, shameless love story to a mother. Why not write it, and once and for all say that not all mothers are that bad? Mine was a very positive influence on my life, so why not at least try to make a play about that?

People have long remarked on what wonderful women characters you are able to write. Do you attribute that to your close relationship with your mother?

I was born in 1942, so Canada was just newly in the war, and in Montréal there were very few men. The men were at war, so my first memories come from women. I was raised by five women, because my grandmother, with her son, my father, and her daughter, my aunt, all decided to live together in the same apartment at the beginning of the war. We were very poor, but having 12 people made it easier to eat well and more cheaply, so we were all living together and my first thoughts and experiences of beginning to understand people and society all came from women. I listened to women talking about life, talking about everything, so that might be why when I decided to write about Québec I wrote a play [*Les belles-soeurs*] with these women and no men.

*When *Les belles-soeurs* was first produced you earned a reputation as an iconoclast and found yourself in the midst of quite a scandal. What was it like to have to defend your work publicly?*

I had to go on TV twice a week in front of millions of people, so people knew me before they knew what I was writing, and they somehow seemed to like the way I defended what I did, so they flocked to see the play. There were about four thousand people a week seeing my play, but millions of people seeing me on television. So, what I always say is that my enemies gave life to me. If they had just shut up, maybe I wouldn’t still be here. You know, if you really want to hurt me, then shut up and don’t talk about me (laughter).

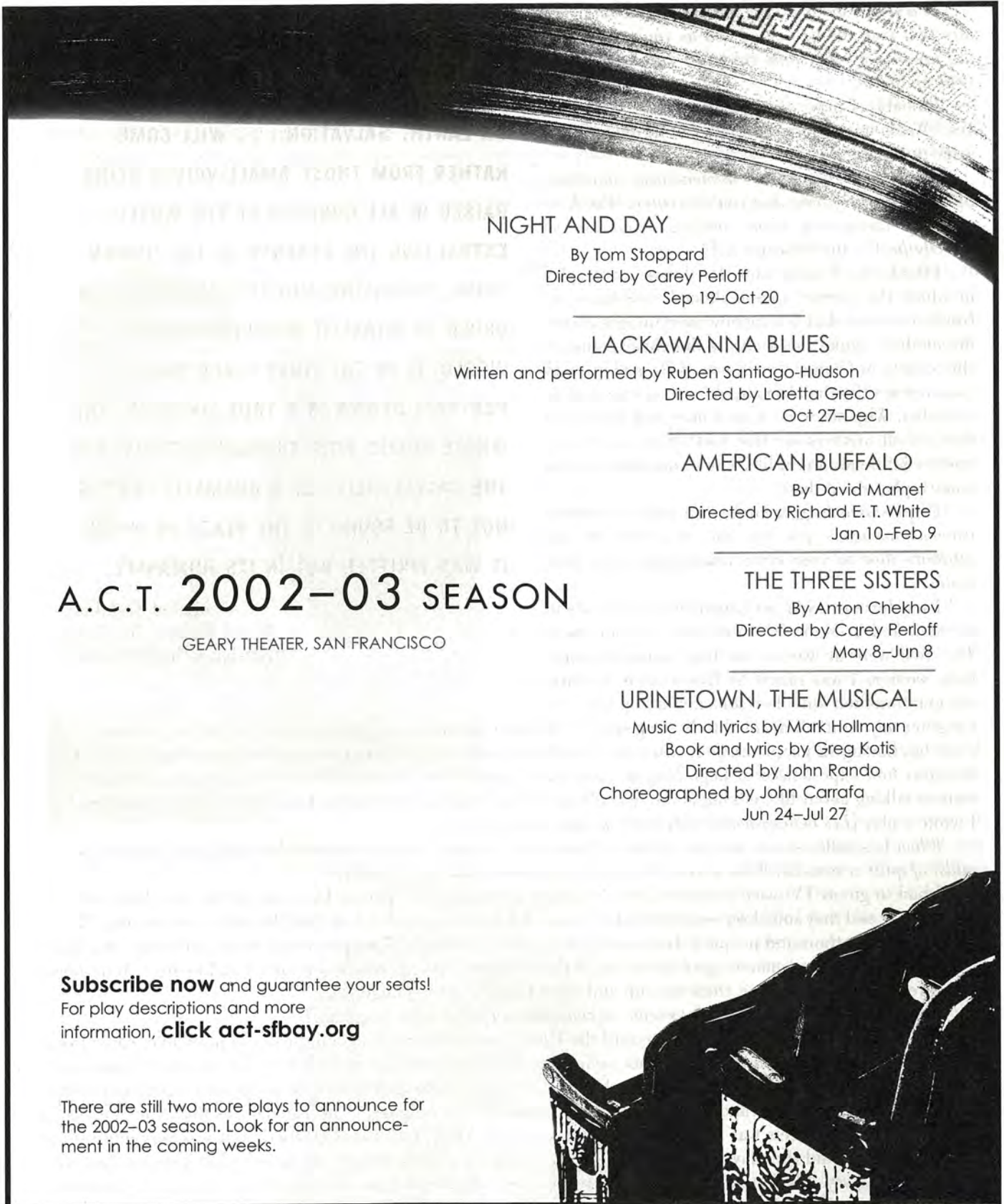
Why do you think your first plays were so controversial? Was it the language?

Yes, it was [my] use of language. Up until the 1960s, culture in general, and theater in particular, came from somewhere else. We had authors, I am not saying we didn’t have them, but they were not considered universal. There was a kind of “auto-colonialism,” in which “real theater” belonged to an elite and always came from somewhere else, such as from France. So the scandal was that of ugly language. The scandal was that real Québécois language from the streets was used onstage instead of some kind of sanitized Québécois. It was very interesting because nobody said the play was bad. They used the play as a smokescreen, not to see what it meant, because it was easier to say, “We hate the language, so we won’t go.” So what I first said was, “Stop listening to the words! If the words are there, then there is a reason, and see instead the human beings using them. Stop being frightened of individual words, and listen to these women. They have something to tell you. Their suffering is much more important than the words they use.” Even now, 34 years later, there are still people who want my plays banned in schools because they think the language is too vulgar. Can you believe it?

What are your thoughts on translation today? Do you believe that plays in general, and yours in particular, lose something vital in translation?

**THE INSATIABLE DESIRE TO MAKE
EVERYTHING ON EARTH ALIKE WILL RESULT
IN EVERYTHING BECOMING LIKE NOTHING
ON EARTH. SALVATION . . . WILL COME
RATHER FROM THOSE SMALL VOICES BEING
RAISED IN ALL CORNERS OF THE WORLD . . .
EXTRACTING THE ESSENCE OF THE HUMAN
BEING, DISTILLING AND TRANSPOSING IT IN
ORDER TO SHARE IT WITH THE WHOLE
WORLD. IF IN THE FIRST PLACE THE
PORTRAIT DRAWN IS A TRUE LIKENESS, THE
WHOLE WORLD WILL RECOGNIZE ITSELF. FOR
THE UNIVERSALITY OF A DRAMATIC TEXT IS
NOT TO BE FOUND IN THE PLACE IN WHICH
IT WAS WRITTEN BUT IN ITS HUMANITY.**

Michel Tremblay,
World Theatre Day 2000
(translation by J. Walpole)



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

What writers would you consider to be major influences on your work?

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

Given the strident reactions people sometimes have to your work, do you ever think of your audience as you're writing?

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

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

Well, she wouldn't like it.

She wouldn't like this play?

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

Your mother died when you were just 21, before you achieved any real recognition for your writing. Do you think your life as an artist would have been different if your mother had survived?

Well, she died two years before I wrote *Les belles-soeurs*, and if she hadn't died I would never have written it. I would have been afraid that she wouldn't have liked it and I would have censored myself out of fear of hurting or disappointing her. I wouldn't have wanted her to think I was painting a darkened portrait of her ... I always say that she had the intelligence to distance herself when the time came for me to express myself. I think she was generous even to the point that she slipped away when the time came for me to write myself. I think she was that delicate. ■

ON *FOR THE PLEASURE OF SEEING HER AGAIN*

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REVELATION

by Michel Tremblay

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

And then something quite amazing happened: when I was at the movies, I'd never dreamed of making films, of being part of them, of living them; I was content to swallow the stories that were dished up, maybe because for us at the time, movies were something that came from elsewhere—the States, France, Italy; now, though, before that endless invention, that intel-



Tremblay as a teenager, with his parents (photo courtesy of the playwright)

ligent transformation of the most ordinary things into a turn-of-the-century Paris that was more real than reality, this collective work that *looked like* collective work, I knew that I had to be a part of it some day. I'd even go further: I knew—or rather, I had a vision—that I'd be part of it some day. What happened on the stage that night would become, I could sense it, the very purpose of my life. Even if nothing up till then had prepared me for it, even if this was just a first exposure. But more than that it was a shock, a revelation. I was wild with excitement, but I was also uneasy, the way you are when you've just been given some news that will transform your life but you don't yet know if it's good or bad. . . .

When the show was over . . . I stayed in my seat for a fairly long time, waiting for the others to leave before I got up. . . . Then I went to see the actors, those lucky people, who were scattering through Parc Lafontaine. . . .

I could have gone up to them the way you see people in the movies, tell them, I'm So-and-so, I'm fourteen years old, you've just given me the most beautiful gift in the world but now I feel like an orphan, I feel all alone, explain it to me, take me with you, take me away, I want to be part of your world,

the one I live in is hard to bear, I don't want to be myself, I want to be *you*. But I was much too shy—even though I thought I looked quite magnificent in my boat-neck sweater—and I let them go. . . .



"You went to the theatre two nights in a row without telling me!"

"I couldn't get in the first night...."

"But you went anyway! Without my permission!"

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

"Oh, yes you are, you're still a child all right! A teenager is a child who's just a little more idiotic than when he was little! It's not even two months since you turned fourteen and if I tell you not to go somewhere, you don't go! Even if you've got money! The point isn't the money, it's the principle!"

I'd wanted to share my joy at having discovered theatre, try to explain it to her, thinking that at the same time, it would help me understand a little better . . . but all I got was yet another confrontation with my mother.

"Do you understand?"

"I'm smart, Momma, you don't have to tell me fifty-six times...."

"And don't you dare use that tone of voice with me!"

We were sitting at the dining room table. I had a nearly empty glass of milk in front of me and the remains of a huge piece of pineapple upside-down cake, a specialty of my mother's ever since she'd found the recipe on a Betty Crocker box. . . .

She wanted me to talk to her, I felt like talking, so I willingly confessed to everything, thinking that surely the power of my new passion would dwarf her fears about the theatre. But in view of her reaction, I wasn't sure if she was angry because I'd gone to a play without her permission, or because I'd disobeyed once again.

"If the play'd been on TV, Momma, you would've let me watch it!"

"And don't be such a smart-alec! It's not the plays I'm worried about..."

That confession had slipped out and she got up from the table as if she were going to clear it.

"What does that mean..."

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

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

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

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

I wish I could have put my arms around her, explained that it was too late, that maybe I *was* going to become an artist and that as a matter of fact, for a few hours now I'd been a fairy; to tell her it didn't matter, even if I didn't understand all the implications, that I could come to terms with it, that as long as I lived I would try to live my life without causing her pain, that I'd rather know right away instead of spending my whole adolescence in uncertainty....

But I just sat there motionless, staring at the remains of the cake. In retrospect, I think she was expecting a reply because she stood beside the table for quite a while, her fists on the plastic cloth covered with dancing shepherds and shepherdesses in hideous shades of blue.

She'd wanted me to reassure her, she'd wanted me to say yes, Momma, to everything she'd just heaped onto my head, to tell her, I'm a good boy, an obedient child, and I realized that what I'd have to say might kill her, so I kept quiet.

It's one of the most powerful images that I've retained: her massive body leaning forward, her heavy breasts stretching the fabric of her light summer nightgown, the concern, the fear in her eyes, her chin that was quivering—yet I didn't see her because I wasn't looking at her!



Needless to say I didn't obey my mother.



© Nir Bareket Photography

Among the real-life characters celebrated by Nana in *For the Pleasure of Seeing Her Again* are French-Canadian actress Huguette Oligny (above) and French actor Fernandel (1903–71; below). During a 60-year career that has included hundreds of roles in theater, television, and film, Oligny has become one of French-speaking Canada's best-known and -loved artists. She was present at the 1998 French premiere of *For the Pleasure of Seeing Her Again* and was reportedly delighted by Tremblay's tribute to her in the play.

France's most popular comedic actor for more than four decades, Fernandel appeared in nearly 150 films, including his first Hollywood appearance, as David Niven's coachman in *Around the World in Eighty Days* (1956).



© Claude Schwartz/CORBIS



Amaterasu, by
Sharon Hudson

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

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

Currently on view are figurative and abstract works by Berkeley artist Sharon Hudson. Drawing from the figure for almost 30 years, Hudson has gained her inspiration from such masters of sensuality and color as Gauguin, Klimt, Degas, and Matisse, and her decorative figure works are a tribute to joyous physicality. Neither passive nor apologetic, nor merely decorative, Hudson's women are modern and self-confident. Her brightly hued paintings and collages, always based on drawings of live models, celebrate life with luscious color, bold forms, playful lines, and an exuberance of pattern.

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

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

A.C.T. NEWS

A.C.T. 35TH-ANNIVERSARY POSTER NOW AVAILABLE

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



American Conservatory Theater 35th Anniversary



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

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

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



HEATHER M. KITCHEN (*Managing Director*), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.'s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company's recent expansion and been instrumental in fortifying the company's infrastructure to better support A.C.T.'s artists and employees. Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada's largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Big Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivey School of Business at The University of Western Ontario.

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

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.



MARCO BARRICELLI, an A.C.T. associate artist and core company member, has appeared in *The Difficulty of Crossing a Field*, *The Beard of Avon* (as Edward de Vere), *Celebration* and *The Room*, *Enrico IV* (title role, Dean Goodman Award), *Glengarry Glen Ross* (Dean Goodman Award), *The Invention of Love* (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), *Long Day's Journey into Night*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Theater credits also include *Tamara* on Broadway; *Silence* with the Japanese theater company Subaru; the title roles of *Hamlet*, *Henry V*, and *Richard III*, and many other plays at the Oregon Shakespeare Festival; and productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. A graduate of The Juilliard School, Barricelli teaches and directs in the A.C.T. Master of Fine Arts Program.



OLYMPIA DUKAKIS made her first A.C.T. appearances in the title role of *Hecuba* in 1995 and 1998 and in Leslie Ayvazian's *Singer's Boy* in 1997. She has appeared in more than 200 productions on and off Broadway and in regional theaters throughout the United States. Most recently her theater credits include *Rose*, by Martin Sherman, at the National Theatre in London and on Broadway, and *Credible Witness*, by Timberlake Wertenbaker, at the Royal Court Theatre in London. She received two OBIE Awards, for Brecht's *Man Is Man* and Christopher Durang's *The Marriage of Bette and Boo*. Her many film credits include *Moonstruck*, for which she earned an Academy Award and Golden Globe Award, *Mr. Holland's Opus*, *Steel Magnolias*, and *Dad*. Films recently released include *Strange Relations* with Julie Walters and Paul Reiser and *The Last of the Blonde Bombshells* with Judy Dench and Ian Holm. Films to be released are *The Event* and *The Intended*, directed by Kristan Levring. Television credits include "Tales of the City," "More Tales of the City" (Emmy Award nomination), *Lucky Day* (Emmy nomination), *Sinatra* (Emmy nomination), *The Last Act Is a Solo* (ACE Award), and *Young at Heart* (Emmy nomination). As a founding member and producing artistic director of the Whole Theatre in Montclair, New Jersey (1971-90), Dukakis received the Governor's Walt Whitman Creative Arts Award. She is a founding member of the National Museum of Women in the Arts.



GREGORY WALLACE (*Understudy*), an A.C.T. associate artist and core company member, has been seen at A.C.T. in *Blithe Spirit*, Harold Pinter's *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *The Learned Ladies* at the Williamstown Theatre, *King*

Lear at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Repertory Theatre. Screen credits include Peter Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. A graduate of the Yale School of Drama, Wallace teaches and directs in the A.C.T. Master of Fine Arts Program.

MICHEL TREMBLAY (*Playwright*) was born in the industrial East End of Montréal in 1942 and has been a dominant figure of Québec theater since the late 1960s. In 1964 he won first prize in a competition for young writers sponsored by Radio-Canada with his play *Le train*. In 1965 he wrote *Les belles-soeurs*, first produced at the Théâtre du Rideau Vert in Montréal, which has been called "the single most important event in the history of Québec theatre." Tremblay's work has been performed in more than 25 languages, and many of his plays—particularly *For the Pleasure of Seeing Her Again*; *Bonjour, là, bonjour*; *Les belles-soeurs*; and *Hosanna*—have been well received

outside Canada. Tremblay received three Genie Awards in 1971, nine Chalmers Awards (Toronto) between 1972 and 1999, and the 1993 Banff National Centre Award, in addition to 26 other awards. His many honors include the Chevalier de l'Ordre des Arts et des Lettres de France and Chevalier de l'Ordre National du Québec. He has received honorary doctorates from Concordia University; McGill University, Québec; University of Windsor, Ontario; and Stirling University, Scotland. Tremblay's repertoire now includes twenty-four plays, three musicals, eleven novels, three collections of short stories, seven film scripts, an opera libretto, and fifteen translations and adaptations.

LINDA GABORIAU (*Translator*) has translated more than 70 plays, including the work of Québec's most prominent playwrights. Her translations have been published and widely produced in Canada and abroad and have garnered numerous prizes, including three Chalmers Awards (Toronto) and Canada's prestigious Governor General's Award for Literary Translation. She has a longstanding association with Montréal's Centre des auteurs dramatiques, where she has directed the play development program and coordinated many translation and international exchange activities. She is currently associate director at the Banff playRites Colony.

RALPH FUNICELLO (*Scenic Designer*) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989–90; he most recently designed the sets for *The Glass Menagerie*, *Enrico IV*, *Mary Stuart*, and *Machinal*. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theatre Co., Manhattan Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theater, Arizona Theatre Company, Huntington Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

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

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

GARTH HEMPHILL (*Sound Designer*) is in his fifth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *The Glass Menagerie*, *Blüthe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, Frank Loesser's *Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A*

Christmas Carol, *Mary Stuart*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blythe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

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

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

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

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

NAME THAT CLASSIC

Prove your dramatic prowess and win two free tickets to *Urinetown, The Musical!*

Enter the A.C.T. literary quiz by correctly identifying the plays mentioned in the Narrator's opening monologue in *For the Pleasure of Seeing Her Again*, and you could win tickets to the hotter-than-wildfire hit Broadway musical, which launches its national tour at A.C.T. in June 2003. Quiz ballots are available in Fred's Columbia Room (in the lower lobby) and the Geary Theater lobby.

INDIVIDUAL SPONSORS

JAMES CATHERWOOD HORMEL

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

Hormel served as U.S. Ambassador to Luxembourg during 1999-2000. In 1996, he was a member of the U.S. delegation to the United Nations General Assembly in Geneva, Switzerland.

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

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

TONI REMBE

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

MEDIA SPONSOR

SAN FRANCISCO MAGAZINE

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

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

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American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible.

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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

Online

Tickets are also available 24 hours/day on our Web site at act-sfbay.org. Seating quality is consistent with that available by phone or in person; "virtual reality" tours of the Geary Theater are available online. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

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Ticket prices range from \$11 to \$61.

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

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For groups of 15 or more, call Edward Budworth at (415) 439-2473.

Gift Certificates

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A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

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Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

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For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience guides call (415) 749-2ACT or visit A.C.T. online at act-sfbay.org/interact.

ASL

American Sign Language-interpreted performances are offered to selected productions throughout the season for Deaf audience members. For performance dates and times, visit act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

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Parking

A.C.T. patrons can park for just \$9 at the **Hilton San Francisco** for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies. The **Downtown Center Garage**, located at Mason and O'Farrell, offers an evening special: arrive after 5:30 p.m. and exit before 9:30 a.m. for just \$12.50.

Valet Parking

On-site valet parking is available for \$20 at every A.C.T. performance, provided by Black Tie Parking.

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T./F.Y.I.

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts, and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

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

Beeper!

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

Perfumes

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

Emergency Telephone

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

Latecomers

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

Listening Systems

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

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

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



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

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

AFFILIATIONS

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

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



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

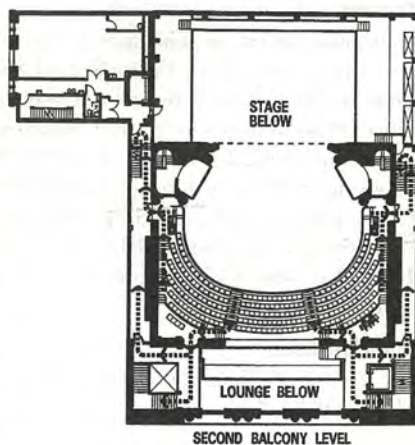
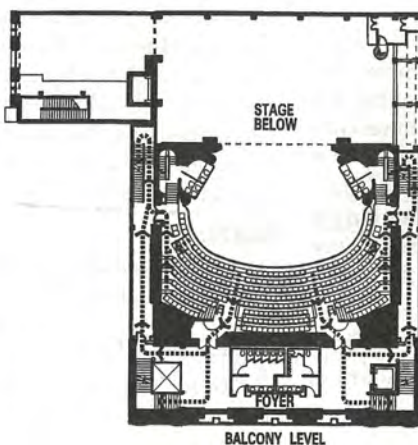
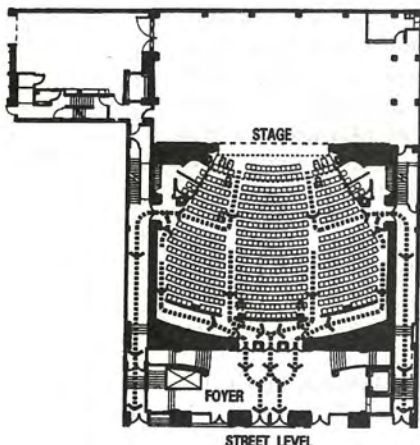


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with soprano **Miriam Gauci**

BY PAUL HERTELENDY

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

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

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

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

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

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

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

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

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

PH: What is the most important thing in



maintaining a successful opera career?

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

PH: Is that the biggest threat to the career?

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

PH: What is your philosophy of life?

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

After leaving the San Jose Mercury News, music and dance critic Paul Hertelendy launched the multi-arts site artssf.com.

Miriam Gauci sings *Madama Butterfly* at the San Francisco Opera June 9–July 5. Also in repertoire are *Carmen* and *Giulio Cesare*. For tickets and more information, call (415) 864-3330 or visit www.sfoopera.com.

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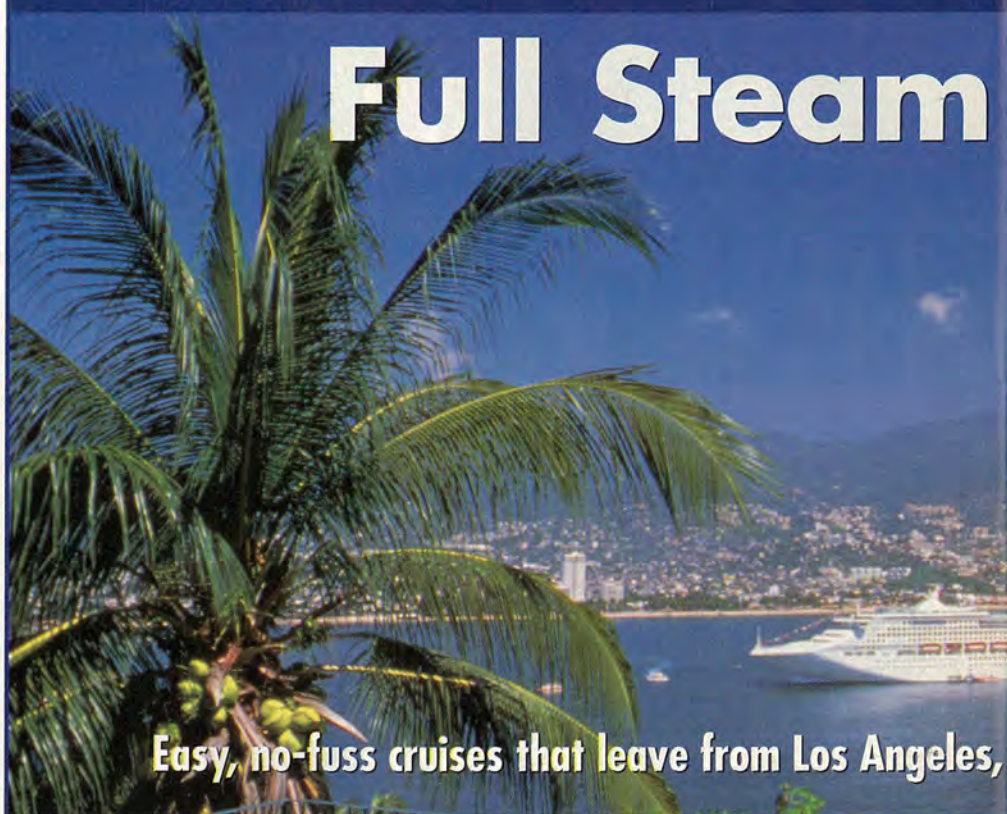
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Pictured above: Princess Cruises' Sea Princess on the Mexican Riviera. Inset: Holland America's

BY NORM CHANDLER FOX

Until the terrorist attacks last September, the cruise industry's future seemed boundless as the deep blue sea. As the concept of cruising has grown in popularity and the median age of ship passengers has been getting lower, the cruise lines have been expanding their cabin capacity. Sixteen new luxury liners made their debut in 2001, and thirteen new ships will be inaugurated this year.

Since many Americans are now more skittish about air travel and far-flung foreign destinations, the cruise lines have developed many itineraries this year that are closer to home and serviced by ports that preclude extensive flights. This means that more cruise vacations are available from Los Angeles, San Francisco, and San Diego. Instead of facing the hassle of flying (with the possibility of delays and missed connections), West Coast travelers can now drive to a local port, park the car, and sail away.

Customized Options

With such fierce competition between cruise companies, the ships are offering many customized options for their passengers. No longer are you restricted to the first or second meal sittings with the same tablemates. Now, most lines offer personal choice dining, which means you can eat whenever and with whomever you wish in

different dining venues throughout the ship.

Many lines have relaxed their dining dress codes to "resort casual," and some ships have 24-hour cafes where you can munch pizza, sip cappuccinos, and check your e-mail in the wee hours.

Great Deals

Happily, cruising has become a buyer's market with some analysts forecasting better deals in 2002 than ever before. While most of us have heard about last-minute bargains, it's important to remember that this doesn't mean that you must wait until a few days before sailing to save money. The best window of opportunity for getting large discounts is to book your cruise between three and seven weeks before departure, which allows you more planning flexibility. And while you may be enticed into booking a larger and more expensive cabin with wonderful views, remember that the top ships offer so many diversions that you really don't spend much time in your cabin.

Since many cruise lines have tough refund policies, it's a good idea to investigate trip cancellation insurance, which is relatively inexpensive. It's also important to get health insurance that covers you in ports-of-call and at sea. This should include coverage for the insurer to evacuate you from the ship and get you to the best medical care in the U.S.

Ahead



San Francisco, and San Diego

Statendam in San Francisco Bay.

Booking Online and Off

After perusing the Sunday newspaper travel sections, you realize that there are hundreds of Web sites selling cruises. I advise that you first try C.L.I.A., Cruise Line International Association (www.cruising.org), which is the organization to which all cruise travel agents belong. Here you can get specific information on each ship along with itineraries. Next, I would suggest visiting Cruisemates (www.cruisemates.com), which contains a plethora of reviews by former ship passengers, many of whom are extremely candid! Cruise411 (www.cruise411.com) has a link where you can view the actual cabin that you're considering. Or try Just Cruisin' Plus (www.justcruisinplus.com), clicking on their "Hot Deals and Steals."

Finally, use a travel agent that specializes in cruises. I recommend Cruiseland USA (www.cruiselandusa.com; [800] 767-7447) because they've been booking cruises since 1989, and these experts have actually traveled on the ships that they book. Their discounted fares are among the lowest around, and if you book on-line, you get an automatic ten percent instant rebate. Whichever agent you choose, you need someone reliable who can offer professional assistance before, during, and after your vacation.

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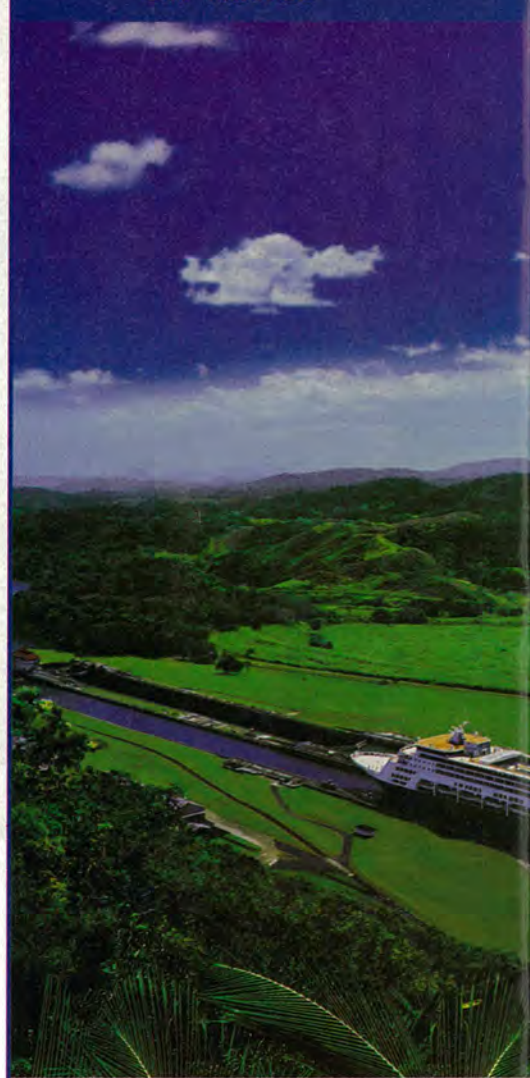
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Almost identical in size to the Statendam, the **Ryndam** departs October 19, November 2, 16, 30, and December 14 for a seven-day cruise to the Sea of Cortez. After two days at



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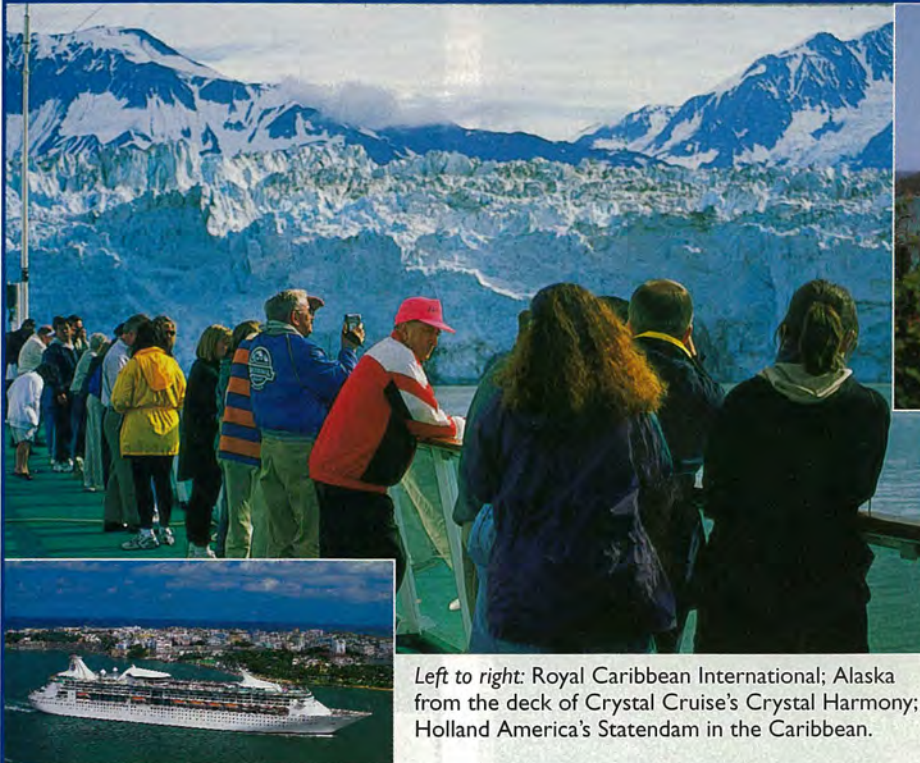


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ON TRAVEL



Left to right: Royal Caribbean International; Alaska from the deck of Crystal Cruise's Crystal Harmony; Holland America's Statendam in the Caribbean.

From Los Angeles:

CARNIVAL CRUISE LINES

Perfect for first-time cruisers is the 2,052-passenger **Ecstasy**, which offers year-round three-day weekend trips to Ensenada and four-day cruises to Catalina and Ensenada. Both itineraries provide full days in the ports along with a complete day at sea.

Carnival's larger 2,606-passenger ship **Elation** has a year-round weeklong voyage to the Mexican Riviera. After two full days at sea, you spend a day and an evening in Puerto Vallarta, enjoying the beaches and exciting nightlife, then a day in Mazatlán, where activities may include sports fishing or horseback riding, followed by a half-day in Cabo San Lucas, where you might go snorkeling. The cruise ends with a day and a half plus two nights of more shipboard fun.

PRINCESS

Carrying 1,950 passengers, **Sun Princess** offers delightful ten-day roundtrip cruises to the west coast of Mexico. Beginning September 27 and running about three times monthly through early May of 2003, this itinerary includes Cabo San Lucas on the way to Acapulco, where one can enjoy the street markets, cliff divers, and the city's sophisticated evening entertainment. Returning, the next stop is the charming fishing village of Zihuatanejo, followed by stops at Puerto Vallarta and Mazatlán on the way back to Los Angeles.

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

How To Reach the Cruise Lines

Carnival Cruise Lines:
(800) CARNIVAL
www.carnival.com

Holland American Line:
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Princess Cruises:
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www.royalcaribbean.com

Crystal Cruises:
(800) 466-6620
www.crystalcruises.com



From San Francisco:

CRYSTAL CRUISES

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

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

PRINCESS

The 1,590-passenger **Regal Princess** departs on ten-day, round-trip journeys to Alaska throughout the summer from May 29 to the last sailing on September 6. While most of the itineraries include the cultural outpost of Victoria, British Columbia, along with Ketchikan, Juneau, and the magnificent mountain terrain of Tracy Arm and Sawyer glaciers, many also include a stop at Sitka, an island of Russian heritage which has a lovely summer music festival.

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

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WINES BEFITTING A

The "New"

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

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

Speaking of lifestyles, you'll find many of my favorite "new" Italian selections aboard the cruise ships (see page 34) that dock in our California ports and set sail for Hawaii, Mexico, the Caribbean, and destinations beyond. These floating luxury hotels serve some of the best Italian foods and accompanying wines, among them refreshing Pinot Grigios, Pinot Biancos and Sauvignon Blancs from the Northeastern Veneto and Friuli regions (particularly the **Collio** appellation of the latter); regional wines such as a Meritage (Bordeaux-style) blend from the same appellation or more exotic combinations of local varieties from Sardinia; perhaps an Amarone Classico from the western Veneto near Verona, courtesy of its premier producer, **Masi**; maybe even

Spirits

LIFESTYLE: "Italians"

by **Dennis Overstreet**



some Sicilian wines — again featuring relatively unknown local grape varieties — from top producers **Regaleali** and **Duca di Salaparuta** (known for their massively popular **Corvo** line but also for their superb **Duca Enrico**, a special reserve wine).

Among the most exciting new developments in Italy is the resurgence of Chianti. Not so long ago, this Tuscan staple was saddled with a reputation that harked back to straw-covered flask-style bottles and vinegary or — even worse — watery wines. No longer. The 1997 vintage was a stellar year and the word among cognoscenti is that the 1999s could be even better. Recommended Chiantis include **Le Cinciole**; **Badia a Coltibuono**, a prime example of a producer who had some rocky years and is bouncing back impressively; **Castello della Paneretta**; **Querciabella**; **Castello dei Rampolla**, a pricier alternative; **Fontodi**; and **Fattoria di Felsina**. Count on the latter two to produce consistently fine wines even in off vintages.

I'm also excited about the Barbarescos. Made from Nebbiolo, the same noble



Left: Gaja winery in Barbaresco, Italy.



grape responsible for the Barolos, they're considered a smoother, subtler, more elegant cousin of that powerful, ageable classic. The Barbarescos are big, fruity, rich and smooth as fine Italian glove leather; they exude the moisture of early-morning dew on the vines and offer hints of white truffle aroma. They've enjoyed a seemingly unprecedented run of excellence beginning in the 1995 vintage and continuing through the recently released 1999s. Recommended producers include **Montaribaldi**; **Elia Pasquero**; and **Pio Cesare**. The latter produces consistently affordable, accessible Barolos and Barbarescos. Once you've established a benchmark with the likes of Pio Cesare, try the ultimate Barbarescos from **Bruno Giacosa** and/or **Angelo Gaja**.

If you're feeling adventurous, I recommend you seek out and try two regional world-class Italians that have recently penetrated the U.S. market: **Sagrantino di Montefalco** and **Teroldego Rotiliano**. The Sagrantino comes from Umbria in north central Italy, near Assisi, the home of Saint Francis, and its two principal producers are **Caprai** and **Bea**. The Teroldego is from the foothills of the Alps, near Trent, and its producer is **Foradori**. □



Dennis Overstreet is the author of Overstreet's New Wine Guide (Clarkson Potter/Publishers; Random House). He has been in the fine wine business for nearly 30 years as owner of The Wine Merchant, Beverly Hills.

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California Cuisine

by Norm Chandler Fox



Moose's

SAN FRANCISCO

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

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

Among the fine entrées, I really enjoy the grilled rack of lamb with balsamic figs and cheese-filled potatoes. A braised veal shank tastes better than most Italian restaurants' osso bucco, while a giant pork

loin chop is juicy and complemented by roasted apples. The oven-roasted chicken is somewhat overcooked for my taste despite a nice champagne grape sauce. Chef Miller works wonders with fish as exemplified by luscious halibut with porcini and caramelized onions. Most ingenious of all is a plate of seared scallops in a blood orange reduction abetted by a lovely lobster studded risotto.

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

MOOSE'S, 1652 Stockton St. (betw. Union and Filbert), San Francisco, (415) 989-7800. Open for lunch Thursday-Saturday, brunch on Sunday, dinner nightly. Without alcohol, two can dine for \$90 including tax and tip.

KOKKARI — This welcoming spot comes close to reproducing a taverna in Athen's Plaka district. The large dining room feels festively primed for Greek celebrations with large, cheerful windows, a big fireplace, pottery, beamed ceilings, and a busy open kitchen decorated with hanging pots and baskets. Like the amiable waiters in Greece, this friendly serving staff knows the cuisine, and there's an ample and reasonable wine list (containing a few fine Greek wines) along with over a dozen available by the glass. Executive Chef Jean Alberti has spent much time in

Greece, and he has customized classic dishes into lighter and brighter versions.

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

Chef Alberti makes grilled lamb chops in a lemon-oregano vinaigrette, and his swordfish in a pistachio pesto served with roasted artichoke hearts is outstanding.

I also recommend the lamb-studded risotto with spinach and feta, a perfectly grilled whole striped bass with lemon and olive oil, and crisp roasted lemon chicken with root vegetables. An ordinary (and usually heavy) dish like moussaka is turned into a feathery layering of minced lamb, eggplant, and potato in a foam of yogurt Béchamel. On a blustery evening, you'll warm up fast with hearty rabbit stew with Greek sausage or the fork-tender herb-laden braised lamb shank on a bed of orzo.

Even if you're not a fan of baklava, this rendition served with honey ice cream is wonderful. There's also an ouzo-flavored crème brûlée, caramelized lemon tart, and creamy rice pudding served in a baked crêpe. Or you may settle for the ultra-light tangerine mint granita with yogurt sorbet and maybe a few traditional Greek cookies.

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

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

theatregoer

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

LONDON

Denise and all that jazz

HAVING RECENTLY SHIMMIED HER WAY INTO

Broadway theatre lovers' hearts playing the fiery, gun-toting Roxie Hart in *Chicago*, former television presenter Denise van Outen returned home at the end of April to reappear in the London production of the show for a short season. We catch up with Denise and ask about her journey from Basildon to Broadway.

Chicago is at the Adelphi,

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Going the distance

Writer and director Neil LaBute (below) is a busy man: his new play, *The Distance From Here*, opens in London this month, while his last – *The Shape of Things* – is being filmed. *theatregoer* talks to the master of malevolence.

Dream project

Grammy nominee Marius de Vries produced the *Moulin Rouge* soundtrack and is now working on the first SurroundSound stage musical, *Bombay Dreams*.

Front of house

Spooky goings on in Marc Salem's *Mind Games*; Sir Antony Sher at the RSC; and the National Theatre's new writing initiative.



PISTONAL.COM

Life of Lindsay

FIFTEEN YEARS AGO, LINDSAY DUNCAN AND ALAN

Rickman starred in *Les Liaisons Dangereuses*, and the pair are now sharing the stage again in *Private Lives*, which comes to Broadway following a sold-out London run. We talk to Lindsay about turning 50 and leaving behind her ice maiden image.

Private Lives is at the Richard Rodgers Theatre,

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