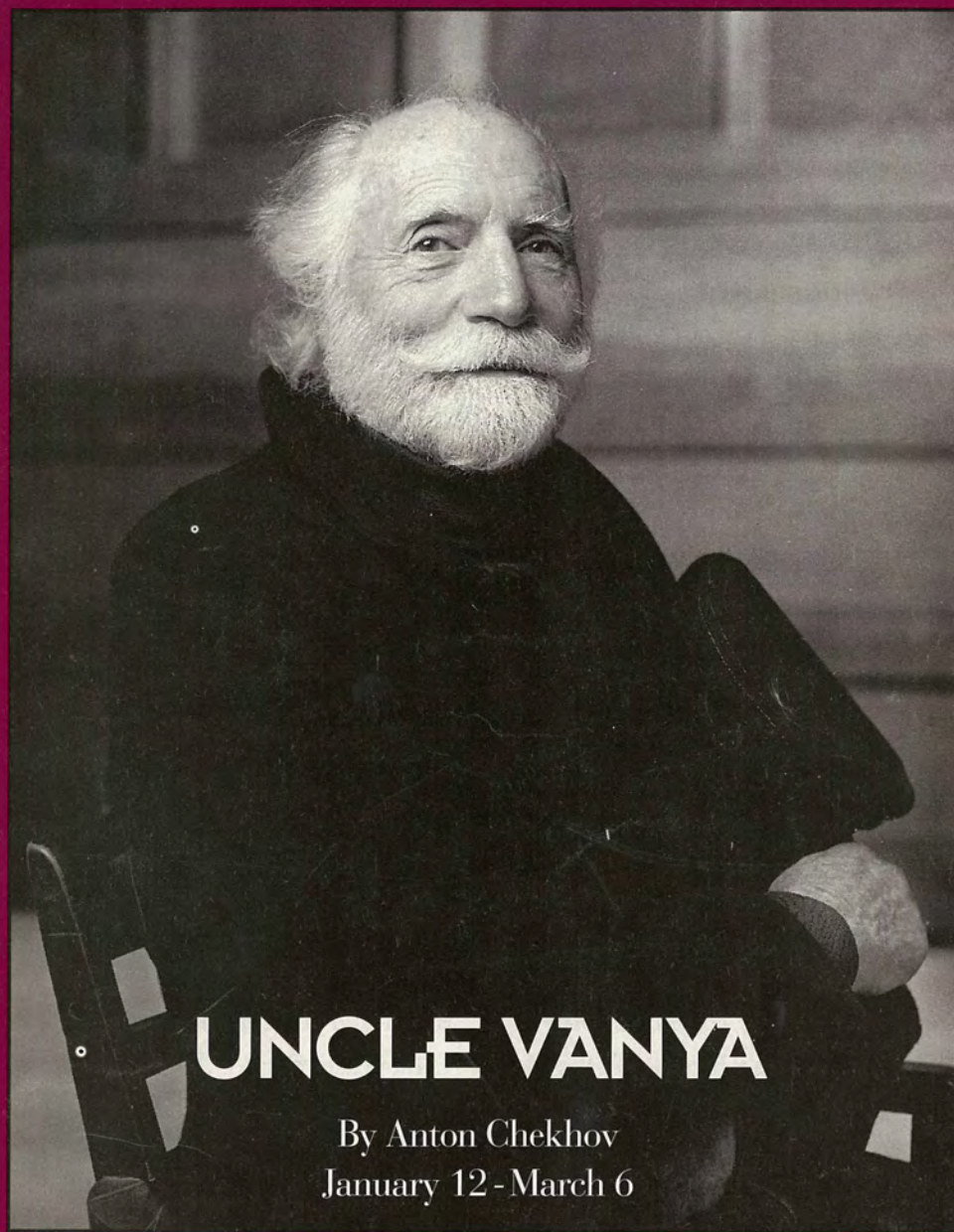


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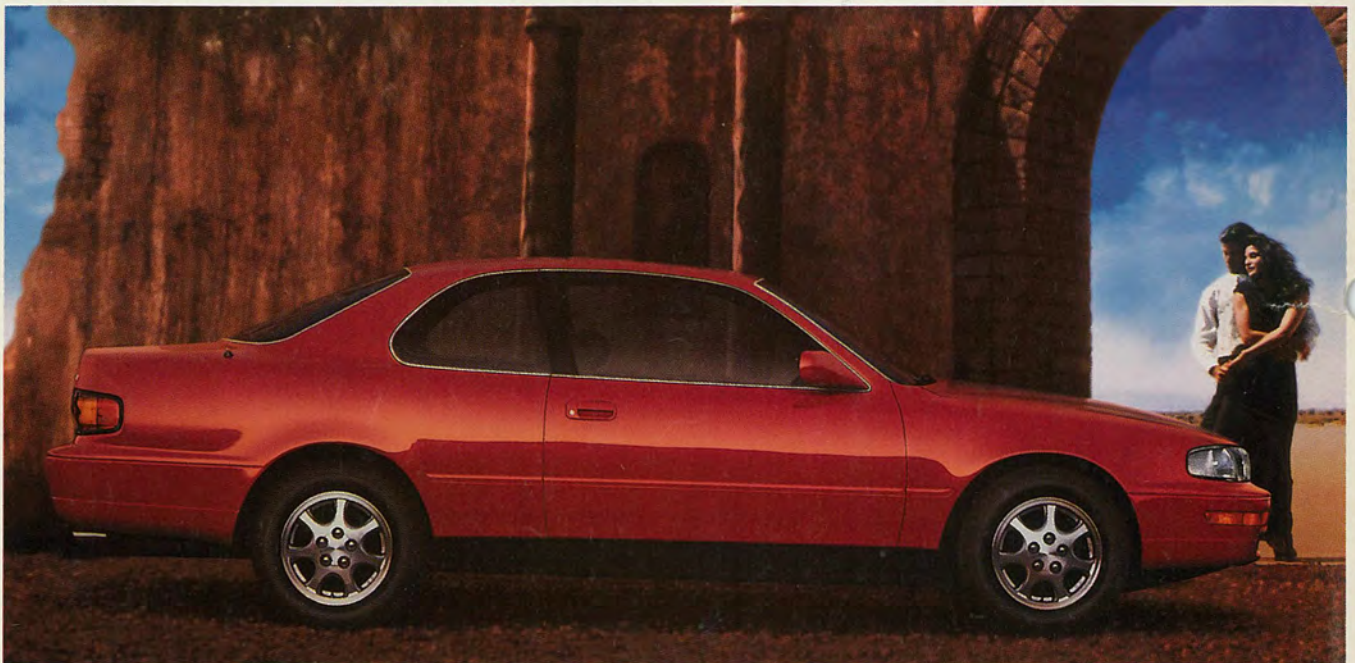


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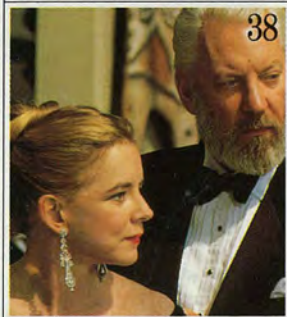
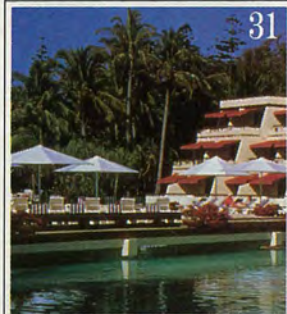
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The Arts of the State

February in California—What's Coming Up in the Arts

THEATER **The Triumph of Love.** Pierre Carlet de Chamblain de Marivaux (1688-1763) 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 *marivaudage* was coined to describe it. Steven Wadsworth, who has specialized in the staging of 17th- and 18th-century operas, directs his own highly acclaimed adaptation of the author's *Triumph of Love* next month. *February 4–March 25, Berkeley Repertory Theatre, Berkeley (510) 845-4700.*

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 conniving — 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 intricate agreement on their respective rights and responsibilities within marriage. *Weekends through April 17, The Powerhouse Repertory Company, Santa Monica (310) 392-6529.*

Night and Her Stars. The "Quiz Show Scandals" of the late 1950s proved to be the young medium of television's trial by fire. 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 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 Rep-

David H. Bowman is Arts and Entertainment Editor for Performing Arts magazine.



tory. February 25–April 3, South Coast Repertory, Costa Mesa (714) 957-4033.

Stinking Badges. El Teatro Campesino was founded by Luis Valdez during the Great Delano Grape Strike of 1965. Settling in San Juan Bautista in 1971, the company began experimenting with new presentational forms. Valdez's comedy *I Don't Have To Show You No Stinking Badges* reflects that experimentation. It takes place in a theater that doubles for a television studio in front of an audience that also serves as that studio's "live studio audience." *Badges* is an hilarious and deeply probing examination of assimilation in America. *February 1, Beckman Theatre, Cal Tech, Pasadena (818) 395-3847; February 10, Mandeville Auditorium, UC San Diego, La Jolla (619) 534-4090; February 16, Irvine Barclay Theatre, Irvine (714) 854-4646.*

Rachel Rosenthal. Co-commissioned by UCLA's Center for the Performing Arts, Rachel Rosenthal's *Zone* is a spectacular new

multimedia, full-evening work about the unpredictable bridge from the 20th to the 21st century. Rosenthal 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 Merce Cunningham and Jean-Louis Barrault, she moved to L.A., where she pioneered performance art. *February 11, Wadsworth Theatre, UCLA, Los Angeles (310) 825-2101.*

Burning Dreams. Inspired by Pedro Calderon de la Barca's masterpiece of the Spanish theater *Life's a Dream*, *Burning Dreams* is "A Jazz Opera" by three of San Diego Repertory's most acclaimed musical artists, Julie Hebert and Octavio Solis (scene and libretto) and Gina Leishman (music). A live jazz-octet accompanies the story of a young woman's rite of passage from innocence to knowledge as revealed through her dreams. *February 12–March 5, Lyceum Stage, San Diego (619) 235-8025.*

The Cross in the Mirror. Coral Aguirre's new play *The Cross in the Mirror* ("La Cruz en el Espejo") 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. L.A.'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) 225-4044.*

Toto Too. With elaborate sets (including a sparking and smoking Emerald City) and lavish costumes, *The Wizard of Oz* takes the stage next month. Pay attention to th

Above: Rachel Rosenthal presents her spectacular new multimedia, full-evening work, *Zone*, at UCLA's Wadsworth Theatre.

by David H. Bowman



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show behind the curtains — it features the Big Nazo Puppets as Emerald City-ites, a fifteen-foot Oz head, three singing apple trees, a munchkin chorus, and winged “Flying by Foy” monkeys. The MGM score by Arlen and Harburg also includes the jitterbug number that was cut from the film. *February 4–6, Cerritos Center for the Performing Arts, Cerritos (310) 916-8500.*

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 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 3, Museum of Contemporary Art, Los Angeles (213) 626-6828.*

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-Thérèse Walter and Dora Maar” chronicles how Picasso’s portraiture during the time of his first wife, Olga Koklova, and mistresses Marie-Thérèse Walter and Dora Maar, inevitably turned to images of weeping women. *February 13–May 1, L.A. County Museum of Art, Los Angeles (213) 857-6010.*

The Lincolns. Costumes and objects once owned and worn by Mary Todd Lincoln are exhibited next month at the L.A. County Museum of Art in “Mary Todd Lincoln, the Woman and Her Era: 1848-1880.” 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 (818) 405-2151*; Mrs. Lincoln: *February 10–May 15, L.A. County Museum of Art, Los Angeles (213) 857-6010.*

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.” Among the fragments in this show are the earliest known



Some of more than 200 documents and artifacts in Huntington Library’s “The Last Best Hope of Earth: Abraham Lincoln and the Promise of America.”

texts of parts of the *Old Testament* books of Leviticus and Psalms, as well as sectarian texts. *February 26–May 8, De Young Museum, San Francisco (415) 863-3330.*

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 *Gumbo Ya Ya*, by Donald McKayle. This work was created as part of a prestigious series of commissions by the Kennedy Center. *Throughout February, War Memorial Opera House, San Francisco (415) 776-1999.*

Lar Lubovitch Dance Company This season Lar Lubovitch Dance Company celebrates twenty-five years of making great dance. After studying with Antony Tudor,



Kathleen Mitchell and Jais Zinoun in Lew Christensen’s Vivaldi Concerto Grosso will be part of San Francisco Ballet’s new season.

Jose Limon, and Martha Graham, Lubovitch founded his own company in 1968 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* starred Robin Cousins) to works for other companies (New York City Ballet and Baryshnikov’s White Oak Dance Project). *February 8, Lancaster Performing Arts Center, Lancaster (805) 723-5950*; *February 13, Irvine Barclay Theatre, Irvine (714) 854-4646*; *February 18–19, Royce Hall, UCLA (310) 825-2101*; *February 22–23, Campbell Hall, UC Santa Barbara (805) 893-3535.*

Giselle. Artistic director Dennis Nahat continues building San Jose Cleveland 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 Adolphe Adam score. *Giselle* is the most important of the Romantic-era ballets; Lincoln Kirstein once wrote, “*Giselle* is for the dancer what *Hamlet* is for an actor.” *February 4–7, Center for the Performing Arts, San Jose (408) 288-2800.*

Twyla Tharp Dancers. Twyla Tharp and a crackerjack 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 premiere of 1993’s *Brahms’ Paganini (Book Two)* and the phenomenally popular *Nine Sinatra Songs* (1982). *February 11, Zellerbach Hall, UC Berkeley, Berkeley (510) 642-9988.*

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 (510) 642-9988*; *February 7–8, McCallum Theatre, Palm Desert (619) 340-2787.*

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 Lewitzky Dance Company,



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Robert Blackman, *Scenery*
Kent Dorsey, *Scenery*
David F. Draper, *Costumes*
Derek Duarte, *Lighting*
Callie S. Floor, *Costumes*
Robert Morgan, *Costumes*
Halifu Osumare, *Dance Coordinator*
Sandra Woodall, *Costumes*
Shigeru Yaji, *Costumes*

Dafni Kalogianni, *Scenic Intern*
Whitney Potter, *Sound Intern*
Kelly Roberson, *Lighting Intern*

STAGE MANAGEMENT

Karen Van Zandt, *Production Stage Manager*
Bruce Elspenger, Alice Elliott Smith, *Stage Managers*
Thom Benedict, Steven Lukens, Christi-Anne Sokolewicz, *Assistant Stage Managers*
Kathleen Sigelman, Darcy Stephens, Michele Trimble, *Interns*

SCENE SHOP

Edward L. Raymond, *Shop Foreman*
Randall Reid, *Lead Builder*
William Bradley Moore, Douglas E. Williams, *Shop Mechanics*

David Eagle, *Shop General*
D.L. Campbell, *Lead Scenic Artist*
Gregory Hedlund, *Purchasing Agent*

COSTUMES

David F. Draper, *Costume Shop Manager*
Joan Raymond, *Assistant Costume Shop Manager*
Thiem Ma, Gottfried Mlejnek, Quyen Ly, *Tailors*
Joan Hirtzel, *Head Stitcher*
Robert Moffet, *Stitchers*
Eric Ingle, *Accessories Supervisor*

COSTUME RENTALS

Callie S. Floor, *Supervisor*
Kim Curtis, *Assistant Supervisor*
Jude Baldwin, *Intern*

PROPERTIES

Frank Molina, *Properties Director*
Cour Dain, Anita Lang, *Artisans*

WIGS

Jenny-King Turko, *Wigmaster*
Marcus Fokken, *Intern*

MARINES MEMORIAL THEATER STAFF

Mark Kessler, *Crewe Head*
Mary Ann Flippin, *Wardrobe*
Michael Chevoor, Lee Keylon, *Stage Technicians*
James Kershaw, *Stage Doorman*

PRODUCTION STAFF

Christopher Downing, *Company Manager*

Denise Martel, *Production Coordinator*

Edward L. Raymond, *Technical Supervisor*

The American Conservatory Theater
presents

UNCLE VANYA

(Scenes from Country Life)

(1899)

By Anton Chekhov
Translated by Paul Schmidt

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

The Cast

| | |
|---|------------------|
| <i>Professor Alexander Serebriakov</i> | Ken Ruta |
| <i>Yelena, his wife</i> | Vilma Silva |
| <i>Sonya, his daughter by his first wife</i> | Sharon Omi |
| <i>Maria Voinitsky, his first wife's mother</i> | Wanda McCaddon |
| <i>Vanya, her son</i> | Tony Amendola |
| <i>Dr. Mikhail Lovovich Astrov</i> | Wendell Pierce |
| <i>Ilya Ilych Telegin ("Waffles")</i> | Frank Ottiwell |
| <i>Marina</i> | Roberta Callahan |
| <i>Hired Man</i> | Giuieseppe 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 intermission.

Understudies

Serebriakov—Frank Ottiwell; *Yelena*—Jamie Jones; *Sonya*—Beth Richmond; *Vanya, Astrov*—David Maier;
Marina, Maria Voinitsky—Lynne Soffer; *Telegin, Hired Man*—Brian Keith Russell

Stage Management Staff
Alice Elliott Smith
Steven Lukens, Christi-Anne Sokolewicz
Darcy Stephens—Intern

Assistant Director
Lee Ann Fujii

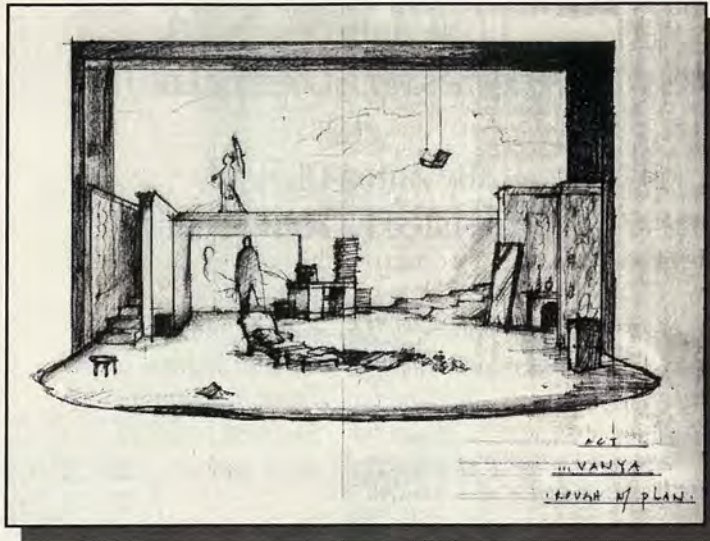
This production is made possible in part through the generous support of
Ruth and Alan L. Stein.



DIRECTOR'S NOTES

One of the exhilarating things about directing Chekhov in the 1990s is the chance to scrape away the patina 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 reverential 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 ennui that we associate with Chekhov's writing stems partly from the fact that we, here in the United States, usually locate his world in a place strangely reminiscent of the English countryside, where women in Laura Ashley dresses and pallid men in tweeds languish on white porch swings, eyeing each other longingly. This misperception is not surprising, since Chekhov's dramas originally came to us through the British translations of Constance Garnett, for whom the weather was always "close," and men inevitably referred to each other as "old chap."

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 1890s, 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 Wiltshire, but vigorous, hard-drinking Russians trying to eke out a living on a swampy little farm, where there is never enough money or enough sex. In this atmosphere of scarcity, fleeting moments of exuberance and passion give way to abiding despair and exhaustion, until something ignites a momentary spark again, generating shifts in tone that are at once hilarious, surprising, and painful. With their huge emotional needs, libidos, and longing—and lack of any outlet for their pressing desires—it is no



Original sketch of the set for Act III of *Uncle Vanya*, by A.C.T.'s Resident Scenic Designer, Kate Edmunds

wonder that the characters in *Vanya* are bouncing off the walls: they are desperately searching for life. The common misconception about Chekhov's plays—that nothing happens—is absolutely untrue: everything happens, and yet nothing changes, just as in life itself.

Chekhov's language, like that of Beckett and Pinter, is clean, spare, and beautifully structured; its expression requires no doilies, mosquitos, or elegiac violins. 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 I was in Vienna directing a new Steve Reich opera, when I happened upon a beautiful museum exhibition called "The City Inside Us," designed by conceptual artist Vito Acconci. Immediately I imagined *Uncle Vanya* taking place in that space. The show consisted of a large, empty baroque room in which each plane had been shifted to intersect with one it had never met before: the roof hit the floor, doors ran aground, molding climbed sideways 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 "ground" itself offered inviting places to sit. Hidden doors and oddly placed openings invited unexpected entrances and precipitate exits, and the grassy stairs had a sensuality all their own.

Uncle Vanya is a farce as much as it is a tragedy: it needs doors and surprises, walls to crash up against, and empty space to flee from. The concept of

privacy doesn't exist in the Russian countryside: one is forever colliding with one's mother while pursuing one's lover. At the same time, it has been said that the reason Russians so consistently hole themselves up with a bottle of vodka by the fire is that the enormous Russian landscape overwhelms them. The atmosphere of *Vanya's* world is thus 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 minutely particular way that individuals find each other at unexpected moments, and then destroy each other just when they most 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 importantly, the way that survival becomes desirable and necessary, just when it seems least likely. As Chekhov said, "People have dinner, merely dinner, but at that moment their happiness is being made, or their lives are being smashed." It is the perfectly calibrated accretion of those moments that makes *Uncle Vanya* such a rare play.

—Carey Perloff

Chekhov on Chekhov

Whenever asked to supply information about himself, Anton Chekhov gave only the sparsest account possible, claiming that he suffered from "autobiographophobia." Yet from his voluminous collection of letters, notebooks, and writings we learn Chekhov's thoughts on culture, art, fiction, theater, and even politics.

From His Notebooks

Man will become better only when you make him see what he is like.

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

They demand that the hero and heroine be theatrically effective. But in real life people are not every minute shooting each other, hanging 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 come, go, dine, 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.

Let everything on the stage be just as complex and at the same time just as simple as in life. People have dinner, merely dinner, but at that moment their happiness is being made, or their lives are being smashed.

To A.S. Suvorin, Publisher and Friend

Very well, I'll get married, if you wish. But my 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 continuing day after day, from morning to morning, I shan't be able to stand. . . . 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 shoemakers, mathematicians, conductors; I know not who speaketh with my lips, God or someone else who is worse.

To V.E. Meyerhold, Director and Actor with the Moscow Art Theater (About the Role of Johannes Vockerat in *Lonely Lives*, by Gerhart Hauptmann)

Portray a lonely man, but exhibit no more nervous irritability than the text itself indicates. Do not treat this nervousness as a special phenomenon; remember that in our day almost every cultivated person, even the healthiest, feels most irritable in his own home, among his own family, for the discord between the past and the present is sensed first of all in the family. It is chronic irritability, free from violent emotion, from convulsive twitching, the kind of irritability that guests do not notice, but the full weight of which is felt first of all by those closest to you.

To S.P. Diaghilev, Art Critic

Contemporary culture is the beginning

of an effort in the name of the great future, an effort that will continue, for tens of thousands of years more, so that in the distant future mankind will know the truth of the real God, i.e. not guess at it, not seek it in Dostoyevsky, but know clearly, 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 speaking is 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 Sergeyevna loved one another 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 he a wife. They were like two migrating birds, the male and the female, who had been caught and put into separate cages. They forgave one another all that they were 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 cry, 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 fetters?

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 complicated part was only just beginning.



Original sketch of Telegin ("Waffles"), by Costume Designer Beaver Bauer



His Enemy Was Banality

Of a beautiful simplicity himself, he loved all that was simple, real, sincere, and he had a way of his own of making others simple... It does one good to remember a man like that, it is like a sudden visitation 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 Sakhalin to report on the horrific conditions there. His experiences as a doctor constantly informed his writing, and to both practices he maintained a fluctuating loyalty, calling medicine his "wife" and literature his "mistress."

Chekhov began his literary career in medical school with comedic sketches for popular magazines and one-act farces, exploiting a unique ability to use humor and satire as a defense against the small sadnesses 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. Pleshcheyev, he wrote:

Pharisaism, stupidity, and tyranny reign not in shopkeepers' homes and lock-ups alone; I see them in science, in literature, in the younger generations. . . . My holy of holies is the human body, health, 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 farces, it was *Uncle Vanya*, written sometime between 1890 and 1896, that signaled the begin-



Anton Chekhov, probably at Melikhovo (circa 1898)

ning of his maturity as a serious dramatic technician. A harbinger of the great plays he would write before his death in 1904, *Vanya* provided the first glimpse of the Chekhovian world he became known for—a world in which silences, ineptitude, fatuousness, and anti-climaxes are the agents that reveal both the depth of human pain and the humor in tragedy.

'Glasnost'

The third of six children born to Paul Chekhov—a failed and despotic shopkeeper—Anton Chekhov followed his family in their staggered migration from the small southern village of Taganrog, his birthplace, to Moscow when he was seventeen. There he enrolled in medical school and supported his family with his writing. The Chekhovs were artistic and at times eccentric: oldest son Alexander published in various venues, but alcoholism destroyed much of his talent. Nicholas, the next youngest son, was a skilled painter, who, like Anton, died relatively young of tuberculosis. Anton seemed to possess a fortunate blend of his family's various traits—the reckless and artistic qualities found in Alexander and Nicholas were tempered by the fastidious, disciplined mien of the younger siblings, particularly of his devoted sister Maria.

Russia during the first half of Chekhov's life was characterized by *glasnost* (literally, "publicity" or "openness"), similar to the twentieth-century period just before the disintegration of the Soviet Union. The emancipation of the serfs in 1861 caused a realignment of the classes, undermining the bureaucratic and military establishments, favoring a growing industrialist society, and allowing some freedom of speech and press for about two decades. In 1881, however, Alexander II, a comparatively liberal and humane tsar, was assassinated by a terrorist group. His successor, Alexander III, responded with a policy of complete repression, reversing Alexander II's reforms. The autonomy of universities was destroyed, women were no longer permitted a higher education, and professors were dismissed for being too liberal. "In the grim and sullen silences of the Russian state," wrote Maurice Valency in *The Breaking String*, "the theater offered a unique opportunity for the sounding of progressive thought, and for this reason it was subject to constant police scrutiny."

It is perhaps because Chekhov did not resist the post-assassination crackdown overtly that we know so much about him today. Avowedly apolitical, he believed in the reforming instincts of the individual ("If everyone in the world did all he was capable of on his own plot of land, what a beautiful world it would be!") and was more concerned with the immediate effects of politics on the physical and psychological well-being of the Russian people—which for him took precedence over freedom of expression issues.

The Evolution of *Uncle Vanya*

Uncle Vanya was refashioned from an earlier play called *The Wood Demon*, which dealt with issues Chekhov thought might be objectionable to the censor. When he finished *The Wood Demon*, in 1889, he was already a highly respected writer. His first full-length play, *Ivanov*, had been well received two years before, and his short stories, columns, and sketches, published under the name "A. Chekonte," had earned him recognition, particularly in St. Petersburg. About *Vanya's* predecessor he

wrote, "If the censor 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."

So when the St. Petersburg Alexandrine Theater, in a particularly acrimonious letter, rejected *The Wood Demon*, Chekhov was stunned. He gave the play to the Moscow Maly Theater (where *Ivanov* had been a great success), but rejection followed again, this time with the advice that he stick to short stories and leave dramatic writing to those who knew what they were doing.

He finally sold *The Wood Demon* to a small theater, the Abramov, where the play opened to critical failure on December 27, 1889 and ran for only three perfor-

mances. "I hate this play," he wrote, "and I am trying to forget it . . . it would be a severe blow to me if some unknown force were to drag it from obscurity and revive 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 guises, the same old stuff, then I must run from it, as Maupassant ran from the Eiffel Tower that seemed about to crush him with its vulgarity." He began to pursue a vision more embracing of humanity as a whole.

In 1891, Chekhov bought a farm near the town of Melikhovo and moved his family in with him. He wrote to his pub-

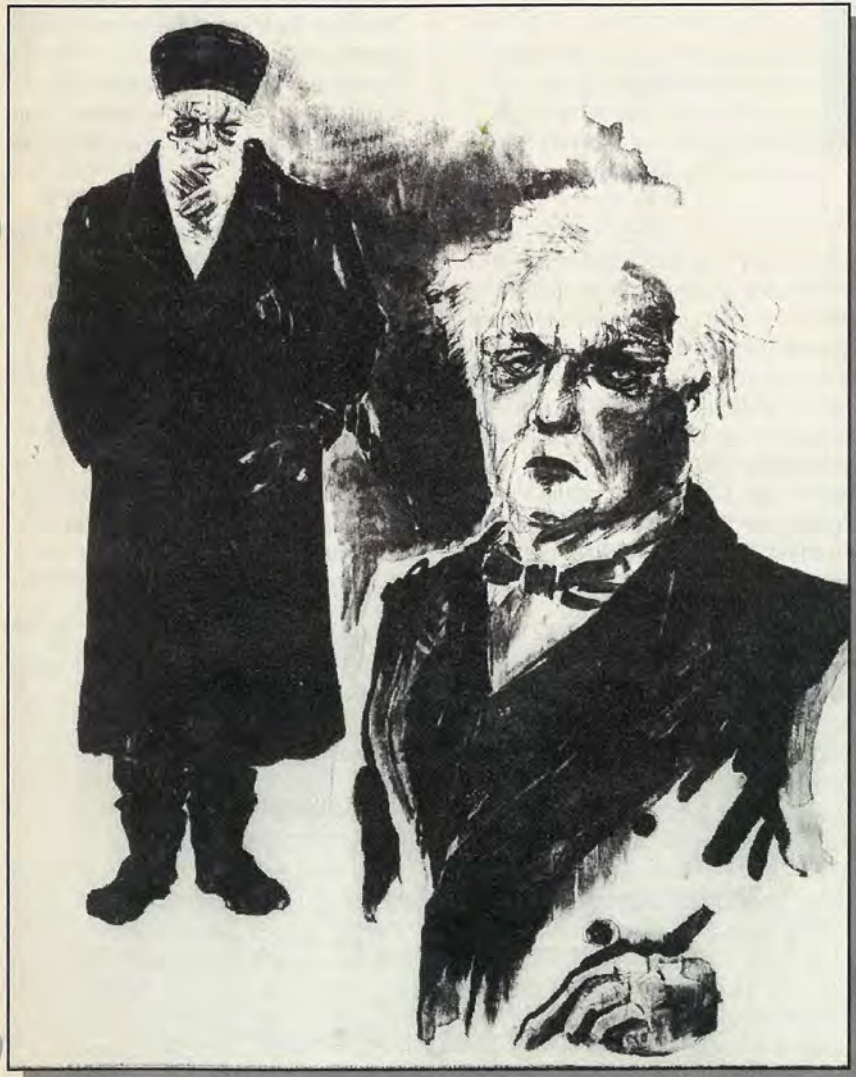
lisher, Suvorin: "Something amazing, something touching is going on in nature, and its poetry and novelty make up for all the inconveniences of country life." The relocation of his family to the country and incidences that followed seem to have influenced his reworking of *The Wood Demon* into *Uncle Vanya*.

That same year and into the next, a national drought and famine caused outbreaks of typhus and cholera. In the country, Chekhov continued his role as a doctor, providing medical services and medications free of charge. In 1892, when disease threatened the health of his region, the district council procured his efforts to prevent its spread. He travelled by carriage from village to village, treating patients and teaching peasants how to remain healthy. Four years later, Chekhov wrote to Suvorin, "Two long plays have still to be set up: *The Seagull*, which is known to you, and *Uncle Vanya*, which is not known to anyone in the world."

While his rewriting of *The Wood Demon* into *Uncle Vanya* marks a change in Chekhov's ideas about playwriting, it also indicates a new understanding that what was objectionable to the censor was not necessarily appealing to the public at large. By cloaking the socio-political overtones, Chekhov not only avoided censorship, but also spoke to a broader sector of the public. In letters to Chekhov, Gorky expressed an overwhelming admiration for *Uncle Vanya*, particularly for its cleverly hidden exposé of the dreariness and loneliness prevalent in upper-class Russia at the time:

Came home dazed and soul-scarred by your play, wrote you a long letter and tore it up. One cannot express fully and coherently the effect your play has on the soul, although I felt, as I watched its heroes, as though someone were sawing at me with a blunt-edged saw. . . . For me *Uncle Vanya* is. . . a completely new form of dramatic art.

Chekhov began negotiations with the Maly Theater to produce *Uncle Vanya*, but when asked to make substantial revisions, he returned his attention to the Moscow Art Theater, where *The Seagull* had been presented. Stanislavsky, who



Original sketch of Professor Serebriakov, by Costume Designer Beaver Bauer



Chekhov reads The Seagull to members of the Moscow Art Theater (1898). Stanislavsky is seated to Chekhov's right.

directed a production of the play there in 1899, beginning Chekhov's long and complex relationship with that theater, realized where the passions of the Chekhovian character really lie:

The men in Chekhov do not bathe, as we did at that time, in their own sorrow. Just the opposite; they, like Chekhov himself, seek life, joy, laughter, courage. The men and women of Chekhov want to live and not die. They are active and surge to overcome the hard and unbearable impasses into which life has plunged them. It is not their fault that Russian life kills initiative and the best of beginnings and interferes with the free action and life of men and women.

Chekhov frequently bemoaned the disregard for subtlety 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 Yelena of the first production of *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 canonized. Revered today as the founding father of method acting, Stanislavsky took the concepts of realism too far for Chekhov's liking. In one production of *Uncle Vanya*, Stanislavsky had his actors cover their heads against mosquitos in the garden scene 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 stipulation: the action takes place in a land which has neither mosquitos, 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. As a man who sought life and joy with 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 lifetime, 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 zeal—which one rarely saw, but always felt:

His enemy was banality; all his life he fought against it; he ridiculed it and portrayed it with a keen pen; he could find the rot of banality even where at first glance everything seemed quite in order, even in splendid shape...and banality took revenge on him with a very nasty trick when it placed his corpse—the corpse of a poet—in a railway car for the transport of "Oysters."

—Peter Collins and Tim Fisher

Speaking Out!

Join us for a
Post-Performance Discussion of
Uncle Vanya

Moderator: Carey Perloff, Artistic Director, A.C.T.

Sunday, February 27, 1994

5:30 p.m.

Marines Memorial Theater

Notes on Translation and Adaptation

By Paul Schmidt

Paul Schmidt presented 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 symposia 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 "fidelity." "Is this a faithful translation?" they ask. If pressed to define "faithful," they will say, "Does the translation mean the same as the Russian?" and if pressed to be specific, they will say, "Are the words translated accurately?" So, finally, their criticisms of a translation will often be reduced to the objection: "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 of a passage from the Bible. In these instances the accuracy of word meaning will determine whether or not the scientist blows up his lab, and whether or not we save our immortal souls.

But if we are speaking of a play, a theater text, these questions of fidelity are subsumed 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 emotion is revealed onstage by language and gesture, and these are the responsibility of the translator. Or adaptor.

I spoke of a continuum that includes both translation and adaptation, and said that the categories shift. 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 a play in English that will produce, when staged, the same or an analogous effect on its 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 best training for theatrical translators is to spend time going to the theater in the country or culture whose work they propose 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 goodbye? Is it a signal of distress? Is it a sign she's losing her mind? The literal transla-



ROBERT GARD

Paul Schmidt

tion leaves the American actor unenlightened. Now, the gesture Chekhov intends is a conventional gesture of dismissal, or impatience, and looks like this: the hand raised at about chest level, then dropped, without any arm movement. It's standard Russian body language, but I think it's current here, and any American audience can understand it clearly enough when they see it. But the translator has to provide a clear description of the gesture, so that the actor can recreate it. "Waving her hand" is too non-specific.

Perhaps I'm more aware of the physical dimension of the text because I am an actor as well as a translator, and I have always thought of the two activities as related. For me, translating is performing, and performing is translating. You have to be able to let someone else's words come through you, and not impose your own voice. You have to find a voice, and to do that you have to *listen*. We usually think of the translator sitting at a desk—in front of him a piece of paper, a text in another language, and a dictionary. But the theater translator's first tool is his ear. I have to know enough Russian to be able to hear Chekhov's voice in all its nuances and shades of emphasis, and then I have to try to recreate in American English a



voice that resounds within the American language the way Chekhov's voice resounds 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, many-layered 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 variation, 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 *Roget's Thesaurus*, Partridge's dictionary of slang, Bartlett's *Familiar Quotations*. And also every American play, movie, and television show I've ever seen.

All this apparatus is necessary because the theater translator must negotiate between three parties: the playwright, the actor, and the audience. Whatever language I speak as a translator must be a language the audience can recognize as *theirs*. And if it isn't 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 if the actors speak the same language as the audience. That language must be as natural in the actor's mouth 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 culminated in the 1964 musical *Hello, Dolly*. The musical was based on Thornton Wilder's play *The Matchmaker* of 1954. That play in turn was a reworking of a play Wilder had written in 1938, called *The Merchant of Yonkers*. Wilder had based that play (translating it? adapting it?) on a Viennese farce by Johann Nestroy, from 1842, called *Einen Jux will*

Continued on page P-17

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IV
Contemporary Approaches
to Molière and *Commedia dell'Arte*

Part 2
Panelists:

Jean-Marie Apostolides, Professor of
French Literature, Drama, and Thought,
Stanford University

Geoff Hoyle, Nationally Known
Mime and Clown; Founding Member,
Pickle Family Circus
(Performance Demonstration)

Moderator: Richard Seyd,
Associate Artistic Director, A.C.T.

Monday, February 7, 1994
7 – 9 p.m.

Marines Memorial Theater

V
Reinterpreting the Greeks:
New Approaches to Ancient Drama

Panelists:

Martin Bernal, Professor, Dept. of
Government, Cornell University;
Author (*Black Athena*)

Helene Peet Foley, Olin Professor of
Classics, Barnard College

Timberlake Wertenbaker,
Playwright and Translator
(*Oedipus Tyrannos*, *Oedipus at
Colonus*, *Antigone*, *Hecuba*)

Olympia Dukakis, Academy
Award-winning Film (*Moonstruck*)
and Stage Actress

Moderator: Carey Perloff,
Artistic Director, A.C.T.

April 18, 1994
7 – 9 p.m.

Marines Memorial Theater

VI
Is There a Common Mythic Base
in Contemporary American Culture
and Theater?

Panelists:

Andrei Codrescu, Professor of Creative
Writing, Louisiana State University;
Poet, Essayist, Author,
and NPR Commentator;
Writer and Star of the film *Road Scholar*

Judith Malina, Director, Teacher, and
Co-founder of
The Living Theater Company;
Actor (*Dog Day Afternoon*, *Awakenings*,
The Addams Family)

Tony Kushner, Pulitzer Prize-winning
Playwright (*Angels in America*,
Perestroika, *The Illusion*)

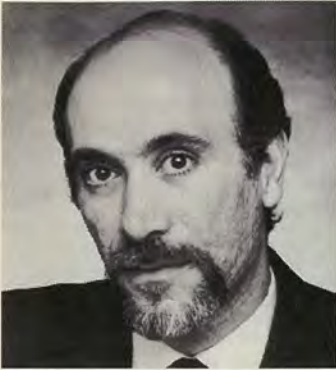
Moderator: Benny Sato Ambush,
Associate Artistic Director, A.C.T.

May 9, 1994
7 – 9 p.m.

Marines Memorial Theater

Panelists subject to change without notice.

WHO'S WHO



TONY AMENDOLA (*Vanya*) was last seen at A.C.T. in *The Learned Ladies* and *The Doctor's Dilemma*. He appeared in *The Misanthrope* at Center Stage and in Homer's *The Odyssey*, produced by the Mark Taper Forum and performed at the Getty Museum. Other stage credits include *A View from the Bridge*, *The Winter's Tale*, *American Buffalo*, *In the Belly of the Beast*, *Othello*, *Twelfth Night*, and *Chekhov in Yalta*. His directing credits include *Savages*, *Filumena*, *Night of the Iguana*, *The Tempest*, *The Merchant of Venice*, and *All's Well That Ends Well*. In Southern California, he appeared in the American premiere of *Our Country's Good* at the Mark Taper Forum, the world premiere of *Life During Wartime* at the La Jolla Playhouse, and the Los Angeles production of *Tamara*. On television and film he has been seen in "Seinfeld," "L.A. Law," "Columbo," "Drug Wars," "Hunter," *The Borrower*, *Maxie*, and *Three of Hearts*. Amendola was named an associate artist of Berkeley Repertory Theater in 1987, where he has been a resident actor and director for nine years. He is a founding member of the Antaeus Company.

ROBERTA CALLAHAN (*Marina*), last seen at A.C.T. in *The Duchess of Malfi* and *Dinner at Eight*, has appeared as Virginia in *Galileo* at Lincoln Center Repertory and as Blanche in *A Streetcar Named Desire* at San Jose Stage Company. She has worked at the San Francisco Actors' Workshop, Berkeley Repertory Theater, Marin Theater Company, Magic Theater, Eureka Theater Company, and Westwood Playhouse in Los Angeles. Callahan recently received the Annual Actors' Achievement award from the Marian Scott Memorial Fund for her performance as Madame Arcati in *Blithe Spirit*.



GIESESSEPPE JONES (*Hired Man*), recipient of the Colin Higgins Foundation PTI Fellowship, is a Professional Theater Intern and a graduate of A.C.T.'s Advanced Training Program. While in the ATP his studio roles included Baylor in *A Lie of the Mind*, Orestes in *The Libation Bearers*, Kulygin in *The Three Sisters* (directed by John C. Fletcher), and Rodrigo Tellez Giron in *Fuente Ovejuna*. Most recently he was seen as Herakles in *A String of Pearls*, directed by Olan Jones and Mary Edith Burrell at the Marsh. His many opera credits include *Aida*, *Don Giovanni*, and *Il Trovatore* at the Sacramento Opera, and *The Magic Flute* at the North Bay Opera.

WANDA McCADDON (*Maria Voinitsky*) has been acting and directing in the Bay Area for more than a decade. Local credits include Mrs. Boyle in *Mousetrap* at San Jose Repertory Theater, Juba in *Heathen Valley* at San Jose Stage Company, Lady Bracknell in *The Importance of Being Earnest* at Sunnyvale Repertory Theater, and Martha in *Who's Afraid of Virginia Woolf?* at California Repertory Theater/Monterey. Her regional credits



include the Nurse in *Romeo and Juliet* and Hesther in *Penny for a Song* at the Oregon Shakespeare Festival, and Winnie in *Happy Days* and Miss Helen in *Road to Mecca* at Theaterworks in Colorado Springs. She has won a Drama-Logue Award for acting and two *San Francisco Chronicle* "Bernie" Awards for directing. Film and television credits include "Wolf," "Midnight Caller," "Partners in Crime," *Howard the Duck*, *Ishi*, *Tenderloin*, and *I Married an Ax Murderer*.



SHARON OMI (*Sonya*) is pleased to be back at A.C.T. after appearing last season in *The Duchess of Malfi*. She has performed primarily with the Asian American Theater Company—in *Webster Street Blues*, *Tea*, *Rosie's Cafe*, and *Uncle Tadao*, among others—and with the Eureka Theater Company in *Top Girls*, *The Wash*, and *The Cherry Orchard*. Other credits include *The Good Person of Szechuan* at Berkeley Repertory Theater and *As You Like It* and *Much Ado About Nothing* with the San Francisco Shakespeare Festival. Her film credits include *Terminal U.S.A.*, which will be shown on PBS this spring as part of their series on the American family.



FRANK OTTIWELL (*Telegin/Waffles*) has taught the Alexander technique at A.C.T. since the company's Pittsburgh beginnings in 1965. He studied at the Canadian Art Theater in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in more than fifteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker*, *Desire Under the Elms* (which toured the Soviet Union), *Macbeth*, and last season's *Dinner at Eight* and *A Christmas Carol*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*.



WENDELL PIERCE (*Astrov*), most recently seen at A.C.T. in *Antigone* and *Miss Evers' Boys*, has appeared on Broadway in *Serious Money*, *The Boys of Winter*, and as Boy Willie in August Wilson's *The Piano Lesson*. His off-Broadway credits include *'Tis Pity She's a Whore*, *Cymbeline*, and *Two Gentlemen of Verona* at the New York Shakespeare Festival; *Believing* at the Young Playwrights Festival; and *The Good Times Are Killing Me*. Other theater credits around the country include *Joe Turner's Come and*

Gone at the Philadelphia Drama Guild; the world premiere of *Queenie Pie* by Duke Ellington at the Kennedy Center in Washington, D.C.; *Lost in the Stars* at the Long Wharf Theater; and *The Witch of Edmonton* at The Shakespeare Theater in Washington, D.C. On television he has been seen in "The Equalizer," "A Man Called Hawk," "Vietnam War Story," "The Ten-Million-Dollar Getaway," "I'll Fly Away," "Capital News," and "Law and Order." He has appeared in the films *Rage in Harlem*, *A Matter of Degrees*, *Husbands and Wives*, *Casualties of War*, *Manhattan Murder Mystery*, and *Malcolm X*, and he recently finished shooting *Cop Tips Waitress*. Pierce is a 1981 Presidential Scholar in the Arts and a graduate of the Juilliard Theater Center.



KEN RUTA (*Professor Serebriakov*)—fresh from the world premiere of *Mart (Boys in the Band)* Crowley's *For Reasons That Remain Unclear*, and productions of *Shadowlands* at Maryland's Olney Theater and the Arizona Theater Company—was last seen locally in John C. Fletcher's production of *Substance of Fire* at the Magic Theater and in Carey Perloff's production of *Antigone* at A.C.T. After performing in *Tartuffe*, A.C.T.'s opening production at the Geary Theater, he remained with the company for six seasons, returning in 1982 to direct *Loot* and subsequently appearing in *The Floating Light Bulb*, *The Immigrant*, *Cat on a Hot Tin Roof* (winning Bay Area Theater Critics' Circle Awards for all three), and *Happgood*. He was selected by Sir Tyrone Guthrie to be an 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 Streetcar Named Desire*, *Doctor Faustus*, and *La Ronde* (which he also adapted and trans-

lated). Other recent credits include Captain Hook in *Peter Pan* at Seattle's Intiman Theater, *King Lear* at Actors' Theater of Louisville, and *Titus Andronicus* for the Utah Shakespearean Festival, as well as the American premiere of *Breaking the Silence* at the Pasadena Playhouse. An Associate Artist of San Diego's Old Globe Theater (where he has played roles from *King Lear* to *Bottom* and directed plays from Molière to Stoppard), he has also acted with the Seattle Repertory Theater in Dan Sullivan's production of *The Tempest* and Liviu Ciulei's *Six Characters 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 1984 to 1986). In New York he has worked with the Phoenix and Circle-in-the-Square companies and appeared in Broadway productions of *The Elephant Man*, *The Three Sisters*, *Ross, Separate Tables*, and *Inherit the Wind*. Ruta has appeared on radio, recordings, television, and film and has performed and directed with the opera companies of Dallas, Sacramento, and Minnesota, as well as the Chicago's Lyric Opera and the Minnesota Symphony Orchestra.



VILMA SILVA (*Yelena*) happily returns to A.C.T., where she has appeared in *Antigone*, *Good*, *Cyrano de Bergerac*, *The Marriage of Figaro*, and *Saturday, Sunday and Monday*. Most recently she performed in Thick Description's critically acclaimed production of *Santos & Santos*. She was also seen last summer as Olivia in the San Francisco Shakespeare Festival production of *Twelfth Night*. Other credits with the Festival include Miranda in *The Tempest* and Lady Anne in *Richard III*. She has also performed with San Jose Repertory Theater and El Teatro Campesino.

UNDERSTUDIES



JAMIE JONES appeared most recently in *Pygmalion* and *A Christmas Carol* at A.C.T. and in *Free Will and Wanton Lust* at the Cable Car Theater. She is a Professional Theater Intern and a 1993 graduate of A.C.T.'s Advanced Training Program, where she appeared as Bonnie in *Hurly Burly*, the title role in *Yerma*, Cornelia in *Cymbeline*, and Charlotta Ivanovna in *The Cherry Orchard*. Other credits include Nerissa in *The Merchant of Venice* and Edith in *Blithe Spirit* at the Utah Shakespearean Festival, and Lady Fidget in *The Country Wife* and Aerial in *Coastal Disturbances* at Western Stage. Jones has also performed with the Fantasy Theater in Sacramento. She is the recipient of the Shep Pollack & Paulette Long PTI Fellowship.



DAVID MAIER, a graduate of the Advanced Training Program, is currently in his eighth year with A.C.T., where he has acted in productions of *Good*, *Hamlet*, *Judevine*, *Right Mind*, *Saint Joan*, *Nothing Sacred*, *Golden Boy*, *A Christmas Carol*, and many others. Last season he appeared in *The Duchess of Malfi* and as a member of the Chorus in Carey Perloff's production of *Antigone*. He has also acted in numerous roles throughout the Bay

Area, including Christian in San Jose Repertory Theater's *Cyrano de Bergerac* and Otto in *Curse of the Werewolf* at Theater on the Square. Also a director, Maier 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, Maier has served as its Artistic Director for five years and appeared in Chekhov's *Uncle Vanya* and Mamet's *Mr. Happiness*, and directed Kopit's *Road to Nirvana*, among others.



BETH 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 Sadler PTI Fellowship. Her studio roles at A.C.T. included Troilus in *Troilus and Cressida*, Roma Avery in *August Snow*, Anfisa in *The Three Sisters*, and the title role in Sophocles' *Electra*. Last summer she performed at the Magic Theater in *Why 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 24th 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.

BRIAN KEITH RUSSELL, a San Francisco native, is a 1993 graduate of the Advanced Training Program and a Professional Theater Intern. His studio work at A.C.T. included Jake in *A Lie of the Mind*, King Ferdinand in *Fuente Ovejuna*, Casca and Messala in *Julius Caesar*, and Lopakhin in *The Cherry Orchard*. This



year he is pleased to return as the recipient of the William & Sally Hambrecht PTI Fellowship, having appeared earlier this season in *Pygmalion* and *A Christmas Carol*. Other San Francisco credits include Dan Henniman in Encore Theater Company's production of *Down the Road*, as well as Len Jenkins' *Poor Folks Pleasure*, Crowsfoot in Mac Wellman's *Harm's Way*, Petruccio in Charles Marowitz's adaptation of *The Taming of the Shrew*, and Sycamore in Sam Shepard's *The Unseen Hand*, all for Diggin' Hole Productions of San Francisco. Last season at A.C.T. he took the stage as the executioner in Robert Woodruff's *The Duchess of Malfi*.



LYNNE SOFFER has appeared in the A.C.T. productions of *Dark Sun*, *Cyrano de Bergerac*, *Good*, *Dinner at Eight*, and this season's *Pygmalion*. Her other Bay Area stage credits include San Jose Repertory Theater's *The Innocents*; Encore Theater Company's *Uncle Vanya*, *June 2nd*, and *Women Beware Women*; and Victoria Rue's *CancerBodies* at Brava! For Women in the Arts. Soffer has performed with the Alaska Repertory Theater, Sherwood Shakespeare Festival, Acadia Repertory Theater of Maine, and in New York City with



the Direct Theater and the 29th Street Project. She has toured extensively throughout Alaska in *Shakespeare's Women* and has taught and directed in that state's Artists-

in-Schools program since 1979. Soffer also teaches in A.C.T.'s Conservatory and for Voicetrax in Marin and has served as a dialect coach for Berkeley Repertory The-

ater, San Jose Repertory Theater, the Magic Theater, Actors' Theater of San Francisco, Pacific Conservatory of the Performing Arts, and A.C.T.

UNCLE VANYA DIRECTORS, DESIGNERS, AND STAFF

PAUL SCHMIDT (*Translator*) translated the *Complete Works of Arthur Rimbaud* (Harper & Row) and *The King of Time* (Harvard University Press), selections from the Russian futurist poet Velimir Khlebnikov. His translation of Khlebnikov's *Zangezi*, directed by Peter Sellars with music by Jon Hassell, was performed in 1987 in the Next Wave Festival at the Brooklyn Academy of Music. With Elizabeth Swados he wrote *The Beautiful Lady*, a musical about Russian poets of the 1920s, presented at the Mark Taper Forum in 1985. His play *Black Sea Follies*, directed by Stanley Silverman, was produced off-Broadway at Playwrights' Horizons in 1987, and won that year's Kesselring award. His translation of Genet's play *The Screens*, directed by JoAnne Akalaitis, was produced at The Guthrie Theater in 1989. His translation of Chekhov's *Three Sisters*, under the title *Brace Up!*, was produced by the Wooster Group in 1990, 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.

BEAVER BAUER (*Costumes*) has designed costumes for A.C.T. productions of *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theater, Eureka Theater Company, Shakespeare Santa Cruz, Lighthouse, San Jose Repertory Theater, Magic Theater, Pickle Family Circus, Classic Stage Company, Theater 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 fantastic, outrageous, and magical cabaret and theater; she was responsible for their productions of *Holy Cow*, *Hotel of Follies*, and *True Tales of Hollywood Horror*. Bauer has won several Bay Area Theater Critics' Circle awards.

ALICE ELLIOTT SMITH (*Production Stage Manager*), who this season stage-managed *Pecong*, is in her sixteenth season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production of *Rio Seco*. In recent seasons she has stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Woman in Mind*, *Joe Turner's Come and Gone*, *Judevine*, *Hapgood*, *Burn This*, *Food and Shelter*, *Dark Sun*, *Cat on a Hot Tin Roof*, *A Christmas Carol*, *Cyrano de Bergerac*, *The Cocktail Hour*, *The Pope and the Witch*, *Antigone*, and *The Learned Ladies*. Smith is also Program Director for the Beckett Prison Project, producing the works of Samuel Beckett in maximum security prisons.

STEVEN LUKENS (*Assistant Stage Manager*) most recently served as Assistant Stage Manager for *Pecong* at A.C.T. He was Production Stage Manager for Encore Theater Company for three seasons, where he worked on such shows as *Down the Road*, *Uncle Vanya*, and *Road to Nirvana*. He was also on the stage management staff for *Assassins* at San Jose Civic Light Opera and for *The Visit* and *Book of the Night* at the Goodman Theater in Chicago. He is a graduate of the theater

department of Northwestern University.

CHRISTI-ANNE SOKOLEWICZ (*Assistant Stage Manager*) stage-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 San Francisco State University. She has during the past five years stage-managed for A.C.T., Brava! For Women in the Arts, Berkeley Repertory Theater, the Cobra Lounge, Eureka Theater Company, Laura Farabough's Night-Fire Theater, the Magic Theater, Marin Theater Company, Overtone Theater, Sacred Cow Productions, the San Francisco New Vaudeville Festival, the San Francisco Theater Project, Shakespeare Santa Cruz, A Travelling Jewish Theater, and the West Coast Playwrights' Festival. She is pleased to have been invited back to A.C.T. after serving as Assistant Stage Manager for *A Christmas Carol* and *Antigone* last season. She publishes *Sheatre*, a 'zine for Women Who Make Theater.

LEE ANN FUJII (*Assistant Director*) holds a B.A. in music from Reed College and trained in acting at Circle in the Square in New York City. Her acting credits in the Bay Area include the Magic Theater, Lorraine Hansberry Theater, Oakland Ensemble Theater, Julian Theater, and Berkeley Repertory Theater. Regional credits include the Portland Repertory Theater, Pioneer Square Theater, Seattle Repertory Theater, and Seattle Children's Theater. Her directing credits include *Cabaret* at the University of San Francisco, Howard Barker's *The Possibilities* for the Mirror Theater Company, and numerous studio projects at A.C.T.—including Horton Foote's *The Dancers* and *Blind Date* for the Young Conservatory, and, most recently, William Inge's *Picnic* for the Academy. She has taught acting at A.C.T. since 1988.

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



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new translation of *Antigone*, and this season she directs a new translation of Chekhov's *Uncle Vanya* by Paul Schmidt. Last May she staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera *The Cave* at the Vienna Festival, Hebbel Theater in Berlin, and Royal Festival Hall in London; *The Cave* opened the Next Wave festival at the Brooklyn Academy of Music in October. Perloff served as Artistic Director of New York's CSC Repertory Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas' *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkins' *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for act-

ing, design, and production. Other New York credits include Kilburg Reedy's *Second Lady*; Terri Wagener's *The Man Who Could See Through Time*; *Leverage*, a musical theater/dance work created in collaboration with Max Rapkin and Ara Fitzgerald; Paula Cizmar's *Candy and Shelley Go to the Desert*; Sean O'Casey's *The Silver Tassie*; Brecht's *St. Joan of the Stockyards*; and the New York premiere of David Allen's Australian play *Cheapside*. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum, winning a Drama-Logue Award for outstanding direction, and was Associate Director of Steven Berkoff's *Greek*, which won the Los Angeles Drama Critics' Circle Award for the best production of 1983. Her production of Ingebor Bachman's *The Good God of Manhattan* for Voices International (featuring Elizabeth McGovern) was broadcast on National Public Radio. Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She served on the faculty of the dramatic writing program at New York University's Tisch School of the Arts for years and taught acting and directing at NYU and at the Conservatory at CSC. She is the proud mother of Alexandra Perloff-Giles.



BENNY SATO AMBUSH (*Associate Artistic Director*) directed last season's *Miss Evers' Boys* at A.C.T., earning three Bay Area Theater Critics' Circle Awards, and this season directs *Pecong* and *Full Moon*. Before joining A.C.T. in 1990, he was the Artistic/Producing Director of the Oakland Ensemble Theater for eight

years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*, which won a Drama-Logue Award for best direction. In 1991 he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress Series, which inspired the creation of a Bay Area Native American theater company—Turtle Island Ensemble, now an A.C.T. project. He directed *Letters from a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina, and the 1992 International Theater Festival of Chicago, the only American entry. Recent credits include *Fences* for the Oregon Shakespeare Festival in Portland, *Miss Evers' Boys* for the Alabama Shakespeare Festival, and *Out of Purgatory* for The Old Globe Theater in San Diego. He is a board member of Theater Communications Group (TCG) and has served as a National Endowment for the Arts (NEA) Management Fellow; an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage; an NEA Directing Fellow at the Pittsburgh Public Theater; a U.S. Information Agency (USIA)-sponsored lecturer to Kenyatta University in Nairobi, Kenya in 1987; and a USIA theater delegate to the U.S.S.R. in 1990. He has also served on the board of Theater Bay Area. An alumnus of Brown University, he received his M.F.A. in stage directing from the University of California, San Diego.



RICHARD SEYD (*Associate Artistic Director*) was appointed Associate Artistic Director of A.C.T. in 1992. He is a native of England, where he co-founded the Red



Ladder Theater, England's first professional political theater collective, for which he acted, directed, and produced for seven years. In San Francisco, Seyd worked first with the Asian American Theater Workshop and the Moving Men Theater Company. He has received Drama-Logue and Bay Area Theater Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises Off*. As Associate Producing Director of the Eureka Theater Company, he directed *The Threepenny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theater; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theater; *As You Like It* for the San Francisco Shakespeare Festival; and *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for CSC Repertory, Ltd. in New York during the 1991-92 season, and directed *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor amphitheater in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theater Center; *Born Yesterday* at Marin Theater Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. Last season at A.C.T. he directed *The Learned Ladies* and the American premiere of Dario Fo's *The Pope and the Witch*; this season he directs Bernard Shaw's *Pygmalion* and the Bay Area premiere of David Mamet's *Oleanna*.

JAMES HAIRE (*Associate Producer*) began his career on Broadway with Eva LeGallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chailot* (with LeGallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *Georgy* (a musical by Carol Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced productions of

Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971 as Production Stage Manager. In 1985 he was appointed Production Director, and in 1992 he assumed his current position. In 1989 he and his department were awarded Theater Crafts International's award for excellence in the theater. In 1992 Haire was awarded a lifetime achievement award by the Bay Area Theater Critics' Circle.

JOHN LOSCHMANN (*Interim Conservatory Director*) has been working at the American Conservatory Theater for fourteen years teaching ballet, musical theater, and acting and directing student projects. He has also taught at Northern Illinois University and San Jose State University, and for eight years he was a teacher and dancer with the Pacific Ballet. Loschmann won a Bay Area Theater Critics' Circle Award for his portrayal of Gregor Samsa in the San Francisco Theater Project's acclaimed production of Kafka's *Metamorphosis*, which went to the Edinburgh Theater Festival in Scotland last summer. He graduated from Antioch University with a degree in dance.

DENNIS POWERS (*Senior Editor & Professional Advisor*) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the *Oakland Tribune*. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, the eighteen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San

Francisco's Valencia Rose Cabaret Theater. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, and *San Francisco Chronicle*.

STEPHEN LeGRAND (*Music and Sound*) is now in his eighth season as sound designer and composer for A.C.T. His work with the company has included musical compositions and/or sound design for *Creditors*, *The Pope and the Witch*, *Miss Evers' Boys*, *Antigone*, *Dinner at Eight*, *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. He wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Hapgood* with his collaborator, Eric Drew Feldman, with whom he has received awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theater, and *Fen* for the Eureka Theater Company. LeGrand's work has included scores for *Yankee Dawg You Die* at Berkeley Repertory Theater and the Los Angeles Theater Center, *Lulu* and *Fuente Ovejuna* for Berkeley Repertory Theater, and music for *The Wash* at the Mark Taper Forum.

KATE EDMUNDS (*Scenic Designer*) has designed *Antigone* and *Hamlet* for A.C.T., and her design for Holly Near's *Fire in the Rain...Singer in the Storm* was recently seen at the Stage Door Theater. For Berkeley Repertory Theater, she has designed *Private Lives*, *The Lady from the Sea*, *Dream of a Common Language*, *Major Barbara*, *The Winter's Tale*, *Fuente Ovejuna*, and *Twelfth Night*. For the past fifteen years she has designed throughout the United States at a wide range of major regional theaters. In New York, she has worked both on and off Broadway, designing the American premieres of Brian Friel's *Translations* and Christopher Hampton's *The Philanthropist*, as well as productions at the Manhattan Theater Club, Second Stage, Village Gate, and Roundabout. For three seasons she served as designer-in-residence at the O'Neill Playwriting Conference. Edmunds studied at Wayne State University and the Yale School of Drama and is a lecturer in scene design at U.C. Berkeley.

PETER MARADUDIN (*Lighting Designer*) has previously designed *Pecong*, *Pygmalion*, *The Learned Ladies*, and *Antigone* for A.C.T. He designed the lighting for the Pulitzer Prize-winning *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway, and lit the off-Broadway production of *Bouncers*. For regional theater he has designed over 130 productions in the last nine years for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theater, San Diego's Old Globe Theater, Oregon Shakespeare Festival, South Coast Repertory, Repertory Theater of St. Louis, Indiana Repertory Theater, and Denver Center Theater Company. Maradudin has designed frequently in the Bay Area, lighting *The Lady from the Sea*, *Mad Forest*, *Fuente Ovejuna*, *Serious Money*, *A View from the Bridge*, and *Long Day's Journey into Night* for Berkeley Repertory Theater, as well as *The Master Builder* and *Oedipus* for San Jose Repertory Theater. He has received three Los Angeles Drama Critics' Circle Awards, a San Diego Theater Critics' Circle Award, nineteen Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

JENNY-KING TURKO (*Wigmaster*) is proud to be part of a long tradition of wig-makers and makeup artists in the Bay Area, having apprenticed under the auspices of the San Francisco Opera. After receiving her training she went on to work for Theatrical Hairgoods Company, several regional theater and opera companies, the New York City Opera national company, and the international tour of *Einstein on the Beach*.

MERYL LIND SHAW (*Casting Director/Artistic Staff Associate*) joined the A.C.T. artistic staff in 1993 after sixteen years as a regular in the Bay Area theater community, where she has stage-managed more than sixty productions. Most recently, she stage-managed last season's *Bon Appétit!* and *Creditors* at A.C.T. She was Resident Stage Manager at Berkeley Repertory Theater for twelve years, Production Stage Manager at the Berkeley Shakespeare Festival for three seasons, and has stage-managed at the San Francisco Shakespeare Festival, Eureka Theater, Alcazar Theater, and Center Stage in Baltimore. She directed *Willa and Marie* at the Julia Morgan Theater, and Joy Carlin in *The Belle of Amherst* for the U.C. Berkeley library, and has served as assis-

tant or co-director for *The Sea* at Berkeley Repertory Theater, *The Cherry Orchard* at the Eureka Theater, *Bonjour, La! Bonjour* at the Berkeley Stage Company, and Bill Talen's *Rock Fables* at Intersection Theater. She has been active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee for the recently adopted L.O.R.T. contract.

ELLEN NOVACK (*Casting Consultant*) affiliates with A.C.T. for a second season. She was the managing and/or casting director for The Classic Stage Company for six years and received Artios Award nominations for three plays she cast there: *Elektra*, *The Birthday Party*, and *The Resistible Rise of Arturo Ui*. She has also cast more than twenty productions for the New York Shakespeare Festival and has worked at eighteen regional theaters. She cast the motion picture *Underheat*, starring Lee Grant, to be released in 1994. Her television credits include serving as casting director for NBC's "Another World" and co-casting the pilot "NYPD Mounted" for CBS. She is currently the casting director for ABC's "One Life to Live," for which she won the 1992 Artios Award for best soap casting.

NOTES ON TRANSLATION

Continued from page P-10

er sich machen. And Nestroy had based his play (translating it? adapting it?) on an English comedy written in 1835 by John Oxenford, called *A Day Well Spent*.

So here we have a 130-year history of the transformation of a dramatic text, from English to German and back into American English, and then into music. And the locale of the play shifted with its language, from London to Vienna to New York.

Wilder was often accused—rather unjustly, I think—of plagiarism, notably over his use of Joyce's *Finnegan's Wake* in *The Skin of Our Teeth*, but also over this work as well. And the question is neatly posed: At what point do we leave the translation-adaptation continuum and define the work as a new play? Wilder offered these plays, and they remain in his canon, as original plays, yet Wilder translated whole passages verbatim from Nestroy's German. (It's interest-

ing to note that Wilder followed Nestroy's plot quite faithfully; his only departure was the creation of a new character, called Dolly Levi. It was this new character, of course, who wound up as the lead in the musical *Hello, Dolly*.)

Wilder has done no more than what theater has always done. To take a forgotten play from another culture and rewrite it so it works in our culture—this is the process that keeps theater alive. The term we give to this process is less important than our judgment of the excellence of the resulting text.

I do think there are some cases where only translation will serve, and Chekhov's plays are among them. The structures of his last four plays are so finely put together that they won't work if pieces are missing, or have been tampered with, or if extraneous elements are introduced.

If I had to call a work a translation or

an adaptation, I think I would say it is a translation if the writer knows the language of the original text, and an adaptation if the writer doesn't. Not that translators cannot do adaptations; rather, in my experience, adaptors cannot translate. Clearly, there's no fixed rule that guarantees the excellence of the text—some adaptations are marvelous plays; some translations are unplayable.

On the continuum we spoke of, therefore, the definitive break is found at the point where the writer concerned knows or does not know the language of the original. But whether a text is a translation or an adaptation is not the primary question. What is important is, does the text, when staged, produce good theater?

"If the name Vanya sounds exotic to non-Russian ears, one has to know that it is the equivalent of 'Jack'." —Eric Bentley



NEWS FROM THE AMERICAN CONSERVATORY THEATER

1994 A.C.T. Tour to Great Britain

May 29, 1994 - June 12, 1994



SHAKESPEARE FOLGER LIBRARY, WASHINGTON, D.C.

Engraving of William Shakespeare, by Martin Droeshout (1623)

Plans are underway for A.C.T.'s fifteenth annual sojourn across the Atlantic to feast on the best of British theater.

This year's tour will begin in the West Country with a trip to the great Victorian city—and center of theatrical activity—Manchester. From a beautiful country house hotel, the group will make excursions to the Roman encampment of Chester, now a restored Tudor city, and into the northern expanse of Wales to explore the rugged beauty of Snowdonia and the Welsh coastline. Patrons will attend performances at Manchester's leading theater, **The Royal Exchange**, one of Britain's most important regional theater companies. The group will also meet with the Artistic Director of the **Theatre Clwyd** in the city of Mold and attend a performance at this major Welsh venue. The tour will continue to Stratford for two days and nights experiencing the **Royal Shakespeare Theatre** and sightseeing in the nearby countryside.

Finally, the group will travel to London for seven full days of theater and special dramatic treats. This year's visit includes an inside look at the headquarters of the **British Broadcasting Corporation**, a private meeting with a former **Member of Parliament** and associate of Mrs. Thatcher, and a discussion with one of the directors of the **Royal National Theatre**. Tour members will have a wealth of theater to digest, including performances by the **Royal Shakespeare Company**, at the "fringe," and

throughout the West End—with plenty of free time for their own diversions. As usual, the group will get an update on the current state of British theater when it meets with a prominent London critic to discuss the performances included in the tour. The grand finale will be capped by an SRO performance of this year's hot ticket—Andrew Lloyd Webber's **Sunset Boulevard!**

Joining the tour this year will be A.C.T.'s newly appointed Associate Producer, James Haire. Prior to becoming part of the A.C.T. family in 1971, Mr. Haire enjoyed a lengthy career on Broadway. During the past twenty-two years he has overseen more than one hundred A.C.T. productions as Production Stage Manager; he has served as Director of Production since 1985, winning the Bay Area Theater Critics' Circle Lifetime Achievement Award in 1992. His unique insight into the production of regional and commercial theater will be an invaluable addition to the tour.

Included in the tour package are tickets and transportation to all events, sightseeing, and discussions with theater experts, services of a resident tour manager, first-class hotels (with a full English breakfast daily), many delightful meals, and a tax-deductible donation to the American Conservatory Theater.

For further information and brochures, please contact Timothy Cole at **TOUR ARTS**, 231 Franklin Street, San Francisco, CA 94102, (415) 864-8565.

An Enchanting Award

A.C.T. was recently awarded more than \$93,000 by the Lila Wallace—Reader's Digest Fund to commission Andrei Belgrader and Shelley Berc to develop a new adaptation of Carlo Gozzi's eighteenth-century fairy-tale-turned-classic, *King Stag*, a magical fable based on two tales from *A Thousand and One Nights*. This project will be the fourth collaboration by Berc and Belgrader, whose adaptation of Molière's *Scapin* 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 for Young Audiences Program, Berc and Belgrader 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 Rusty Magee. It will bring to life on the contemporary stage the fabulous imagery of Gozzi's original: the hero's quest for true love; the journey out of the palace, into the forest, and back again; the trials and betrayals, greed and revenge of young lovers and ambitious courtiers; the transformation of a king into a stag and a parrot into a magician; and a statue whose laughter helps the king choose the right bride. After the initial development of the script, the new adaptation will be refined in two weeks of workshops scheduled for the spring—three public performances at the Stage Door Theater are tentatively planned for April, 1994—in anticipation of a world premiere on the A.C.T. mainstage in a future season.

The Lila Wallace—Reader's Digest Fund is the largest private funder of arts and culture in the United States. It invests nationwide in programs to build audiences for the performing, visual, literary, and folk arts and to support adult literacy and urban parks.

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For more information about the Leadership Campaign for American Theater, please contact the A.C.T. Development Department.

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A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theater Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of The League of Resident Theaters, American Arts Alliance, California Theater Council, Theater Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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**English Women's Stories
 March 14, 1994**

A.S. Byatt, *Medusa's Ankles*
 Jeanette Winterson, *The Poetics of Sex*

**Tough-Minded Stories
 April 11, 1994**

Anton Chekhov, *The Nimny*
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**Rich People's Stories
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Anton Chekhov, *The Proposal*
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THE GEARY THEATER CAMPAIGN

The American Conservatory Theater wishes to thank the following individuals, corporations, and foundations who have generously pledged more than \$18.6 million as of December 5, 1993 toward the renovation of the Geary Theater.

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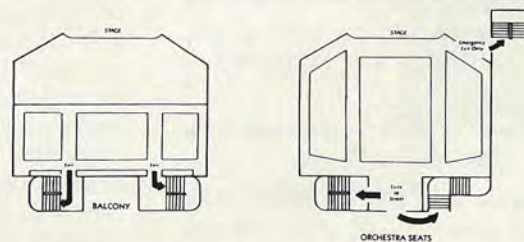
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A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 834-3200.

BOX OFFICE INFORMATION

A.C.T.'s Central Box Office

Location: 405 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/Charge by Phone: (415) 749-2ACT. 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.

BASS: A.C.T. tickets are available at all Bass/TM centers, including The Warehouse and Tower Records/Video.

| | STAGE DOOR/ MARINES MEMORIAL/ ORPHEUM THEATRES |
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| Ticket Prices | |
| Previews: | |
| Orchestra/Loge | \$23 |
| Balcony | \$18 |
| Gallery | \$10 |
| Sunday/Tuesday/Wednesday/Thursday | |
| Orchestra/Loge | \$31 |
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| Orchestra/Loge | \$38 |
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| Gallery | \$14 |

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 346-7805 for special prices.

Latecomers: Latecomers will be seated only if there is an appropriate interval.

Mailing List: Call (415) 749-2228 to request advance notice of shows, events, and subscription information.

Gift Certificates: Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates

are perfect for every celebration.

Discounts: Half-price tickets are frequently available on the day of performance at TIX 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 contribution 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, Marines Memorial Theater, and the Orpheum Theater are accessible to persons in wheelchairs.

The Sennheiser 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.

Beepers! If you carry a pager, beeper, 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. Alternately, 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. Perspectives: A six-symposium series to be held from 7 to 9 p.m. on selected Monday evenings throughout the season, 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 symposia, moderated by A.C.T. directors, are free of charge and open to everyone. For information, call 749-2228.

Speaking Out: Informative after-show discussions concerning issues and ideas raised by the afternoon's play, scheduled throughout the season after selected Sunday matinees. The discussions, moderated by A.C.T. directors, are free of charge and open to everyone. For information call 749-2228.

A.C.T. Prologues: Presented before the Tuesday evening Previews for all productions, except *A Christmas Carol*, in the same theater as the evening's play, from 5:30 p.m. to 6:30 p.m. Doors open at 5 p.m.

School Matinees: Matinees are offered at 1 p.m. to elementary, secondary, and college groups. Thousands of students attend these performances each season. Tickets are specially priced at just \$8. For more information, please call Jane Tarver, Student Matinee Coordinator, at 749-2230.

Conservatory: The A.C.T. Conservatory offers classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2350 for a free brochure.

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2296 for more information.

A.C.T. Venues:

ORPHEUM THEATER:

The Orpheum Theater is located at 1192 Market Street at Eighth, near the Civic Center BART/MUNI Station.

THE STAGE DOOR THEATER

The Stage Door Theater is located at 420 Mason Street at Geary, one block from Union Square.

MARINES MEMORIAL THEATER

The Marines Memorial Theater is located at 609 Sutter Street at Mason. Conveniently located within short walking distance of the Stage Door Theater, the Marines Memorial Theater is close to many fine restaurants near Union Square. Ask our Box Office for suggestions.

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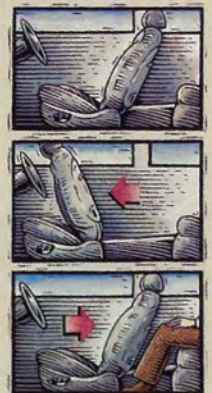
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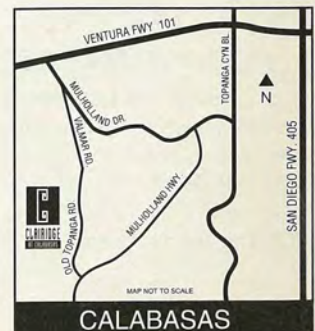
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What's Up, Down Under

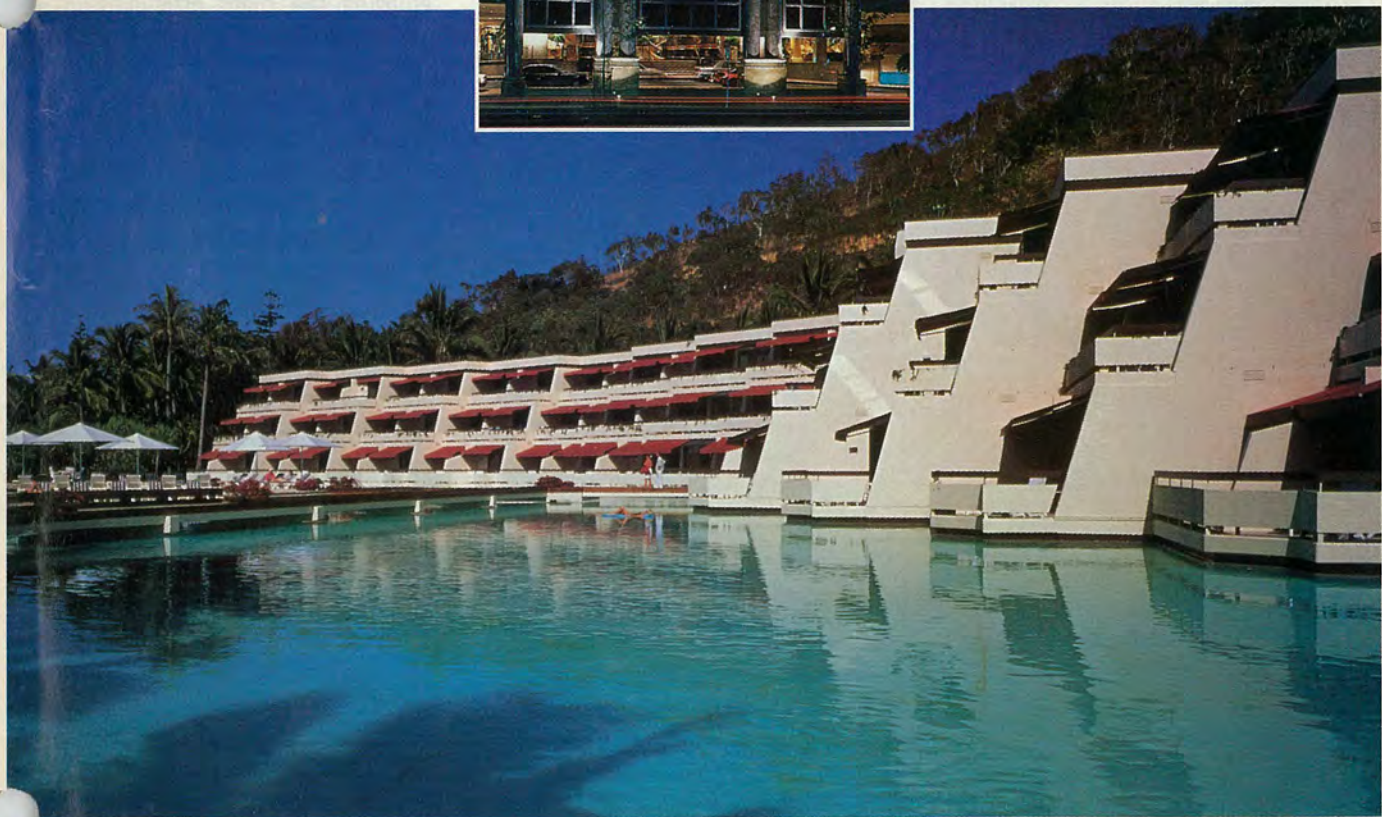
During our winter months when it's not always so sunny in California, my thoughts stray to Australia where summer is now in full swing. I made my first trip Down Under fifteen years ago when Australia was not the popular destination that it is now. In those days, the population of Sydney appeared to 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

Norm Chandler Fox is the Performing Arts Magazine Restaurant critic.



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 nasi goreng 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



Above: The two hundred-million dollar resort, Hayman, sits on the northern-most of the Whitsunday Islands. Inset: The luxurious Park Lane Hotel overlooks beautiful Hyde Park and is located in one of the Sydney's toniest shopping areas.

by Norm Chandler Fox

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 houses, blood curdling screams and falling chandeliers, you may want to lie down!



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The Park Lane Hotel's superb restaurant, Gekko, is named after a giant native lizard.

that the city has been chosen as the site for the summer Olympics in the year 2000, Sydneysiders are very proud to show off their scrubbed-up and sparkling metropolis.

Qantas Airlines offers the most non-stop flights to Sydney, and they've recently inaugurated three additional weekly non-stops that are entirely non-smoking. Once aboard, the warm Australian hospitality is abundant, and while enjoying the flight attendants' Australian wit, I sample some unusual wines from the states 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 p.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 toniest shopping areas. The guest rooms are gigantic, filled with contemporary indigenous art, and feature luxurious black granite bathrooms (which even include a rubber duck for the bath tub just in case you forgot to bring your own). There's a rooftop health center with a pool and outstanding gym with computerized equipment, and I'm amazed to find the place jammed to capacity at 6:15 a.m. with fitness-crazed Australians who are evidently passionate about exercise of any kind.

The hotel's superb restaurant, Gekko,



Overlooking the magnificent Sydney waterfront is the intimate Observatory Hotel.

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 Pernod sauce, rock lobster roasted with fennel, and a mango napoleon.

A fine place to stay overlooking the waterfront is the year-old Observatory Hotel (double rooms average \$260) which is more intimate and part of that lustrous 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 mating 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



The Observatory Hotel's candle-lit Galileo restaurant offers Venetian specialties.

candle-lit restaurant, Galileo, 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 Joanna McDonald 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, topsail, ninety-year-old schooner, The Solway Lass, which is booked through Matilda 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 extract "oohs and aahhs" 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 townhouses, fun flea markets, 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.



Hayman in the Whitsunday Islands.



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The evening's entertainment is an early curtain at the opera house since it's practically against the law to visit here without seeing a performance. Sydney's most beloved yet controversial building. There are usually two operas and an operetta offered in repertory during the summer season. Afterwards, walk over to Bilson's on Circular Quay for an al fresco supper of contemporary fare like cold crayfish bisque, barramundi fish cooked in a banana leaf with chutney sauce, and a loquat tart accompanied by a late harvest Riesling from Tasmania.

Among my other restaurant finds are Tetsuya's in Rozelle where the Japanese chef-owner produces such creative dishes as sautéed shiitake mushrooms with parsley 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 wondrous 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 broad patio of Doyles On The Beach—the grilled and fried seafood is second to the hundred-year-old setting where locals loudly cavort in the quiet surf.

After enjoying the urbane 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, Tyrells, 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 staff 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, juicy bangers, and eggs.

The lodge's restaurant, Chez Pok, is outstanding enough to attract Sydney-siders who'll make the trip up just for dinner. Chef Jean-Marc Pollet may regale

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Another excellent restaurant nearby is Robert's where chef-owner Robert Molines serves giant crawfish (called "yabbies") in Pernod, 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 loping across the landscape. The return to terra



Top: Peppers Guest House in the rolling hills of Hunter Valley, New South Wales. Above: The Whitsunday Islands, five square miles of paradise just off the Great Barrier Reef.

firma is celebrated with a champagne breakfast. My favorite excursion is with the Hunter Valley Four-Wheel Drive Tours, comprising a rugged drive up to an Aboriginal site at Wollombi. Here, I go bushwalking to explore ancient caves filled with primitive paintings and learn about early Aboriginal culture. There's also another half-day drive through the eucalyptus forests and wild rock forma-

tions of the Wattagan 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 daily 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 northern-most 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 anticipates 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, rifle target shooting, snorkeling, sailboarding, Hobie-cat sailing, windsurfing, scuba diving, water skiing and parasailing. You could also cast your line from private launches to fish for tuna, marlin and sailfish at this time of year. If you need more exercise, there are rustic hiking trails that wind around and across the island where colorful lizards and birds abound.

Executive chef Jean-Marie Pougnet 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, loin of tender buffalo, and pumpkin soufflé.

No one can leave Australia without harboring 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 amongst 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 outrageous sense of humor. Despite the urban, rural and seaside magnificence of this country, the greatest wonders Down Under are the Australians. □

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THE ARTS OF THE STATE *continued from page 10*

portrays the seasons and times of our country. *February 19, El Camino College, Torrance (310) 329-5345.*

Margaret Jenkins Dance Company Embarking on its third decade, the Bay Area's own Margaret Jenkins Dance Company presents *The Gates (Far Away Near)*. In this work, a group of nomadic figures gather to take stock of the city-dwellers, exploring issues of the immediate, local, and global community in the late twentieth century. *February 4, 12-13, Theatre Artaud, San Francisco (415) 621-7797; February 26, Thorne Hall, Occidental College, Eagle Rock/Los Angeles (213) 259-2922.*

MUSIC San Francisco Symphony. Many of this year's most interesting events *chez* San Francisco Symphony take place next month: the world premiere of a new commission from Ursula Mamlok; Midori playing the Bartók Second Violin Concerto; John Adams's haunting memorial to AIDS victims *The Wound Dresser*, based on a poem of Walt Whitman and featuring baritone Sanford Sylvan; and a performance of Orff's *Carmina Burana*, the 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 must be heard to be believed — and then you'll still doubt your ears. *Throughout February, Davies Symphony Hall, San Francisco (415) 431-5400.*

Los Angeles Philharmonic. February begins with Mahler's ever-inspirational *Songs of a Wayfarer*, as sung by mezzo-soprano Florence Quivar. Jeffrey Tate leads the Philharmonic and pianist Peter Frankl in Brahms's Second Concerto on a program with Walton's First Symphony. Music director Esa-Pekka Salonen returns for the final week of concerts, featuring the world premiere of Bernard Rands's Symphony No. 1, Yefim Bronfman in Bartók's Piano Concerto No. 1, and Stravinsky's delightful *Petrouchka*. *Throughout February, Dorothy Chandler Pavilion, Los Angeles (213) 850-2000.*

Sundays with Coleman. The 90th Anniversary Season of the Coleman Chamber Concerts continues with the world renowned Borodin String Quartet appearing on January 16. Quartet Sine Nomine of Lausanne will be presented on February 13, followed by the North American debut of the Aca-

demny of St. Martin-in-the-Fields Chamber Ensemble on March 13. Coleman's season will conclude with the rare joint performance of Andre-Michel Schub, piano and Cho-Liang Lin, violin on May 8. All concerts are held at Caltech's Beckman Auditorium in Pasadena. Tickets are available through the Caltech Ticket Office (818) 395-4652 or (800) 423-8849.

Corigliano. American composer John Corigliano's Symphony No. 1, written in response to the AIDS crisis, received two Grammy Awards in 1992 for best new orchestral work and best orchestral recording (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. Now French-Canadian pianist Alain Lefevre plays (and subsequently records for Koch International) Corigliano's 1968 Piano Concerto with the Pacific Symphony and music director Carl St. Clair on a program with Debussy's *Faun* and Beethoven's Fifth. *February 2-3, Orange County Performing Arts Center, Costa Mesa (714) 556-2787.*

State Symphony of Russia. Formerly the USSR State Symphony, this preeminent Russian orchestra has lately spent the larger part of its concert season on foreign tours. The orchestra returns for its eighth North American tour, this time sporting conductors Yevgeny Svetlanov and Igor Golovchin. *February 3, McCallum Theatre, Palm Desert (619) 340-2787; February 4, Arlington Theatre, Santa Barbara (805) 963-4408; February 5, Royce Hall, UCLA (310) 825-2101; February 6, Orange County Performing Arts Center, Costa Mesa (714) 553-2422; February 8, Davies Symphony Hall, San Francisco (415) 431-5400.*

L'Orchestre National de France. This ensemble began life as a radio orchestra in 1934. Its first public concert was two years later, with concert halls eventually supplanting radio studios. Now the orchestra tours regularly and performs a home season in Paris's Théâtre des Champs-Élysées. Its ninth North American tour is led by music director Charles Dutoit. *February 26, Royce Hall, UCLA (310) 825-2101; February 27, Orange County Performing Arts Center, Costa Mesa (714) 553-2422; March 1, Davies Symphony Hall, San Francisco (415) 431-5400; March 2, McCallum Theatre, Palm Desert (619) 340-2787; March 3, Arlington Theatre, Santa Barbara (805) 963-4408; March 4, Cerritos*

Center for the Performing Arts, Cerritos (310) 916-8500.

Los Angeles Mozart Orchestra. Music director Lucinda Carver leads the L.A. Mozart Orchestra in an all-Mozart program featuring the Overture to *Le Nozze di Figaro*, the Divertimento in F, K.138, and the Symphony No. 35, *Haffner*. Austrian virtuoso Paul Badura-Skoda is the soloist in the Piano Concerto in C minor, K.491. "Once I would have said Beethoven [is a greater challenge], but today I think it is more difficult to play Mozart," says the pianist. "Beethoven's message is unmistakable, and even in technically difficult passages it is always clear. With 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 mysterious in his music." *February 5, Wilshire-Ebell Theatre, Los Angeles (213) 939-1128.*

TAKASHI SEDA



Richard Gere and Sharon Stone star in Paramount Pictures' new release *Intersection*.

Rigoletto. Verdi's embittered, hunch-backed court jester is one of the great tragic characters of Italian opera. Sherrill Milnes, one of the foremost interpreters of the role, once wrote, "In the sixteenth century, a handicapped man had two career choices: become a funnyman at the local court or hit the street and beg. As the Duke of Mantua's hired hand, Rigoletto serves up the courtiers' wives, daughters, and sweethearts to his master, and he otherwise debases himself in a hundred humiliating ways. One stage director told me, 'Rigoletto really loves his work.' No, he *hates* it!" Chinese baritone Haijing Fu sings the role for Diego Opera, while David Cox and Hector Vasquez take it at Opera San Jose. *February 1-23, San Diego Civic Theatre (619) 236-6510; February 7-27, Montgomery Theatre, San Jose (408) 288-7077.*

Inti-Illimani. Inti-Illimani (IN-ti Ya-MAN-i), which means "sun mountain" in the Ayamaran dialect of Chile, is one of the most important musical groups to come from South America in our time. Founded in 1967, Inti-Illimani was seminal in the *Nuevo Cancion* movement, which combines Latin American folkloric traditions with social activism. Exiled from its native Chile by General Augusto Pinochet for fifteen years, the seven-member troupe has now become one of the world's most recognizable interpreters of Andean music. *February 13, Zellerbach Hall, Berkeley (510) 642-9988; February 16, Campbell Hall, UC Santa Barbara (805) 893-3535; February 17, Mandeville Auditorium, UC San Diego, La Jolla (619) 534-4090; February 18, Wadsworth Theatre, UCLA, Los Angeles (310) 825-2101.*

Silver Throat. 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, 21, 22, Gardenia Club, West Hollywood (213) 467-7444.*

FILM Shadowlands. Anthony Hopkins and Debra Winger star in the fictionalized account of how the reserved British writer C.S. Lewis (*The Screwtape Letters, The Chronicles of Narnia*) met and fell in love with the vivacious American writer Joy Gresham. According to director Sir Richard Attenborough, "Joy was the antithesis of Lewis in that she was feisty, sarcastic, and adventurous. The miraculous thing that happens in her relationship with C.S. Lewis is that she convinces him to dare, to risk everything for love." *Check local newspaper listings.*

Nosferatu. *Nosferatu* is a 63-minute silent movie made in 1922 by German director F.W. Murnau. This eery, early, imaginative film of the Dracula story will be shown next month in a complete, newly restored, and color-tinted print at Copley Symphony Hall, San Diego's restored Fox movie palace. San Diego Symphony provides the live orchestral accompaniment comprised of excerpts from Wagner's *Flying Dutchman* and *Faust* Overture and Liszt's *Faust* Symphony. Carl Daehler conducts with Dennis James as theater organist. *February 25, Copley Symphony Hall, San Diego (619) 699-4205.* □

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Stage vs. Screen with the Star of Six Degrees of Separation

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 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 people a story. But it'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. So sometimes the task for me was to make it into something Ouisa, my character, would actually say in a room, as opposed to standing in a darkened theater with a spot 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



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beyond what you had on the stage. And you have real time and space, real rooms, real weather. All of the above is good though, 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."

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 relations. Into this den of gentility comes a beaten, bleeding, 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 patter, this charming young man seems to Flan (Donald Sutherland) and Ouisa to be "of their class." Paul (played by Will Smith) says he's Sidney Poitier's son, and at first Flan and Ouisa have no reason to doubt him. But Poitier is not really Paul's father;

and Ouisa, the wife and mother and socialite, is not the really shallow gadfly she thinks she 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 is... But I found that you must never underestimate Ouisa, she's also very much a *mensch*. 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 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, 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 any 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 walk in 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 go on the trip, you have to listen. I hope it's an E-ticket." *David H. Bowman*

Above: Stockard Channing and Donald Sutherland star in MGM's contemporary drama *Six Degrees of Separation*, directed by Fred Schepisi

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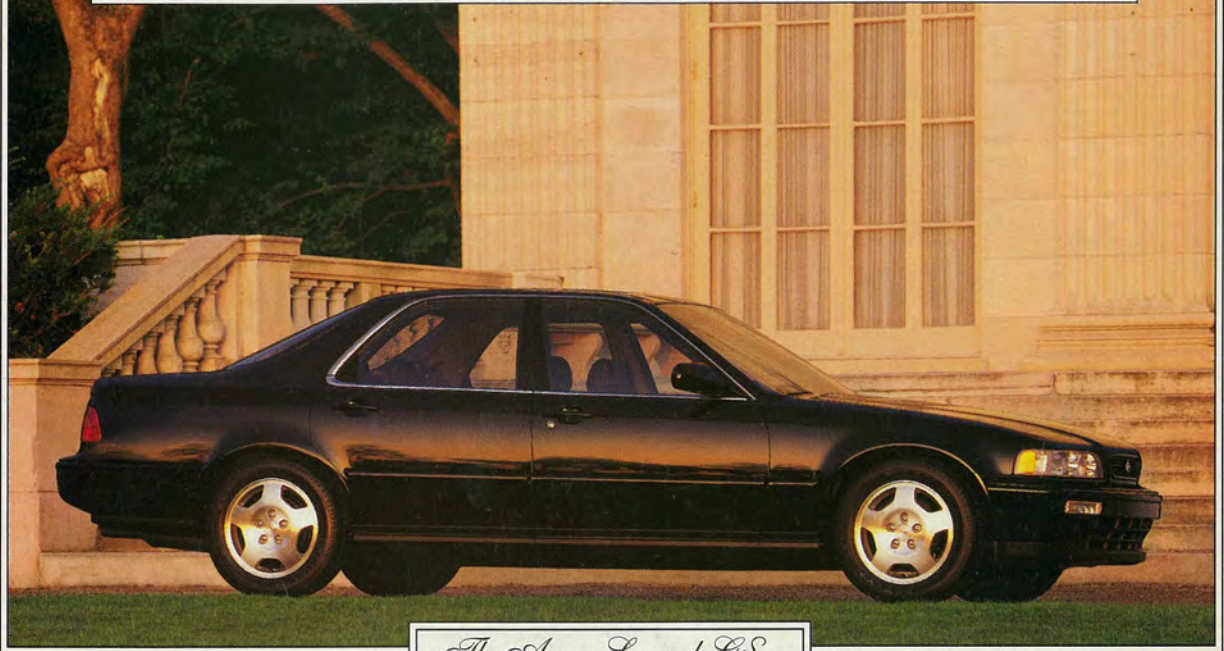


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Oakland Acura
277 27th St.
510-444-8383

REDWOOD CITY
Hopkins Acura
1555 El Camino Real
415-364-6771

SAN RAFAEL
Marin Acura
807 Francisco Blvd. East
415-485-3939

SANTA ROSA
Bob Benson Acura
2840 Corby Ave.
707-578-1300
800-34-ACURA

COLMA
Golden Gate Acura
711 Serramonte
Colma/Daly City
800-773-ACUR

FAIRFIELD
Solano Acura
2459 Magellan Rd.
Alongside I-80 W.
Texas St. Exit
707-427-2200

MOUNTAIN VIEW
Acura of Mountain View
On the Sunnyvale Border
881 El Camino Real East
415-960-0400

PLEASANTON
Acura of Pleasanton
580 & Santa Rita Rd.
4341 Rosewood Dr.
510-463-4700

RICHMOND
Doten Acura
I-80 at Hilltop Drive
510-222-8882

SANTA CLARA
Stevens Creek Acura
4747 Stevens Creek Blvd.
408-247-7422