FOR THE PLEASURE OF SEEING HER AGAIN

BY MICHEL TREMBLAY
TRANSLATED BY LINDA GABORIAU

DIRECTED BY CAREY PERLOFF
INNOVATION IS SEEING WHAT EVERYBODY SAW, BUT THINKING WHAT NOBODY THOUGHT.

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

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Expedition is the only full-size SUV with a Safety Canopy and rollover sensors. This new inflatable restraint system provides an extended measure of protection in certain side impact and rollover situations.
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MAY 2000 / VOLUME 15 / NUMBER 5
Northern California Edition

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MOVADO
the art of time

poloma hernandez, principal dancer, american ballet theatre, movando sa, stainless steel with diamonds, mother-of-pearl dial, swiss quartz, sapphire crystal, water resistant, movado is proud of its long-time association with the arts.
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MOVADO

The art of time

polma herrera, principal dancer, american ballet theatre. "movado se": stainless steel with diamonds, mother-of-pearl dial, swiss quartz, sapphire crystal, water resistant. movado is proud of its long-time association with the arts.
**Faces of Ground Zero**

**Yoko Ono**

**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.mcaoj.org.

**Symbols of Power**

**Pasadena Museum of California Art**

**Michael Sweerts**

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THE ARTS OF THE STATE

VISUAL ARTS

Faces of Ground Zero

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MUSIC
S.F. Symphony
A concert staging of Ravel-Korngold’s opera-ballet MaMa, with dancer Evelyn Cramer 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.

New Century Chamber Orchestra
Simon Rattle, music director-designate of the Berlin Philharmonic, leads the usually conductorless ensemble in a special program featuring Schubert’s haunting Transfigured Night. June 7, Herbst Theatre, San Francisco.
SF Ethnic Dance Fest

Wine 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.
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) 903-6600, www.westernballet.org.

THEATER
Buried Child
Les Waters directs the American Conservatory Theater’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.
First Love
Robert Pastern and Joan Marlin star as 70-somethings in love in the West Coast premiere of Charles Mar’s poigniant drama. June 7-30, Magic Theatre, San Francisco.
Teatro Zinzanni
Along with a five-course gourmet dinner, this wild and rollicking evening of cabaret and burlesque now boasts 60s icon Joan Baez in a husky/turquoise role especially created for her. Pier 29, San Francisco.

Long Beach Opera
The innovative company tackles two very different works: Jenůfa, Lea Soloman’s violent tale of love and loyalty, and Handel’s rarely performed Ariadne in Naxos. June 9-21. Carpenter Center, Long Beach.

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) 393-4400, www.worldartswest.org.

Smoky Joe’s Cafe
**MUSIC**

**S.F. Symphony**

**New Century Chamber Orchestra**

**OPERA**

**S.F. Opera**

**L.A. Opera**

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**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.calarts.berkeley.edu.

**La Fille Mal Gardée**
Mark Morris offers original choreography for this 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**

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**Mamma Mia!**

**Smokey Joe’s Cafe**

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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 Kaili Reichel; Berkeley Symphony conductor Kent Nagano; San Francisco Symphony conductor Michael Tilson Thomas; New York dance band Yvonne Ronge; singer-songwriter Michelle Shocked; soloist from Merola Opera Program; Ronnie Harris the Russian National Orchestra; and Colombian vocalist and dancer Toto 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 naïve, 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 process may help blast world music into the 21st century.

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

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SHOULDNT EVERY DAY BE FILLED WITH FINER PLEASURES?

SUMMER CONCERTS

forward-thinking programming the Festi-val has embraced.
To create Giant Leap, British pop artists Jamie Catto and Duncan Bridgerman traveled around the globe for six months, carrying digital camera, microphone, and laptops loaded with loosely structured backing tracks they’d written. As they trave-lled, they recorded and layered together the words and music gathered from interviews and sessions with some 50 collabora-tors from more than 20 countries.

Taking on universal topics like time, god, sex, and death, interviewees included Bay Area hip-hop poet Michael Frant, author and spiritual teacher Ram Das, the Body Shop’s Anita Rod-dick, 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, Boyz II Men’s Ron Howard, and rapper Maxi Jazz to such global groups as South Africa’s Mahotella Queens, Senegalese singer Baaba Maal, and Indian pop star Asha Bhoote.

If the result seems 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 favor-able 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 screenings at various art houses and festivals, including Stern Grove, which is hosting the only combination live perfor-mance 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. “Doug Goldsmith’s vision for the Stern Grove Festival was to upgrade the caliber and increase the international scope of the artists that were being pre-sented,” says Hannah Hotker, the Grove’s director of programming. “We worked together to see how we could better mir-ror the diversity of the Bay Area and raise public awareness of the Festival.”

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

“The Bay Area is one of the strongest markets in the US,” Edgar says, “so 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 boondocks 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 Coppola is a Bay Area-based arts writer.
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GREY POUPON A HOT DOG. BUT OF COURSE.
DIVINE SECRETS OF THE YA-YA SISTERHOOD
DIVINE SECRETS OF THE Ya-Ya SISTERSHOOD

JUNE 7

CELEBRATION AND THE ROOM
by Harold Prince
Directed by Carey Perloff
September 13–October 14, 2001

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

A CHRISTMAS CAROL
Adapted by Dennis Paver and Laird Williamson
Directed by Margo Whitecomb
December 6–29, 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

BURYED CHILD
by Sam Shepard
Directed by Les Waters
June 14–July 14, 2002
A.C.T.'s beautifully restored Geary Theater, originally built in 1899, is one of the finest performance venues in the United States.

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 renewal of financial stability. The company continues to produce challenging theater in the richly varied context of symposia, discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students each 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 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.
Shepard takes a shocking—and often humorous—look at just how far a family will go to survive. The New York Times affirms Buried Child's status as a “bona fide classic: a work that conveys the mystical, cannibalistic pull of family ties as they unravel.”

Sam Shepard

Buried Child

directed by Les Waters

Jun 14–Jul 14
Geary Theater San Francisco

click or call act-sfbay.org 415 749-2ACT

FOR THE PLEASURE OF SEEING HER AGAIN

by Michel Tremblay
Translated by Linda Gaboriau
Directed by Carey Perloff

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

The Cast
The Narrator Marco Barricelli
Nana Olympia Dukakis

Understudy
The Narrator—Gregory Wallace

The Setting
The Tremblay family apartment in Plateau Mont Royal, Montréal

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

Please silence all cellular phones and pagers.

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

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

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

The English-language world premiere was produced in September 1998 by Centaur Theatre in Montréal, Quebec, starring Nicola Cavendish and Dennis O’Connor, directed by Gordon McCall.
Shepard takes a shocking—and often humorous—look at just how far a family will go to survive. The New York Times affirms Buried Child’s status as a “bona fide classic: a work that conveys the mystical, cannibalistic pull of family ties as they unravel.”

Sam Shepard

Buried Child

directed by Les Waters

Jun 14–Jul 14
Geary Theater San Francisco

FOR THE PLEASURE OF SEEING HER AGAIN
(1998)

by Michel Tremblay
Translated by Linda Gaboriau

Directed by Carey Perloff

Scenery by Ralph Funicello
Costumes by Judith Anne Dolan
Lighting by James F. Ingalls
Sound by Garth Hempfill
Dramaturg by Paul Walsh
Casting by Meryl Lind Shaw
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The English-language world premiere was produced in September 1998 by Centaur Theatre in Montreal, Quebec, starring Nicole Cavendish and Dennis O’Connor, directed by Gordon McCall.

The series and stage managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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 stidest, 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 Tiddish, Hindi, and Japanese), as diverse audiences have recognized that his pointedly local characters enact the daily dramas and challenges faced by men and women everywhere. It is the universality of Tremblay’s characterizations that has become both his hallmark and his triumph.

The Universal in the Personal

by Jessica Werner

Remarkable for a playwright whose emblematic theme is marginalization, Tremblay suffuses everything he writes with extraordinary warmth and a potent hunger for love and belonging. The intensely autobiographical For the Pleasure of Seeing Her Again—written in 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, Rheauna (“Nama”), 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—thus 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.
n 1968, Michel Tremblay—a 26-year-old writer from Montreal—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 Montreal's East End, Tremblay's courageously frank play legitimized the use of Quebeçois 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 Montreal of his youth. Attested to a young age to the imagination's potential to transform life's transgressions and absurdities into joyful and powerful theater, he championed with his subsequent work the rights of the lower classes and routinely explored issues of identity, both cultural and sexual. Between 1968 and 1972 he wrote a grand cycle of 13 plays, giving voice to marginalized French-speaking Canadians searching for meaningful lives on the outskirts of a dominant culture that neither understood nor appreciated them. Tremblay also introduced to Canadian theater its first openly gay characters and challenged the domination and censorship powers of Quebec's once-powerful clerisy. By the mid-70s, Michel Tremblay's name had become synonymous with a Quebecois 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.

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

Right. I thought that in this era of globalization it was important for someone from the theater world to come out and say that small voices are different from those of the “mainstream.” 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?

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

To me, theater is the best way to transverse life. Once you’ve decided to describe something very specific, then you have to take liberties since people know that what’s been onstage isn’t true. I am not interested in producing theater that pretends to be real. I always want people to know it’s a 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 what he 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 write, who sometimes really tells 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 to do something that you mother asked you as you were growing up: play the same role that you once asked of yourself.

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

Your mother has been a tremendously important influence in everything that you’ve written. Was there anything therapeutic about writing about her so directly 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 dramas, somehow everything is always the mother’s fault. She is the always the abusive one, or she is just blamed for all sorts of ilks, 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, 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 Montreal there were very few men. There were 12 who were at war, so my first memories come from women. I was raised by five women, because my grandmother, 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 Quebec 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 the enemies gave life to me. If they had just shut up, maybe I wouldn’t be here. You know, if you really want to hurt me, then shut up and don’t talk about me (laugh).

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 playwrights, 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 Quebecois language from the streets was used onstage instead of some kind of sanitized Quebeçois. It was very interesting because nobody said the play was bad. They used the play as a smoke-screen, 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 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 INSTANT 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 TRANSPONDING 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)
You wrote a beautiful statement for World Theatre Day (2000) about the danger of globalisation and uniformity in the arts and the importance of letting "small voices" be heard.

Right. I thought that in this era of globalisation it was important for someone from the theater world to come out and say that small voices are important in the face of this globalisation, 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 globalisation 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 Nina develop easily for you? Did you attempt to faithfully recreate your mother, or did you feel you needed to take artistic liberties?

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

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

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

Yes. Usually people pay good money to make believe that what is on the stage is true, but when people come to see your play 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 character that gives advice to her son who is 10, 13, 16, 18, and 20 years old, and [that advising character] is 50 years old.

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. He allows me to say what he 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 play 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, Nina herself is aware that she is being theatrical and exaggerating for effect.

Yes. Exactly. She enjoys herself when she knows she's being funny. She tells [her son] sometimes, "Am I not funny today? Am I not good shape today?" Maybe she is someone who can't even talk to herself. 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.
NIGHT AND DAY
By Tom Stoppard
Directed by Casey Perloff
Sep 19-Oct 20

LACKAWANNA BLUES
Written and performed by Ruben Santiago-Hudson
Directed by Loretta Greco
Oct 27-Dec 1

AMERICAN BUFFALO
By David Mamet
Directed by Richard E. T. White
Jan 10-Feb 9

A.C.T. 2002-03 SEASON
GEARY THEATER, SAN FRANCISCO

THE THREE SISTERS
By Anton Chekhov
Directed by Carey Perloff
May 8-Jun 8

URINETOWN, THE MUSICAL
Music and lyrics by Mark Hollmann
Book and lyrics by Greg Kotis
Directed by John Rando
Choreographed by John Corrato
Jun 24-Jul 27

Subscribe now and guarantee your seats!
For play descriptions and more information, click act-sf.org

There are still two more plays to announce for the 2002-03 season. Look for an announcement in the coming weeks.

On For the Pleasure of Seeing Her Again

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

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

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

AUDIENCE EXCHANGES
Informal half-hour postperformance discussions, moderated by A.C.T. staff members and artists from the production
May 21 (after the 7 pm performance) • May 26 (after the 2 pm matinee) • June 5 (after the 2 pm matinee)

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

Join us! For more information, call the A.C.T. Box Office at 415 749-2ACT.
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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 machine gunshots. The rhythm is not necessarily lost in another language, but the way his characters talk is.

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

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

Given the 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 (haunted), 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 hurt- ing 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.

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“If the play’d been on TV, Momma, you wouldn’t have let me watch it!”

“And don’t be such a small-tale! It’s not the play I’m worried about...”

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

“What does that mean...?”

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

“Momma, tell me why you don’t want me going to the theatre.”

It all came out in one long howl, 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 reserves and that she'd kept to herself because she had no one to confide it.

“Do you think I don’t know everything you’ve been doing in secret since the beginning of summer? You think I don’t know that you go to the movies two or three times a week without telling me? I’m not a fool, you know! And you, you’re too dumb to clean out the pockets of your pants when you put them in the laundry! I know what ticket stubs looked like long before you were born and I still know what they look like! And now it’s the theatre! I watched you grow up in front of the TV set! You look at movies late at night even if we don’t want you to, 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 anyway 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, the one who made you, after all I know what’s going to happen. And don’t you want me into that, understand! You hide away to write things down, that’s normal at your age, but if you start... You have to understand. I don’t want you getting it into your head that you’re going to live the life of an artist... That’s all... People aren’t like we, 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 you! You don’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 still my child, you live in my house, and you are to turn out like me as you please just as long as you’re earning money like an adult! You’re still a child, Michel, and I’ll go on treating you like one till you’re grown up. You’ve got two more years of putting up with me and I’m telling you, that’s the way it’s going to be!”

I wish I could have put my arms around her, explained that it was too late, that maybe I was going to become an artist and that as a matter of fact, for a few hours now I’d been a fairy; to tell her it didn’t matter, even if I didn’t understand all the implications, that I could come to terms with, that 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 shepherdesses and shepherdesses in hideous shades of blue.

She’d not even asked 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 tight summer nightgown, the concern, the fear in her eyes, her chin that was quivering—yet I didn’t see her because she wasn’t looking at her!

Needless to say I didn’t obey my mother.
“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 play’s I’m worried about...”

That confession had slid upstairs and swept up the step as she was going to clear it.

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“Momma, tell me why you don’t want me to go to the theater.”

It all came out in one long howl, 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 resolve and that she kept to herself because she had no one to confide in.

“I don’t think I know everything you’ve been doing in secret since the beginning of summer? (You think I don’t know that you go to the movies too and three times a week without telling me? I’m not a fool, you know? And you’re too dumb to clean out the pockets of your pants when you put them in the laundry?). I know what ticket stubs looked like long before you were born and I still know what they look like! And now it’s the theater... 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 anyway more than you do, you know, but if you ask me, a boy who’s never played baseball or hockey in his life isn’t normal... I don’t want you going to the theater and I don’t want you to go 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 to you... 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... People aren’t like us, Michel, they’re too different from us... They’re all hobos and gypsies and fairies and I don’t want you turning out like them! I know you’re not going to 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 still a child, you live in my house, and you are mine and you do as I say, you always do as I say, you’re going to go to your room and stay there until you’ve got your head on straight... 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 should have become an artist and that as a matter of fact, for a few hours now I’d been a fairy, to tell her it didn’t matter, even if I didn’t understand all the implications, that I could come to terms with, that as long as I lived I would try to live my life without causing her pain, that I’d rather know right away inside 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 hibiscus shades of blue...

And to think, in her reverie, 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.

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

Find yourself some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t want to look too far away from the Geary? 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 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-scale 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 “majya,” the Hindu concept of the ever-changing 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.sharonhudson.com.

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

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.

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 1974, and after 15 years in theatrical productions became general manager of Geib 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 for the Arts, and Fast Forward’s Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivy School of Business at The University of Western Ontario.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the 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 in numerous 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 Esa Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgy (a musical adaptation of The Great Gatsby), which won the Outer Critics Circle Award. Haire’s department was awarded Theater Crafts International’s Award for Excellence in the Theater in 1999, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
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CAREY PERLOFF (Artistic Director) is thrilled to be celebrating her tenth season as artistic director of A.C.T. Perloff’s work this year has included the world premiere of Maria Pyliotis’s No Fear for Annon and David Lang/Matthew Swenson’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 Moonstruck, Eurydice IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Singer’s Bay; and acclaimed productions of The Three Penny Opera, Old Times, Staircase, The Rose Tattoo, Antigone, Creditor, Home, and The Tempest. Last summer, her play The Sleepers was produced at the Krone Theater’s world premiere at Lucille Lortel’s White Bear Theater and was a finalist for the Susan Blackard Award.
Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of R. B. Kikoski’s Death of a Salesman, 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 1998 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 an 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) is 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 oversees the company’s expansion and has 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 1974, and after 15 years in theatrical productions became general manager of Gable 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 Theaters (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 Ivy School of Business at The University of Western Ontario.

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JAMES HAIRED (Producing Director) began his career on Broadway with Es Lallemand’s National Repertory Theater. He also stage-managed the Broadway productions of Ann and Michael Pinnock Drinks a Little and Georgy (both directed by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced I’s (directed by Mark Wolfson) and The Charge (directed by Edward Lee). In A.C.T. in 1989, two of his department were awarded Theater Crafts International’s award for excellence in the theater in 1999, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

HEATHER M. KITCHEN (Managing Director)
MARCO BARRICELLI, an A.C.T. associate artist and core company member, has appeared in The Difficulty of Crossing a Field, The Board of Avon (as Edward de Vere), Celebration, The Alice Nutter, The Revolutionists (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, Hedda, Mary Stuart, Insurrection: Holding Strategy, A Streetcar Named Desire, and The Rose Tattoo (Drama League Award). Theater credits also include Reina and the Japanese at company Suburb; the titles 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, Virginia Stage Company, Arkansas Repertory 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, and 11th Hour. A graduate of The Juilliard School, Barrielli teaches and directs in the A.C.T. Master of Fine Arts Program.

OLYMPIA DUKASIS made her first A.C.T. appearance in the title role of Hedda in 1995 and 1998 and in Leslie Ayvazian’s Rider’s Day in 1997. She has appeared in more than 20 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 Goodbye, by Timberlake Wertenbaker, at the Royal Court Theatre in London. She received two OBIE Awards, for Brecht’s Man is Mas 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 Paul. Films recently released include Strange Robert Tannahill with Julie Walters and The Blonde Venus with Judy Ochs and Ian Holm. Films to be released are The Event and The Intended, directed by Kristin Levit. Television credits include “Tales of the City,” “More Tales of the City” (Emmy Award nomination), Lucky Day (Emmy nomination), Smirnoff (Emmy nomination), The Lost Act I 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 Missa Brevis, 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 Theatre, The Queen and the Rebels at Center Stage, and in regional theaters. Wallace teaches and directs in the A.C.T. Master of Fine Arts Program.

MICHEL TREMBLAY (Playwright) was born in the industrial East End of Montreal in 1942 and has been a dominant figure of Quebec theater since the late 1960s. In 1964, he won first prize in a competition for young writers sponsored by Radio-Canada with his play Le train. In 1965 he wrote Les belles-soeurs, first produced at the Theatre du Rouge Vert in Montreal, which has since called “the single most important event in the history of Quebec theater.” Tremblay’s work has been performed in more than 25 languages, and many of his plays—particularly For the Pleasure of Seeing Her Again; Bonjour, la; bonjour; Les belles-soeurs; and Howana—have been well received outside Canada. Tremblay received three Genie Awards in 1971, nine Chalmers Awards (Toronto) between 1972 and 1999, and the 1993 Banff National Award in Canada, in addition to 26 other awards and citations. Celebration, written in collaboration with the Chevalier de l’Ordre des Arts et des Lettres de France and Chevalier de l’Ordre du Canada, has received honorary doctorates from Concordia University; McGill University, Quebec; University of Windsor, Ontario; and Stirling University, Scotland. Tremblay’s repertoire now includes twenty-four plays, three musicals, eleven novels, three collections of short stories, seven film scripts, an opera libretto, and fifteen translations and adaptations.

LINDA GABRIELIAN (Translator) has translated more than 50 plays, including the work of Quebec’s most prominent playwrights. Her translations have been published and widely produced in Canada and abroad and have garnered numerous prizes, including three Chalmers Awards (Toronto) and Canada’s prestigious Governor General’s Award for Literary Translation. She has a longstanding association with Montréal’s Centre des auteurs dramatiques, where she also directs the play development program and coordinates many translation and international exchange activities. She is currently associate director at the Banfi Playhouse 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. Since 1998 he most recently designed the sets for The Glass Menagerie, Envy 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., Manchester Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Arizona Theatre Company, Huntington Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics Circle awards and Drama-Legue Award. 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, 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 the 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. INSALLS (Lighting Designer) returns to A.C.T. where he 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, Macbeth, and The Revenger. Other work in San Francisco includes Silver Littles, choreographed by Helgi Tomasson; ElGreco, choreographed by Lila York; Miss Julie, choreographed by Mark Morris (San Francisco Ballet); John Adams’s The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Piaf, The Hard Nut, El Ciego, il penseroso, 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, Blithe Spirit, The Board of Avon, Celebration and The Room, “Master Harold”...and the boys, Envy IV, Glengarry Glen Ross, The Missa Brevis, Frank Loesser’s Hans Christian Andersen, Edward II, The House of Mirth, The Invention of Love, The Three Penny Opera, Insurrection: Holding History, A
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**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 now you could win tickets to the hottest show on the 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.
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 for the Floor, A Christmas Carol (South Coast Repertory), The Things You Don't Know, The Blithe Spirit (New England, Liff, Together, Teeth, Apart, Fortitude, and the world premiere of Richard Greenberg's Three Days of Rain. Hembphill is a principal partner of GLH Design, Inc., a local design firm.

PAUL WASH (Dramaturg) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as a 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., Wash worked with theater companies across the country as dramaturg and translator, including the award-winning Teatro de la Juventud in Minneapolis, which he helped launch on such award-winning productions as Children of Paradise: Shooting a Dream, Germania, Don Juan Gismonda, and The Handback of Notre Dame. Wash'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 Zayn Theater. Wash earned his Ph.D. from the Graduate Center for the Study of Drama at the University of Toronto. Publications include articles in The Production Notebook, Re-Interpreting Brecht, Strehbl's Dramaturgy, Theatre Symposium, Essays in Theatre, and Studio Neophotistión.

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, Havana, The Tempest, A Cordia, Singer's Boy, Mrs. Warren's Profession, A Christmas Carol, Insurrections: Holding History, and The Therapreneur Opera. She has also taught extensively in the A.C.T. Conservatory and has directed MFA Program productions of Hippolytus, The Reincarnation of Jimmie 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 Glassie Bay Miner's Museum, The Road to Meech, Hamlet, Women of the Bear, Good Nine, and Top Girls. Whitcomb has an extensive background in new-play development, including 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 Blithe Spirit at A.C.T. and James Joyce's The Dead at A.C.T. and the Huntington Theatre Company; at A.C.T. she has also stage-managed "Masten 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
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INDIVIDUAL SPONSORS
JAMES GATHERWOOD HORMEL
James C. Hormel has been a San Francisco resident since 1977, when he established his business and philanthropic activities here. Long active in the lesbian and gay community, he is a staunch advocate of human rights. He has been a major supporter of community organizations addressing health concerns such as substance abuse treatment, breast cancer, and HIV/AIDS. He currently serves on the board of trustees of the San Francisco Symphony, the board of directors of People for the American Way, the board of managers of Swarthmore College, and the visiting committee of the University of Chicago Law School.

In 1994, Hormel sponsored the A.C.T. production of Angels in America. His partner is Timothy C. Wu, Jim is the father of five children and has 18 grandchildren and one great-grandchild.

TOM REMBE
First elected to the A.C.T. Board of Trustees in 1989, Tom 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. He is president of the Van Loben Sels Foundation and past president of the Commonwealth Club of California. He also serves on the boards of Potash Corporation, SBC Communications Inc., and AEGON N.V., a Dutch company.

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

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For more information about San Francisco magazine, please call (415) 392-2900 or visit www.sanfran.com.
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, Fric's Columbus 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.

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

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

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

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

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available for a 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 uppermezz level.

Wheelchair seating is available in all levels of the Geary Theater. Please call (415) 749-2424 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 Theatres 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 not-for-profit professional theater. A.C.T. is a member of the League of Resident Theatres, 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 Ford Charitable Trust.

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

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

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

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

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Geary Theater Exits
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Q&A

with soprano Miriam Gaucci

BY PAUL HERTLENDY

The big operatic career

of lyric soprano

Miriam Gaucci has come

from an unlikely site:

Malta. The small but

historic island nation

in the middle of the

Mediterranean once had

a notable opera house,

until it was burnt down

during the bombings

of World War II

and was never rebuilt.

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

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

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

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

MG: “What about cutting a few things in Madama Butterfly?” (laughs.) She always astounds, running, moving, singing, almost nonstop.

PH: How about the searing emotions dominating Butterfly?

MG: I put a lot in that role, both vocally and emotionally! The feeling it is 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 force that comes from inside that says, we have to help.

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

MG: Today you have to be very well prepared musically — all the big conductors insist on it. You have to sing the correct way, and select a repertoire that is comfortable for your voice. (Even those comfortable) “new” roles are like a new pair of shoes — you have to break them in, and then maybe they are all right. But if a role is hurting the voice, I must say no. Yes, of course I have [canceled in situations like that]. The wrong role can leave [permanent] marks on the voice, taking away your expression and legs. 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 push too 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 chose [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 react to reactions.

PH: After leaving the San José Mercury News, music and dance critic Paul Hertleundy launched the multi-arts site artef.com.

MG: He is currently in the New York City Ballet. He had a very radical transformation. What motivated you?

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Q&A

with soprano Miriam Gauci

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Miriam Gauci sings Madame Butterfly at the San Francisco Opera June 9- July 5. For more information, call (415) 363-5555 or visit www.sfopera.com.
ON TRAVEL

Full Steam Ahead

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 capacities. Since new luxury liners made their debut in 2001, and thirteen new ships will be inaugurated this year.

Among 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 sitings 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 "smart casual," and some ships have 24-hour cafes where you can munch pizza, sip cappuccinos, and check your e-mail in the wee hours.

Don't Miss

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.

Easy, no-fuss cruises that leave from Los Angeles, San Francisco, and San Diego.

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

Update

After perusing the Sunday newspaper travel sections, you realize that there are hundreds of Web sites selling cruises. I advice that you first try C.I.A.'s, 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 CruiseNerds (www.cruiseNerds.com), which contains a plethora of reviews by former ship passengers, many of whom are extremely candid! CruiseNerds (www.cruiseNerds.com) has a link where you can view the actual cabin that you're considering. Or try Just Cruise Plus (www.justcruiseplus.com), clicking on their "Hot Deals and Steals."

Finaly, use a travel agent that specializes in cruises. I recommend CruiseLand USA (www.cruiseLandUSA.com) [800] 767-7747) 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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ON TRAVEL

Full Steam Ahead

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.

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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 “smart casual,” and some ships have 24-hour cafes where you can munch pizza, sip cappuccinos, and check your e-mail at the wee hours.

Great Deals

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Different Dining Options

BY NORM CHANDLER FOX

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

Easy, no-fuss cruises that leave from Los Angeles!

San Francisco, and San Diego.

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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 “smart casual,” and some ships have 24-hour cafes where you can munch pizza, sip cappuccinos, and check your e-mail at 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 covets 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.

Different Dining Options

BY NORM CHANDLER FOX

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

Easy, no-fuss cruises that leave from Los Angeles!

San Francisco, and San Diego.
Puccini's unfinished masterpiece
**Turandot** will take your breath away when Los Angeles Opera mounts a magnificent world-premiere staging of Luciano Berio's newly composed ending.
Principal Conductor Kent Nagano leads a world-renowned cast which includes Audrey Stottler and Hei-Kyung Hong as Turandot and Liu on May 25, 30, June 1, mat., 4, 6, 9, 11, 14, 16 mat.; with Nina Warren and Svetla Vassileva, respectively, on June 7 and 11. Order your tickets for this spectacular production today!

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**clockwise from left:** Holland America Line entering Carnival Cruise Line's Ecstasy; Carnival's Ecstasy.

**From San Diego:**

**HOLLAND AMERICA**

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

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

**ROYAL CARIBBEAN INTERNATIONAL**

The large, 2,435-passenger Rhapsody Of The Seas departs on November 23 for a fascinating 15-night voyage to Texas. After stops at Cabo, San Lucas, Acapulco, and Cozumel,, you'll spend several days at sea before returning to San Diego via a stop in Ensenada.

Then, you head north through smooth Caribbean waters to Key West, where you can hike and view America's only living coral reef. Finally, you spend a day at sea in the Gulf of Mexico before you disembark in Galveston.
Puccini's unfinished masterpiece
Turandot will take your breath away when Los Angeles Opera mounts a magnificent world-premiere staging of Luciano Berio's newly composed ending.
Principal Conductor Kent Nagano leads a world-renowned cast which includes Audrey Stottler and Her-Kyang Hong as Turandot and Liu on May 25, 30, June 1 mat., 4, 6, 9, 11, 14, 16mat; with Nina Warren and Svetla Vassileva, respectively, on June 7 and 11. Order your tickets for this spectacular production today!

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(800) 811.1111
Additional subject to change. Not included in exchanges.
For full schedule and performance times, please call 415-361.5800.

ON TRAVEL
Clockwise from left: Holland America Lines entering Carnival Cruise Line's Ecstasy; Carnival's Elation.

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

ROYAL CARIBBEAN INTERNATIONAL
The large, 2,435-passerger Rhapsody Of The Seas departs on November 23 for a fascinating 15-night voyage to Texas. After stops at Cabo, San Luis, Acapulco, and Calafate, Costa Rica, this liner sails through the Panama Canal to the colonial town of Cartagena, Colombia. From there, you head north through smooth Caribbean waters to Key West, where you can hike and view Americas only living coral reef. Finally, you spend a day at sea in the Gulf of Mexico before you disembark in Galveston.

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ON TRAVEL

From Los Angeles:

CARNIVAL CRUISE LINES

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

Carnival’s larger 2,606-passenger ship Carnival has a year-round weekly voyage to the Mexican Riviera. After two full days at sea, you spend a day and an evening in Puerto Vallarta, enjoying the beaches and exciting nightlife. Then a day in Mazatlan, where activities may include sport 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 1,999 passengers, the Sun Princess offers delightful day-round trip cruises to the west coast of Mexico. Beginning September 27, and running about three times monthly, through early May of 2003, this itinerary includes Cabo San Lucas on the way to Acapulco, where one can enjoy the street markets, cliff divers, and the day’s sophisticated evening entertainment. Remington, the next stop, is the charming fishing village of Zihuatanejo, followed by stops in Puerto Vallarta and Mazatlan on the way back to Los Angeles.

The same ship, the Sun Princess, leaves the L.A. port of San Pedro on September 24 for an 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, Dominican, and St. Thomas. And you finally disembark at San Juan, Puerto Rico.

How To Reach the Cruise Lines

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

Holland America Line
1-800-SAIL-HAL
www.hollandamerica.com

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

Royal Caribbean
1-800-327-6700
www.royalcaribbean.com

From San Francisco:

CRYSTAL CRUISES

The award-winning and ultra-luxurious 940-passenger Crystal Harmony sails on July 4 for a twelve-day cruise to the mouth of the Northwest Passage. After two days at sea, you 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 stop in Juneau, Skagway, and Ketchikan via Glacier Bay. Finally, you have two full days of scenic ship life before returning to San Francisco.

The Crystal Symphony also sails on October 8 for an eight-day cruise to Acapulco. First stop is a day in Monterey, which is followed by an afternoon and evening in San Diego. After two days of cruising the Pacific, it’s time to go ashore in Mazatlan, followed by stops in Puerto Vallarta, Zihuatanejo, and finally disembarkation at Acapulco.

The theme of this cruise is disco dance music from the 70’s, with guest headliners from that era and the main show lounge transformed into Studio X.

PRINCESS

The 1,599-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 Seward, an island of Russian heritage which has a lovely summer music festival.

From San Francisco:

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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 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 stop in Juneau, Skagway, and Ketchikan via Glacier Bay. Finally, you have two full days of scenic ship life before returning to San Francisco.

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The Crystal Symphony also sails on October 8 for an eight-day cruise to Acapulco. First stop is a day in Monterey, which is followed by an afternoon and evening in San Diego. After two days of cruising the Pacific, it’s time to go ashore in Mazatlan, followed by stops in Puerto Vallarta, Zihuatanejo, and finally disembarkation at Acapulco.

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From San Francisco:

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The theme of this cruise is disco dance music from the 70’s, with guest headliners from that era and the main show lounge transformed into Studio X.

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From Los Angeles:

**CARNIVAL CRUISE LINES**
Perfect for first-time cruisers is the 2,052-passenger *Elation*, which offers year-round three-day weekend trips to Ensenada and four-day cruises to Catalina and Ensenada. Both itineraries provide full days in the ports along with a complete day at sea. Carnival’s largest 2,696-passenger ship *Eclipse* 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 Mazatlan, where activities may include sport 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 1,959 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 and the way to Acapulco, where one can enjoy the street markets, cliff divers, and the day’s sophisticated evening entertainment. Featuring the next stop is the charming fishing village of Zihuatanejo, followed by stops at Puerto Vallarta and Mazatlan the way back to Los Angeles. The same ship out Sun Princess leaves 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 Arabia, Dominica, and St. Thomas. And you finally disembark at San Juan, Puerto Rico.

**How To Reach the Cruise Lines**

- **Carnival Cruise Lines:**
  - Holland America Line: (877) 528-6000
  - www.carnival.com

- **Princess Cruises:**
  - Holland America Line: (877) 528-6000
  - www.royalcaribbean.com

- **Royal Caribbean International:**
  - (800) 377-9383
  - www.royalcaribbean.com

- **Crystal Cruises:**
  - (800) 466-6600
  - www.crystalcruises.com

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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 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 spacious ship life before returning to San Francisco.

The *Crystal Harmony* also sails on October 8 for an eight-day cruise to Acapulco. First stop is a day in Monterey, which is followed by an afternoon and evening in San Diego. After two days of cruising the Pacific, it’s time to go ashore in Mazatlan, followed by stops in Puerto Vallarta, Zihuatanejo, and finally disembarkation at Acapulco. The theme of this cruise is disco dance music from the ’70s, with guest headliners from that era and the main show lounge transformed into Studio G4.

**PRINCESS**
The 1,594-passenger *Regal Princess* departs ten-day round-trip journeys to Alaska throughout the summer from May 20 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 Sable, an island of Russian heritage which has a lovely summer music festival.

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*Fries made in
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*Rich, warm tone*

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*Ernst German craftsmanship*

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*Representatives since 1963*

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*Agents for Newport Harmonics*

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*And Blüthner Editions*
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, Chiantis, Barbarescos, and of course the SuperTuscan such as Sassicaia, Tignanello, and Ornellaia, formidable international-style wines that blend the local Sangiovese grape with Cabernet Sauvignon or Merlot. These are the wines that traditionally favor by my Beverly Hills clientele — powerful, long-lasting collectibles that soar past 90 points with Robert Parker and tend to empty your bank account.

Nowadays, there’s a trend away from such blockbuster and museum pieces toward a range of more accessible, reasonably priced, food-friendly — yet equally delicious — Italian wines. Among them are the Barberas, Dolomiti, 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 lifestyle, you’ll find many of my favorite “new” Italian selections aboard the cruise ships (see page 34) that dock in our California ports and sail for Hawaii, Mexico, the Caribbean, and destinations beyond. These floating luxury hotels serve wines from Italian foods and accompanying purveyors, among them featuring Primer Grigio, Pino Bianco and Sarzoni, Baccare from the Northeastern Veneto and Friuli regions (particularly the Collio appellation of the latter); regional wines such as a Montepulciano (Bordiga) layered from the same appellation or more eclectic combinations of local varieties from Sardegna, perhaps an Amarcuro Classico from the western Veneto near Verona, courtesy of its premier producer, Massa; maybe even some Sicilian wines — again featuring relatively unknown local grape varieties — from top producers Rigaudi and Duca di Salaparuta (known for their massively popular Corvo line but also for their superb Daca Entrina, 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 flak- style bottles and vinegar or, even worse, watery wines. No longer. The 1997 vintage was a stellar year and the word among cognoscenti is that the 1998s could be even better. Recommended Chiantis include Le Ginestole Badia a Coltibuono, a prime example of a producer who had some bad years and is bouncing back impressively; Castello della Paneretta Querciabella, Castello del R amended, a prime alternative, Fontodi and Fattoria di Felsina. Count on the latter to produce consistently fine wines even in off-vintages. I’m also excited about the Barbarescos. Made from Nebbiolo, the same noble grape responsible for the Barolos, they’re considered smoother, subtler, more elegant cousins of that powerful, ageable classic. The Barbarescos are big, briny, rich and smooth as an Italian olive leaf. They exude the moisture of early morning dew on the vines and offer hints of white truffle aroma. They’re enjoyed a seemingly unprecedented run of excellence beginning in the 1995 vintage and continuing through the recently released 1996s. Recommended producers include Montarbello, Elia Pasquero and Pino Cesare. The latter produces consistently affordable, accessible Barolos and Barbarescos. Once you’ve established a benchmark with the likes of Pino Cesare, try the ultimate Barbarescos from Bruno Giacosa and/or Angelo Gaja.

If you’re feeling adventurous, I recommend you seek out and try a few regional world-class Italians that have recently penetrated the U.S. market: Segrignano di Montefalco and Teroldego Rizzolli. The Segrignano comes from Umbria in the heart of Italy, near Assisi, the home of St. Francis, and its two principal producers are Caprai and Beno. The Teroldego is from the foothills of the Alps, near Trento, and its producer is Foradori.

Dennis Overstreet is the author of Overstreet’s New Wine Guide (Clearwater Publishers), a prong alternative, Fontodi and Fattoria di Felsina. Count on the latter to produce consistently fine wines even in off-vintages. I’m also excited about the Barbarescos. Made from Nebbiolo, the same noble grape responsible for the Barolos, they’re considered smoother, subtler, more elegant cousins of that powerful, ageable classic. The Barbarescos are big, briny, rich and smooth as an Italian olive leaf. They exude the moisture of early morning dew on the vines and offer hints of white truffle aroma. They’re enjoyed a seemingly unprecedented run of excellence beginning in the 1995 vintage and continuing through the recently released 1996s. Recommended producers include Montarbello, Elia Pasquero and Pino Cesare. The latter produces consistently affordable, accessible Barolos and Barbarescos. Once you’ve established a benchmark with the likes of Pino Cesare, try the ultimate Barbarescos from Bruno Giacosa and/or Angelo Gaja.

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Blithe Spirits

WINES BEFITTING A LIFESTYLE:
The "New Italians"

by Dennis Overstreet

In the realm of Italian wines, most top merchants and sommeliers have until quite recently stocked primarily a handful of big names: the Barbours, Biondi, Chianti, Barbarescos, 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 Italianos traditionally favored by my Beverly Hills clientele — powerful, long-lasting collector wines that sell for high prices. They're easy to work into a daily lifestyle, but they're also relatively priced, food-friendly — yes, delicious — Italian wines. Among these are the Barbarescos, Dolcettos, and Barberossas, wines whose round fruitiness is balanced by a pleasant tartness or acidity. Because they're easy to integrate into meals and enjoy as part of a daily lifestyle, they're sometimes referred to as food wines.

Of all the wines, you'll find many of my favorite "new" Italian selections aboard the cruise ship (see page 36) that dock in our California ports and sail for Hawaii, Mexico, the Caribbean, and destinations beyond. These floating luxury hotels serve wines from Italian foods and accompa-
nyming wines, among them refreshing Primavera, Pinot Bianco and Sar- sianna Blanc from the Northeastern Veneto and Friuli regions (particularly the Collio appellation of the latter). Regional wines such as a Mortignano (Bordeaux-style) blend from the same appellation or more exotic combinations of local varieties from Sar- dimen could be even better. Recommended producers include Le Cipolle, Badia a Coltibuono, a prime example of a producer who had some odd years and is bouncing back impressively. Castello della Posa, the only Pulcariella Castello del Rampolla, a prime alternative, Fontodi, and Fattoria di Felsina, Count on the latter two to produce consistently fine wines even in off vintages.

Some Sicilian wines — again featuring rela-
tively unknown local grape varieties — from top producers Riggiolesi and Dua di Salaparuta (known for their consistently popular Corvo line) are top choices in our wine program. Among the most exciting new develop-
ments in Italy is the resurgence of Chianti. Not so long ago, this Tuscan staple was ad-
ddled with a reputation that harked back to straw-covered flaking bottles and vine-
grower — even worse — ordinary wines. No longer. The 1997 vintage was a stellar year and the word among cognoscenti is that the 1998s could be even better. Recommended producers include Le Cipolle, Badia a Coltibuono, a prime example of a producer who had some odd years and is bouncing back impressively. Castello della Posa, the only Pulcariella Castello del Rampolla, a prime alternative, Fontodi, and Fattoria di Felsina, Count on the latter two to produce consistently fine wines even in off vintages.

Some Sicilian wines — again featuring rela-
tively unknown local grape varieties — from top producers Riggiolesi and Dua di Salaparuta (known for their consistently popular Corvo line) are top choices in our wine program. Among the most exciting new develop-
ments in Italy is the resurgence of Chianti. Not so long ago, this Tuscan staple was ad-
ddled with a reputation that harked back to straw-covered flaking bottles and vine-
grower — even worse — ordinary wines. No longer. The 1997 vintage was a stellar year and the word among cognoscenti is that the 1998s could be even better. Recommended producers include Le Cipolle, Badia a Coltibuono, a prime example of a producer who had some odd years and is bouncing back impressively. Castello della Posa, the only Pulcariella Castello del Rampolla, a prime alternative, Fontodi, and Fattoria di Felsina, Count on the latter two to produce consistently fine wines even in off vintages.

I'm also excited about the Barbous. Made from Nebbiolo, the same noble grape responsible for the Barolo, they're considered a smoother, subtler, more eleg-

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Dennis Overstreet is the author of Overstreet's New Wine Guide (Caldwell Press/Doubleday/Random House). He has been in the wine business for nearly 30 years as owner of The Wine Merchant, Beverly Hills.
California Cuisine
by Pam Chandler Fox

MOOSE'S — Overlooking Washington Square Park. I easily spot this North Beach classic with its blue neon cartoon moose sign. There’s always great live jazz nightly and somptuators Ed and Mary Ella 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 Brussels sprouts topped with fresh figs, the crispy fried calamari rings with a zesty aioli, or the goat cheese mousse with a poach and watercress salad. A golden crab cake is accompanied by a crunchy apple slaw while the silken house-made salami is seasoned with crème fraîche. If you’re a Caesar salad fan, try the version here with sheets of Parmesan cheese and a basil dressing. Also, the grilled whole striped bass with lemon and olive oil, and crisp roasted lemon chicken with mixed vegetables is an extraordinary (and usually heavy) dish like moussaka is turned into a feuithery layered of fried lamb, eggplant, and potatoes in a frame of yogurt. Béchamel. On a blustery evening, you’ll warm up fast with hearty rabbit stew with Greek sage and the foil-wrapped lamb-laden braised lamb shank on a bed of orzo.

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

KOKKARI — This welcoming spot comes close to reproducing a taverna in Athens’ Plaka district. The large dining room feels freshly painted 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 winters 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 Albert has spent much time in Greece, and he has customized classic dishes into lighter and brighter versions.

I begin with tender braised baby octopus in an herbaceous tomato sauce. Included in the list of winning appetizers are the orange- and orange-flavored meatballs; mussels steamed in wine, and those spreads consisting of smoky eggplants, gorgonzola yogurt and cucumber, and a ruddy good paste. The spinach pie has a buttery flaky crust, and I love the mound of crisply fried baby smelt. 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 Albert makes grilled lamb chops in a lemon-oregano vinaigrette, and his succulent in a pittarchio pesto served with roasted artichoke hearts is outstanding. I also recommend the lamb-stuffed peppers with spinach and feta, a perfectly grilled whole striped bass with lemon and olive oil, and crisp roasted lemon chicken with mixed vegetables. An ordinary (and usually heavy) dish like moussaka is turned into a feuithery layered of fried lamb, eggplant, and potatoes in a frame of yogurt. Béchamel. On a blustery evening, you’ll warm up fast with hearty rabbit stew with Greek sage and the foil-wrapped lamb-laden braised lamb shank on a bed of orzo.

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KOKKARI, 1452 Stockton St. (between 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.

THE ART OF THE MOVIE PRODUCTION DESIGN

Fifteen years ago, LINDSAY DUNCAN AND ALAN

Hickman started in Las Dientes Dangerous, and the pair are now sharing the stage once again in Private Lives, which opens on Broadway following a sold-out London run. We talk to Lindsay about turning 50 and looking behind her to masterpiece James.

Life of Lindsay

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

Fifteen years ago, Lindsay Duncan and Alan Hickman starred in Las Dientes Dangereous, and the pair are now sharing the stage once again in Private Lives, which opens on Broadway following a sold-out London run. We talk to Lindsay about turning 50 and looking behind her to masterpiece James.

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California Cuisine

by Karon Chandler Fox

MOOSE’S — Overlooking Washington Square Park, I easily spot this North Beach classic with its blue neon carnation moose sign. There’s always great live jazz nightly, and proprietors Ed and Mary Erna Moose continue to attract new fans who mix happily with the crowd of regulars. With its door-to-window French windows, arches, exhibition kitchen, and abstract paintings, the restaurant reminds me of the renowned cafes in Paris 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’s even added a menu daily.

I can easily make my entire meal of small plates, appetizers, and salads. Try the brick-oven-topped with fresh figs, the crispy frisee salad with a zesty vinaigrette, or the green tomato mousse with a peach and watercress salad. A golden crab cake is accompanied by a crunchy apple salad while the tuna tataki is seasoned with wasabi and ginger. If you’re not a Cesar salad fan, try the version here with shreds of Parmesan cheese and corn on the cob. I also enjoy the individual potato pizza topped with spicy homemade sausage, gruyere, and eggplant.

Among the fine entrees, I really enjoy the grilled rack of lamb with balsamic figs and rosemary-filled potatoes. A braised tail 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 wonderfully overcooked for my taste, but it’s a nice champagne grape sauce.

Chef Miller works wonders with fish as exemplified by luxurious halibut with pear and caramelized onions. The most ingenious of all is a plate of seared scallops in a blood-orange reduction abetted by a lavender-dusted mashed potatoes.

Desserts are not an afterthought here, and I love the passion fruit crème brûlée very much. I also recommend the butter chocolate broad pudding and the unusual butterscotch praline 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. (between Union and Filbert), San Francisco, (415) 999-7800. Open for lunch Thursday–Saturday, brunch on Sunday, dinner nightly. Without alcohol, two can dine for $35 including tax and tip.

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Denise and all that jazz

HAVING RECENTLY SHIMMERED HER WAY INTO Broadway theatre lovers’ hearts playing the fleet, gun-toting Rosie Hart in Chicago, former television presenter Denise van Outen returned home at the end of April to reappear in the London production of the show for a short season. We catch up with Denise and ask her about her journey from Backlash to Broadway.

Chicago is at the Adelphi, Tel: +44 0870 899 3339

Life of Lindsay

FIFTEEN YEARS AGO, LINDSAY DUNCAN AND ALAN Feldman starred in Les Miserables, and now they are both touring the stage again in Private Life, which comes to London following a sell-out London run. We talk to Lindsay about turning 50 and leaving behind her big screen image.

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

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