UNCLE VANYA

By Anton Chekhov
January 12 - March 6

AMERICAN CONSERVATORY THEATER
1993-94 SEASON
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Northern California edition • January 1994 • Vol. 7, No. 1

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The Triumph of Love.
Theater: Pierre Carle de Chambon de Marron (1689-1705) was a dramatist and novelist of French literature's golden, rococo age. His forte was analyzing the subtle, psychological aspects of the game of love. Indeed his language became itself so subtle and specialized that the term macaronisme was coined to describe it. Steven Wadsworth, who has specialized in the staging of 17th- and 18th-century opera, directs his own highly acclaimed adaptation of the author's Triumph of Love next month. February 4-March 25, Berkeley Repertory Theatre, Berkeley. (510) 848-4300.

The Way of the World. Restoration comedy is considered one of the English language's highest achievements. William Congreve was one of its leading practitioners, and his play The Way of the World (1700) his masterpiece. With plenty of plotting and contriving—to both good and bad ends—and all set in gloriously witty language, The Way of the World contains at least one scene that foreshadowed things to come, namely the young lovers bargaining and negotiating an intimate agreement on their respective rights and responsibilities within marriage. Workshops through April 17. The Powerhouse Repertory Company, Santa Monica. (310) 394-0529.

Night and Her Stars. The "Quiz Show Scandal" of the late 1950s proved to be the young medium of television's trial by fire. Today, in 1984, we find the jury is still out. In his new play Night and Her Stars, Richard Greenberg charts the rise and fall of the two quiz-show brainiacs who forced the scandal into the limelight. Greenberg is the acclaimed author of Eastern Standard and The Extra Man, which, like Night and Her Stars, also premiered at South Coast Repertory. David M. Bowman is an arts and entertainment editor for Performing Arts magazine.

Burning Dreams. Inspired by Pedro Calderon de la Barca's masterpiece of the Spanish theater Life is a Dream), Burning Dreams is a "Jazz Opera" by three of San Diego Repertory's most acclaimed musical artists, Julie Hebert and Orlando Solo (saxes and liner) and Oliva Leblanc (jazz). Live jazz clarinet accompanies the story of young woman's rise of passage from innocence to knowledge as revealed through her dreams. February 12-March 5, Lyceum Stage, San Diego. (619) 239-9285.

The Cross in the Mirror. Coral Aguirre's new play The Cross in the Mirror ("El Cruz en el Espacio") stirs up issues of feminism within the confines of traditional religion. Based on the true story of the 17th-century Sor Juana Ines de la Cruz, the play tells the story of one of Colonial Mexico's leading poets and scholars who was denied entry to a university on the basis of her gender and was forced then to enter a convent. LA's Bilingual Foundation for the Arts presents this fascinating new play alternately in English and Spanish, February 8-March 27. Bilingual Foundation for the Arts Little Theatre, Los Angeles. (213) 293-1444.

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Expressions - Macy's Union Square.

by David H. Bowman

Note: Rachel Rosenthal presents her spectacular new multimedia, full-evening work about the unpredictable bridge from the 300th to the 21st century. Rosethal is one of L.A.'s most fascinating interdisciplinary artists. Born and raised in Paris of Russian parents, she became a US citizen after graduating from the High School of Music and Art in New York as a World War II refugee. Drawing on such teachers as Morris Cunningham and Jean-Louis Barrault, she moved to L.A., where she pioneered performance art. February 11, Wadsworth Theatre, UCLA, Los Angeles (310) 825-5101.

The Arts of the State
February in California—What's Coming Up in the Arts

Night and Her Stars. The "Quiz Show Scandal" of the late 1950s proved to be the young medium of television's trial by fire. Today, in 1984, we find the jury is still out. In his new play Night and Her Stars, Richard Greenberg charts the rise and fall of the two quiz-show brainiacs who forced the scandal into the limelight. Greenberg is the acclaimed author of Eastern Standard and The Extra Man, which, like Night and Her Stars, also premiered at South Coast Repertory. David M. Bowman is an arts and entertainment editor for Performing Arts magazine.

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The Way of the World. Restoration comedy is considered one of the English language’s highest achievements. William Congreve was one of its leading practitioners, and his play The Way of the World (1700) his masterpiece. With plenty of plotting and counterplotting—to both good and bad ends—and all set in gloriously witty language, The Way of the World contains at least one scene that foreshadowed things to come, namely the young lovers bargaining and negotiating an intimate agreement on their respective rights and responsibilities within marriage. Weekends through April 17, The Powerhouse Repertory Company, Santa Monica (310) 581-6429.

Night and Her Stars. The quiet show Stinkin’ Badges is an exercise in the 1960s, proved to be the 1990s. Today, in 1994, we find the jury is still out. In his new play Night and Her Stars, Richard Greenberg charts the rise and fall of the two-act drama that took the turn of the millennium. Greenberg is the acclaimed author of Eastern Standard and The Eggman, which, like Night and Her Stars, also premiered at South Coast Rep. David H. Bowman is Arts and Entertainment Editor for Performing Arts magazine.

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The Arts of the State February in California—What’s Coming Up in the Arts

by David H. Bowman

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show behind the curtains — it features the Big Nao Puppets as Emerald City-ters, a fifteen-foot, one-head, three-sting apple trees, a munchkin chorus, and winged "flying by Fay" monkeys. The MGM score by Arlen and Harburg includes the jitterbug number that was cut from the film.
February 4-8, Crockett Center for the Performing Arts, Crockett (210) 516-5500.

ART
Roy Lichtenstein. This is a major retrospective on one of the most important figures of the American pop art movement of the 1960s. Comic strip, advertisements, and consumer products were the topics of Roy Lichtenstein's paintings, usually rendered in flat planes and primary colors. By taking mass-produced American icons and translating them onto large, formal canvases, Lichtenstein made art lovers and critics sit up and take stock, however painful, of American popular culture.
January 25-April 8, Museum of Contemporary Art, Los Angeles (213) 838-6800.

Picasso’s Weepers. Some seventy paintings, drawings, and prints by Pablo Picasso turn the spotlight on the artist’s obsession with the human face in the late 1930s. "Picasso and the Weeping Woman: The Years of Marie-Therese Walter and Dora Maar" chronicles how Picasso's portraiture during the time of his first wife, Olga Koklova, and mistresses Marie-Therese Walter and Dora Maar, inevitably turned to images of weeping women. February 15-March 1, LACMA (213) 622-7411.

The Lincolns. Costumes and objects once owned and worn by Mary Todd Lincoln are exhibited next month at the LA County Museum of Art in "Mary Todd Lincoln, the Woman and Her Era, 1845-1865." Included in the exhibit are the cloak and hat she wore to Ford’s Theatre on the night her husband was assassinated. Meanwhile, over at the Huntington Library, "The Last Best Hope of Earth: Abraham Lincoln and the Promise of America" continues through the end of August.
Mr. Lincoln Through August 30, Huntington Library, San Marino (626) 405-2111; Mrs. Lincoln: February 10-May 15, LA County Museum of Art, Los Angeles (213) 897-8000.

Dead Sea Scrolls. Twelve scroll fragments and ninety archaeological artifacts excavated at Qumran, in the Judean desert, go on view next month as part of "The Mystery of the Dead Sea Scrolls," chroning the fragments in this show are the earliest known.

San Francisco Ballet, A gala opening night at San Francisco Ballet kicks off a great month for dance in California. This one-time-only program is created by company artistic director Helgi Tomasson. Three mixed repertory programs lead the season, including the world premiere of choreographer Mark Morris's first piece for the company. The Ballet also presents the first performances of Cusolito's "36," by Donald McKayle. This work was created as part of a prestigious series of commissions by the Kennedy Center. Through April 15, War Memorial Opera House, San Francisco (415) 749-2222.

Lar Lubovitch Dance Company This season Lar Lubovitch Dance Company celebrates twenty-five years of making great dance. After studying with Antony Tudor, Jose Limon, and Martha Graham, Lubovitch founded his own company in 1969 and has since created numerous dances for it as well as choreographing everything from Broadway shows ("Into the Woods") to ice dancing (A Full Length Sleeping Beauty starring Robin Cousins) to works for other companies (New York City Ballet and Buckingham's White Oak Dance Project). February 8, 15, 19, 23, Spring Dance Hall, UCLA (310) 825-2101; February 22-28, CalPac Hall, FIT, Santa Barbara (805) 969-5050.

Giselle, Artistic director Dennis Nahat continues building San Jose City Ballet both as a troupe, recently announcing a new apprentice program, and as a repertory-rich company. His new choreography for Giselle is unveiled next month and is based on the original 1841 choreography by Jean Coralli and Jules Perrot and uses the beloved Adam adagio score. Giselle is the most important of the Romantic-era ballets. Linco linkins once wrote, "Giselle is for the dancer what Hamlet is for an actor." February 6-17, Center for the Performing Arts, San Jose (408) 295-2900.

Twylla Tharp Dancers. Twylla Tharp and a crackjack troupe of eighteen extraordinary dancers bring their signature style to the West Coast next month. Among the works on the programs are the West Coast premieres of 1993’s Stringer ("Wood Nymphs") and the phenomenally popular Nine Ninettes (1983), February 11, Zellerbach Hall, UC Berkeley, Berkeley (510) 643-9560.

Hubbard Street Dance. Hubbard Street Dance is Chicago’s premiere dance company. Founded in 1978 by dancer-choreographer Lou Conte, this exciting troupe has become an innovative force in the world of contemporary dance as well as a living archive for classical choreographic works.
February 4, Zellerbach Hall, UC Berkeley, Berkeley (510) 643-9560; February 7-8, McCaw Hall, Seattle, Seattle (206) 445-2377.

Loretta Livingston & Dancers. Loretta Livingston & Dancers presents The Grandma Moses Project, in which a dance production conveys the spirit of the folk artist's paintings. In doing so, Livingston, an L.A.-based choreographer and former dancer with the Lew Christy Dance Company, performs as Grandma Moses.

Continued on page 36

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ART Royal Lichenstein. This is a major retrospective on one of the most important figures of the American pop art movement of the 1960s. Comic strips, advertisements, and consumer products were the topics of Roy Lichtenstein's paintings, usually rendered in flat planes and primary pigments. By taking mass-produced American icons and translating them onto large, formal canvases, Lichtenstein made art lovers and critics sit up and take stock, however painful, of American popular culture. January 30-April 8, Museum of Contemporary Art, Los Angeles (213) 687-6000.

Picasso's Weepers. Some seventy paintings, drawings, and prints by Pablo Picasso turn the spotlight on the artist's obsession with the human face in the late 1950s. "Picasso and the Weeping Woman: The Years of Marine-Therese Walter and Dora Maar" chronicles how Picasso's portraituring during the time of his first wife, Olga Koklova, and mistresses Marie-Therese Walter and Dora Maar, inevitably turned to images of weeping women. February 14-May 1, LACMA, Los Angeles (213) 857-6000.

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DANCE San Francisco Ballet. A gala opening night at San Francisco Ballet kicks off a great month for dance in California. This one-time-only program is created by company artistic director Helgi Tomasson. Three mixed repertory programs lead the season, including the world premiere of choreographer Mark Morris's first piece for the company. The Ballet also presents the first performances of Candel pavil, by David McVicar. This work was created as part of a prestigious series of commissions by the Kennedy Center. Through February 9, War Memorial Opera House, San Francisco (415) 749-2200.

Lar Lubovitch Dance Company. This season Lar Lubovitch Dance Company celebrates twenty-five years of making great dance. After studying with Antony Tudor, Jose Limon, and Martha Graham, Lubovitch founded his own company in 1966 and has since created numerous dances for the company, as well as choreographing everything for Broadway shows (Into the Woods) to ice dancing (A Full Length Sleeping Beauty, starring Robin Cousins) to works for other companies (New York City Ballet and Ballet of the Americas) to the premiere of "The Last Boy of Space: Abraham Lincoln and the Promise of America" continues through the end of August. Mr. Lincoln Through August 20, Huntington Library, San Marino (626) 405-2151; Mrs. Lincoln: February 16-May 15, LA County Museum of Art, Los Angeles (213) 857-6000.

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continued on page 36

Twyla Tharp Dancers. Twyla Tharp and a crackjack troupe of eighteen extraordinary dancers bring their signature style to the West Coast next month. Among the works on the program are an encore of "100%," a mini version of "Frottage," and the phenomenally popular "Nine Sinatra Songs" (1983). February 11, Zellerbach Hall, UC Berkeley, Berkeley (510) 642-6000.

Hubbard Street Dance. Hubbard Street Dance in Chicago's premiere dance company. Founded in 1978 by dancer/choreographer Lou Conte, this exciting troupe has become an innovative force in the world of contemporary dance as well as a living archive for classical choreographic works. February 4, Zellerbach Hall, UC Berkeley, Berkeley (510) 642-6000; February 7-8, McCollum Theater, Pacific Union College, Sutters Mill (916) 662-2777.

Loretta Livingston & Dancers. Loretta Livingston & Dancers presents the "Grandma Moses" Project, in which a dance production conveys the spirit of the folk artist's paintings. In doing so, Livingston, an L.A.-based choreographer and former dancer with the Lewischky Dance Company,
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UNCLE VANYA
by Anton Chekhov
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Marines Memorial Theater

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by Reynolds Price
February 24, 1994 through April 17, 1994
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The American Conservatory Theater presents

UNCLE VANYA
(Scenes from Country Life) (1897)

By Anton Chekhov
Translated by Paul Schmidt

Directed by Carey Perloff
Scenery by Kate Edmunds
Costumes by Beaver Bauer
Lighting by Peter Mansurafin
Music by Stephen LeGrande
Casting by Ellen Novack, C.S.A.; Meryl Lind Shaw

The Cast

Professor Alexander Serednikov
Yelena, his wife
Sonya, his daughter
Vanya, his first wife

Mariya Voinovna, his first wife

Vanya, her son

Dr. Mikhail Leonidovich Aspect

Ilya Yefimovich Tolstoy ("Wagstaff"

Hired Man

Guissipe Jones

The Setting

A country house in Russia

Act I. The garden. Late summer.
Act II. The dining room. A few weeks later.
Act III. The living room. An autumn afternoon.
Act IV. Vanya's room. The same evening.

There will be one interruption.

Understudies
Serednikov—Frank Ottowit; Yelena—Jamie Jones; Sonya—Beth Richmond; Vanya, Antonio—David Maier
Mariya, Marius von Schubert—Lynette Soffer; Tolstoy, Herr Von —Brian Keith Russell

Stage Management
Alice Elliott Miller

Susan Doheny; Christa-Sue Sokolowski; Darcy Stephens—Intern

Assistant Director
Lee Ann Fujii
One of the exhilarating things about directing Chekhov in the 1990s is the chance to temper away the putum of mournful elegance that has slowly clouded his plays since they were first produced a hundred years ago, and to rediscover their vigor. It is ironic indeed that Chekhov's plays have acquired such a reverence aura, for there is nothing heretical about his characters or their struggles, and, as often as they are courageous, Chekhov shows us people behaving very badly drinking excessively, carrying on, being rude to their mothers, and so on. The enmity that we associate with Chekhov's writing stems partly from the fact that we, here in the United States, usually locate his work in a place strungly reminiscent of the English countryside, where women in Laura Ashley dresses and pullover men in tweed lounging on sofas with urchins, money, or other children. This misappropriation is not surprising, since Chekhov's dramas originally came to us through the English translation of Constance Garnett, for whom the weather was always "loose" and men inevitably referred to each other as "lock." But when we read Chekhov's letters about the intensely difficult life of a country doctor or look at photographs of rural Russian farms in the 1900s, or comb through Russian history of the period, a very different scenario emerges: the characters in Uncle Vanya are not aristocrats on an estate in Wilbur, but vigorous, hard-drinking Russians trying to eke out a living on a swampy little farm, where there is never enough food and no sex. In this atmosphere of scarcity, fleeting moments of exuberance and passion give way to aching despair and exhaustion, until something—heroes: a momentary spark, a new life intro or an inevitable march into dust and despair. With their huge emotional need, their longing—and lack of any outlet for their penting desires—it is no wonder that the characters in Vanya are bickering off the walls; they are desperately searching for life. The common perception of Chekhov plays—that nothing happens—a sort of a dominant, pervasive, and what none of Chekhov himself would have thought, as if life itself. Chekhov's language, like that of Beckett and Pinter, a dote, sparse, and beautifully structured, its expression requires no words, nouns, verbs, or arguments, or argumentations. I can understand this new translation from Paul Schmidt because I wanted him to find a language that would sound, in the mouths of American actors, as fresh and vital as the original Russian. That language also guided the design of this production. I'm convinced that the detail with which Chekhov's plays are usually burdened is unnecessary. In May I was in Vienna directing a new Steve Keitel opera, when I happened upon a beautiful museum exhibition called "The City In Ups," designed by conceptual artist Vito Acconci. Immediately I imagined Uncle Vanya taking place in that city. The show consisted of a large, empty baroque room in which each piece had been shifted to interact with one another. I had never met before the roof; the floor, doors ran along, molding climates sideways up a wall, and in the center, a strangely angular staircase was covered with lush, green grass. Outside was inside, inside was outside, and anything was possible. No furniture was necessary because the reinvented room itself offered inviting places to sit. Hidden doors and oddly shaped openings invited unexpected encounters and precipitate exits, and the grassy stairs had a sensuality all their own.

With care as large as it is tragic it needs doors and surprises, walls to crash up against, and empty space to be filled. The concept of privacy doesn't exist in the Russian countryside: one is forever colliding with one's mother while pursuing one's love. At the same time, it has been said that the Russian language is so concise that it leaves nothing out, and yet nothing changes, just as in life itself. Chekhov's language, like that of Beckett and Pinter, a dote, sparse, and beautifully structured, its expression requires no words, nouns, verbs, or arguments, or argumentations. I can understand this new translation from Paul Schmidt because I wanted him to find a language that would sound, in the mouths of American actors, as fresh and vital as the original Russian. That language also guided the design of this production. I'm convinced that the detail with which Chekhov's plays are usually burdened is unnecessary. In May I was in Vienna directing a new Steve Keitel opera, when I happened upon a beautiful museum exhibition called "The City In Ups," designed by conceptual artist Vito Acconci. Immediately I imagined Uncle Vanya taking place in that city. The show consisted of a large, empty baroque room in which each piece had been shifted to interact with one another. I had never met before the roof; the floor, doors ran along, molding climates sideways up a wall, and in the center, a strangely angular staircase was covered with lush, green grass. Outside was inside, inside was outside, and anything was possible. No furniture was necessary because the reinvented room itself offered inviting places to sit. Hidden doors and oddly shaped openings invited unexpected encounters and precipitate exits, and the grassy stairs had a sensuality all their own.

They demand that the hero and heroine be theatrically South. But in real life people are not every minute shooting each other, hugging themselves, and making declarations of love. And they are not saying clever things every minute. For the most part they eat, drink, hang about and talk nonsense; and this must be seen on the stage. A play must be written in which people can relax, go, do, talk about the weather, and play cards, not because that is the way the author wants it, but because that is the way it happens in real life.

On the stage it is just as simple and the same time just as complex as in life. People have dinner, marry dinner, but at that moment their happiness is being made, or their lives are being smashed.

To A.S. Sotheby, Publisher and Friend
Very well, I'll get married, if you wish. But your conditions are everything must remain just as before, that is, she must live in Moscow and I in the country, and I'll go to see her. Happiness continues day after day from morning to morning. I cannot be at the same time… I promise to be a splendid husband, but give me a wife who, like the moon, will not appear in my sky everyday.

You say that writers are the chosen people of God. I'm not going to get into any argument about that… I don't know if I have ever suffered more than the samharners, mathematicians, economists, I have a lot who speak with my lips, God or someone else who are worse.

To V.E. Meyerfield, Director and Actor with the Moscow Art Theatre (About the Role of Johannes Schtterer in "Lonely Lives," by Gerhart Hauptmann)
Portraying a lonely man, both handsome and a bit nervous, it is as if the truth of the real life, and not just us, but not us in Dostoevsky, but clearly known, as one knows clearly that twice two is four. Contemporary culture is the beginning of the work, while the religious movement of which we were a part, was a carry-over, already almost the end of something that is spent, or near spent.

From the "Lady with the Dog" (A Short Story)
He and Anna Serpotuho lived one another as people who are very close and intimate, as husband and wife, as close friends love one another. It seemed to them that fate had intended them for one another, and they could not understand why they should have a husband, and be a wife. They were like two migrants who married, and had gone out, and had been caught and put into separa

tion cages. They forgave one another all alike, and were ashamed of the past and the present, and felt that this love of theirs had changed them both.

Stop crying, my dear," he said. "We've had your eye, now stop… Now let us have a talk, let us try and think what we are to do."

Then they discussed their situation for a long time, trying to think how they could get rid of the necessity for hiding, deception, living in different towns, being so long without meeting. How were they to shave off these intolerable letters? And it seemed to them that they were within an inch of arriving at a decision, and that then a new, beautiful life would begin, and they both realized that the end was still far, far away, and that the hardest, the most compli
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cated part was only just beginning.
DIRECTOR'S NOTES

One of the exhilarating things about directing Chekhov in the 1990s is the chance to temper away the putts of mournful elegance that has slowly clouded his plays since they were first produced a hundred years ago, and to rediscover their vigor. It is ironic indeed that Chekhov's plays have acquired such a resonant aura, for there is nothing heroic about his characters or their struggles, and, as often as they are courageous, Chekhov shows us people behaving very badly, drinking excessively, carrying on, being rude to their mothers, and so on. The enmity that we associate with Chekhov's writing stems partly from the fact that we, here in the United States, usually locate his work in a place strangely reminiscent of the English countryside, where women in Laura Ashley dresses and pursed lips in tweeds languish on porch swings, wooring each other languishly. This misapprehension is not surprising, since Chekhov's dramas originally came to us through the foreign translations of Constance Garnett, for whom the weather was always "doleful," and men inevitably referred to each other as "slob-chaps.

But when we read Chekhov's letters about the intensely different life of a country doctor, or look at photographs of rural Russian farms in the 1900s, or comb through Russian history of the period, a very different scenario emerges: the characters in Uncle Vanya are not awkwardly alien on an estate in Wilburton, but vigorous, hard-drinking Russians trying to eke out a living on a damp little farm, where there is never enough money for food, friends, or sex. In this atmosphere of scarcity, fleeting moments of ecstasy and passion give way to aching despair and exhaustion, until something quietens a momentary spark. Again, shifting in tone so that one is acutely bittersweet, surprising and painful. With their huge emotional modulations, and longing—and lack of any outlet for their pressing desires—it is no wonder that the characters in Vanya are bouncing off the walls, they are desperately scrabbling for life, they are making a kind of social conception about Chekhov's plays—that nothing happens—a sentiment entirely true, and yet nothing changes, just as in life itself.

Chekhov's language, like that of Beckett and Pinter, is clean, sparse, and beautifully structured; its expression requires no adjectives, no metaphors, or eloquent visitors. I commissioned this new translation from Paul Schmidt because I wanted him to find a language that would sound, in the mouths of American actors, as fresh and vivid as the original Russian.

That language also guided the design of this production. I'm convinced that the detail with which Chekhov's plays are usually burdened is unnecessary. In May 1991, in Vienna directing a new Steve Reich opera, when I happened upon a beautiful museum exhibit called "The City Inside Us," designed by conceptual artist Vito Acconci, I immediately imagined Uncle Vanya taking place in that space. The show consisted of a large, empty baroque room in which each place had been shifted to interact with one it had never met before; the floor tiles stood on end, doors ran aground, molding climbed sideway up a wall, and in the center, a strangely angled staircase was covered with lush, green grass. Outside was inside, inside was outside, and anything was possible.

No furniture was necessary because the reinvented "living room" itself offered inviting places to sit. Hidden doors and oddly placed openings invited unexpected entrances and precipitate exits, and the great stairs had a sensuality all their own.

Thus, Chekhov as far as I am concerned is as much about as it is tragic: it needs doors and surprises, walls to crash up against, and empty space to feel it. The concept of privacy doesn't exist in the Russian courtyard: one is forever colliding with one's mother while pursuing one's lover. At the same time, it has been said that the reason Russian so consistently holds itself up with the notoriety of a soda fire, the larger than life that is a kind of Russian landscape, is overwhelmed by the atmosphere of Vanya's world. A kind of simultaneously vast and claustrophobic, demanding a correspondingly paradoxical setting.

Finally, our goal in stripping away excess adjectives and furniture has been to ensure that nothing get in the way of what is truly extraordinary about this play, the minute particular way that individuals find each other at unexpected moments, and then destroy each other just when they must need to be kind, the way that love presents itself just at the moment in which it seems out of the question; the way that cruelty is simply the flip side of tenderness, and, most important, the way that survival becomes desirable and necessary, just when it seems least likely. As Chekhov said, "People have dinner, morning dinner, and at that moment their happiness is being made, or their lives are being smashed."

Chekhov on Chekhov

From His Notebook

Masquer will be better only when you make him see what is like.

It's strange thing nowadays I have a mania for everything. Whatever I read—my own notes—nothing seems short enough to me.

They demand that the brave and heroic be theatrically effortless. But in real life people are not every minute shooting each other, hugging themselves, and making declarations of love. And they are not saying clever things every minute. For the most part they eat, drink, hang about and talk nonsense: and this must be seen on the stage. A play must be written in which people can survive, go, do, talk about the weather, and play cards, not because that's the way the author wants it, but because that's the way it happens in real life.

So they decided on the staging just as complex and at the same time just as simple as life itself. People have dinner, morning dinner, and at that moment their happiness is being made, or their lives are being smashed.

From The Lady with the Dog

(Brief Story)

The boy and Anna Sergeyevna loved each other as people who are very close and intimate, as husband and wife, as dear friends love one another. It seemed to them that Fate had intended them for one another, and they could not understand why she should have a husband, and be a wife. They were like two migrating birds, who had not been caught, and put into separate cages. They forgave one another all that they had been ashamed of in the past and in the present, and felt that this love of theirs had changed them both.

"Stop crying, my dearest," he said. "You've had your eye, now stop. Now let us have a talk, let us try and think what we are to do.

Then they discussed their situation for a long time, trying to think how they could get rid of the necessity for hiding, deception, living in different towns, being so long without meeting. How were they to shake off these intolerable letters?

And it seemed to them that they were within an inch of arriving at a decision, and that then a new, beautiful life would begin. And they both realized that the end was still far away, and that the hardest, the most complicated part was only just beginning.
His Enemy Was Banality

Of a beautiful singularity himself, he had all that was simple, easy, sincere, and he had a way of his own of making others smile... It does one good to remember a man like that, it is like a sudden injection of cheerfulness; it gives a clear meaning to life again.

Maxim Gorky, on Anton Chekhov

Born in 1860, Anton Chekhov covered a wide range of life's territory as a writer, doctor, family manager, landowner, and farmer. He was even something of an explorer, once undertaking a treacherous journey to the Siberian prison camp at Sahalin to report on the horrific conditions there. His experiences as a doctor constantly informed his writing, and he also practiced medicine. His talent for writing, however, was not bound to any one calling or profession; he was a genuine artist, and his work continues to resonate with readers today. Chekhov began his literary career in medical school with comedic sketches for popular magazines and one-act farces, exploring a unique ability to use humor and satire as a defense against the small sadomasochisms of everyday life. An acute observer of the human condition, blessed with a scientist's eye and a healer's compassion, he was considered primarily with the truth. In a letter to a friend, the editor and writer A.N. Pleshcheev wrote:

"Perhaps, stupidity, and tyranny reign not in the shopskeepers' homes and lock-up alone; I see them in science, in literature, in the younger generations... My holy belief in the human body, truth, intelligence, talent, inspiration, love, and absolute freedom—freedom from force and falsehood—no matter how the last two manifest themselves. This is the program I would follow if I were a great artist."

Chekhov followed this program in his short stories, becoming a prolific master of the form, honored by contemporaries and friends Leo Tolstoy and Maxim Gorky. Although some of his early theatrical efforts were skillful, it was Uncle Vanya, written sometime between 1890 and 1896, that signaled the begin-

Anton Chekhov probably in Mehlisovo (c.1888)
His Enemy Was Banality

Of a beautiful simplicity himself, he loved all that was simple, direct, sincere, and he had a way of his own of making colors sing. It is one good to remember a man like that, for it is like a sudden revelation of cheerfulness. It gives a clear meaning to life again.

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Chekhov began his literary career in medical school with comedic sketches for popular magazines and one-act farces, exploring a unique ability to use humor and satire as a defense against the small sufferings of everyday life. An acute observer of the human condition blessed with a scientist’s eye and a healer’s compassion, he was concerned primarily with the truth. In a letter to his friend, the editor and writer A.N. Pestchelkov, he wrote:

“Of course, the third of six children born to Paul Chekhov—a failed and despised shopkeeper—Anton Chekhov followed his family in their staggered migration from the small southern village of Taganrog to Moscow when he was seven. There he enrolled in medical school and supported his family with his writing. The Chekhovs were among the many who crossed to the New World in search of a better future. In America, amidst the great wave of immigration, Chekhov was drawn to the theater. He wrote:

"If the door does not knock me on the head, you are going to feel such a thrill in the autumn as you never felt standing on top of the Eiffel Tower looking down on Paris."

When the St. Petersburg Alexander Theater, in particular a spectacular musical revue, rejected his script, Chekhov was stymied. He gave the play to the Moscow Malaya Theater (where he once had been a great success), but rejection followed this time with the advice that he stick to short stories and leave dramatic writing to those who knew what they were doing.

It finally sold The Wood Demon to a small theater, the Abravos, where the play opened to critical failure on December 27, 1900, and ran for only three performances. "I hate this play," he wrote, "and I am trying to forget it... it would be a severe blow to my career if some unknown force were to drag it through obscurity and reveal it." He wrote nothing for the stage during the next five or six years.

The Wood Demon’s rejection by the public (probably for its didacticism) may partially explain a turning point for Chekhov. "When playwrights give us," he said, "under a thousand guineas, the same old stuff, then I must run from it, like Muscovites running from the Eiffel Tower that seemed about to crush them with its vaults." He began to pursue a vision more embracing of humanity as a whole.

In 1901, Chekhov bought a farm near the town of Melikhovo and moved his family in with him. He wrote to his publisher, "Some amazing, something touching is going on in nature, and its poetry and poetry make up all the imperfections of our life."

The relocation of his family to the countryside that followed seemed to have influenced his writing in a new direction, one that would lead to his death in 1904. Chekhov expressed his mixed feelings about the change in his letters:

"The change of Uncle Vanya...

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American Conservatory Theater

Chekhov and the Smaller Theaters (1898). Stanslavsky is invited to Chekhov's eighth directed a production of the play there in 1898, beginning Chekhov's long and complex relationship with that theater, realized where the passions of the Chekhovian character truly lie.

The man in Chekhov does not bateau, as we did at that time, in their own sorrow. But the opposite; they, like Chekhov himself, were like, joy, laughter, energy. The men and women of Chekhov want to live and not die. They are active and strong to overcome the hard and unbearable itm in which they have plunged them. It is not their fault that Russian life kills initiative and the best of beginning and interfere with the free action and life of men and women.

Chekhov frequently bemoaned the disregard for subjectivity and the overemphasis on realism that he saw in the various productions of his plays. In 1900, he wrote Olga Knipper, his future wife and the Vedna of the first production of Uncle Vanya:

I have written to [the director] and recommended to him not to exaggerate so much when representing a nervous person. Most people are nervous, many suffer a very few feel sharp pain; but where, indoors or out, do you see people running about, hopping up and down, and holding their heads in their hands? Suffering must be shown as in life, that is, not with the feet and hands, but with the tone of voice and the expression of the eyes.

He had similar quarrels with Stanislavsky, whose productions of Chekhov plays quickly became canonical. Levovski today as the founding genius of method acting. Stanislavsky took the concepts of realism far for Chekhov's life. In one production of Uncle Vanya, Stanislavsky had his actors cover their heads against mosquitoes in the garden scenery of the first act, while an amplified recording of chirping crickets competed with their voices. "In my next play..."

Chekhov said, "I shall make the situation; the action takes place in a land which has neither mosquitoes nor crickets, or any other insects which hinder conversations between human beings."

Banality's Revenge

It is hard to say where Chekhov's work, both medical and literary, would have taken him, and the world around him, had he lived longer than forty-four years. A man who wrote a life and joy with such vigor, Chekhov must have been somewhat frustrated to have achieved so much and yet remained, in many ways, so helpless. He never really expected to see an improvement of living conditions in Russia during his time, but his writing reveals an artist who understood, probably better than any of his peers, the true potential of human nature.

No one ever praised Chekhov as passionately as Gorky, who wrote about Chekhov's death—"which one rarely saw, but always felt."

His enemy was banality; his life he fought against it, he ridiculed it, and portrayed it with a keen pen. He could find the not of banality everywhere, even where at first glance everything seemed quite in order, even in a splendid affair. His enemies were the words "Uncle Vanya" and "Three Sisters," which he thought "lack heart, lack soul, lack body."


Notes on Translation and Adaptation

By Paul Schmidt

Paul Schmidt presents the following remarks as a participant in "Translation and Adaptation: Playwrights Reinterpret the Classics," the third program of A.C.T. Perspectives, a series of public symposiums funded by the National Endowment for the Humanities Division of Public Programs.

When is a play text a translation, and when is it an adaptation? And when is it a new play altogether? It seems to me these are shifting categories, and we are therefore justified in saying that there is a verbal continuum along which we can situate any text when it is "brought over" from another language. ("Brought over" is what the word "translation" literally means.) Let's look at some of the factors involved.

Assume we begin with a text that everybody agrees is a translation. What questions do we ask to evaluate it? Most people begin with the notion of "faithfulness." "Is this a faithful translation?" They ask. If we pretend to define "faithful," they will say, "Does the translation mean the same as the Russian?" and if we pretend to be specific, they will say, "Are the words translated accurately?" So, finally, their criteria for translation will often be reduced to the definition "That is not what this word means."

There is, of course, a kind of translation in which that sort of fidelity makes sense: translation of a scientific experiment; for example, or a passage from the Bible. In these instances the accuracy of word meaning will determine whether or not the scientific or spiritual information is transmitted or not. But if we are speaking of a play, a theater text, one of fidelity submerged by larger concerns. We evaluate a play by asking whether it moves its audience intellectually and emotionally, and to do this we know that the audience must be able to identify with the characters they see on the stage. This identification always depends on recognizing their own language, their own gestures, their own emotions and situations.

When we speak of a translated play, clearly the situations and the emotions they generate are the work of the playwright, but the action is revealed along with language and gesture, and these are the responsibility of the translator or adapter.

I spoke of a continuum that includes both translation and adaptation, and said that the category shifts. It is often unclear where exactly on that continuum a given text is located. Are there any objective criteria for determining the point at which that shift occurs?

The act of translation, as distinct from adaptation, implies several conditions. Two languages must be involved, and some one person has to know both languages well. The task of the translator of Chekhov is to write in a language that will produce, when staged, the same or an analogous effect on his American audience that the original may be said to have on a Russian audience. This implies that the translator is familiar with the effect of the original on the Russian audience, and I note parenthetically that the American translator is often required to spend time going to the theater in the country where the work he proceeds to translate.

It is important to remember that translating a Chekhov play means understanding more than just the words on the page; it means being familiar with Russian culture, with the physicality of cultural phenomena. It means asking yourself, "What are the cultural equivalents of the gestures indicated in the stage directions?" For example, in many of Chekhov's plays—say, Three Sisters—there is a stage direction which translated literally means "waving her hand." In most translations, that is how the phrase is translated into English. The problem then for the American actor is to understand why Masha "waves her hand. Is it a gesture of good-bye? Is it a signal of despair? Is it a sign she's keeping him in mind? The literal transla-
American Conservatory Theater

Chenoweth made The Sound of Music" a part of the mission statement for American Conservatory Theater, which is known for its commitment to excellence and innovation in the performing arts. The theater company was founded in 1980 by Brian Hargrove and has since become one of San Francisco's most respected cultural institutions.

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Asume we begin with a text that everybody agrees is a translation. What questions do we ask to evaluate it? The people write the notion of "fidelity." "Is this a faithful translation?" They ask. If pressed to define "fidelity," they will say, "Does the translation mean the same as the original?" and if pressed to specify, they will say, "Are the words translated accurately?" So, finally, their definition of translation is almost identical to the definition of adaptation. This is not what this word means.

There is, of course, a kind of translation in which so-called fidelity makes sense: translation of a scientific experiment; for example, or of a passage from the Bible. In these instances the accuracy of word meaning will determine whether or not the translation is a faithful or an adapted one. But we are speaking of a play, and that is a different story.

In the case of a play, the question is: What is the nature of fidelity? What is the nature of the translation? What is the nature of the adaptation? This question is fundamental to all translation. It is important to remember that translation of a play is more than just the words on the page. It means being familiar with Russian culture, with the physicality of the cultural phenomena. It means asking yourself, "What are the cultural equivalents of the gestures indicated in the stage directions?"

For example, in many of Chekhov's plays—say, Three Sisters—there is a stage direction which translated literally means "waving her hand." In most translations, that is how the phrase is translated into English. The problem then for the American actor is to understand why Masha "waves" her hand. Is it a gesture of good-bye? Is it a signal of despair? It is a sign she's losing her mind? The literal translation doesn't ring true in English.

When we speak of a translated play, clearly the situations and the emotions they generate are the work of the playwright, but the context in which they are interpreted is the work of the translator or director. The context in which they are interpreted is what makes a play "work." And it is the responsibility of the translator to create the context of the play. This is true in any translation of a play, but it is most evident in the translation of a play from a language with a strong cultural tradition. This is true of any translation from a language with a strong cultural tradition.
American Conservatory Theater

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Jean-Marie Apostolescu, Professor of French Literature, Miami and Miami, Stanford University
Geoff Boyle, Nationally Known
Mime and Clown, Founding Member, Pickle Family Circus (Performance Demonstration)
Moderator: Richard Soid, Associate Artistic Director, A.C.T.
Monday, February 5, 1984
7:30 p.m.
Marines Memorial Theater

V
Interpreting the Greeks: New Approaches to Ancient Drama

Panelists:
Martin Bernal, Professor, Dept. of Government, Cornell University, Author: Black Athena
Helene Perle Poel, Olm Professor of Classics, Barnard College
Timberlake Wertenbaker, Playwright and Translator (Equus Tyrannus, Oedipus at Colonus, Antigone, Medea)
Moderator: Benny Salo Ambah, Associate Artistic Director, A.C.T.
May 1, 1984
7:30 p.m.
Marines Memorial Theater

TODY AMENDOLA (Seligro) was last seen at A.C.T. in The Learned Ladies, and The Doctor’s Dilemma. She is appearing in Amadeus at Center Stage and in Honors The Odyssey, produced by the Mark Taper Forum and performed at the Getty Museum. Other A.C.T. stage credits include The bath, The Watergirls, Ayn Rand, The Atlas Shrugged, and When Sailors Go Mad.

GREGORIPEPPE JONES (Hired Man), recipient of the Colin Higgins Foundation PIT Fellowship, is a Professional Theater Intern and a graduate of A.C.T.’s Advanced Training Program. While in the APT he studied with such stage directors as John C. Fiedler and Edward Frenel.

GREGG CHANKEY (Seligro) has been appearing in various productions in the Bay Area for more than a decade. Recent credits include Mrs. Roper in Murder at the Belasco, and The Cherry Orchard. Other credits include The Good Person of Szechuan at Berkeley Repertory Theater, and When Sailors Go Mad. His film credits include Married U.S.A., which will be shown in PBS this spring as part of their series on the American family.

SHARON O”NEILL (Seligro) is pleased to be back at A.C.T. after appearing last season in The Duchess of Malfi. She has appeared in such productions as The Chairs, and the Bay Area premiere of Miss Julie. She has also appeared in various productions in the Bay Area for more than a decade. Recent credits include Mrs. Roper in Murder at the Belasco, and The Cherry Orchard. Other credits include The Good Person of Szechuan at Berkeley Repertory Theater, and When Sailors Go Mad. His film credits include Married U.S.A., which will be shown in PBS this spring as part of their series on the American family.

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P.11

Performing Arts

Performing Arts
American Conservatory Theater

wise that resonates within the American language the way Chekhov's voice resonates within Russian. In other words, I have to be aware of the linguistic choices Chekhov makes. What other expression might he have used here? What expression have other Russian authors used in a similar situation? What associations does a particular word conjure up for a Russian audience? What makes Chekhov's choice—of word, phrase, or idiom—unique, and uniquely his? This is a complex, multifaceted process; it involves not only my knowledge of the Russian language, but also my knowledge of Russian culture—the land and its people, their speech patterns, their gestures and body language, their history, their religion, their symbols; their fears and aspirations.

And of course I must also know my own American language—its idioms, its rich slang, its regional turn of phrase, its endless possibilities. I have to know the history of American theater, what its conventions and expectations are. Beyond a dictionary, the tools of my trade are my own personal research, my own research, my own experiences, and also every American play, movie, and television show I've ever seen.

All this is secondary because the theater director must negotiate between three parties: the playwright, the audience, and the actors. Whatever language I speak as a translator must be a language the audience can recognize as theirs. And it isn't a contemporary language; it must at least be recognizable as part of the audience's history, part of what they already know. Theater, I believe, only works when the actors speak the same language as the audience. That language must be as natural in the actors' mouths as it is in the audience's ear.

But where does a translation become an adaptation? Or an original play? One of the most interesting pieces of translation/adaptation in American theater history is the 1930s musical Skin Deep. The musical was based on Thornton Wilder's play Brandin' of 1914. That play in turn was a rewriting of a play Wilder had written in 1918, called The Merchant of Venice, which had involved a visit to a Viennese farce by Johann Nestroy, from 1844, called Erone Jax.

Panel 2: Porto, Esteve, Author, and NFB Commentator, Writer and Star of the Film Rock Star

Revisiting the Greeks: New Approaches to Ancient Drama

Panel 1: Pavarotti, Pesek, and Ginn, Professor of Classics, Barnard College

Teodorina Varentakova, playwright and translator

Cecilia Farina, designer, Ostrowski, cartoonist

Panel subjects are subject to change without notice.

WOMAN ON THE BENCH

A woman sits on a bench in a park. She is wearing a white coat and a hat. The sun is shining. The woman is looking at something in her lap.
American Conservatory Theater

FRANK O'TOOLEWELL (Eliephe "Wuffung") has taught the Alexander technique at A.C.T. since 1975. He studied at the American Stage Theatre in his hometown of Pittsburgh before moving to New York where he studied at the Julliard School of Acting and the American Center for the Alexander Technique. He has appeared in more than fifteen productions of A.C.T., including The Three Sisters (which played on Broadway in 1990), The Meisterwerk, Dornen Under the Eines (which toured the Soviet Union), Much, and last season's Dinner at Eight and A Christmas Carol. His career has also been seen in television versions of A.C.T. productions of Chey Philippaig, A Christmas Carol, and Gypsy de Bergamo.

WINODDIE PIERCE (Adove), most recently seen at A.C.T. in Anagnos and Miss Everywoman, has appeared on Broadway in Scary Money, The Base of Winter, and as Boy Willie in August Wilson's The Piano Lesson. His off-Broadway credits include The Play She's A Whore, Cymbeline, and Two Gentlemen of Verona at the New York Shakespeare Festival. Pierce has been seen at the Young Playwrights Festival and The Good Three Are Killing Mi. Other theater credits around the country include the Turner's Come and Gone at the Philadelphia Drama Guild, the world premiere of Que seas Pie by Dale Ellington at the Kennedy Center in Washington, D.C.; and in the Stars at the Long Wharf Theater and The Whiff of Tobacco at The Shakespeare Theater in Washington, D.C. In currents, he has been seen in The Eulogy, A Man Called Hank, The Salesman War Story, The Ten Million Dollar Getaway, BI Fly Song, Vaginal News, and Law and Order. He has appeared in the films Rags in Harlem, A Master of Degrees, Husband and Wife, Casmadion of War, Moscow, Muleh, Mafia, and Muleh, and has recently finished shooting Drop This Highrise. Pierce is a graduate of Presidential Scholar in the Arts and a graduate of the Julliard Theater Center.

KEN KJELIN (Professor Severform)—from the world premieres of Martin Bays (by the Duke) and The Brothers Four Seasons That Revolution, and production of Moussel's at Maryland's Glee Theater and the Aramis Theater Company—was last seen locally in John C. Fitch's production of Sublime of Aire at the Magic Theater and in Carey Perloff's production of Anagnos at A.C.T. After performing in Durt's A.C.T.'s opening production of the Glee Theater, he remained with the company for six seasons, returning in 1971 to direct and subsequently appearing in The Floating Light Bulb, The Impossibility, Cut off a Hot Roof (winning Bay Area Theater Critics Circle Awards for all three), and Hoppin. He was selected by Sir Tyrone Guthrie to be the original member of the Guthrie Theater and acted in more than thirty productions in thirteen seasons there. He also served as Associate Director of The Guthrie for two years under Michael Langham, directing A Street Named Desire, Doctor Darama, and La Ronde (which he also adapted and transplanted). Other recent credits include Captain Hook in Peter Pan at Southcoast's Imagination Theater, King Lear at Actors' Theater of Louisville, and Tour Director for the U.S. Shakespeare Festival, as well as the American premieres of Breaking the Silence at the Pasadena Playhouse. As an Associate Artist of San Diego's Old Globe Theater (where he has played roles from King Lear to Bourgeois), he has also acted with the Seattle Repertory Theater in San Diego's production of The Tempest and in the Chicago's Nine O'Clock in Search of an Author, and has acted and directed with the Mark Taper Forum, Huntington Theater Company and Arizona Theater Company (where he was Associate Artistic Director from 1974 to 1976). He recently moved to New York where he has worked with the Phoenix and the Circle in the Square companies and appeared in Broadway productions of The Elephant Man, The Three Sisters, Cardinal's Table, andXanadu in The Cherry Orchard. Other credits include Nicklaus in The Merchant of Venice and Edith in Babb's The Perfect Storm. In the Spanish Little Magazine, Chicago's Nine O'Clock in Search of an Author, and Young Playwrights Festival in the Chicago's Nine O'Clock in Search of an Author. He has also appeared in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theater's Oedipus de Bergamo and Oto in Garse of the Wren and the Theater on the Square. Also a director, Mairer this year staged A.C.T.'s A Christmas Carol for the third season, he also serves as A.C.T.'s Literary Coordinator. A founding member of Encore Theater Company, Mairer has served as its Artistic Director for five years and appeared in Chicago's Uncle Vanya and Murnau's The Geppetto, and directed Rigolet's Don Quixote, among others.

JAME JONES (King Lear) appeared most recently in Pygmalion and A Christmas Carol at A.C.T. and in Birthday and Western Sun at the Earle. She is a Professional Theater Intern and a 1993 graduate of A.C.T.'s Advanced Training Program, where she also appeared in Romeo in Holy Valley, the title role in Sorensen, Cordelia in Gondolier, and Cordelia in The Cherry Orchard. Other credits include Nerissa in The Merchant of Venice and Edith in Babb's The Perfect Storm. In the Spanish Little Magazine, Chicago's Nine O'Clock in Search of an Author, and Young Playwrights Festival in the Chicago's Nine O'Clock in Search of an Author. He has also appeared in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theater's Oedipus de Bergamo and Oto in Garse of the Wren and the Theater on the Square. Also a director, Mairer this year staged A.C.T.'s A Christmas Carol for the third season, he also serves as A.C.T.'s Literary Coordinator. A founding member of Encore Theater Company, Mairer has served as its Artistic Director for five years and appeared in Chicago's Uncle Vanya and Murnau's The Geppetto, and directed Rigolet's Don Quixote, among others.

KEITH RICHMOND, seen in this season's A Christmas Carol, graduated from the Advanced Training Program and is pleased to join the company this season as a Professional Theater Intern and recipient of the Joan Saller Pitts Fellowship. His previous roles at A.C.T. included Tobias in Trojans and Orson, Roma Away in August Store, Atticus in The Three Sisters, and the title role in Sophocles Electra. Last summer she performed at the Magic Theater in When We Have a Body and in the Bay Area Playwrights Festival. Before coming to A.C.T., she appeared in the Sacramento Theater Company's production of The Cherry Orchard and the 14th Street Theater production of Crimes of the Heart. Richmond holds a B.A. in Dramatic Arts from San Francisco State University, where she was awarded the Jules Irving Scholarship for professional promise in the theater.

DAVID MAIER, a graduate of A.C.T.'s Advanced Training Program, is currently in his eighth year with A.C.T., where he has acted in productions of Good, Hamlet, Judith, Right Mind, Silent Songs, Nothing Sacred, Golden Boy, A Christmas Carol, and many others. Last season he appeared in A Christmas Carol and a member of the Gospels in Carey Perloff's production of Anagnos. He has also acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theater's Oedipus de Bergamo and Oto in Garse of the Wren and the Theater on the Square. Also a director, Mairer this year staged A.C.T.'s A Christmas Carol for the third season, he also serves as A.C.T.'s Literary Coordinator. A founding member of Encore Theater Company, Mairer has served as its Artistic Director for five years and appeared in Chicago's Uncle Vanya and Murnau's The Geppetto, and directed Rigolet's Don Quixote, among others.

LYNNF SOFFER has appeared in the A.C.T. productions of Park Dawn, Oedipus de Bergamo, Good, Damsel at Eight, and this season's Pygmalion. Her other Bay Area credits include San Jose Repertory Theater's The Iceman Cometh, Encore Theater Company's Uncle Vanya, June 26, and Women Beware Women, and Victoria's Cordon Bleu as Brothel For Women in the Arts. Soffer has performed with the Alaska Repertory Theater, Sh Exodus Shenkassy, Squamish Repertory Theater, and in New York City with the American Conservatory Theater.
Grew at the Philadelphia Drama Guild, the world premiere of Queequeg Pie by Dale Ellington at the Kennedy Center in Washington, D.C.; and at the Long Wharf Theater and the Witte de With in Rotterdam at The Shakespeare Theater in Washington, D.C. On stage, he has been seen in "The Katrina," "A Man Called Hank," "Vietnam War Story," "The Ten Million Dollar Getaway," "12 Fly Boys," "Voguish News," and "Law and Order." He appears in several films and TV series, including "Dharma & Greg," "Without A Trace," "The West Wing," "Beverly Hills, 90210," and "Law & Order." He has also directed multiple plays on Broadway, including "The Great American Warehouse Sale" and "The Best Little Whorehouse in Texas." He has also been a member of the New York Shakespeare Festival and the New York Film Academy.

WINDELL PIERCE (Actor), most recently seen at A.C.T. in An Inspector Calls and Miss Silver/Beau, also appears this summer in Scottish-Ireland, The Tragedy of Women, and "The Thirst.Thrill.Thrust." His credits include The Playhouse Theatre, The Young Playwrights Festival, and The Good Three Are Killing Me. Other theater credits include the country round-the-clock show "Theatr's Come and Go" at the Philadelphia Drama Guild, the world premiere of Queequeg Pie by Dale Ellington at the Kennedy Center in Washington, D.C.; and at the Long Wharf Theater and the Witte de With in Rotterdam at The Shakespeare Theater in Washington, D.C. On stage, he has been seen in "The Katrina," "A Man Called Hank," "Vietnam War Story," "The Ten Million Dollar Getaway," "12 Fly Boys," "Voguish News," and "Law and Order." He appears in several films and TV series, including "Dharma & Greg," "Without A Trace," "The West Wing," "Beverly Hills, 90210," and "Law & Order." He has also directed multiple plays on Broadway, including "The Great American Warehouse Sale" and "The Best Little Whorehouse in Texas." He has also been a member of the New York Shakespeare Festival and the New York Film Academy.

UNDERSTUDIES

JAMIE JONES appeared most recently in Pygmalion and A Christmas Carol at A.C.T. and in Jerry and Jerry West at The Old Globe Theater in San Diego, CA. His previous credits include The Mark Taper Forum, Huntington Theater Company, and Arena Stage in Washington, D.C. He has also been seen on stage in "The Katrina," "A Man Called Hank," "Vietnam War Story," "The Ten Million Dollar Getaway," "12 Fly Boys," "Voguish News," and "Law and Order." He appears in several films and TV series, including "Dharma & Greg," "Without A Trace," "The West Wing," "Beverly Hills, 90210," and "Law & Order." He has also directed multiple plays on Broadway, including "The Great American Warehouse Sale" and "The Best Little Whorehouse in Texas." He has also been a member of the New York Shakespeare Festival and the New York Film Academy.

RETH RICHMOND, seen in this season's A Christmas Carol, graduate from the Advanced Training Program and in pleasant in the company this season as a Professional Theater Intern and recipient of the Joan Sandler PTI Fellowship. Her stage roles at A.C.T. included Trollop in Troncal and Onoora, Roma Annu in August Stew, Miss Silver/Beau in The Thirst.Thrill.Thrust, and the title role in Sophisticated Electric. Last summer she performed at the Magic Theater in Why We Have a Body and in the Bay Area Playwright Festival. Before coming to A.C.T., she appeared in the Sacramento Theater Company's production of The Cherry Orchard and the 14th Street Theater production of Crimes of the Heart. Richmond holds a B.A. in Drama from San Francisco State University, where she was awarded the Jules Irving Scholarship for professional promise in the theater.

DAVID MAIER, a graduate of the Advanced Training Program, is currently in his eight year with A.C.T., where he has appeared in productions of Good, Hamlet, Autumn, Right Mind, St. Joan, Nothing Sacred, Golden Boy, A Christmas Carol, and many others. Last season he appeared in A Christmas Carol and a member of the chorus in Carmen Perlfor's production of A Christmas Carol. He has also acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theatre's Oedipus Rex and Oedipus Rex in A Christmas Carol. In his second year at A.C.T., he also serves as A.C.T.'s Literary Coordinator. A founding member of Encore Theater Company, Maier has served as its Artistic Director for five years and appeared in Orpheus' Uncle Vanya and Merec's Mr. Himmars, and directed the troupe's tour to Norway, among others.

LINNE SOFFER has appeared in the A.C.T. productions of Art, Oedipus, Oedipus at Colonus, and A Christmas Carol. She also appeared in the 1992 production of A Christmas Carol and is currently in her eighth year with A.C.T., where she has appeared in productions of Good, Hamlet, Autumn, Right Mind, St. Joan, Nothing Sacred, Golden Boy, A Christmas Carol, and many others. Last season she appeared in A Christmas Carol and a member of the chorus in Carmen Perlfor's production of A Christmas Carol. He has also acted in numerous roles throughout the Bay Area, including Christian in San Jose Repertory Theatre's Oedipus Rex and Oedipus Rex in A Christmas Carol. In his second year at A.C.T., he also serves as A.C.T.'s Literary Coordinator. A founding member of Encore Theater Company, Maier has served as its Artistic Director for five years and appeared in Orpheus' Uncle Vanya and Merec's Mr. Himmars, and directed the troupe's tour to Norway, among others.
UNCLE VANYA DIRECTORS, DESIGNERS, AND STAFF

PAUL SCHMIDT (Translator) translated the Complete Works of Arthur Schnitzler (Harper & Row) and The King of Time (Harvard University Press), selections from the Russian journalist poet Semyon Khlentsov. His translation of Khlentsov's Seizure, directed by Peter Sellar, will be performed in 1987 in the Next Wave Festival at the Brooklyn Academy of Music. With Elisabeth Stansfield he wrote The Doniphan Lady, a musical about Russian poet of the 1930s, presented at the Mark Taper Forum in 1986. His play Resembling figures, directed by Stanley Silverman, was produc- ed off-Broadway at Playwrights' Horizons. Alcides Kesselring, his translation of Genet's play The Secret, directed by Jacko Pederson, was produced in the Guthrie Theater in 1985. His translation of Chekhov's Three Sisters, under the title Skin, Ear, was produced by the Wooster Group in 1988, and he is currently translating the rest of Chekhov's plays. As an actor, Schmidt has appeared with various off-Broadway companies and on national television. He has received a fellowship from the National Endowment for the Arts and holds a doctorate in Russian from Harvard University.

HEAVEN BAUER (Outdoors) has designed costumes for A.C.T.'s productions of The Learned Lady, Good Friends, Good Night, A Faint Thing Happened on the Way to the Forum, Fashions, A Life of the Mind, and The Handmaid's Tale. Bauer has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, Berkeley Ensemble Theatre, Shakespeare Santa Cruz, Lightlighters, San Jose Repertory Theatre, Pickle Family Circus, Classic Stage Company, Theatre of Yugen, and Riviera and Desert Inn hotels in Las Vegas. Since 1972, she has worked in all capacities for the Angels of Light, a troupe that specializes in fantasy, imag- inary, and musical cabaret and theater. She was responsible for the production of Holy Cow, Hold of Fools, and Theatrical Tales of Hollywood Horror. Bauer has won several Bay Area Theater Critics Circle awards.

ALICE ELLIOTT SMITH (Production Manager), who was once stage-manager, returned in 1987, is one of the longest serving members of A.C.T. She holds a BS in Industrial Arts from San Francisco State University. She has directed, stage managing, associate director of The Young and Prodigious T.S. and the musical production of A Life of the Mind. After a brief absence, she returned to the company to assist in the production of the 1987-88 season, her sixteenth season with A.C.T. She is a member of the Actors' Equity Association and the Stage Managers' Association.

CAREN PELLOT (Artistic Director) assumed the leadership with the 1982-83 season. She is a graduate of University of California, Berkeley. She is a member of the Actors' Equity Association and the Stage Managers' Association.

CHRISTIANE SOKOLOWSKI (Assistant Stage Manager) stage-managed the world premiere of Tony Kushner's Angels in America for the A.C.T. in 1991. She has directed in film productions on the East Coast and in Europe. She is a member of the Actors' Equity Association and the Stage Managers' Association.

CAREY PELLOT (Artistic Director) assumed the leadership with the 1982-83 season. She is a graduate of the University of California, Berkeley. She is a member of the Actors' Equity Association and the Stage Managers' Association.

BENNY SATO AMBUSH (Associate Artistic Director) directed last season's Mike Nichols' Boys. In addition to producing and directing, he is also the artistic producer of the Oakland Ensemble Theatre. He is a graduate of A.C.T. in 1992. He is a native of England, where he co-founded the Red

A.C.T. DIRECTORS, DESIGNERS, AND STAFF

years where his directing credits include Divisadero Street, A Night at the Apollo, O. Henry's Christmas, Tanner of the West, and Alienation. He was also a member of the Actors' Equity Association and the Stage Managers' Association.

RICHARD SEYD (Associate Artistic Direc- tor) was appointed Associate Artistic Director at A.C.T. in 1982. He is a native of England, where he co-founded the Red

design, and production. Other New York credits include Killbourn Strain's Woman of the World, and Alienation. He was also a member of the Actors' Equity Association and the Stage Managers' Association.

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UNCLE VANIA DIRECTORS, DESIGNERS, AND STAFF

PAUL SCHMIDT (Stage Manager) translated the Complete Works of Arthur Schnitzler (Harper & Row) and The King of Time (Harvard University Press), selections from the Russian feminist poet Nina Khlebnikova. His translation of Khlebnikova’s Izgnanie, directed by Peter Sellars with music by Jan Bach, was performed in 1987 at the Next Wave Festival at the Brooklyn Academy of Music. With Elizabeth Simoni he wrote Roa: A Nonual Lady, a musical about Russian poets of the 1980s, presented at the Mark Taper Forum in 1985. His play Bloodshed, directed by Stanley Silverman, was produced off-Broadway at Playwrights’ Horizons in 1990. His next project is a novel, Kesselring’s Family. His translation of Genet’s play The Secret, directed by Les Ballets de Paris at The Guthrie Theater in 1990. His translation of Chekhov’s Three Sisters, under the title Sister’s Voice, was produced by the Wooster Group in 1989, and he is currently translating the rest of Chekhov’s plays. As a set designer, Schmidt has worked with various off-Broadway companies and on national television. He has received a fellowship from the National Endowment for the Arts and holds a doctorate in Russian from Harvard University.

HEAVEN BAUR (Costumes) has designed costumes for A.C.T. productions of The Learned Ladies, Good, and the Well-Laughing Night, A Piano Thing Happened on the Way to the Forum, Feathers & a Life of the Mind, and The Tooth of Crime. He has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theater, Denver Repertory Company, Shakespeare Santa Cruz, Lightnings, San Jose Repertory Theater, Los Angeles Opera, the Pickle Family Circus, the Classic Stage Company, Theatre of Yugen, and Riveria and Desert Inn hotels in Las Vegas. Since 1982 he has worked in all capacities for the Angels of Light, a troupe that specializes in fantastic intrigue, and magical cabaret and theater. She was responsible for their productions of Holy Cow, Blood of Fools, and Three Tales of Bohemian Bauer. Heaven has won several Bay Area Theatre Critics' Circle awards.

ALICE ELLIOTT SMITH (Production Manager) was the managing producer of the Neighborhood Playhouse in New York City, where she has been the company’s master scheduler, production coordinator of Plays in Progress, director of stagehands, associate director of the Neighborhood Playhouse’s five plays in production. She also served as a production assistant with the Baltimore Opera Company, the Opera Orchestra of New York, the New York City Opera, the Brooklyn Academy of Music, as an assistant stage manager, and with various off-Broadway companies and on national television. She has received a fellowship from the National Endowment for the Arts and holds a doctorate in Russian from Harvard University.

CHRISTIANNE SEKOLKOWICZ (Assistant Stage Manager) staged managed the world premiere of Tony Kushner’s Angels in America for the Eureka Theater Company in 1991. She earned her degree in film production from the Film and Television program at San Francisco State University. She has directed five plays that have been produced at the Eureka Theater, and has an extensive background in stage direction, working as a production assistant with the San Francisco Mime Troupe, San Francisco Theater Project, Shakespeare Santa Cruz, A Travelling Jewish Theater and the Alameda County Fair. She is a member of the Bay Area Musical Theatre Foundation and the Bay Area Stage Managers’ Association, and has been a member of the board of directors for the San Francisco Shakespeare Festival since 1990. She has worked on television and film productions in various roles, including stage manager, assistant director, and production assistant. She has also served as an assistant stage manager for the San Francisco Mime Troupe and the San Francisco Theater Project. She has been a member of the San Francisco Shakespeare Festival since 1990, and has served on the board of directors for the San Francisco Shakespeare Festival since 1990. She has also served as an assistant stage manager for the San Francisco Mime Troupe and the San Francisco Theater Project. She has been a member of the San Francisco Shakespeare Festival since 1990, and has served on the board of directors for the San Francisco Shakespeare Festival since 1990. She has also served as an assistant stage manager for the San Francisco Mime Troupe and the San Francisco Theater Project. She has been a member of the San Francisco Shakespeare Festival since 1990, and has served on the board of directors for the San Francisco Shakespeare Festival since 1990.
Ladder Theater, England's first profes-
sional political theater company, for
which he acted, directed, and produced for seven years. In San Francisco, Soy
worked first with the American American
Theater Workshop and the Moving Men Theater Company. Soy
has nine Bay Area and Bay Area Critical Circle awards for his productions of
Clouds and Shadow, Soy
and Soy
A
and Soy
a
San Francisco Chronicle.

SEPHERN LEGRAND (Music and Sound) is a now in his eighth season as
Director of Music and Sound in the Bay Area. His work with the company has included musical compositions and sound design for Creators, The Hope and the
Wire, Miss Eye's Boys, Baghdad, and
of a Night, By the Sea, and Baghdad. His recent work has included lighting for The Landing on the Sea, Mad For-
Voices, Orpheus, Orpheus, a Serious Money, A View from the Bridge, and Long Day's Journey into Night for Berkeley Repertory-
y, and as The Master Builder and Outsider for San Jose Repor-
tory Theater. He has received three Los Angeles Drama Critics Circle Awards, a San Francisco Bay Area Dr cum Award, and an American Drama Award for his work in music for the Bay Area at the Mark Taper Forum.

RUSSELL THOMAS (Stage Manager) is currently in his fourth year as Stage Manager for the American Conservatory Theater. Russell has worked for various companies across the country, including the Mark Taper Forum, Los Angeles Opera, and San Francisco Opera. He has received several awards for his work, including the Bay Area Critics Circle Award for Outstanding Stage Manager. Russell is also a member of the Stage Managers Guild, and is dedicated to supporting the growth and development of the stage management community.

NOTES ON TRANSLATION

In 2015, the company produced a new translation of "Death of a Salesman" by Arthur Miller. The translation was praised for its clarity and precision, and was performed to critical acclaim.

THE END

"If the name Yanga sounds exotic to non-
Russian ears, one has to know that it is
equivalent of Jack." — Eric Bentley
NEWS FROM THE AMERICAN CONSERVATORY THEATER

1994 A.C.T. Tour to Great Britain

May 28, 1994 - June 12, 1994

An Enchanting Award

A C.T. was recently awarded more than $50,000 by the Lila Wallace-Reader's Digest Fund to commission André Boisclair and Rebecca Bercovitch to develop a new adaptation of Carlo Goldoni's eighteenth-century fairy-tale turned-classic, King Stag, a magical fable based on tales from A Thousand and One Nights. This project will be the fourth collaboration by Bercovitch and Boisclair, whose adaptation of Molière's Socrates is presented by A.C.T. at the Stage Door Theater this season.

Thanks to the generosity of the Lila Wallace-Reader's Digest New Works Fund for Young Audiences Program, Boisclair and Bercovitch will be in residence at A.C.T. this winter creating a rich sensory experience for audiences of all ages. Their King Stag will blend traditional commedia dell'arte techniques and stock characters with exotic spectacle and aspects of new vaudeville and pop culture, all set to an original musical score by composer and lyricist Barry Magee. It will bring life to the contemporary stage the fabulous imagery of Goldoni's original: the hero's quest for true love, the journey out of the palace, into the forest, back to the city, with lots of love, good and revenge of young lovers and ambitious courtiers; the transformation of one into a stag, a stag into a magic lamb; and a suite whose daughter helps the king choose the right bride. The initial development of the new adaptation will be refined in two weeks of workshops scheduled for the spring. The final performances at the Stage Door Theater are tentatively planned for April.

For further information and subscriptions, please contact Timothy Cole at TCR ARTS, 231 Franklin Street, San Francisco, CA 94102, (415) 864-9656.

CONTRIBUTORS

The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between October 1, 1993 and December 31, 1993.

THANKS TO OUR CONTRIBUTORS:

NEWS FROM THE AMERICAN CONSERVATORY THEATER

1994 A.C.T. Tour to Great Britain
May 29, 1994 - June 12, 1994

An Enchanting Award

A new play, "The Enchanting," is said to have captured the imagination of the London theater world in 1994. The play, written by J. B. Priestley, is set in a small English town during World War II. The story follows the life of a young girl named Lucy, who discovers a magical key that transports her to a world of fantasy and adventure.

The play received critical acclaim and was performed at several venues throughout the city, including the Royal Court Theatre, the National Theatre, and the Young Vic. It was directed by Peter Hall, who is known for his innovative and thought-provoking productions.

In addition to the performance of "The Enchanting," the A.C.T. also presented two other productions: "A Midsummer Night's Dream" and "The School for Scandal." These productions were well received by critics and audiences alike, and helped to establish the A.C.T. as a leading producer of new and classic plays in the United Kingdom.

The A.C.T. tour was a significant event in the history of the theater company, and it helped to establish the A.C.T. as a leading producer of new and classic plays in the United Kingdom. The productions were well received by critics and audiences alike, and helped to establish the A.C.T. as a leading producer of new and classic plays in the United Kingdom.
American Conservatory Theater

THE GEARY THEATRE CAMPAIGN

The American Conservatory Theater wishes to thank the following individuals, corporations, and foundations that have generously pledged more than $10.5 million as of December 31, 1990 toward the renovation of the Geary Theatre.

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American Conservatory Theater

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American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94118 (415) 554-4230.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office
Location: 406 Geary Street at Mason, next to the Geary Theater, one block west of Union Square.
Box Office Hours: 12 p.m. - 8 p.m. Tuesday through Saturday, 12 p.m. - 6 p.m. Sunday and Monday.
Ticket Information/Change by Phone: (415) 749-2427. Use your Visa, MasterCard, or American Express card.

Box Offices at the Stage Door Theater, Marines Memorial Theater, and Orpheum Theater: Full-service box offices will be open 90 minutes before each performance in these venues. BASE: A.C.T. tickets are available at all Bank of America branches, including The Warehouse and Teen Center.

STAGE DOOR BOX OFFICE
Marines Memorial Theater 
Orpheum Theater
Ticket Prices
Presales: Orchestra/Loge $33
Balcony $23
Gallery $20
Sunday/Tuesday/Thursday/Friday
Orchestra/Loge $30
Balcony $21
Gallery $18
Saturday/Loge $25
Balcony $19
Gallery $14

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 554-7985 for special prices.
Latecomers: Latecomers will be seated only if there is an appropriate interval. Mailing List: Call (415) 749-2328 to request advance notice of shows, events, and subscription information.
Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration.

Discounts: Half-price tickets are frequently available on the day of performance at TKTS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theater box office 90 minutes prior to curtain. Matinee Senior Rush price is $5. All rush tickets are subject to availability one ticket per valid I.D.

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

Wheelchair Access: The Stage Door Theater, Marines Memorial Theater, and the Orpheum Theater are accessible to persons in wheelchairs.

The Semelwerd Listening System is designed to provide clear, amplified sound anywhere in the auditorium. Headsets are available free of charge in the lobby before performance.

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

Smoking is not permitted in the auditorium. Reckless: If you carry a lighter, stop watch, telephone, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternatively, you may leave it with the House Manager along with your seat number, so you can be notified if you are called.

SPECIAL PROGRAMS
A.C.T. Perspective: A six-series series of presentations featuring in-depth panel discussions and performance demonstrations by scholars and artists from all over the country. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The series, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call (415) 749-2328.

A.C.T. Perspectives: Presented before the Tuesday evening performance for all productions except A Christmas Carol at the Marines Memorial Theater, the series is scheduled for Thursday and Friday performances, tickets are available at the box office.

Consortium: The A.C.T. Conservatory offers classes, training, and advanced theater training. Its Young Conservatory program offers classes for students aged 14 to 18. Call (415) 749-2320 for more information.

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During our winter months when it’s not always so sunny in California, my thoughts stray to Australia where summer is now in full swing. I made my first trip Down Under fifteen years ago when Australia was not the popular destination that it is now. In those days, the population of Sydney appeared to be all white, and while physically attractive, the city felt very provincial. Having returned recently, I was knocked out by the changes. Sydney is now among the most sophisticated and worldly of cities with a polyglot mix of many races and cultures. There are more Aboriginal people seen in town along with whole neighborhoods of Vietnamese, Malaysians, Indonesians, South Pacific islanders, and East Indians. So, instead of snacking on the ubiquitous fish and chips, you can now indulge in Fiadai miung as well.

Some people compare Sydney to San Francisco because both have hills and extraordinary harbors. Unfortunately, this does a disservice to both cities since each has unique qualities very much tied to its own geography. Sydney’s corrugated shoreline with its various bays and inlets offers continuous heart-stopping views of seascapes and ships. And now...
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What’s Up, Down Under

During our winter months when it’s not always so sunny in California, my thoughts stray to Australia where summer is now in full swing. I made my first trip Down Under fifteen years ago when Australia was not the popular destination that it is now. In those days, the population of Sydney appeared to be all white, and while physically attractive, the city felt very provincial. Having returned recently, I was knocked out by the changes. Sydney is now among the most sophisticated and worldly of cities with a polyglot mix of many races and cultures. There are more Aboriginal people seen in town along with whole neighborhoods of Vietnamese, Malaysians, Indonesians, South Pacific Islanders, and East Indians. So, instead of snacking on the ubiquitous fish and chips, you can now indulge in next gong as well.

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Phantom of the Opera

The Four Seasons Clift Hotel is anxiously awaiting the arrival of the Phantom, our "next door neighbor" at the Curran Theatre, starting in December. Do come and see "The Phantom of the Opera" and stay with us in the neighborhood...because after an evening of haunted opera homes, blood curdling screams and falling chandeliers, you may want to lie down!

Our "Phantom of the Opera" package includes:

- Accommodations for two persons in a spacious "Theater" category guestroom for one night, including tax
- Two tickets to "The Phantom of the Opera" (evening and matinee performances available)
- Champagne in your room, upon arrival
- Continental breakfast for two
- Valet parking

+$550
inclusive, double occupancy

Suite rates also available. All "Phantom" package reservations must be prepaid with check or money order within 14 days of booking. Package available December 1995 through February 1996.

Ask about our "Phantom" New Year's Eve Package, too!

Four Seasons Clift Hotel
495 Geary Street, San Francisco, California 94102
(415) 775-4700

The Park Lane Hotel's superb restaurant, Geiko, is named after a giant native lizard that the city has chosen as the site for the summer Olympics in the year 2000. Sydneyiders are very proud to show off their scrupulously kept and sparkling metropolis.

Qantas Airlines offers the most nonstop flights to Sydney, and they've recently inaugurated three additional weekly non-stop flights that are entirely non-smoking. Once aboard, the warm Australian hospitality is unparalled, and while enjoying the flight attendant's uniform, I sampled some unusual wines from the state of Victoria and South Australia. Because flying time lasts fourteen and a half hours, I like to take the Qantas flight which leaves Los Angeles at 12:50 p.m., crossing the International Date-Line and arriving in Sydney the following night at 10:30 a.m. which permits me to get a good night's sleep before exploring the city.

The Park Lane Hotel (double rooms average $250 per night) is a new high-rise hotel overlooking beautiful Hyde Park and located in one of the city's most exclusive shopping areas. The guest rooms are grandiosly furnished, filled with contemporary sculpture, and feature luxurious black granite bathrooms (which even include a rubber duck for the bath tub just in case you forget to bring your own).

There's a rooftop health center with swimming pool and spectacular view of the city. There's an elegant restaurant, Geiko, that's a perfect place to enjoy a delicious meal while admiring the city's architecture. The food is delicious and the service is impeccable.

The Opera House is the focal point of the city, and it's easy to see why. The architecture is stunning, and the interior is equally impressive. It's worth visiting just to admire the building itself.

Geiko, the hotel's restaurant, offers a variety of dishes that are both delicious and beautifully presented. The prices are reasonable for the quality of the food and service.

Next, take a lunch cruise on the square rigged, topmiller, ninety-year-old schooner, The Solway Lass, which is booked through Maldives Cruises. There's a nice buffet, open bar, and one of the best tours of the vast harbor. Afterwards, take a ferry over to the Taronga Zoo where all your favorite marsupials will still be eating "rocks and ashes" even from people who don't relate to animals. I could spend hours just watching the tiny and playful penguins.

The balance of the day can be spent in the neighborhood known as Paddington which has some architecturally significant townhouses, fine flea markets, and bustling old pubs.

So, pack your bags and come to Sydney! It's a city that's worth visiting for its unique architecture, beautiful scenery, and delicious food.
Phantom of the Opera

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- Champagne in your room, upon arrival
- Continental breakfast for two
- Valet parking

$550
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Ask about our “Phantom” New Year’s Eve Package, too!

Four Seasons Clift Hotel
495 Geary Street, San Francisco, California 94102
(415) 775-4700

The Park Lane Hotel’s superb restaurant, Geiko, named after a giant native lizard with silver replicas throughout, has a kitchen that opens on the dining area without even a glass wall divider, permitting diners to see every aspect of their meal’s preparation. There’s also a walk-in wine library where you can discuss various wines before picking out your bottle. Try the oysters in PerrierJoëf, rock lobster coated with fennel, and a huge napoleon.

A fine place to stay overlooking the waterfront is the year-old Observatory Hotel (double rooms average $390) which is more intimate and part of that furore Orient-Express group of hotels and luxury trains. Located in the most historic section of town, The Rocks, where the city was founded, this hotel has a commanding view of those two harbor staples: the bridge (which wise-cracking citizens refer to as “the coat hanger”) and the opera house (also called “the oyster’s maillot dance”). Comfortable rooms come equipped with old-fashioned amenities like windows that can actually open to let in sea breezes as well as state-of-the-art CD players and VCRs (the software can be rented from the hotel’s library). There’s also a fine candle-lit restaurant, Geiko, where you can enjoy Venetian specialties like garlicky shrimp pasta, Adriatic fish stew, and homemade biscotti with vin santo.

To get a real sense of Sydney, I suggest starting off your morning by arranging through your concierge for an historic guided jaunt through The Rocks. I like Joseph Donaldson of The Rocks Walking Tours who makes the history of the city and nation come alive at each corner, dock and alleyway. Settled by British convicts in the late eighteenth century, Sydney offered its original immigrants a new lease on life, often in conditions that were unspeakable.

Next, take a lunch cruise on the square rigged, topall, ninety-year-old schooner, The Swayway, which is booked through Midlife Cruises. There’s a nice buffet, open bar, and one of the best tours of the vast harbor. Afterwards, take a ferry over to the Taronga Zoo where all your favorite marsupials will intercept “roos and ahhhs” even from people who don’t relate to animals. I could spend hours just watching the tiny and playful platypuses.

The balance of the day can be spent in the neighborhood known as Paddington which has some architecturally significant turn-of-the-century pubs, fine restaurants, and boisterous old pubs. I also enjoy visiting the fascinating art galleries in Darlinghurst and Woolloomooloo. At twilight, I walk through Kings Cross, allegedly the most sinful district in town, but it appears almost wholesome compared to Bangkok’s Patpong or New York’s Times Square.
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The evening's entertainment is an early curtain at the open house since it's practically against the law to come here without seeing a performance Sydney's most beloved yet controversial building. There are usually two operas and an opera dinner offered in repertory during the summer season. Afterwards, walk over to Bilson's on Circular Quay for a full moon supper of contemporary food on top of a grilled fish dish, braised mussels, fish, and clams.

Another excellent restaurant nearby is Robert's where chef-owner Robert Monsen serves giant crabfish called 'yabbies' in a plate, gorse, cornish, farmed and grilled, and passion-fruit sorbet.

Early risers may want to partake in a hot-air balloon ride at dawn where you may see herds of kangaroos hopping across the landscape. The return to terra of the Warragamba Mountains where the knowledgeable guide teaches me all about survival in the bush.

To fully appreciate the Australian summer, take a few more days and go way up north to the tropics. Ansett Airlines makes the two hour flight from Sydney to Hamilton Island off the Queensland coast. A luxurious yacht then transports you to Hayman (doubles average $420), a two hundred million dollar resort that sits on the northernmost of the Whitsunday islands, five square miles of paradise just off the Great Barrier Reef.

On thirty acres of formal, oriental and rainforest gardens, the art-filled resort has commodious rooms with large ocean-viewing terraces, a superb staff that understands what you want before you do, and a phenomenal health spa.

There are the expected facilities for swimming, tennis, and golf, and catering to the Australian passion for sports, you can indulge in beach volleyball, lawn croquet, badminton, rife target shooting, snorkeling, sailboarding, Hobie-cat sailings, windsurfing, scuba diving, water skiing and parasailing. You could also cast your line from private launches to fish for tuna, marlin and snapper at this time of year. If you need more exercise, there are scenic hiking trails that wind around and through the island where colorful birds and birds abound.

Executive chef Jean-Marie Pouget oversees the resort's six restaurants with my favorites being La Trattoria for memorable pasta and veal dishes and Planters which features Queensland cuisine like mud crabs, lion of tender butter, and pumpkin souffle.

No one can leave Australia without bartering warm feelings towards the Aussie people. Although it's impossible to generalize about an entire nation, I can say that I've always experienced these people to be among the most likable as any folks I've ever met. They genuinely like (and usually emulate) Americans, and their birthright seems to include a gigantic and enthusiastic sense of humor. Despite the urban, rural and seaside magnificence of this country, the greatest wonders Down Under are the Australians.
THE HIDE YOU SEEK.

The evening’s entertainment is an early curtain at the open house, since it’s practically against the law to go barefoot without seeing a performance. Sydney’s most beloved yet controversial building. There are usually two operas and an opera house offered in repertory during the summer season. Afterwards, walk over to Bilson’s on Circular Quay for an a la carte supper of contemporary fare. Goldfish, biscuits, butter, and marmalade fish cooked in a banana leaf with chilli sauce, and a fruit tart accompanied by a late harvest reclining from Tasmania.

Among my other restaurant find is Teppyle’s in Balmain where the Japanese chef-owner produces such creative dishes as sautéed shiitake mushrooms with parsnip pesto and mousse of crab with a sea urchin sauce. I’m also fond of Rockpool in The Rocks where the local rock oysters are prepared in seasonable ways as are the giant prawns. And if you’re in town on a Sunday, you must go over to Watsons Bay and have lunch on the head patio of Doyles On The Beach. The grilled and fried seafood is second to the hundred-year-old setting where locals lodge and cater in the stairway.

After enjoying the urban delights of Sydney, you should experience Australia’s fascinating countryside where life moves at a much more leisurely pace. Drive two hours northwest of town to the rolling hills of the Hunter Valley—New South Wales’ answer to our Napa. Here, some of Australia’s award-winning wines are produced in such well-known wineries as Wyndham Estate, Tyrrell’s, and Lindemans.

Peppers Guest House (doubles average $135) looks and feels like a country retreat from an earlier, gentler age with antique-filled rooms, cozy lounges, and wide verandas. There’s a new indoor pool, tennis courts, and mountain bikes to utilize between winery tours. The stuff couldn’t be friendlier, and the buffet breakfast is a winner with tropical fruits, just-baked breads and pastries, porridge, homemade preserves, smoked fish, salads, and pastries.

The lodge’s restaurant, Chez Poulet, outstanding enough to attract Sydneyites who’ll make the trip up just for dinner. Chef Jean-Marc Pognat may surprise you with specialties like rock-salt crusted salmon, braised quail with grapes, herb-infused saddle of lamb, unusual local cheeses and smoked berries.

Another excellent restaurant nearby is Robert’s where chef-owner Robert Maloney serves giant crab (called “yabbies”) in Perlino, game hens smoked over vine cuttings, pork loin with brandied prunes, and passion-fruit sorbet. Early risers may want to partake in a hot-air balloon ride at dawn where you may see herds of kangaroos leaping across the landscape. The return to terra

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THE ARTS OF THE STATE continues from page 19
porting the seasons and times of our coun-
try. February 16, 26, Balboa Concert Hall, Tor-
ronto (413) 285-2415
Margaret Jenkins Dance Company. Embarking on its third decade, the Bay Area’s own Margaret Jenkins Dance Com-
pany presents The Fair (Airing Away Year). In this work, a group of numeric figures pass to take stock of the cities they explored, exploring issues of the immediate, local, and global community in the late twentieth century. February 4, 28-29, Thayer Art Hall, San Francisco (415) 673-7276, February 26, Thorne Hall, Occidental College, Eagle Rock, Los Angeles (213) 582-2087.

San Francisco Symphony. Many of this year’s most interest-
ing events chez San Francisco Symphony take place next month: the world premiere of a new commission from Uriel Wai: Molière; Midori playing the Bartok Violin Concerto; John Adams’s haunting memorial to AIDS victims The Wound Dancer, based on a poem of Walt Whitman and featuring baritone Sanford Sylvan; and a performance of Tchaikovsky’s Dances, the work for which the Symphony and Tchaikovsky won a Grammy Award. Also appearing in recital under auspices of pianist is Evgeny Kissin, the Russian wunderkind whose virtu-
osity is being measured by the ears — and now you’ll still doubt your ears.

New in February: February, Davies Symphony Hall, San Francisco (415) 435-6000.

Los Angeles Philharmonic. February, begins with Mahler’s ever inspirational A Game of Wagner, sung by mezzo-soprano Florence Quivar, Murray Perahia leads the Philhar-
nomic and pianist, Peter Fischli in Brahms’s Second Symphony on a program with Walton’s First Symphony. Music directions to Eva Pekoa. Soloist returns for the final week of concerts, featuring the world premiere of Bernard Bischoff’s Sym-
phony No. 1, Welf Hundbold in Bartok’s Piano Concerto No. 1, and Stravinsky’s delightful Petrushka. Through Feb-
uary, Dorothy Chandler Pavilion, Los Angeles (213) 444-5400.

Sundays with Coleman. The 90th Anniver-
sary Season of the Coleman Chamber Or-
certs continues with the world-renowned Bodini String Quartet appearing on Feb-
buary 16. Quartet Store Nolle of Lafayette will be presented on February 13, followed by the North American debut of the An-
desy of St. Martin’s in the Fields. Chamber Ensemble on March 13. Coleman’s season will conclude with the rare joint perfor-
mance of Andre-Michel Schub, piano and Chou-Lung Liu, violin on May 8. All concerts are held at Galileo’s Bestor Auditorium in Fullerton. Tickets are available through the Caltech Ticket Office (818) 395-6052 or (800) 423-8849.

Corigianan. American composer John Corigliano’s Symphony No. 1, written in response to the AIDS crisis, received two Grammys and a Pulitzer Prize. The sym-
phony and the final orchestral concert of the (with the Chicago Symphony). His widely acclaimed opera The Ghosts of Versailles was the first American premiere at the Metropolitan Opera in twenty-four years. New French-Canadian pianist Main-Lence performs (and subsequently records for Koch International) Corigliano’s Piano Con-
certo with the Pacific Symphony and music director Carl St. Clair on a program with Debussy’s Piano and Bohr’s Fifth. February 2-3, Orange County Performing Arts Center, Costa Mesa (714) 556-2787.

State Symphony of Russia. Formerly USSR State Symphony, this prominent Russian orchestra has had a highly successful part of its concert season on foreign tours. The orchestra returns for its eighth North American tour this time sporting conductor Yevgeny Svetlanov and its glorious soloists: February 3, McCollum Theatre, Palm Desert (760) 349-2797, February 4, Arizona Arts The-
atre, Phoenix (602) 841-0040; February 5, Rogers Theatre, Scottsdale (480) 878-2777; February 6, Orange County Performing Arts Center, Costa Mesa (714) 556-2222; February 9, Davies Symphony Hall, San Francisco (415) 435-5400.

L’Orchestre National de France. This ensemble began life as a radio orchestra in 1911. Its first public concert was two years later; today concerts are heard worldwide on radio stations. Now the orchestra tours regularly and performs a season in Paris’s Théatre des Champs-Elysées. Its most North American tour is led by music director Charles Dutoit. February 26, Kings Hall, UCC (510) 382-2109; February 27, Orange County Performing Arts Center, Costa Mesa (714) 552-9422, March 1, Davies Symphony Hall, San Francisco (415) 435-5400, March 2, McCollum Theatre, Palm Desert (760) 349- 2777; March 3, Davies Symphony Hall, San Francisco (415) 435-5400. March 4, Coventry Center for the Performing Arts, Coventry (010) 285-6800.

Angels Orchestra Music director Lucid mori’s Concerto features the U.S. premiere of Wiliam’s Piano Concerto. Paulina Llavora-Schleda is the soloist in the Piano Concerto in C minor, K.480. “One would have said Beethoven [as a greater composer], but today I think it is more difficult to play Mozart,” says the pianist. Beethoven’s message is unmistakable, and in this technically difficult passage it is always clear. Mozart, it is difficult to gain insight into the deeper significance of the music. With Mozart, there is something which the intellect cannot grasp. There is something very mystical in his music.” February 3, Wilshire Ebell Theatre, Los Angeles (213) 278-1111.

Silver Thread. Cabinet cabinet Cameron Silver brings his Valentine’s Day show “Love and Hate” (under the musical direction of Steven Appolito) to the Gardenia Club in L.A. With a creamy smooth timber to his voice, Silver manages to blend the sexy intonations of a George Michael with the sweet riffs of a Johnny Mathis. February 14, 21, 22, Gardenia Club, West Hollywood (213) 467-7444.

Richard Grey and Sharae Stone star in Tora-
mond’s Parker’s new release, Intimism. To the music of David Fischler and Deborah, a star of the featured in an illustrated account of how the reserved British writer C.S. Lewis (The Screwtape Letters, The Chronicles of Narnia) met and fell in love with the vainish American writer Joy Gresham. According to director Sir Richard Attenborough, “Joy was the antithesis of Lewis in that she was feisty, acerbic, and adventurous. The curious thing that happens in their relationship with C.S. Lewis is that she continues to do so, to risk everything for love.” Check local newspaper listings.

Noguchi, Shigeru. Noguchi’s 63-minute silent movie made in 1922 by German director F.W. Murnau. This rare, early, imaginative film of the Draculas story is shown next month in a complete, newly restored, and color-
tinted print at Copley Symphony Hall, San Diego. Rejected Fox movie project San Diego Symphony presents the live the live accompaniment, comprised of excerpts from Wagner’s Flying Dutchman and Faust Over-
ture and Liszt’s Piano Concerto. Carl Fischer conducts with Dennis Jackson as theater organist, February 20, Copley Symphony Hall, San Diego (619) 230-8825.
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Margaret Jenkins Dance Company. Embarking on its third decade, the Bay Area's own Margaret Jenkins Dance Company presents The Gates (Fair After Noon). In this work, a number of tematic figures guide the audience into the city of skyscrapers, exploring issues of the immediate, local, and national community in the late-twentieth-century. February 4, 19-21. Theatre Artiom, San Francisco (415) 776-7688. February 26, Thorne Hall, Occidental College, Eagle Rock, Los Angeles (213) 258-2292.

San Francisco Symphony. Many of this year's most interesting events are taking place across the world premieres of a new commission from Ursula Mamlok. Midori playing the Bartok Second Violin Concerto, John Adams conducting the American premiere of Strawinsky's L'histoire du Soldat, the work for which the Symphonic and Chorus won a Grammy Award. Also appearing in recital under Symphony auspices is pianist Evgeny Kissin, the Russian wunderkind whose virtuoso playing has been heard to be beloved — and you'll still doubt your ears. Through February 7. Davies Symphony Hall, San Francisco (415) 435-9000.


Sundays with Coleman. The 10th Annivesary Season of the Coleman Chamber Ochestra continues with the world renowned Brussels String Quartet appearing on January 16. Quartet Stare Nome of Lazzanne will be presented on February 13, followed by the North American debut of the American String Ensemble on March 13. Coleman's season will conclude with the rare joint performance of Andre-Michel Schub, piano, and Ching-Liang Lin, viola on May 8. All concerts are held at Caltech's Beckman Auditorium in Pasadena. Tickets are available through the Caltech Ticket Office (877) 386-4052 or (800) 423-8849.

Corigliano, American composer John Corigliano's Symphony No. 1, written in response to the AIDS crisis, received two Grammy nominations in 1994. Corigliano's first major effort — a work of great beauty and complexity, it is a work for which the Symphony and Chorus won a Grammy Award. Also appearing in recital under Symphony auspices is pianist Evgeny Kissin, the Russian wunderkind whose virtuoso playing has been heard to be beloved — and you'll still doubt your ears. Through February 7. Davies Symphony Hall, San Francisco (415) 435-9000.

State Symphony of Russia. Former USSR State Symphony, this prominent Russian orchestra has a highly skilled program of its concert season on foreign tours. The orchestra returns for its eighth North American tour this year, featuring conductor Yevgeny Temryazov and soloist Ilya Grachev. February 3, McCallum Theatre, Palm Desert (760) 340-2770; February 4, Arlington Theatre, Santa Barbara (805) 963-4440; February 5, Walter Carsen Theatre, UCSB (805) 963-2101; February 6, Orange County Performing Arts Center, Costa Mesa (714) 556-2233; February 7, Davies Symphony Hall, San Francisco (415) 435-5400.

L'Orchestre National de France. This ensemble began life as a radio orchestra in 1941. Its first public concert was two years later. Each season halls eighteen hours on radio studios. Now the orchestra tours regularly and performs a home season in Paris's Théâtre des Champs-Élysées. In their North American tour is led by music director Charles Dutoit. February 26, Bing Hall, UC Berkeley (510) 642-2010; February 27, Orange County Performing Arts Center, Costa Mesa (714) 552-4922, March 1, Davies Symphony Hall, San Francisco (415) 435-1500. March 2, McCallum Theatre, Palm Desert (760) 340-2000; March 3, Davies Symphony Hall, San Francisco (415) 435-1500, March 4, Center for the Performing Arts, Corvallis (503) 754-6060.

Los Angeles Mozart Orchestra. Music director Lucinda Carter leads the LA Mozart Orchestra in an all-Mozart program featuring the overture to 'Le Nozze di Figaro,' the Divertimento in F, K.388, and the Symphony No. 35, Jupiter. Austrian virtuoso Paul Badura-Skoda is the soloist in the Piano Concerto in C minor, K.491. "One should have been told that Mozart is a great human being," but today, I think it is more difficult to play Mozart," said the pianist. "Beethoven's message is unanswerable, and even in technically difficult passages, he always wins. Mozart is difficult. It is possible to gain insight into the deeper significance of the music. With Mozart, there is something which the intellect cannot grasp. There is something very mysterious in his music." February 3, Zilber Family Hall, Los Angeles (213) 297-1700.

Silver Trout. Cabaret crooner Cameron Silver brings his Valentine's Day show "Love and Hate" (under the musical direction of Steven Applegate) to the Gardenia Club in L.A. With a creamy smooth timbre to his voice, Silver manages to blend the sexy intonation of a George Michael with the sweet riffs of a Johnny Mathis. February 14, 15, 16, 17, 18, 19, 21, 22, Gardenia Club, Red Hollywood (213) 481-7441.

Shadowlands. Anthony Hopkins stars in this star-studded production of William Shakespeare's The Tragedy of Julius Caesar. The production has been described as "a thrilling, thought-provoking, and entertaining" production of the famous Shakespearean play. The show is scheduled to run through February 10, with performances on February 7 and 8. The theatre is located at 608 S. Hope St., Los Angeles, CA 90017. For tickets, call (213) 681-3111.

Forrest Gump. The story of a boy who grows up to become a successful businessman and war hero is based on the 1985 novel by Winston Groom. The film stars Tom Hanks as the main character and is directed by Robert Zemeckis. The movie was released on June 13, 1994, and was a huge commercial success. It won numerous awards, including Best Picture, Best Director, and Best Actor (Tom Hanks) at the 67th Annual Academy Awards.

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320 Jackson Street • San Francisco
Six Degrees of Screen was a hit on Broadway, in London's West End, and at numerous theaters around this country. Now Six Degrees hits the silver screen, proving that whatever art form it takes, a good story with a potent message still speaks profoundly to many different audiences. Stockard Channing, the actress who stars in the film, knows the power of this work. She created the role on Broadway and played it in London, before committing it to film.

"On a very personal level," said Ms. Channing, "I'm very grateful to the writer, John Guare, and the director, Fred Schepisi, and MGM, because I wouldn't be in the movie if it were not for them. They felt it was important for me to do the movie." But Stockard Channing is no movie neophyte. So far she has been in seventeen feature films, in addition to numerous television and stage productions. Where is she most at home? Hard to tell.

"In the theater you're standing in an imaginary space, telling a story to people. But that's very different on a movie set, where you're in your own real living room, with real furniture and real pictures. In your head you go, 'Oh! I didn't think it would look like that...' Besides physical surroundings, there's also speech. 'The dialogue in Six Degrees is virtually unchanged from the way it was written for the theater — it's not natural speech. It's a heightened reality. And sometimes the task for me was to make its into something Ouisa, my character, would actually say in a room, as opposed to standing in a darkened theater with a spot light in her face. I couldn't say many of the lines until I convinced myself that 'this is what would be said now,' and by then it felt totally natural."

"When you get to a movie set, you have still another set of creative people beyond what you had on the stage. And that includes time and space, real rooms, real weather. All of the above is good, because the specifics of the circumstances re-energize the play. And the director, no surprise, controls the entire situation. And there's the editing room, which is where the movie lives or dies. As far as my acting is concerned, I think Fred's intentions were to get me back to first principles, which I appreciated. I didn't have to say or tell the story, or speak to the audience; I just had to be in the moment."

"John Guare's 1990 play — inspired by a true story — is about a group of upper class, educated, white people: a Fifth Avenue 'gray market' art dealer and his wife, along with their friends and relatives. It's a den of guilt, a place where emotion comes to a head, a young black man who claims he was in the neighborhood and knew of the couple because he was a schoolmate of their kids. With shared values and the right partner, this charming young man seems to be able to get away with things. Paul (played by Will Smith) says he's finished with his son, and at first Ouisa and Paul have no reason to doubt him. But Paul is not really Paul's father; and Ouisa, the wife and mother and socialite, is not the really shallow gullible she thinks he is."

"I read somewhere that everybody on this planet is separated by only six other people," says Ouisa. "Six degrees of separation..." I am bound to everyone on this planet by a trail of six people. A profound thought. How Paul found us... How every person is a new door opening up into other worlds. Six degrees of separation between me and everyone else on this planet. But to find the right six people..."

"Ouisa lives in the fine line between frivolous and funny," says Ms. Channing, "and then sometimes very serious, too. That was the fine line I tried to walk. When I first played the role, I had to be very specific, know what Ouisa wears, how Ouisa talks, who Ouisa sees... But then I found that you must never underestimate Ouisa, she's also very much a 'real' person, and discovering that is one of the important journeys of the story, too."

"I think that as with the play, the movie presents certain realities to audiences, and you have to make sure that you're not losing track of what it is. John [Guare] writes as if he were talking to people, 'You see it, you discuss it, you tell us what you thought.'"

"I'm hoping that the same kind of excitement will exist in movie theaters as did in live theaters. I'm hoping people will love the movie and be moved and intrigued by it, as they were by the stage version. But anybody who compares the movie to the play," warns Ms. Channing, "would be starting on the wrong foot, because the movie has to be judged as a movie — it's a very different art form from a play. For better or worse, people are going to go in and either have an experience in a movie theater or not. That's what I really hope, that people will be going on the trip. You have to be there on the trip, you have to be there. I hope it's an Eureka!"

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Six Degrees of Separation was a hit on Broadway, in London's West End, and at numerous theaters around this country. Now Six Degrees hits the silver screen, proving that whatever art form it takes, a good story with a potent message still speaks profoundly to many different audiences. Stockard Channing, the actress who stars in the film, knows the power of this work. She created the role on Broadway and played it in London, before committing it to film.

"On a very personal level," said Ms. Channing on the phone from her home in Maine, "I'm very grateful to the writer, John Guare, and the director, Fred Schepisi, and MGM, because I wouldn't be in the movie if not for them. They felt it was important for me to do the movie."

But Stockard Channing is no movie newbie. So far she has been in seventeen feature films, in addition to numerous television and stage productions. Where is she most at home? Hard to tell.

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"When you go to a movie set, you have still another set of creative people beyond what you had on the stage. And you have real time and space, real rooms, real weather. All of the above is good enough, because the specifics of the circumstances reinvigorate the play. And the director, no surprise, completely controls the entire situation. And then there's the editing room, which is where the movie lives or dies. As far as my acting is concerned, I think Fred's intentions were to get me back to first principles, which I appreciated. I didn't have to sell or tell the story, or speak to the audience; I just had to be in the moment."

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"I think that as with the play, the movie presents certain realities to audiences, and they have to make up their minds. John [Guare] writes as if to say to people, You see it, you discuss it, you tell us what you thought."

"I'm hoping that the same kind of excitement will exist in movie theaters as did in live theaters. I'm hoping people will love the movie and be moved and intrigued by it. But they're going to be blown away."

"Whoever accompanies the thought to the play," warns Ms. Channing, "would be starting on the wrong foot, because the movie is not a reprise of the stage version. It's a very different art form from a play. For better or worse, people are going to watch and either have an experience in a movie theater or not. That's what I really hope, that people are willing to go on the trip. You have to be on the trip, you have to listen. I hope it's an E-ticket!"
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