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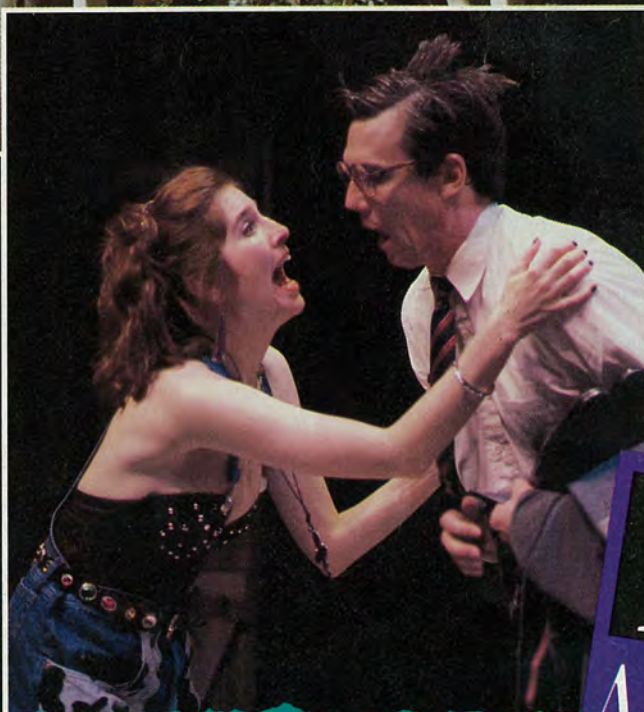
At Theatre on the Square

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by Alan Ayckbourn

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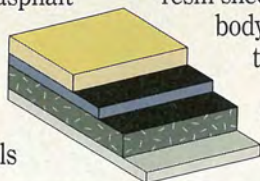
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CONTENTS



- 7 GREAT EXPECTATIONS
DANCING INTO FEBRUARY
Events not to miss next month
by Kate Regan Eaton



P-1 PROGRAM INFORMATION

- 43 ON TRAVEL
NOBLE EXCURSIONS
The seat of the Nobel Prize is a
wonderful vacation destination
by J. Herbert Silverman



50 RESTAURANT GUIDE

- 53 THE LAST WORD
REVISITING THE
CASTING COUCH
by Peter Hay

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Dancing into February

Events not to miss next month

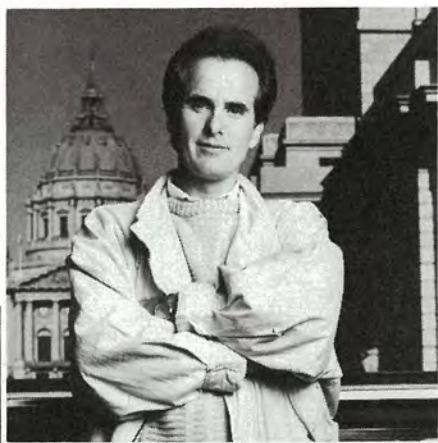
"Why a Swan?" was the question posed by a 1989 symposium on the ballet *Swan Lake*. The occasion was the premiere of San Francisco Ballet director Helgi Tomasson's production of the Tchaikovsky ballet, the company's first full-length presentation of *Swan Lake* since William Christensen's 1940 version.

The question, of course, cannot be answered definitively, but intriguing issues and historic information were shared at the symposium, which fortunately did not exhaust either its audience or the subject. The fascination of *Swan Lake* remains, for those who love

this most grandly romantic of all ballet dramas, in its dualities.

On the whole, San Francisco Ballet's *Swan Lake*, which opens the 1992 season, is an intelligent and frequently moving production. One can criticize

some of Tomasson's decisions, particularly the telescoping of Acts III and IV and the changed emphasis he has given to the final, tragic *pas de deux*. By removing Odette and Siegfried to an apparently private reverie, rather than an earthly encounter at the lakeside surrounded by the other doomed maidens, Tomasson weakens the terrible poignancy of their last meeting, or so it seems to this observer. This and some other lapses aside, it is a *Swan Lake* of considerable depth, largely due to the metaphysical impact of the corps' dancing in Act II and to the understanding brought to Odette/



Above: Helgi Tomasson's production of the Tchaikovsky *Swan Lake* opens the San Francisco Ballet's 1992 season on February 11.
Inset: Artistic Director Tomasson.

by Kate Regan Eaton

Odile by each of the three 1989 lead ballerinas, Evelyn Cisneros, Ludmilla Lupokova, and Sabina Allemann.

For a female dancer, no other ballet has the terrifying allure of *Swan Lake*, with its dual roles, its double demands of technical and dramatic artistry and its history as a proving ground for ballerinas.

"The difficulty of *Swan Lake*, for the performer, is that it takes the elements of classicism and goes into its own style," observes Evelyn Cisneros, who will repeat the role of Odette/Odile this year. "You have to transform the audience as well as yourself. The upper body, the use of *port de bras*, is not truly classical, it's unique to its own style. You have to find your way to a performance that isn't a

freedom and an airy enchantment. Odette longs for her full humanity and whole-hearted love for a human mate. Odile luxuriates in her role as a presumably immortal seductress; her malice is that of a woman who uses beauty as a weapon against the snares of men. The all-too-believable conclusion of this fairy tale is that only death opens everybody's eyes. *Opens February 11 and remains in repertory through March 1, War Memorial Opera House. (415) 861-1177.*

McOPENING

McTeague is the larger-than-life eponymous hero of Frank Norris's sprawling story of San Francisco fortunes and misfortunes in the 1890s. The novel, a vivid

inary 1924 film *Greed*.)

McTeague, a big, boisterous man with modest dreams, comes to grief through the love of Trina, through the rivalry of his best friend, Marcus, and through the unholy, corrupting call of gold. When Trina wins a small fortune in a lottery, their downfall begins: Trina slowly turns into a miser, Marcus becomes increasingly bitter and lustful for the money and McTeague is trapped by his own naiveté. Norris based his novel in part on actual events, and both the book and its stage version convey the flavor of turn-of-the-century San Francisco and Oakland, as well as the deathless austerity of Death Valley, where the story ends. The play is a working class tragedy of epic proportion and human detail, peopled by men and women who convey the fragility and wonder of everyday life while they seem to move in predestined patterns.

Sharon Ott, Berkeley Representative's artistic director, will direct. The sets — which move from downtown San Francisco to Oakland to Death Valley — are by George Tsypin, who designed John Adams's new opera *The Death of Klinghoffer*, to be presented by San Francisco Opera in the fall of 1992. *January 15–February 27, Berkeley Repertory Theatre, 2025 Addison Street, Berkeley. (510) 831-6108.*

AND PARSON-ALITY

David Parsons is another of those large, majestic and yet astonishingly lithe male dancers who have graced Paul Taylor's company over the years; and like some of his other colleagues, he's left Taylor to form his own group. He formed the Parsons Dance Company in 1982, but it was only a part-time venture until about four years ago. With Parsons at the head and creating all the choreography, it has quickly become a major and much-traveled attraction on the touring dance scene.

The program for his presentation by San Francisco Performances hadn't been set at press time, but one can hope for his newish solo, *Tower*, a response to the Jesse Helms/Robert Mapplethorpe/National Endowment for the Arts uproar, which is by no mean over even though the noise has temporarily died down.

Parsons has maintained the calm and focused fluidity in motion so memorable



Evelyn Cisneros as Odette/Odile and Anthony Randazzo as Prince Siegfried.

caricature, isn't too 'birdy,' where the audience can feel Odette's passion and believe it."

Cisneros found that "what works is to envelop yourself in the character. The only way to convey your belief is to have it. The technique becomes part of the character. Together, Odette and Odile explore all the facets of a woman. We all can feel pure love and civility and can be easily hurt by those we trust enough to love. We also have a devious, seductive side, that conniving and teasing aspect. To have those extremes, those apparent opposites, in one ballet is fascinating."

There is another aspect of the Odette/Odile role that adds to her dramatic interest: the struggle between an earthly

tale of those bleak and roistering times just after the California Gold Rush, has now been adapted for the stage by Neal Bell and will be Berkeley Repertory Theatre's first play of 1992.

Norris, a short-lived (he died aged thirty-two in 1902), hard-hitting exposé of American greed, may be best remembered now for his exposé of monopolies, *The Octopus*. *McTeague*, also, examines the dreadful power of money, its hold upon those who have a little of it and its even greater tyranny over those who lack it. And Bell's adaptation, like a master chef's reduction of a broth to its rich elemental base, is potently true to its source. (*McTeague* was also the inspiration for Erich von Stroheim's extraor-



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LOS GREENFIELD

The Parson Dance Company will be at Herbst Theatre February 29 and March 1.

when he danced with Paul Taylor, yet he doesn't use his company as a mere showcase for himself. He dances as an equal among wonderful dancers, and his choreography is sensitive to the bodies and abilities of individual performers. And as his dancers have grown through the vigor, speed and complex grace of his choreography, he's taken greater risks in the work he has given them. *The Envelope*, a witty romp to Rossini that has become his signature piece, is as funny as ever, but his recent works are more daring in concept. Parsons, as if inspired by Taylor's ever-requesting inventiveness, continues to develop along his own lines. *February 29-March 1, Herbst Theatre. (415) 392-4400.*

CALL TO ARMS

An ancient armory, now the largest historic collection in the world, will yield up its secrets next month when the M.H. de Young Memorial Museum opens "*Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria.*" This selection of some two hundred-fifty objects, most from the sixteenth century Landeszeughaus of Graz, will leave Austria for the first time. Included are exquisitely crafted firearms, complete suits of armor, decorated swords and other weapons, maps and paintings

and sculpture depicting these arts of war.

Anyone who remembers the Asian Art Museum's superb show of Japanese war helmets can anticipate a similarly amazing pleasure in the once deadly beauties of seventeenth century Austrian weaponry and armor. Lee Miller, the Fine Arts Museums assistant curator of European art, believes that the exhibition's appeal "will transcend gender." She has been lucky enough to visit the enormous, four-story armory (or Landeszeughaus) in Graz, which has been a museum since the 1750s. "The sight and even the smells — of leather, metal and the oils used to preserve them — immerse you. We'll try to reproduce the spectacular effect of a standing army clustered together. It's both beautiful and horrifying."

The collection has been intact since the 1600s, when the state of Styria was still an important buffer zone in the two-hundred-year struggle for supremacy between the Catholic Holy Roman Empire and the Islamic Ottoman Empire. Styria itself was invaded many times until the Ottomans' defeat at the Battle of Mogersdorf in 1664.

"By then," Miller says, "many of the weapons and armor were obsolete. In the 1750s, Queen Maria Theresa (wife of the emperor Francis I and mother of Marie

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This exhibition has been made possible by generous grants from the National Endowment for the Arts, a Federal agency; the Trust for Mutual Understanding; The Golden Grain Company; and Louisa Stude Sarofim. Additional support was provided by the Franklin Group of Funds and the Grand Hyatt of San Francisco.

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Antoinette) tried to sell the armory's contents, but as she was unable to do so, it became a finite collection and has been a tourist attraction ever since. It has been maintained beautifully by generations of curators since the 1600s! Everything is kept shiny and polished, yet all the elaborate engravings on the metal work are sharp and clear; nothing has been blurred by overzealous buffing. All of Austria is proud of this collection."

Besides the displays of suits of armor on life-sized mannequins — including a full-size horse mannequin — and the cases of intricately fashioned weapons and accoutrements, there will be paintings, polychromed sculptures and woodcuts related to the soldierly arts, most notably Lucas Cranach the Elder's *The Judgment of Paris* (1515).

An array of educational programs,



Scene from the Tony Award winning *Grand Hotel* now at the Golden Gate Theatre.

including films on the Hapsburg empire and the development of Austrian arts and arms in the Renaissance and Baroque periods will accompany the exhibition, to place it in perspective. "The local Austrian community has made lots of offers to help," Miller noted, adding with some amusement, "it's possible that Arnold Schwarzenegger may be here for the opening — he's Austrian, after all, and proud of it. If his English is good enough, maybe he'll record our audio tour." February 22-May 17. *M.H. de Young Museum, Golden Gate Park.* (415) 863-3330.

IN BRIEF

Theater: Grand Hotel, winner of five Tony Awards in 1989, is director/ choreographer Tommy Tune's sumptuous musi-

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cal version of the scandals, sorrows and romances among denizens of a hotel in 1928 Berlin. January 27–February 16. Best of Broadway series at the Golden Gate Theatre. (415) 474-3800 . . . In a more astringent style is the world premiere of Keith Huff's *Nightlight*, about the offbeat friendship of two men down on their luck; February 11–March 15 at Eureka Theatre Company, 2730 16th Street. (415) 558-9898 . . . *Music*: The San Francisco Chamber Symphony, a merger of Chamber Symphony of San Francisco and the Sinfonia San Francisco, continues its first season; Christopher Kendall is guest conductor in February and the program includes Fussell's Goethe Lieder, Britten's Les Illuminations, Schubert's Symphony No. 5, and Haydn's Symphony No. 44; February 24 in Herbst Theatre, 401 Van Ness Avenue. (415) 495-

MARTHA SNOPE



Dance Theatre of Harlem returns to Zellerbach Hall on February 19-21.

2919 . . . The joyful noise of Clarence Fountain and the Five Blind Boys of Alabama (triumphant in ACT's *Gospel at Colonus* last year) will be heard along with the Persuasions; February 7 in UC Berkeley's Zellerbach Hall. (510) 642-9988 . . . The glorious Dance Theatre of Harlem, now in its twenty-second year, returns to Berkeley with new splendors and repertory favorites; February 19–21, Zellerbach Hall. (510) 642-9988 . . . *Art*: "Passages de l'Image," a large exhibition exploring the uses of photography, film and video in contemporary art, features fifteen artists from Australia, Canada, France, Germany and the U.S.; February 6–April 12, San Francisco Museum of Modern Art, 401 Van Ness Avenue. (415) 863-8800. □

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Mark Luevano, *Stage Technician*

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James Kershaw, *Stage Doorman*
June Bergstrom,
Assistant Doorman

*Illustration of Cyrano de Bergerac
by Nino Carbe,
from Cyrano de Bergerac,
Illustrated Editions Company,
New York.*



25

THE SILVER SEASON

A Quarter Century of Plays and Players



In 1965 a dynamic young actor named Rene Auberjonois was spotted by A.C.T. founder William Ball in a performance at the Arena Stage in Washington D.C. At only 25 years old, that young actor had created 45 roles in the first four years of his career. Quite a record. Ball asked him to join a fledgling theater company in Pittsburgh called the American Conservatory Theater where Auberjonois dazzled audiences in his performance in the title role of *Tartuffe*. When A.C.T. opened its doors in San Francisco on January 21, 1967, it was Auberjonois' splendid, if somewhat deranged, *Tartuffe* that welcomed Bay Area theatergoers to the magic of A.C.T. at the Geary Theater.

Since his early days with the company, Auberjonois' career has followed an upward arc that paralleled that of the repertory company he helped found a quarter century ago. Both character and lead actor, he won a Tony Award for his performance in *Coco*, and received Tony nominations for roles in *The Good Doctor*, *Big River* and most recently, *City Of Angels*. He has appeared repeatedly at the Mark Taper Forum in Los Angeles, as well as in numerous television shows, including six seasons as a series regular on "Benson," and in many films, such as *M*A*S*H**, *The Eyes of Laura Mars*, *Brewster McCloud*, and *McCabe and Mrs. Miller*, to name only a few. Auberjonois and A.C.T. will always share the common bond of their early professional years, and the actor remains one of the most resounding talents ever to storm the Geary

DeAnn Mears with Rene Auberjonois in A.C.T.'s 1967 production of Tartuffe, directed by William Ball at the Geary Theater.

stage. Here he recalls the tenor of those early A.C.T. years and reflects on their significance in his life.

"In 1967 I was 27 years old. It was an incredibly charged time — lots going on in San Francisco, and a lot going on in the world. This was the time of the Vietnam War, of the Haight Ashbury scene, of momentous events that changed the world — and yet I was insulated. We were all insulated under Bill Ball's direction. We had the conviction that, under Bill Ball's leadership, a theater of actors, a company of actors, could bring fresh meaning to the classics. We had the idea that we did not have to throw the past away, that we could reinterpret it, make it timely and relevant. So the opening of *Tartuffe*, seen in that light, was not only a spectacular event for me or for A.C.T., but for the whole city. Many years after the grand opening night of *Tartuffe* I heard a story which, for me, crystalized the importance of that 1967 debut.

"A fellow actor I met for the first time years later, told me how he and his friends, young anarchist activists in 1967, believed that A.C.T. was a corrupt, establishment theater. They were young and full of fire. They thought it was ridiculous to present the classics, ridiculous to stagnate in the past, ridiculous to focus on Moliere in the face of the world's terrible realities. So they determined to make themselves — and their cause — known. They decided to demonstrate in the most effective way possible: they would disrupt the opening night performance of *Tartuffe*.

"How to do it? Simple. They planned on taking a box just above the lip of the stage. At a crucial moment, they would spring from their perch onto the stage and expose A.C.T. for the stodgy, corrupt theater they were sure it would be.

"As a matter of fact, *Tartuffe* went off without a hitch and was a tremendous success. The protest never happened. 'Why not?' I asked my colleague.

"Well," replied the firebrand actor, 'we did get the box. There we were,



Actor Rene Auberjonois.

preparing ourselves, and then the play started. We were getting ready to jump . . . but we got so involved in the show. It was so much fun. It was so wonderful, so unlike anything we'd expected that . . . well, we just never did it.

"That opening night was the beginning of the most intense period of crea-

tive activity of my life. I stayed on for two seasons and have since then have helped found several repertory companies, but none have achieved the longevity of A.C.T.

"The whole concept of building a company of actors was unique then, and it still is now, really. Many people have paid lip service to that idea, but no one else has achieved it.

"Sometimes we forget who and what actors are. We confuse actors with some kind of gigantic moneymaking machines, like *The Terminator*. We think that if you're not that, then you're not important. But A.C.T. was founded on the premise that actors can learn while they work. In the end, the most important elements of theater are so basic: you have the words and you have the actors. We must never forget that.

"We got started 25 years ago with the idea that the past matters, that we can bring the classics to life. We had the gall to think that fine acting and disciplined training could make all things new. Twenty-five years later, that's still a radical idea, and A.C.T. remains the sole preserver of the dream."



(l to r) Ellen Geer, Rene Auberjonois and Charlene Polite in the popular production of Charley's Aunt from A.C.T.'s premiere season, directed by Edward Hastings.

American Conservatory Theater

presents

CYRANO DE BERGERAC

(1897)

by Edmond Rostand

Translated by Brian Hooker

Adapted by Dennis Powers

Directed by Sabin Epstein

Scenery by Richard Seger

Costumes by Robert Fletcher

Lighting by Derek Duarte

Original Music by Lee Hoiby

Sound by Stephen LeGrand

Wigs and Makeup by Rick Echols

Fight Choreography by J. Steven White

The Cast

Cyrano Peter Donat
(Jan. 21, 22, 23, 24, 25*, 26*, 29*, 30, 31;
Feb. 1, 2*, 4, 5, 6, 7, 8*, 9*, 11, 12*, 13, 14, 15,
18, 19*, 20*, 21, 22*, 23*, 25*, 26*, 27, 28, 29;
Mar. 1*, 3, 4*, 5, 6, 7, 8, 10, 11*, 12, 14)
Charles Lanyer
(Jan. 28*, 29;
Feb. 1*, 5*, 6*, 8, 12, 13*, 15*, 16*, 19, 20, 22, 25, 29*;
Mar. 4, 7*, 8*, 11, 12*, 13, 14*)

*Matinee

<i>Christian de Neuville</i>	John DeMita
<i>Comte de Guiche</i>	Michael Scott Ryan
<i>Le Bret</i>	Kelvin Han Yee
<i>Ragueneau</i>	Hector Correa
<i>Ligniere/Reporter/First Poet</i>	Brian Lohmann
<i>Vicomte de Valvert</i>	Richard Butterfield
<i>Marquis Chavigny</i>	Andrew Dolan
<i>Marquis Cuigy</i>	Eric Zivot
<i>Montfleury</i>	Bruce Williams
<i>Brissaille</i>	Adrian Roberts
<i>Jodelet/Musketeer</i>	Ed Hodson
<i>Meddler/Capuchin Monk/Nobleman</i>	Frank Ottiwell
<i>Porter</i>	Alex Fernandez
<i>Cut Purse/Second Poet/Page/Sentry</i>	Adam Paul
<i>Roxane</i>	Michael Learned
<i>Duenna</i>	Anne Lawder
	Lynne Soffer (Feb. 26, Mar. 8, 11, 14)
<i>Sister Marthe/Orange Girl</i>	Alicia Sedwick
<i>Lise</i>	Vilma Silva
<i>Mother Marguerite</i>	Lynne Soffer
<i>Cadets</i>	Andrew Dolan, Ed Hodson, Alex Fernandez, Adam Paul, Adrian Roberts, Bruce Williams

Continued

and

J. Todd Adams, Charla Cabot, Michael D. Carroll, Dan Casto, Ely Todd Chayett, Andrew DeAngelo, Brad DePlanche, Messiri Freeman, Jana Groda, Michael Hill, Matthew Hull, Kent George, Victor Khodadad, Amy Lowenthal, Cynthia Lynch, Pauline Maranian, Ross Martineau, Maria McNally, Karl Mossberger, Anne Nabors, Christopher Oden, Elissa Olin, Alfonso Paz, John Reynolds, Michael Stevenson, Bonnee Stingily, Amy Ukena, Sherri Lynne Young and Brenda Yungeberg.

Fight Captain, Eric Zivot

There will be one ten-minute intermission.

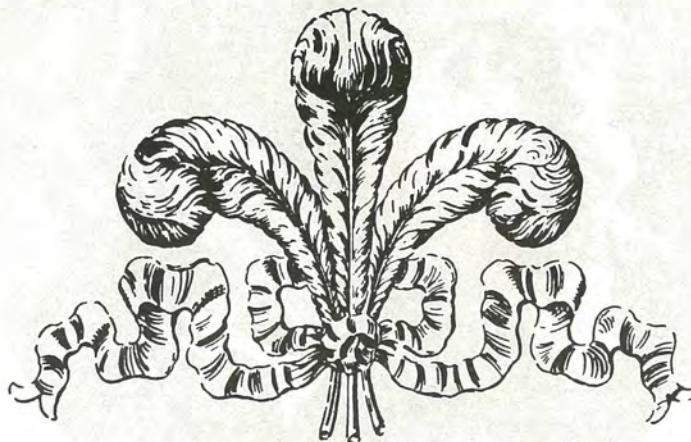
Understudies

Christian de Neuville/Marquis Cuigy/Brissaille — Andrew Dolan; Comte de Guiche — Bruce Williams;
Le Bret/Marquis Chavigny/Musketeer — Alex Fernandez; Ragueneau — Bruce Williams;
Ligniere/Reporter — Adam Paul; First Poet/Vicomte de Valvert — Eric Zivot;
Montfleury/Cut Purse — Jonathan Marks; Jodelet — Frank Ottiwell;
Meddler/Capuchin Monk/Nobleman — William Paterson, Porter — Ed Hodson;
Second Poet/Cadet/Page/Sentry — Eric Zivot; Roxane — Vilma Silva; Duenna — Joy Carlin, Lynne Soffer;
Sister Marthe/Orange Girl — Judith Moreland; Lise — Alicia Sedwick; Mother Marguerite — Joy Carlin.

Stage Management: Bruce Elsperger, Alice Elliott Smith

Theatre on the Square is under the direction of Jonathan Reinis

Friends and colleagues of William Ball lovingly dedicate this production to his memory.



This production is made possible in part through
the exclusive corporate sponsorship of Arthur Andersen.

Cyrano — Then And Now

by Dennis Powers

William Ball's production of *Cyrano de Bergerac*, by Edmond Rostand, opened A.C.T.'s 1972-73 season and went on — along with *The Taming of the Shrew* and a few others — to become one of Bill's signature works. It ran for three years in repertory at the Geary Theater, with Peter Donat in the title role for two seasons and Ray Reinhardt succeeding him in the third. In 1973 it was videotaped for airing on PBS.

It was my good fortune to work on that production. At Bill's suggestion, I wrote the script adaptation, working from Brian Hooker's rich, expansive verse translation. Bill made it clear at the outset that he wanted the show to run no more than two and a half hours, including the two intermissions. Since a performance of the complete text would probably run closer to three and a half hours, there was a lot of cutting, condensing and bridging involved in the adaptation.

The result, beautifully staged by Bill, was a compact account of the heroic seventeenth-century soldier-poet with a nose of legendary proportions who loves a beautiful woman called Roxane, but can't bring himself to declare his passion, convinced that no woman could love a man with a face like his. Instead, he woos her vicariously by coaching Christian, his handsome young comrade-in-arms, in the ways of courtly love, making Roxane believe that Christian is witty, brilliant, refined and elegant, when in truth he is shy, awkward and inarticulate.

Bill Ball's *Cyrano de Bergerac* raced along, often at breakneck



Dennis Powers, A.C.T. Associate Artistic Director and adapter of *Cyrano de Bergerac*.

speed, but in the process some wonderful things that deepened and enriched the play were sacrificed — poetry, subtlety, complexity of character, for example. I was, and am, proud to have been part of Bill's production and its success, but at the same time I always regretted the loss of a number of lines and moments we were forced to jettison along the way.

So when Sabin Epstein, director of the current production, said he wanted to use my adaptation but hoped we could enhance it by restoring some of the material that Bill and I had excised, I was overjoyed. Returning to *Cyrano* was like visiting a dear old friend; not only that, it offered me the opportunity to make amends to Rostand and Hooker, whose work I had come to love and respect — even as I hacked away at their texts — during the 1972 adaptation process.

"I want to use your script as a foundation," Sabin explained. "Not necessarily to change it, but to add dimension, enhance it, take it one or two steps further." Specifically, he wanted "to restore some things that have to do with character and character development — the subtleties, the ambiguities, the nuances." I agreed, and we were on our way.

As we worked, we discussed virtually every aspect of Sabin's plans for the show. First and foremost was his conviction that "this isn't going to be a re-creation or a revival of Bill's version. It's a new production. We're incorporating elements of — and, I hope, honoring — the production of twenty years ago. But we're building on it, giving it



Edmond Rostand's *Cyrano de Bergerac* premiered in 1897.



You know where you stand. Your finances are under control.
With no revolving credit on bankcards. No more interest charge "surprises."
You take a different view. You're happy.

THE CARD.
THE AMERICAN EXPRESS® CARD.

Fasten Your Cummerbund.



If you thought tonight's performance was impressive, wait until you get to your Lexus dealer. Black tie optional.


LEXUS
The Relentless Pursuit Of Perfection.

some new values, making it speak to a 1992 audience."

Although many of Robert Fletcher's 1972 costumes have been duplicated for this production, the scenery, designed by Richard Seger, is very different. "Our goal," Sabin said, "was to make the production flow as smoothly, as fluidly as possible. And we wanted to put the focus on character, so we didn't want scenery that would overwhelm the actors. The scenic elements have to underscore the action and help tell the story. Each of Rostand's five acts is built around a central image. Our job is to translate that image into visual terms, into something that will stimulate the audience's imagination."

Large-scale shows always add an extra challenge to the director's task of bringing a printed script to life onstage. *Cyrano* has a cast of fifty-one, headed once again by Peter Donat, alternating in the title role with Charles Lanyer. But big, spectacular productions are nothing new to Sabin, who staged the sprawling *A Tale of Two Cities* for A.C.T. in 1989. "The key is pre-production organization," he said. "You've got to come into rehearsal knowing which actors are in each scene, how many pages of script they have for costume changes, who enters stage left or right, where they exit — that kind of basic problem solving. I get some of my best ideas in the shower."

"As the director, I have an image in my mind for every moment in the play. My job is to guide the actors into creating that image. It's a collaboration, and quite often the actors take the script and amplify it beyond my expectations."

One thing that has always attracted him to the play, Sabin says, is its great diversity. "It's a spectacle with epic sweep and scope, but it's also intimate. It's a romance, a melodrama, a comedy, a costume drama, an adventure with a *Three Musketeers* kind of bravado, and it also has elements of tragedy. Practically the only thing it doesn't have is a water ballet. At least, not yet."

Since its Paris premiere in 1897, *Cyrano* has demonstrated its broad appeal time and time again. During one of our work sessions, Sabin said he believed that the reasons for the play's perennial popularity go beyond its spectacle, swordplay,



Original costume rendering for Roxane by Robert Fletcher.

adventure and romance. "Cyrano is an outsider," he pointed out, "and at one time or another in our lives we've all been in that position, so we identify with his

pain. We all have something we're mortally embarrassed about. Maybe it's a physical flaw that we try to disguise, but it can be anything that makes us self-

Wild Should Wild Remain.

"Man always kills the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never be young without wild country to be young in."

ALDO LEOPOLD

"We need wilderness preserved—as much of it as is still left, and as many kinds . . . It is important to us . . . simply because it is there—important, that is, simply as an idea."

WALLACE STEGNER

"The love of wilderness is more than a hunger for what is always beyond reach. It is also an expression of loyalty to the earth, (the earth which bore us and sustains us), the only home we shall ever know, the only paradise we ever need—if we had the eyes to see."

EDWARD ABBEY

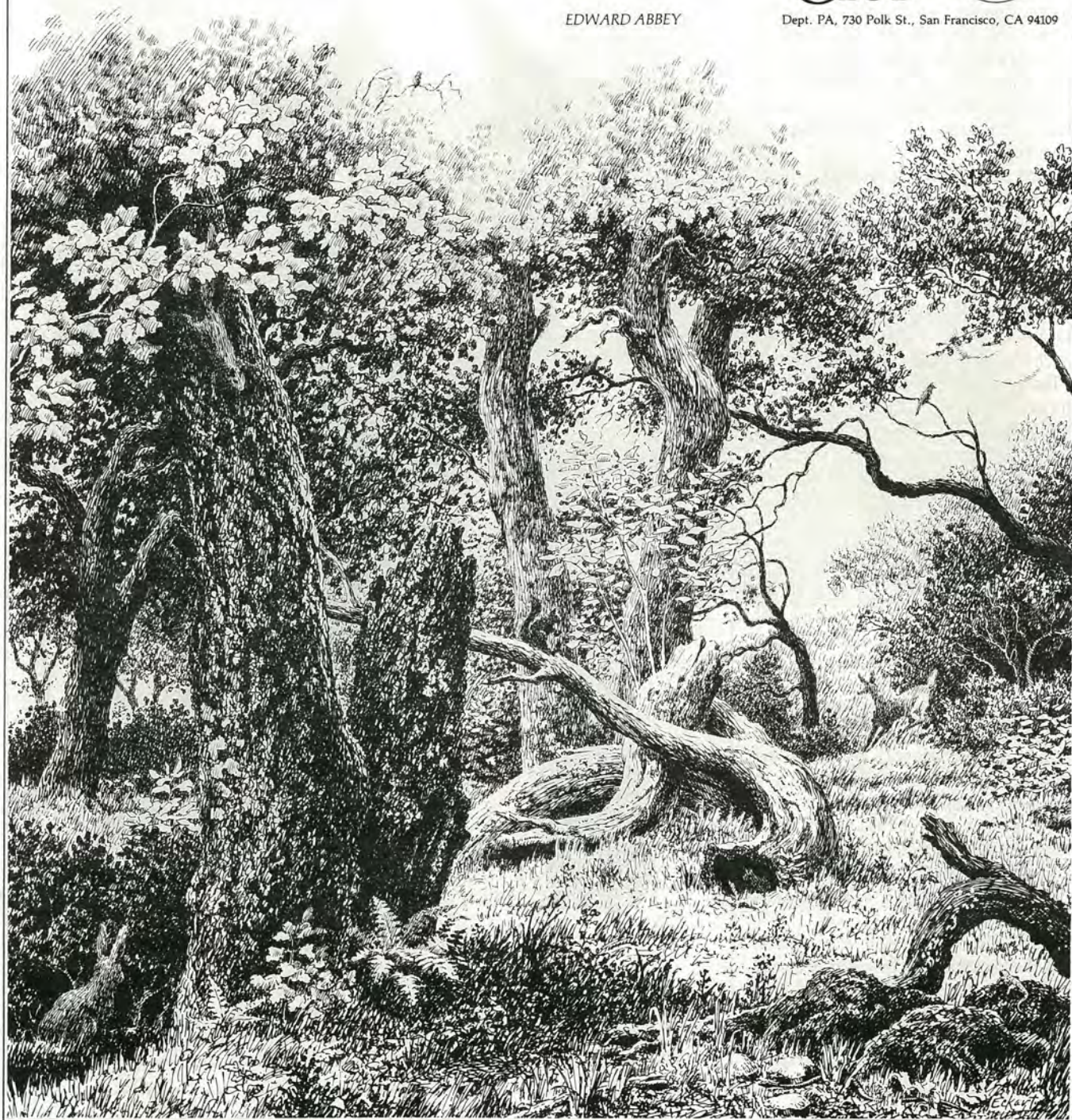
"The clearest way into the Universe is through a forest wilderness."

JOHN MUIR

SIERRA
CLUB



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This space provided as a public service.

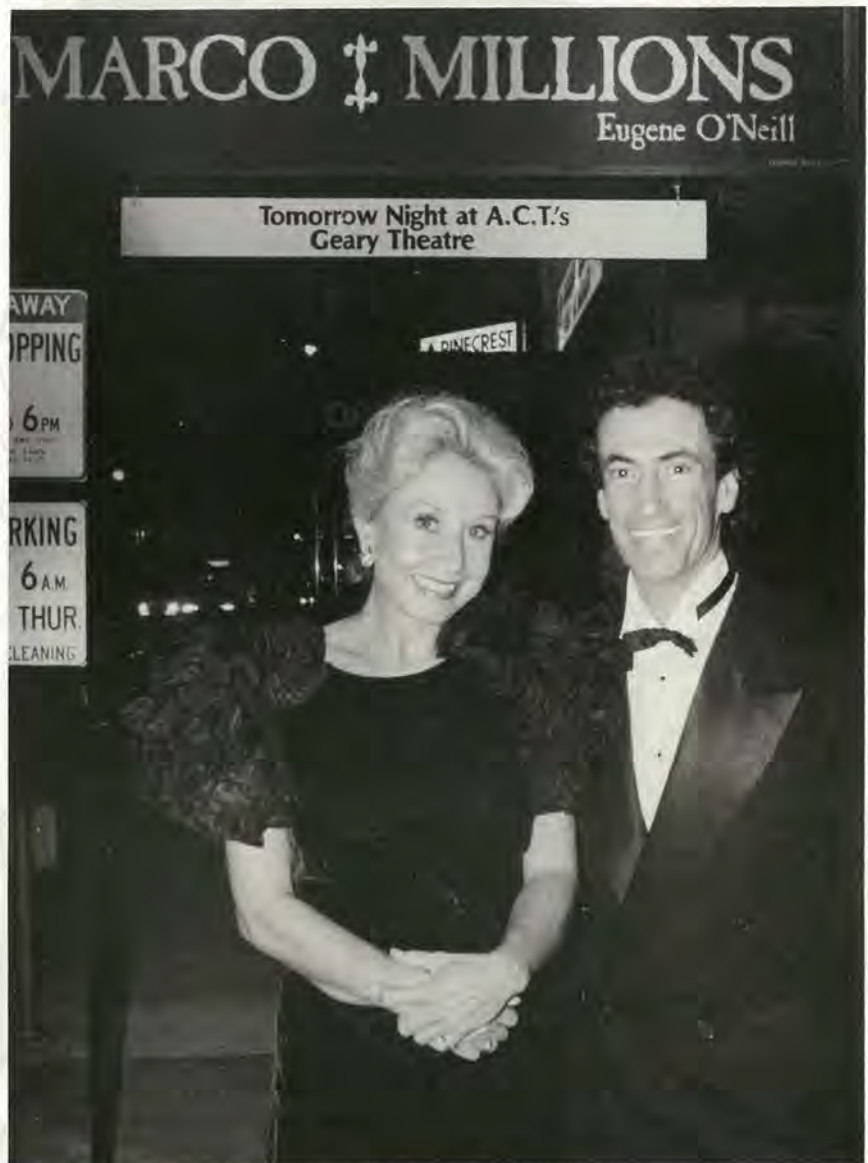


Original costume rendering for Cyrano by Robert Fletcher.

conscious. Cyrano's flaw happens to be quite obvious and constantly exposed. But he's so open and honest about it that we root for him to overcome it. Also, I think we're all drawn to people who have the courage to stand up and speak their minds, no matter how great the risk. I don't think many of us would want to be one of those people, but maybe that's why we like stories about them. They live out that impulse for us."

"There's another important element in Cyrano's character that we identify with. He's a man who cannot abide hypocrisy and who delights in exposing falsehood and duplicity. His life is devoted to upholding truth and honor. Yet he conspires with Christian to deceive Roxane, because it's his one chance to express his great love for Roxane without risking rejection and ridicule. For once, the depth of his feelings outweigh his moral and ethical code. The consequences of this deception haunt him for the rest of his life. We've all been in situations where our principles and our conscience crumble before the raw power of our emotions. When we recognize that in Cyrano, we see his humanity, his vulnerability."

Looking up from the script one afternoon, Sabin suggested that "if Cyrano has



Sabin Epstein, director of Cyrano de Bergerac, with Michael Learned, at opening night of Marco Millions in 1988.

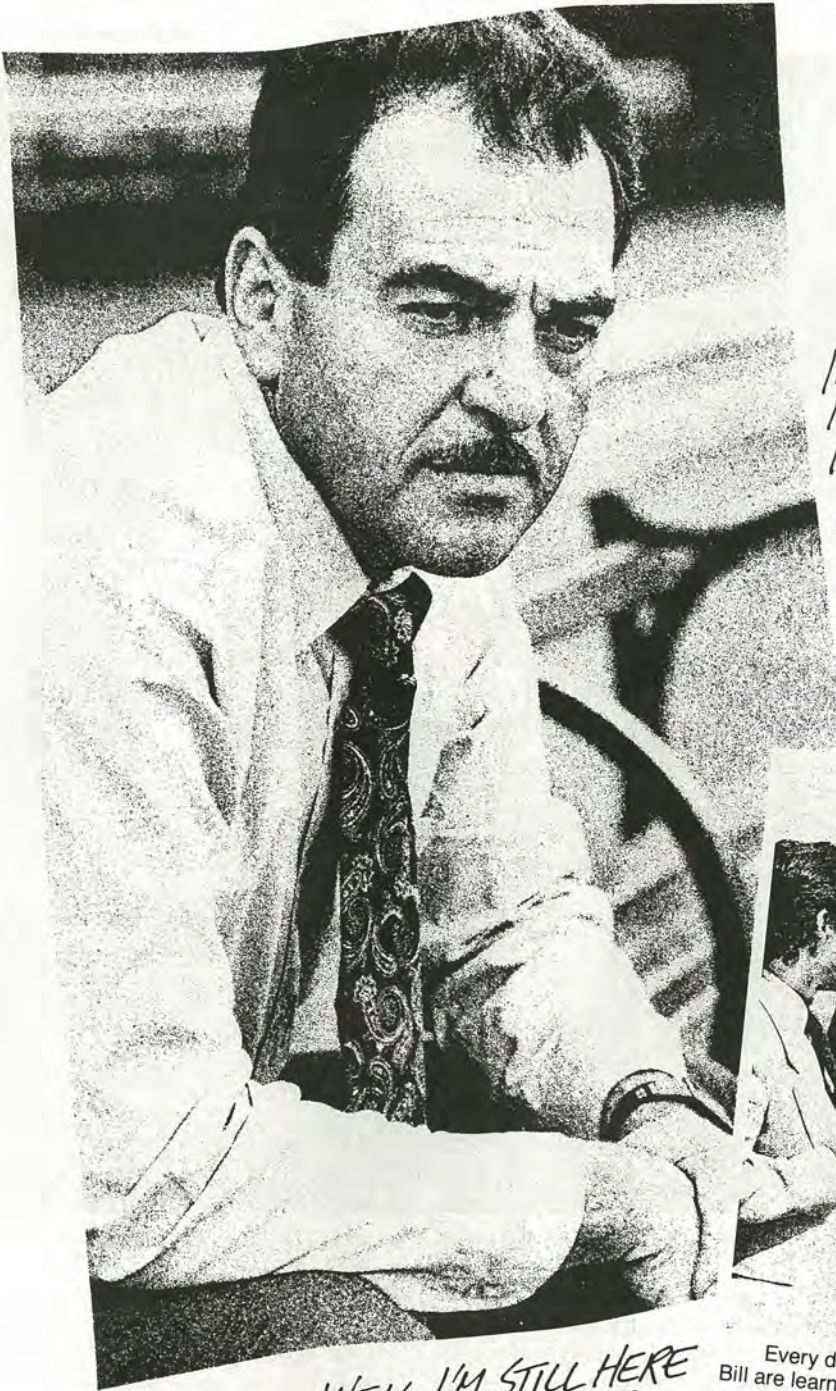
one great flaw, I think it's vanity, symbolized by his nose. He knows that vanity is his most unyielding enemy; he struggles with it all through his life."

And Roxane? "She's a great woman," Sabin told me, "and worthy of Cyrano's and Christian's love. We see her change and grow in the course of the play. She's an aloof, sophisticated, rather remote beauty who opens up and blossoms before us. Roxane is as complex in her own way as Cyrano is in his."

Twenty years have passed since Bill Ball's production. That's twenty years of

change for A.C.T., for Sabin, for Peter Donat and for me. Working on this new production has deepened my own understanding of the play and of the nature of time's power. Cyrano de Bergerac lives on, every inch and moment the swashbuckling romantic. And the depth of his character can now be revealed in a production that's been in the making, one might say, for twenty years. I'm very fortunate to have enjoyed a place in the 1972 production and still more fortunate now to be able to help present *Cyrano de Bergerac* in a new light.

LIVING WITH HIV



IN 1985,
I FOUND OUT
I WAS HIV POSITIVE.
I THOUGHT IT
WAS OVER.
THAT WAS THEN—
THIS IS NOW.



WELL, I'M STILL HERE
AND GOING STRONG.

Bill

Every day, more and more people like Bill are learning to live with HIV. People are finding ways to stay healthier, strengthen their immune systems, develop positive attitudes. They've found that proper diet, moderate exercise, even stress management can help. And now, early medical intervention could put time on your side. So, the sooner you take control, the better. We urge you to call the number below... anonymously, if you wish.

FOR MORE INFORMATION CALL **1-800-HIV-INFO**

Brought to you as a public service by the San Francisco Black Coalition on AIDS; and American Academy of Dermatology, American Academy of Family Physicians, American College of General Practitioners in Osteopathic Medicine and Surgery, American Osteopathic Association, American Social Health Association, National Association of People with AIDS; and Burroughs Wellcome Co.

The A.C.T. Stage: Where Practice and Training Meet

This production of *Cyrano de Bergerac* is the culmination of a lot of hard work for a lot of people. It's also a good example of how the gears and pulleys of A.C.T. operate together to make this great machine at the heart of the City run. It's an engine that operates continually and as timely as the tides. The fuel isn't gasoline, however, and it isn't sun, wind or water. It's the highly charged energy generated when theater professionals at all levels work together to create an enduring Company like no other.

Twenty-five years ago A.C.T. emerged as a distinctive training ground. The Conservatory offers classes for children and teenagers, and for advanced actors of all ages. At the heart of the Conservatory is the Advanced Training Program, or ATP. The ATP offers something no other school or academy can offer; the chance to study with and train alongside working professionals in a fully functioning theater company.

During the two year ATP, students work in a laboratory situation, much as their peers in the medical sciences might do. Instead of in a hospital, their internship



A.C.T. Company member and Instructor
Brian Lohmann.

takes place in the theater. And during those rigorous two years, students have an opportunity to test the new skills and techniques to which they are exposed.

Cyrano de Bergerac, for instance, includes the onstage participation of all 32 members of the second year ATP class. There they put into practice theories taught during two years of class and studio work, alongside the working professional actors who serve as their instructors. That kind of intimate working and learning is what sets A.C.T.'s Conservatory apart from other acting programs around the country.

Some of the students who complete the two year ATP remain with the Company for an additional season as Professional Theater Interns. In the third year, these actors become first year A.C.T. company members, and participate in mainstage productions under the same casting considerations applied to standing members of the acting ensemble. In addition, the Professional Theater Interns continue to attend classes and work on their theses toward the degree of Master of Fine Arts. Three of these actors—Adam Paul, Adrian

Roberts, and Alicia Sedwick — are cast in *Cyrano de Bergerac*.

Alicia Sedwick, who plays two parts in the show, says, "After years of hoping and dreaming that we might perhaps be part of the future of the theater, it's as if we are being told, 'Okay. This is it. You're the future — and the future starts right now!'"

Mark Silence, who appears in *Taking Steps* and *Charley's Aunt*, is a Professional Theater Intern in a unique position. He also works as an instructor in the Conservatory, teaching stage combat. "I've got three different hats I change throughout the day. It's a challenge. I'm a student, I'm a member of the acting company, and I'm on the faculty." But Silence feels he's in no more or less strange a position than any other Conservatory teacher or student. "It's only awkward if you let it be," he contends. "There I am in the classroom and my students are my peers. Then the realization breaks: we're all teachers who have so much to learn from each other. And that is why we are here."

The cast of *Cyrano de Bergerac* also includes Conservatory trainers Eric Zivot, Frank Ottiwell, Brian Lohmann, Richard



A.C.T. Professional Theater Intern, Alicia Sedwick.



A.C.T. Professional Theater Intern, Mark Silence.

Butterfield, Jonathan Marks and Lynne Soffer. And the alumni of the Advanced Training Program who make themselves visible are Michael Scott Ryan, Andrew Dolan, Alex Fernandez, Ed Hodson and John De Mita.

Brian Lohmann, an acting instructor in the Conservatory, plays numerous roles in *Cyrano*. He agrees that the interplay between students and teachers leads to a fishbowl atmosphere. "My students get to see me at work. That means I have to do my best work all the time; I have to put my money where my mouth is. I find it's good for me. I have to set examples in my acting habits."

Classroom learning effects what happens onstage and, in turn, the Company's work affects what happens back in class. "Working together is vital. When students see us as working actors, it sparks a good exchange," says Lohmann. "They ask questions about very specific things they see me do. They become keenly interested in the work process and acutely sensitive to its subtleties. That really sharpens their powers of observation."

"I was in a very academic theater program before I chose to come to A.C.T.," Sedwick explains. "It was a graduate program, and a very good one, too. But it was dry. There was so much less sense of what's really happening in the theater, so much less sense of what theater people really do. Here, we work on the edge. We don't just talk about it. We do it."

"I really love teaching, I've found," Mark Silence adds. And teaching combat specifically, is what he loves. "I came to acting as a fencer, and learned physical technique first. The rest came later, for me. That's an example of the way A.C.T. works. I brought with me my own strengths and weaknesses. And so does everyone else. That kind of professionalism really makes a difference. I have learned so much by working alongside my teachers. Now I just have to hope that my students can say the same of me."

As Brian Lohmann points out, "Acting is not one endeavor that one can claim to have mastered and be done with, or a trade that one can have ever finished learning. Really, it's not at all about learning to act. Studying human behavior is a lifelong vocation. We're in it together — for life." — *Shoshana Marchand*

WHO'S WHO



After graduating from Stanford University with honors in International Relations, **RICHARD BUTTERFIELD** came to A.C.T. in 1982 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined A.C.T. to play the Soldier in *Sunday in the Park with George*. His many A.C.T. credits include Billy in *The Real Thing*, Captain Cummings in *Diamond Lil* with Gretchen Wyler, Edgar in *King Lear* directed by Edward Hastings, Tony in *Woman in Mind* with Michael Learned, Charles Darnay in *A Tale of Two Cities*, Pale in the extension of *Burn This* with Lauren Lane, and Rosencrantz (or was that Guildenstern) in John C. Fletcher's *Hamlet*. He was most recently seen as Bob Cratchit in *A Christmas Carol*. Mr. Butterfield who has joined the Conservatory as Conservatory Dean, teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees' Finance Committee.

JOY CARLIN is an Associate Artistic Director at A.C.T., and has been a member of the acting company for many years. Among the roles she has played are Big Mama in *Cat on a Hot Tin Roof*, Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating*



Light Bulb, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and has served as its Acting Artistic Director. Among her directing credits are *The House of Bernarda Alba*, *The Lady's Not For Burning*, *The Doctor's Dilemma*, *Marco Millions*, *Golden Boy*, *Hapgood*, and last season's world premiere production of *Food and Shelter* at A.C.T., as well as productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It With You*.

HECTOR CORREA appeared at A.C.T. last season as Attila in *Saturday, Sunday and Monday*. His acting credits include playing Orin in *Love Dialect*, Drew in *Eastern Standard*, and Fernando in *Once Removed* for the Magic Theatre; Dubois in *The Misanthrope* for the Berkeley Repertory Theatre, Oliver in *As You Like It*, Bottom in *A Midsummer Night's Dream*, and Caliban in *The Tempest* for the San Francisco Shakespeare Festival. For the Eureka Theatre Company he has portrayed Alberto in *Viva*, and Molina in their production of *Kiss of the Spider Woman*. He has acted off-Broadway in



Blood Wedding and for the San Diego Repertory Theatre in *Man of the Flesh*. Television credits include "America's Most Wanted" for Fox, and the role of Emil on "Wolf" for CBS. Mr. Correa has an M.F.A. in theatre from the University of California, San Diego, and is currently working on Cherrie Moraga's new play *Heroes and Saints* for BRAVA! Women in the Arts.



JOHN DeMITA received his MFA degree in the A.C.T. Advanced Training Program. He has previously been seen at A.C.T. in *Angels Fall*, *A Midsummer Night's Dream* and *A Christmas Carol*. He has just completed two seasons with the Oregon Shakespeare Festival (Portland), most recently playing Caliban in *The Tempest*. At the festival his other shows included *The Recruiting Officer*, *Our Country's Good*, *Six Characters in Search of an Author* and *Holiday*. Among his Los Angeles credits are the long-running hit *Tamara* and *A Midsummer Night's Dream*, which also featured many other A.C.T. alumni. He is a founding member of the Pacific Theatre Ensemble, where he was most recently seen in the title role

in *The Misanthrope*, as well as appearing in *The Hot L Baltimore*, *The Importance of Being Earnest* and *Happy End*, for which he won a Dramalogue Award. Other regional theatre work includes the Pacific Conservatory of the Performing Arts theatrefest and the Williamstown Theatre Festival. Mr. DeMita's film and television credits include "Matlock", "Knot's Landing", "Perry Mason", the HBO pilot "Viet Nam War Story" and the soon-to-be-released "Rules of the Game" and "Universal Soldier".



ANDREW DOLAN, a graduate of Bowdoin College and A.C.T.'s Advanced Training Program, was most recently seen at A.C.T. in Encore Theatre Company's *Road to Nirvana*. For Encore he has previously performed in *Search and Destroy*, *Coming Attractions* (both directed by John C. Fletcher), and *Boys' Life*, directed by Bob Krakower. On A.C.T.'s mainstage he has appeared in *Twelfth Night*, *Hapgood*, *A Christmas Carol* and *Burn This*. He has also portrayed Herb Caen in the A.C.T. Plays in Progress production of *Raising Caen*. Last year Mr. Dolan appeared in the Arizona Theatre Company's productions of *Loot* and *Amadeus*.

PETER DONAT, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabb's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively off and on Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Here



he has played in more than fifty productions, including *King Lear*, *Hadrian VII*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *Uncle Vanya*, *The School for Wives*, *Faustus in Hell*, *Our Town*, *A Funny Thing Happened on the Way to the Forum*, *A Tale of Two Cities*, *Twelfth Night* and *Saturday, Sunday, and Monday*. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Hill Street Blues," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include *The Hindenburg*, *The China Syndrome*, *Highpoint*, *A Different Story*, *The Bay Boy* (with Liv Ullman), Francis Ford Coppola's *Godfather II* and *Tucker*. He will be seen in the upcoming films *School Ties* and *Babe*. Mr. Donat also functions as a playwright and director.



ALEX FERNANDEZ is a graduate of A.C.T.'s Advanced Training Program, where in studio productions he performed in *Nicholas Nickleby*, *The Learned Ladies*, *Summerfolk*, and the title role in *King Lear*. He has appeared at the San

Francisco Shakespeare Festival in *Richard III*, directed by John C. Fletcher, the California Theatre Center in *King of the Golden River*, *The Time Machine*, directed by Will Huddleston, and the Encore Theatre Company in *Pericles* and *Search and Destroy*.



ED HODSON has appeared with A.C.T. in *Judevine*, *A Tale of Two Cities*, *Nothing Sacred*, *Woman in Mind*, *Golden Boy*, *A Lie of the Mind*, *A Christmas Carol*, *Hapgood*, *The Real Thing*, *Food and Shelter*, *Hamlet*, *Cat on a Hot Tin Roof*, and the Plays in Progress production of *Babylon Gardens*. Additional Bay Area acting credits include the Encore Theatre Company's productions of *Enemies*, *The Water Engine*, *Coming Attractions*, and *Und Gretel*, and at the Eureka Theatre he has performed in *A Narrow Bed*, *Fen*, and *Landscape of the Body*. He also assayed the title role in *Amadeus* in the touring production of that show. Mr. Hodson is a member of Improv Theatre, Bay Area Theatre Sports, and studied in A.C.T.'s Advanced Training Program.

CHARLES LANYER was most recently seen at A.C.T. as Mark in *Taking Steps*. He has previously appeared at A.C.T. as Steve Crandall in *Broadway*, Johann in *Pillars of the Community*, and Bill in *The Hot L Baltimore*. He was most recently seen at the Berkeley Repertory Theatre as Undershaft in *Major Barbara*, and in previous seasons at Berkeley Rep as George in *Who's Afraid of Virginia Woolf?*, the Devil/Mendoza in *Man and Superman*, and Judge Brack in *Hedda Gabler*. At the Mark Taper Forum in Los Angeles, he portrayed Dr. Douglas in *Miss*



Evers' Boys, and Yves in Sybille Pearson's *Untitled Play*. He played Cyrano in the Garden Grove Shakespeare Festival's production of *Cyrano de Bergerac*, and during five seasons at South Coast Repertory Theatre, his roles included Dysart in *Equus*, Jack in *The Ruling Class*, Simon Hench in *Otherwise Engaged*, and Frederick the Great in *The Sorrows of Frederick*, among others. Off Broadway, he appeared with Meryl Streep in *Alice in Concert* at the New York Shakespeare Festival. He has performed other leading roles for national companies including the San Diego Shakespeare Festival, Seattle Rep, Pacific Center for the Performing Arts Theatrefest, L.A. Theatre Center and the Denver Center Theatre. Among his television and film credits are "The Robert Kennedy Story," "St. Elsewhere," "Hill Street Blues," "Matlock," "Moonlighting" and *The Stepfather*.



ANNE LAWDER returns to A.C.T. for her 20th season. A graduate of Stanford University, she was an original member of the San Francisco Actor's Workshop. She has appeared with the Seattle Rep-

tory Theatre, the Oregon Shakespeare Festival, P.C.P.A., and the Denver Center Theatre, acting in such plays as *Our Town*, *The Threepenny Opera*, *Lysistrata*, *Ring Round The Moon*, *Show Boat*, and *Hamlet* (twice). At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in *Pillars of the Community*, *Equus*, *The Master Builder*, *All The Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *Romeo and Juliet*, *Ghosts*, *Another Part of the Forest*, *I Remember Mama*, *Mourning Becomes Electra*, *Morning's At Seven*, *When We Are Married*, *The Immigrant*, *Judevine* and *1918*. She recently appeared in the Plays in Progress production *Babylon Gardens*. In the summer she appeared in *Richard III* for the San Francisco Shakespeare Festival. Her films include the Movies of the Week *A Christmas Without Snow* and *Eye on the Sparrow* (directed by John Korty) and Francis Ford Coppola's *Tucker*. She appeared in Encore Theatre Company's world premiere of *Impatient Trains*, which was written by her daughter-in-law, Ellen Moore. In 1982 Ms. Lawder received the Alumni of the Year Award for Life Achievement from Burlingame High School. She has two children, John C. and Julia Fletcher (both distinguished theatre professionals) and three beautiful grandchildren.



MICHAEL LEARNED most recently appeared with A.C.T. as Elizabeth Hapgood in the 1990 production of Tom Stoppard's *Hapgood*, and in 1988 she portrayed Susan in Alan Ayckbourn's *Woman in Mind*. Among her previous roles with the company were Portia in *The Merchant*

of Venice, Masha in *The Three Sisters*, Patsy in *Little Murders*, Claire in *A Delicate Balance*, Cleopatra in *Antony and Cleopatra*, Elmire in *Tartuffe*, and Amanda in Francis Coppola's production of *Private Lives*. Ms. Learned won three Emmy Awards for her portrayal of Olivia Walton in the long-running series "The Waltons" and another for her leading role in "Nurse." Her television work also includes "Living Dolls," "Clinic," and starring roles alongside Robert Young in "Mercy or Murder," Alan Arkin in "Deadly Business," James Whitmore and Aidan Quinn in "All My Sons," Hal Holbrook in "Off the Minnesota Strip," and James Arness and Richard Kiley in a two-hour "Gunsmoke" for CBS. She has appeared in the motion pictures *Power* (directed by Sidney Lumet) and *Touched by Love*. Ms. Learned was a company member with the Shakespeare Festival in Stratford, Ontario, performed with the York Players and Circle-in-the-Square in New York, and has appeared onstage elsewhere in the classics (such as *Mary Stuart*), in new plays (*Pack of Lies*), and revivals (*Picnic*). Ms. Learned has also been seen in the Bay Area playing opposite Fritz Weaver and Cliff Robertson in *Love Letters* at Theatre on the Square.



BRIAN LOHMANN has been seen at A.C.T. as the Son in Ellen Moore's *Available Light* at A.C.T.'s Plays in Progress series, and in multiple roles in John C. Fletcher's production of *Search and Destroy* for Encore Theatre Company. Other Bay Area credits include appearing as Hal in Joe Orton's *Loot* at Marin Theatre Company and as Jay Arnold in Bill Talen's *Heatface*. Since the age of sixteen

he has been improvising professionally, and he has worked with The Committee and with Faultline (which he directed from 1980-1982); he also toured Northern Europe with the Pros from Dover and performed at the Edinburgh Fringe Festival as tortured torch singer Johnny Lonely. He currently teaches in A.C.T.'s Advanced Training Program and with Bay Area TheatreSports which he co-founded in 1986. He is the creator and producing director of Pulp Playhouse, an award-winning troupe of improvisational storytellers. Mr. Lohmann was selected by Francis Ford Coppola to serve as theatre games consultant for the upcoming motion picture *Dracula*.



JONATHAN MARKS made his A.C.T. debut in Joseph Chaikin's Plays-in-Progress production of Susan Yankowitz's *Utterances*. He has acted extensively with two theaters where he also served as Literary Director: the Yale Repertory Theatre in Connecticut and the American Repertory Theatre in Massachusetts. He has also appeared at the New York Shakespeare Festival, Playhouse in the Park in Cincinnati, on tour throughout New England, at the Avignon Festival, and in Nancy, France, where he studied acting as a Fulbright Fellow. He holds a doctorate from Yale, and has taught there and at Harvard, Stanford, San Francisco State, and A.C.T., where he is Associate Conservatory Director and has directed studio productions of *The Way of the World* and Moliere's *Doctor Love* and *The Learned Ladies*.

JUDITH MORELAND most recently appeared as Mrs. Cratchit in A.C.T.'s *A*



Christmas Carol. She was seen in last season's world premiere *Food and Shelter*, and has performed in *Macbeth* and *A Christmas Carol* as well as A.C.T. Plays in Progress productions of *Babylon Gardens* and *Them That's Got*. She holds a B.A. in Human Biology from Stanford University as well as an M.F.A. in acting from A.C.T.'s Advanced Training Program, where she appeared in studio productions as Elma in *Bus Stop*, Valeria in *Coriolanus*, and Irina in *The Three Sisters*. Other credits include the Eureka Theatre's *Ma Rose*, and the New York Shakespeare Festival where she played, among other roles, Lady Montague in *Romeo and Juliet* and Phoebe in *As You Like It*, and appearances on the television series "Midnight Caller." Ms. Moreland teaches Voice and Speech in the A.C.T. Conservatory, and has been elected artist representative to A.C.T.'s Board of Trustees.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before mov-

ing 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 fifteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker* and *Desire Under the Elms* (which toured the Soviet Union), and *Macbeth*. He was most recently seen as the Ghost of Christmas Past in *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*. Mr. Ottiwell is a past president of A.C.T.'s Board of Trustees.



WILLIAM PATERSON is now in his 25th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Dial "M" for Murder*, *Painting Churches*, *The Doctor's Dilemma*, *King Lear*, *Saint Joan*, *A Tale of Two Cities*, and *Saturday, Sunday and Monday*, for which he received the Bay Area Critics Circle Award for best supporting actor. Mr. Paterson played Scrooge in the original A.C.T.

production of *A Christmas Carol*, and has performed the role again in its sixteenth holiday production. He served for nine years on the San Francisco Arts Commission, and for two years as a Trustee of the A.C.T. Foundation.



ADAM PAUL is a Professional Theater Intern and the recipient of the Mrs. Paul L. Wattis Fellowship. A graduate of A.C.T.'s Advanced Training Program, he was most recently seen in *A Christmas Carol* as Jack, Dick and the Undertaker's Boy. He appeared in John C. Fletcher's production of *Hamlet* last winter, and in studio productions of *Awake and Sing*, *Charley's Aunt*, *Philistines*, *A Midsummer Night's Dream* and *Major Barbara*. Mr. Paul's work with Encore Theatre includes recent roles in *Search and Destroy* and *Road to Nirvana*.



ADRIAN ROBERTS, a Professional Theater Intern in the Advanced Training Program, was seen most recently in A.C.T.'s *A Christmas Carol* and *Cat on a Hot Tin*

Roof, and last season in John C. Fletcher's *Hamlet*. He has performed in Conservatory studio productions of *Heartbreak House*, *As You Like It*, *The Cherry Orchard*, *Tonight at 8:30* and *Diary of Anne Frank*. Mr. Roberts attended Chabot College. He is the recipient of the William and Flora Hewlett Foundation Fellowship.



MICHAEL SCOTT RYAN, who recently played Joe Pitt in Tony Kushner's *Angels in America* at the Eureka Theatre, is now in his fifth season at A.C.T. He has been seen in A.C.T. productions of *Hamlet*, *Saturday, Sunday and Monday*, *The Imaginary Invalid*, *Twelfth Night*, *Diamond Lil*, *Right Mind* (with George Coates TheatreWorks), *Golden Boy*, *Feathers*, *Marco Millions*, *When We Are Married*, *St. Joan* and *A Funny Thing Happened on the Way to the Forum* (both here and in A.C.T.'s production at the American Festival Theatre in Stratford, Connecticut.) In this year's production of *A Christmas Carol* he played Dickens and the Ghost of Christmas Present. He is a member of the Encore Theatre Company where he has performed in Howard Korder's *Boys' Life*, David Mamet's *The Water Engine*, Howard Barker's *No End of Blame* and Ted Tally's *Coming Attractions*. Mr. Ryan's other credits include playing D'Arcy in *The Curse of the Werewolf* at Theatre on the Square (for which he won a Drama Critics Circle Award), Oberon in John C. Fletcher's production of *A Midsummer Night's Dream* at the Westwood Playhouse in Los Angeles; playing Brian Weiss in A.C.T.'s Plays in Progress production of *Pick Up Ax*; and improvising as a guest-artist in Bill Talen's *Political Wife*.



ALICIA SEDWICK is a Professional Theater Intern and the recipient of the Mrs. Joan W. Sadler Fellowship. She is a recent graduate of A.C.T.'s Advanced Training Program where her studio roles included Hesione Hushabye in *Heartbreak House*, Titania in *A Midsummer Night's Dream*, and Judith Bliss in *Hay Fever*. She was also seen on A.C.T.'s mainstage last season as a Player in *Hamlet*. This past summer at Theatre on the Square she understudied and performed both Kathy and Mo's roles in *The Kathy and Mo Show: Parallel Lives*. Ms. Sedwick has performed at the Old Globe Theatre in *Comedy of Errors*, and has, at the other end of the spectrum, worked in Hong Kong dubbing a kung fu film. Some of her favorite past performances include Lucienne in *A Flea in Her Ear*, Maire in *Translations* and Contanze in *Amadeus* at The Pacific Arts Center.



VILMA SILVA was most recently seen at A.C.T. as Suzanne in *The Marriage of Figaro* and as Giulianella in *Saturday, Sunday and Monday*. This past summer she appeared as Miranda in San Francisco

Shakespeare Festival's production of *The Tempest*. She has played Lady Anne in the San Francisco Shakespeare Festival's *Richard III*, and Venus in *The Geography of Luck*, Miss Wells in *Dracula*, and Agnes in *The School for Wives* for San Jose Rep. As a company member of El Teatro Campaign, her credits include Juanita in *The Rose of the Rancho*, Maria in *Simply Maria*, and San Miguel in *La Pastorela* (a shepard's play almost entirely in Spanish). For the VITA Shakespeare Festival, she played Hero in *Much Ado About Nothing*, First Witch in *Macbeth*, and Sophia in *Tbm Jones*. Ms. Silva trained with A.C.T.'s Summer Training Congress and Valley Institute of Theatre Arts Apprenticeship Program, and she earned a B.A. in Theater Arts from Santa Clara University.



LYNNE SOFFER made her mainstage debut at A.C.T. last spring when she assumed the leading role of Lydia de Jager in the world premiere of Lisette Lecat Ross' *Dark Sun*, directed by Edward Hastings. She has appeared as Jessica in *Babylon Gardens* for A.C.T.'s Plays in Progress series, and Bay Area audiences have seen her work in Encore Theatre Company productions of *June 2nd* and *Women Beware Women*. In addition, Ms. Soffer has performed with the Pacific Conservatory of Performing Arts, Alaska Repertory Theater, Sherwood Shakespeare Festival, Acadia Repertory Theatre in Maine, and in New York City with Direct Theatre and the 29th Street Project. She has also toured extensively throughout Alaska performing *Shakespeare's Women* and has taught and directed in that state's Artists-in-Schools program periodically for the past 12 years. Ms. Soffer currently teaches

acting, text and speech at A.C.T., and has served as a dialect coach for Berkeley Repertory Theatre, Berkeley Shakespeare Festival, the Magic Theatre, Theatre Artists of Marin, the Pacific Conservatory of the Performing Arts and A.C.T.



BRUCE WILLIAMS has appeared in over 40 productions at A.C.T. and has performed at the Oregon Shakespeare Festival, the Eureka Theatre and the Marin Theatre Company. He was most recently seen as Prospero in *The Tempest* for San Francisco Shakespeare Festival, where he previously played Oberon/Theseus in *A Midsummer Night's Dream*. Other Bay Area credits include appearing in the Marines Memorial Theatre production of *Other People's Money*, at the Magic Theatre, portraying Foustka in *Temptation*, the Master in *Jacques and His Master*, and Alan Turing in *Breaking The Code*, for which he received a Bay Area Theatre Critics Award and a Dramalogue Award. Bruce has also performed at the Berkeley Repertory Theatre. Last season he appeared as the narrator with the Oberlin Dance Collective in *Secret House* written by Rinde Eckert and directed by Brenda Way. Mr. Williams' film and television credits include "Midnight Caller" and numerous radio and television commercials.

KELVIN HAN YEE was most recently seen in A.C.T.'s *A Christmas Carol* as Marley's Ghost. He has previously played Merryweather in *Hapgood*, Medvedenko in *The Seagull*, several roles in *Marco Millions* and *A Tale of Two Cities*, Brother Martin Ladvenu in *Saint Joan* (as well as Poulengy in last summer's American Festival Theatre production), and performed



in *Twelfth Night* and *A Christmas Carol* and the Plays in Progress production *Rushmore*. He originated the roles of Victor in *Fish Head Soup* at Berkeley Repertory Theatre and Bradley Yamashita in *Yankee Dawg You Die* at Berkeley Repertory Theatre and Los Angeles Theatre, and was seen in the premiere of *Jam Ken Po* at the Bay Area Playwright's Festival, and in *007: Crossfire* at San Jose Rep. A founding member of the National Theater of the Deranged, an award-winning improvisational group, Mr. Yee has been a member of the Asian-American Theatre Company for over ten years, appearing in *Paper Angels*, *Golden*

Lantern, *Intake-Outtake Take II*, *Webster Street Blues*, and David Henry Hwang's *F.O.B.* His film credits include playing Paul Fang in *A Great Wall*, a guest-starring role in *Gideon Oliver* for the "ABC Mystery Movie," and he will be seen in an upcoming episode of "Back to the Streets of San Francisco."



ERIC ZIVOT made his A.C.T. mainstage debut in last season's *Saturday, Sunday and Monday*, and appeared as Guildenstern in *Hamlet*, and in the annual holiday production of *A Christmas Carol*. In A.C.T.'s Plays in Progress series he was

seen in *Raising Caen* and *Them That's Got*. Other Bay Area credits include playing Valmont in *Les Liaisons Dangereuses* for CitiArts, and the title role in *Macbeth* for the Marin Shakespeare Company this past summer. In addition, he recently directed *Julius Caesar* for A.C.T.'s Academy Program. A native of Canada, he appeared in Michael Bogdonov's modern-dress *Measure for Measure*, Ronald Ayre's *Inspector General* and *King Lear*, directed by John Hirsh at the Stratford Festival in Canada and Sebastian in *Twelfth Night* for the Festival's U.S. Tour. He was also seen as Lord Fredrick Verisopht in the Canadian company of *Nicholas Nickleby*, and as Patrick in *Spanish Post Cards* at the Canadian New Play Festival. Mr. Zivot teaches Voice and Speech in A.C.T.'s Advanced Training Program, and has served as voice and dialect coach for A.C.T.'s *Cat on a Hot Tin Roof*, *A Tale of Two Cities*, *Judevine* and *1918*, as well as Berkeley Shakespeare's *Twelfth Night*, Marin Shakespeare Company's *As You Like It*, and San Francisco State University's *Six Characters in Search of An Author*.

CYRANO DE BERGERAC

DIRECTORS, DESIGNERS, AND STAFF

A.C.T. resident director SABIN EPSTEIN has directed *1918*, *A Tale of Two Cities*, *Women in Mind*, *The Immigrant* and *Private Lives* for the A.C.T. mainstage for five seasons. As an Artistic Associate at the Georgia Shakespeare Festival he has directed *Much Ado About Nothing*, *A Winter's Tale*, *Comedy of Errors*, *As You Like It* and *The Two Gentlemen of Verona*. He has worked at the Oregon and Utah Shakespeare Festivals as well as the San Diego Repertory where he directed *A Christmas Carol* and Charles Dickens's *Hard Times*. For three years, as co-director of A.C.T.'s Advanced Training Program, he directed over a dozen studio projects. In addition, his work has been seen at the Kennedy Center (Doug Holclaw's *Life of the Party*), in New Zealand and, this summer, in Australia. Mr.

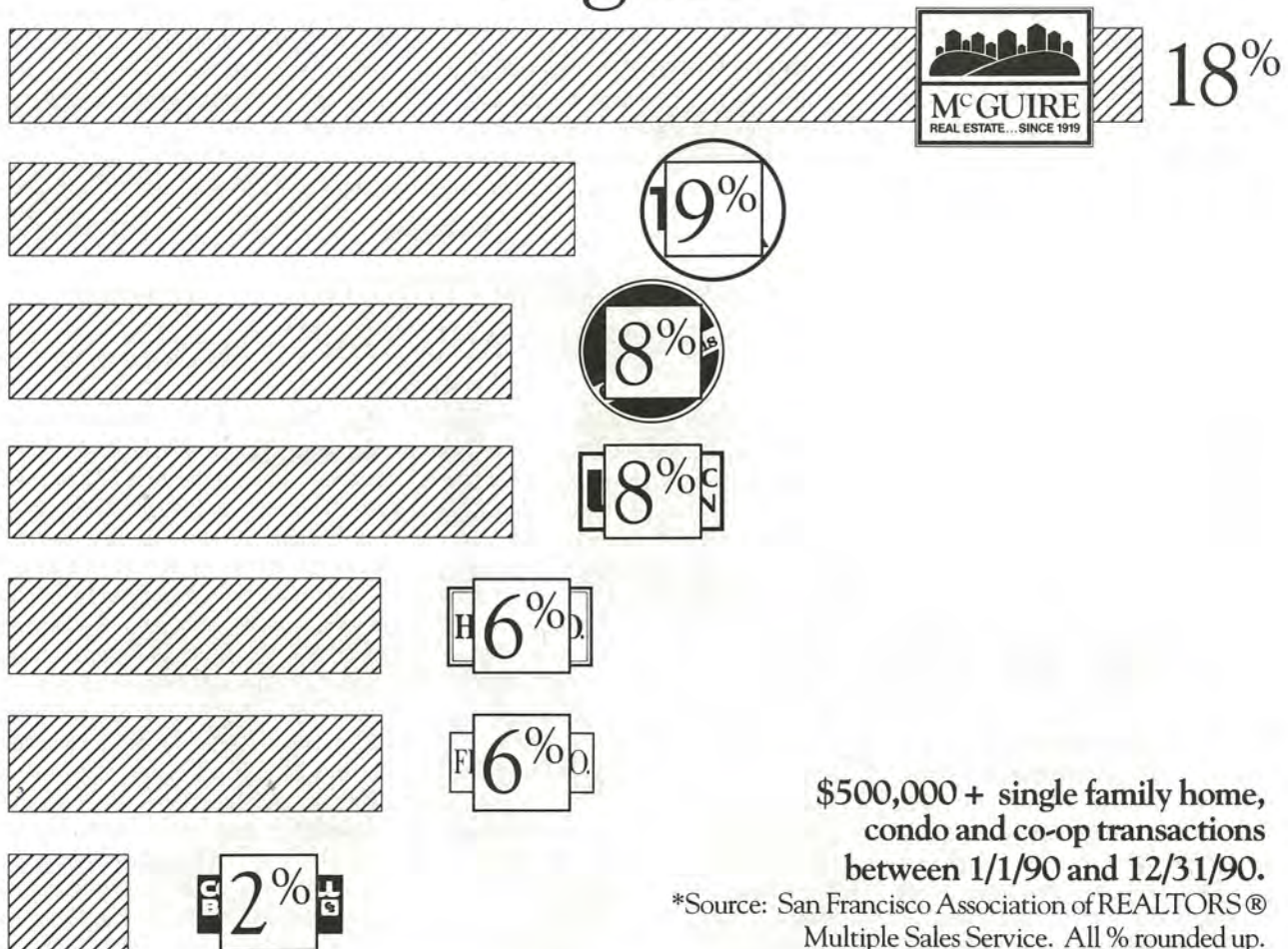
Epstein is co-author, with John Harrop, of "Acting With Style" (Prentice-Hall).

RICHARD SEGER (*Scenic Designer*) has previously designed more than 25 productions for A.C.T., among them *Sunday In The Park With George*, *End of the World With Symposium to Follow* by Arthur Kopit, *The Three Sisters*, *Little Foxes*, *Hotel Paradiso* and *Something's Afoot*, which opened at the Marine's Memorial Theatre in San Francisco and went on to Broadway. Mr. Seger also created the settings for the off-Broadway production of *Butterflies are Free*, and the original off-Broadway productions of *Days of Absence*, *Happy Ending*, and *The World of Gunter Grass*, which was filmed for public television by WNET in New York. Recent work includes *My Fair Lady* at the Strat-

ford Festival in Ontario, and *Love's Labour's Lost* for the Old Globe Theatre in San Diego. Mr. Seger's scenic designs have been seen at the Ahmanson Theatre in *Hay Fever* and *The Unvarnished Truth*; at the Mark Taper Forum in *Night, Mother*; at the Old Globe Theatre in many productions, including *Kiss Me, Kate*, *Rashomon*, *Pygmalion*, *The Importance of Being Earnest* and the U.S. premiere of *Intimate Exchanges*, and at the Seattle Repertory Theatre in productions of *Sunday in the Park With George*, *Les Liaisons Dangereuses* and *Red Square*.

ROBERT FLETCHER (*Costumes*) has been in the theater arts for forty years — as actor, director, producer, and designer of sets and costumes in every form of theatrical entertainment from opera to

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night clubs — beginning as a founding director of the Brattle Theatre Company in Cambridge, Massachusetts. His two dozen Broadway design credits (sets, costumes, or both) include *Little Me*, *Walking Happy*, *Misalliance*, *Othello*, and the national company of *Singin' in the Rain*; he was nominated for Tony Awards for the sets and costumes of *Hadrian VII* and for producing *High Spirits*. His 25 designs for A.C.T. include *A Tale of Two Cities*, *King Lear*, *The Real Thing*, *The Seagull*, and *When We Are Married*. He has also designed for the New York City

Opera, New York City Ballet, and New York Pro Musica Antiqua. Mr. Fletcher's film work includes all four of the *Star Trek* movies and *The Last Starfighter*, and he was nominated for an Emmy for his television work. In 1988 he designed sets and costumes for *Annie Get Your Gun* at the Geary Theater.

J. STEVEN WHITE (Fight Choreography) returns to A.C.T. where he previously worked for ten seasons as an actor, choreographer, director and teacher, and went on A.C.T. tours to Russia and Japan. He

has choreographed fights for Michael Smuin's *Romeo and Juliet* (San Francisco Ballet), Ballet West, San Francisco Opera, Oregon Shakespeare Festival, South Coast Repertory, Berkeley Repertory, and Denver Theatre Center. Currently he is on the faculty at Graduate Acting, Tisch, School of the Arts New York University. Mr. White appeared in the original 1972 production of *Cyrano de Bergerac* — the first of 38 productions in which he appeared at A.C.T. — and in the subsequent 1973 and 1974 productions, and is happy to be back in San Francisco.

AMERICAN CONSERVATORY THEATRE DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), is a founding member of A.C.T. having joined the company during its formation in Pittsburgh in 1965 and served as Executive Director under General Director William Ball. He was appointed Artistic Director by the Board of Trustees when Mr. Ball resigned his position in February, 1986. During A.C.T.'s twenty-five years in San Francisco, Mr. Hastings has directed thirty repertory productions, including *Our Town*, *A Delicate Balance*, *The Time of Your Life*, *The House of Blue Leaves*, *Broadway*, *Street Scene*, *All the Way Home*, *Fifth of July*, *The Girl of the Golden West*, *The Real Thing*, and *King Lear*. This year, he directs a Silver Anniversary Season revival of his first San Francisco A.C.T. production, *Charley's Aunt*. Mr. Hastings' commitment to new writing and playwrights is evident in the many world premieres he has directed at A.C.T., including Lisette Lecat Ross' *Dark Sun*, David Budbill's *Judevine*, Michael McClure's *General Gorgeous*, William Hamilton's *Happy Landings* and Marsha Norman's *The Holdup*. He served as resident director at the Eugene O'Neill Playwrights' Conference for three summers and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute

of International Education. In 1978, his production of *All the Way Home* was presented in Tokyo. He directed a national company of the London and Broadway musical hit *Oliver!*, staged the American production of *Shakespeare's People* starring Michael Redgrave, directed the Australian premiere of the *Hot l Baltimore*, and restaged his A.C.T. production of Sam Shephard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. Other productions have been presented on A.C.T. tours in the United States, including Hawaii, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings is also a teacher in the A.C.T. Conservatory.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer. As head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's

Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinema, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

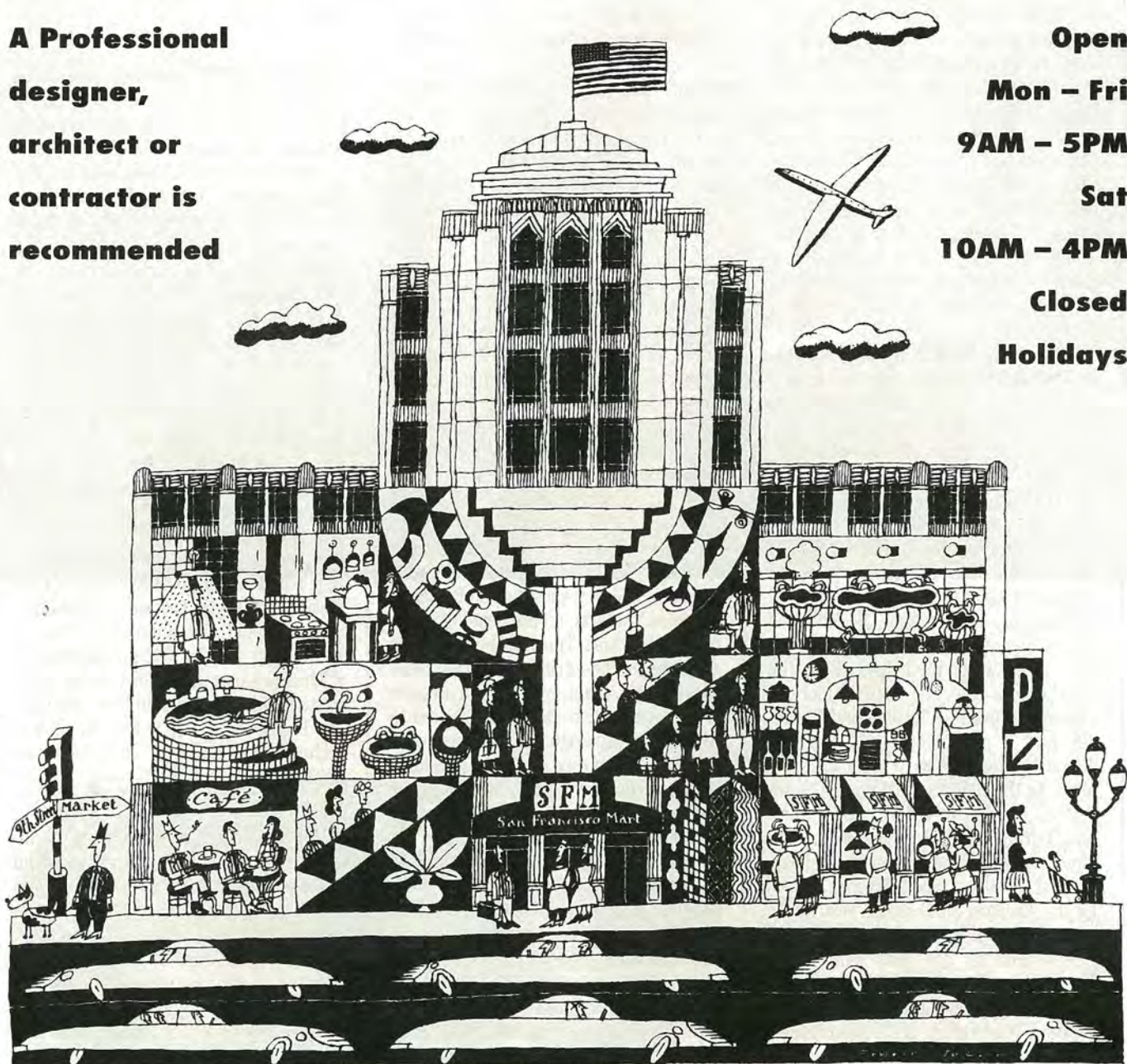
DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he worked with William Ball as, successively, Press Representative, Staff Writer, Dramaturge, and Artists and Repertory Director. The A.C.T. productions on which he has collaborated as dramaturge or

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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 sixteen-year-old *A Christmas Carol*, was written with Laird Williamson (who was also his collaborator on *Christmas Miracles*), which premiered at Denver Center Theater Company in 1985 and was later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valencia Rose Cabaret Theater. Mr. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, *Arts Review*, *Performing Arts* and the *San Francisco Chronicle*.

BENNY SATO AMBUSH (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. last season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included *Division Street*, *A Night at the Apollo*, *O. Henry's Christmas*, *Tamer of Horses*, and *Alterations*. Last season he directed *Pigeon Egghead* in A.C.T.'s Plays in Progress series, which has helped inspire the creation of a Bay Area Native American Theater Company — Turtle Island Ensemble, now a project of A.C.T.. He also directed *Letters From a New England Negro* for the 1991 National Black Theater Festival in Winston-Salem, North Carolina. During the 1991/92 season, he will direct *Fences* for the Oregon Shakespeare Festival, Portland, and *Miss Evers' Boys* for the Alabama Shakespeare Festival. In addition, he has served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program; as an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theatre; and as a United States Information Agency sponsored lecturer to Kenyatta University, Nairobi, Kenya. He has served on the Board of

Theatre Bay Area and chaired its Theater Services Committee, is a member of the Multi-Cultural Advisory Council for the California Arts Council, and has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Mr. Ambush received his B.A. in theater arts and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of San Diego.

SUSAN STAUTER (Conservatory Director) came to A.C.T. four years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at Little Victory Theatre in Los Angeles), director (more than 400 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from California State University Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Find Me a Hero*, *The Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*, directed *The Diary of Anne Frank*, and *Angels Fall* and co-directed *Who Are These People?*. She serves on the Superintendent's Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, and is a member of the Advisory Board for Teens Kick-Off. Ms. Stauter has been a creative consultant at Disneyland, and toured to Alaska as Playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program. Most recently she was the keynote speaker for the Educational Theatre Association of America's National Conference in St. Louis.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theatre. Among the productions he stage-managed were *The Madwoman of Chaillot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager),

And Miss Reardon Drinks a Little, and the national tour of Woody Allen's *Don't Drink the Water*. Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

DEREK DUARTE (Lighting) returns to A.C.T. for a seventh season as resident lighting designer. Most recently his work was seen in *Cat on a Hot Tin Roof* and *A Christmas Carol*. Last season, Mr. Duarte designed eight A.C.T. productions, including *The Gospel at Colonus*, *Dark Sun*, and *The Marriage of Figaro*. Past lighting designs for A.C.T. include the award-winning productions of *Sunday in the Park with George*, *King Lear*, *Saint Joan*, *Nothing Sacred*, *A Tale of Two Cities*, and *Judevine*. Recent projects include *Stardust*, (sets and costumes designed by Erté) and an adaptation of Ray Bradbury's *Something Wicked This Way Comes*. His work has been represented at the American Festival Theatre in Stratford, Connecticut, the Marines Memorial Theater, Berkeley Rep, Los Angeles Theater Center, Milwaukee Rep, San Jose Rep, Berkeley Shakespeare Festival, the Fringe Festival in Edinburgh, Scotland, and the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to study lighting design in New York City. Mr. Duarte holds an M.F.A. in theatre technology from UCLA and teaches at Chabot College.

STEPHEN LeGRAND (Music and Sound) is now in his sixth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for *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 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 Rep, and *Fen* at the Eureka Theatre. Mr. LeGrand's recent work has included scores for

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Yankee Dawg You Die at Berkeley Rep and the Los Angeles Theatre Center, *Lulu* and *Fuente Ovejuna* for Berkeley Rep. Last season he composed music for *The Wash* at the Mark Taper Forum.

RICK ECHOLS (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including *A Christmas Carol*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *Dark Sun*, *Hamlet*, *A Tale of Two Cities* and the company's touring productions to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *The Taming of the Shrew*, and *A Christmas Carol*. Among his other television and film credits are *A View to a Kill*, *Birdy*, "Over Easy" with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over 100 commercials. Mr. Echols designed hair and makeup for the original production of *Cinderella* for the San Francisco Ballet and *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and *A Life* with Roy Dotrice for the Citadel Theatre in Edmonton, Canada. He worked on the national tours of *42nd Street Charity* with Debbie Allen, and toured to Las Vegas and London with Bing Crosby.

ALICE ELLIOTT SMITH (Stage Manager) is in her thirteenth 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 *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Woman in Mind*, *Joe Turner's Come and Gone*, *A Tale of Two Cities*, *Judevine*, *Hapgood*, *Burn This*, *Food and Shelter*, *Dark Sun*, *Cat on a Hot Tin Roof* and *A Christmas Carol*. Ms. Smith is also a consultant to the California Department of Arts-In-Corrections producing the works of Samuel Beckett in maximum security prisons.

BRUCE ELSPERGER (Stage Manager), who is now in his fifth season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman's acting intern production of *A Streetcar Named Desire*, and produced and directed various shows independently, including *A Breeze from the Gulf*, *Bag Lady*, and a touring production of his musical revue, *A Tribute to American Musical Theater*. Before moving to Seattle he had served as Production Stage Manager with P.C.P.A. Theaterfest in Solvang and Santa Maria. Mr. Elspurger, who studied in London and graduated from Drake University, was also an art therapist in the school systems in Iowa and Montana.

KAREN VAN ZANDT (Production Stage Manager) is now in her 13th season with A.C.T., where she has stage-managed productions of *Saint Joan*, *Sunday in the Park with George*, *A Christmas Carol*, *Mourning Becomes Electra*, *Another Part of the Forest*, *Twelfth Night*, *Burn This*,

The Gospel at Colonus, *Hamlet*, *The Marriage of Figaro*, *Cat on a Hot Tin Roof* and *Taking Steps*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill.

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

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

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NEWS FROM THE AMERICAN CONSERVATORY THEATER

A.C.T. Welcomes Carey Perloff, Artistic Director Designee

On November 19 at a press conference at the Hotel Nikko San Francisco, Alan L. Stein, President of the Board of Trustees of A.C.T. announced that the Board had selected Carey Perloff to succeed Edward Hastings as Artistic Director in June 1992. The members of A.C.T.'s acting ensemble, conservatories and administrative and production staffs were delighted to hear the news confirmed that the 32-year-old Artistic Director of CSC Repertory, the Classic Stage Company in New York, would be joining A.C.T. in a few short months. Carey Perloff's appointment is the result of an eight-month inter-

BOB ADLER



national search conducted by the Board of Trustees of A.C.T. which drew over 150 candidates from the top theaters throughout the United States and abroad.

From that vast number, the Board immediately recognized Ms. Perloff as the artist with the ideal vision to lead the Company as it embarks on the next 25 years of theatermaking in San Francisco. "Carey's presence will make a major contribution towards creating a stimulating environment for everyone with a love of the theater: that includes the actors and designers, the Conservatory faculty and students, the management staff—and most importantly, A.C.T.'s loyal audience and those theatergoers who have yet to see their first A.C.T. production," noted Alan Stein. "Carey's fresh, creative vision nicely complements the tenets on which A.C.T. was founded by her predecessors

BOB ADLER



Above: Carey Perloff with A.C.T. Artistic Director Edward Hastings, at the November 19 press conference at the Hotel Nikko.
Inset: A.C.T. Artistic Director Designee Carey Perloff.



LARRY MERTZKE

On a recent visit to the A.C.T. Scene Shop at 681 Florida Street in the City, Carey Perloff (left) got a grand tour of the premises by Randall Reid and Shop Foreman Ed Raymond.

William Ball and Edward Hastings, and our audience is sure to experience new and exciting things on the A.C.T. stage under her leadership."

After directing at theaters in London, New York and Los Angeles, Ms. Perloff became the Artistic Director of CSC Repertory in 1986, an off-Broadway theater in the midst of financial and artistic ruin, which she guided from bankruptcy to unprecedented success. After eliminating a substantial deficit and attracting national and international attention to CSC, the company was honored with an Obie Award for Artistic Excellence in 1988—a mere two years after her arrival.

Her productions have been invited to tour Holland, France, England and Italy, and her work will be seen as the American representative at the Chicago International Festival in Summer 1992. Among her most memorable directing assignments are Bertolt Brecht's *The Resistible Rise of Arturo Ui* with John Turturro and

the critically acclaimed World Premiere production of Ezra Pound's translation of Sophocles' *Elektra*, with Pamela Reed, Joe Morton, and Nancy Marchand. In addition, she was selected by Harold Pinter to direct the American premiere of his most recent play *Mountain Language*, which was presented at CSC Repertory in 1989 and featured actors Jean Stapleton and Peter Reigert.

In describing her attraction to A.C.T., Ms. Perloff explained "A.C.T. has a truly classic thrust: a belief that in order to respect the craft of theater, we have to nurture the symbiotic relationship between performance and training, so that the artist is flexible enough to interpret a significant range of dramatic literature." As Artistic Director of A.C.T., Ms. Perloff will develop all artistic programs and will be responsible for the selection of A.C.T.'s season productions and artistic personnel. With Managing Director John Sullivan, she will oversee the Company's \$9.5 million annual budget and

supervise the 250-member artistic and administrative staff, and she will work closely with Conservatory Director Susan Stauter and the Conservatory faculty to develop training programs which are consistent with her artistic goals.

Ms. Perloff will also be involved in fundraising activities including the company's upcoming Capital Campaign for the restoration of the earthquake-damaged Geary Theater. "I'm particularly inspired by the opportunity to direct in the Geary Theater, our jewel at the heart of the City. It's a beautifully proportioned space—big enough to do anything of scope but intimate enough that the audience feels extremely close to the work on stage. But first we'll have to repair the damage to make the theater comfortable and safe for our patrons. I'm anxious to bring A.C.T. back into the Geary, and we'll all be working very hard to make that happen soon."

Born and raised in Washington D.C., Carey Perloff received her B.A. (Phi Beta

Kappa and *Summa Cum Laude*) in Classics and Comparative Literature from Stanford University in 1980, and studied at Oxford University as a Fulbright Fellow in 1980-81. Since that time she has served as a Teaching Artist at Lincoln Center Institute, as Program Manager for the International Theatre Institute in New York, and in the Casting Office of the New York Shakespeare Festival under Joseph Papp. In addition to her artistic duties at CSC, Ms. Perloff teaches in the Conservatory at CSC, and at the Tisch School of the Arts at New York University where she leads courses in Dramatic Writing and Directing. She and her husband Anthony

Giles, an expert in Soviet foreign policy, are the proud parents of a two-year-old daughter, Alexandra.

Future productions at CSC which she will direct include Strindberg's *Creditors*, in a new translation by Paul Walsh (opening February 1991), and Len Jenkin's adaptation of Voltaire's *Candide*, (to open in April 1992). Ms. Perloff is also scheduled to direct the World Premiere of a new opera by Steve Reich and Beryl Korot, *The Cave*, to be premiered at the Theater am Wein in Vienna in May 1993, and she will also direct a film version of *The Resistible Rise of Arturo Ui*, with John Turturro and Anthony Quinn, for PBS in Spring 1992.

Currently preparing A.C.T.'s 1992-93 theater season with newly appointed Associate Artistic Director Richard Seyd, Ms. Perloff is looking forward to working with the resources provided by the A.C.T. company and acting ensemble. "I want to produce work that is highly theatrical, very challenging, culturally diverse and actor-oriented," she says of the coming year. "There will most certainly be representation from classical theater. That is my personal passion. But I want to see us produce a wide range of theater. Theater that makes the audience think and feel. We should be challenging all of the senses — including the intellect and the heart."

All Aboard for the 1992 International Theater Tour

May 31 – June 14

It's time to get a new passport photo and take the luggage out of the attic. Get ready for A.C.T.'s 1992 International Theater Tour! Now in its thirteenth season, the two-week Theater Tour is an annual fundraising event for A.C.T., co-sponsored by TOUR ARTS of San Francisco, and coordinated by London Arts Discovery Tours.

Led by Artistic Director Edward Hastings, this year's tour begins May 31 when theater-loving Anglophiles will depart SFO bound for London, and spend the first week attending the season's hit musical and several excellent productions in London's West End. Among the special shows London is offering this year are *Uncle Vanya* with Ian McKellan, *Pygmalion* with Alan Howard, and Tom Courtenay in Moliere's *The Miser*. While in London, patrons will take a guided walking tour of the great houses in the Mayfair district, such as Spencer House, the ancestral home of Princess Diana's family, and tour historic Winchester Cathedral in Hampshire. Of course, no theater tour would be complete without a visit to Stratford-on-Avon, home of the Bard, where travellers will attend a production of the Royal Shakespeare Company and dine at a definitive old English inn.

During the second week, it's off to Scot-



London's Old Vic Theatre.

land. In Edinburgh The Lyceum Theatre and The Traverse Theatre, Scotland's national center for new stage writing, will offer some hearty dramatic fare. Explore the Royal Mile and Princess Street, and spend an afternoon aboard the Sky Lark, a boat used in the evacuation of Dunkirk during World War II.

Following a splendid sail across Loch Lomond, the group will head for the great Victorian city of Glasgow, complete with a visit to the Burrell Collection of paintings, sculpture, tapestry and furniture, and tour the remarkable Hill House, created by architect and designer Charles Ronnie MacIntosh. Performances at The Citizens and Tron theaters round out the Glasgow trip.

Of course, the highlight of the trip for many will be the enlightened and enter-

taining discussions led by Edward Hastings and the leading members of the British theatre community who join the group to provide background and insight. These special events are enriching opportunities rarely available to the average theatergoers. Included in the package are tickets and transportation to all events, sightseeing, first class hotels and many delightful meals, roundtrip airfare, and a tax-deductible donation to the American Conservatory Theater. Former travellers say it's a one-of-a-kind experience not to be missed! For further information and brochures on A.C.T.'s 1992 International Theatre Tour, contact Tim Cole at TOUR ARTS, 231 Franklin Street, San Francisco, CA 94102, (415) 864-8565, or pick up a brochure in the Stage Door or Theater on the Square lobbies.

Arthur Andersen Helps A.C.T. Celebrate The Silver Season

Arthur Andersen is the leading provider of audit, tax and business advisory services, working with more than 60,000 clients worldwide. Locally, however, Arthur Andersen can boast a more intimate contribution, as exclusive corporate sponsor of *Cyrano de Bergerac*. How does the firm ranked first in the *Accounting Today* Top 60 come to be such an avid supporter of the arts in general and A.C.T. in particular?

Continued on page P-31

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A.C.T. NEWS

continued from page P-28

Tom Kelly, Managing Director of the Northern California region, says "Investing in our local communities is a tradition for Arthur Andersen." In this region alone, where the firm has been active for over sixty years, Arthur Andersen and Andersen Consulting employ 1,290 people in four locations. "I'm proud that we are among the most committed and responsive corporate citizens within our community," he declares.

Kelly emphasizes that professionals at Arthur Andersen at all levels are involved in a variety of civic, business, educational and arts organizations. "My wife, Deb, and I have always had an interest in the performing arts, especially theater. We've devoted our time to worthwhile community organizations. The partners and most of our employees in Northern California have made similar contributions of time, resources and expertise. I believe personal commitment is one of the primary reasons that Arthur Andersen's approach to community involvement has been so successful."

At Arthur Andersen, personal commitment starts at the top. "We ask each partner to set an example through his or her individual financial commitment to the community," Kelly explains. "In addition, the firm contributes financial resources to a number of important causes and organizations. Annually, our cash contributions by partners and the firm, combined with *pro bono* services, exceed two percent of our revenues."

A recent arrival in the Bay Area, Kelly previously followed Arthur Andersen's call to Chicago, Dallas, Milwaukee, Washington, D.C., as well as to Melbourne, Sao Paulo and Geneva. "We love it in the Bay Area," he's quick to confess. "We're having a fabulous time, living on the hill right by the bridge in Sausalito and enjoying the area immensely."

Cyrano de Bergerac was an ideal match with Arthur Andersen. This fruitful pairing brings to the stage a story of selfless chivalry, of unrequited devotion, of time and its smooth passage through our lives. Many thanks to Arthur Andersen for making the month of A.C.T.'s 25th anniversary in San Francisco so successful.

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T.'s Central Box Office

Location: The lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square.

Box Office Hours: 10am-9pm Tuesday through Saturday; 10am-6pm 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, Theatre on the Square and the Orpheum Theatre: 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. Charge by phone: (415/510) 762-BASS or (408) 998-BASS.

Ticket Prices: STAGE DOOR/
THEATRE ON THE SQUARE/
ORPHEUM THEATRE

Previews:

Orchestra/Loge	\$22
Balcony	\$16
Gallery	\$10

Tuesday/Wednesday/Thursday

Orchestra/Loge	\$26
Balcony	\$20
Gallery	\$10

Friday/Saturday

Orchestra/Loge	\$33
Balcony	\$24
Gallery	\$11

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

Latecomers: Latecomers will be seated at an appropriate interval.

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

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

Discounts: Half-price tickets are frequently available on the day of performance at STBS on Union Square in San Francisco. Half-price Student and Senior Rush tickets are available at the theatre box office 90 minutes prior to curtain. Matinee Senior Rush price is

\$5.00. All discount 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 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, Theatre on the Square, and The Orpheum are accessible to persons in wheelchairs.

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

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

Smoking is not permitted in the auditorium.

Beeper! If you carry a pager, beeper, watch or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. 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. Prologues are presented before the Tuesday evening Previews for all productions, except *A Christmas Carol*, from 5:30 pm to 6:30 pm. Doors open at 5:00 pm. Please check your tickets for the appropriate theater's location.

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

School Matinees: 1:00 pm matinees are offered 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 Katherine Spielmann, Student Matinee Coordinator at 749-2230.

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

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

A.C.T. Venues: ORPHEUM THEATRE

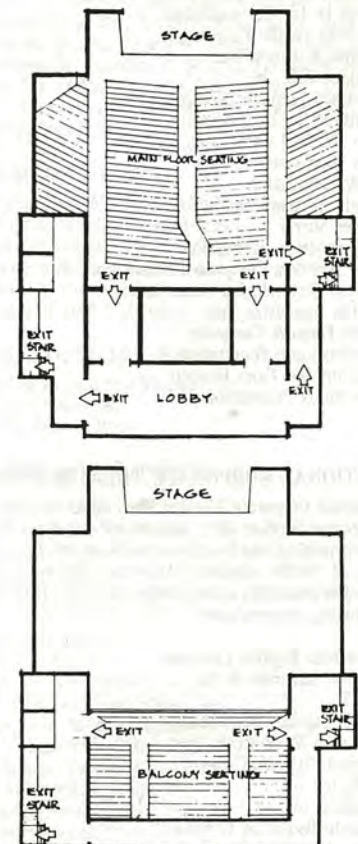
The Orpheum Theatre is located on Market Street at Eighth, near the Civic Center BART/MUNI Station.

THE STAGE DOOR THEATRE

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

THEATRE ON THE SQUARE

The 700-seat Theatre on the Square is located in the Kensington Park Hotel, at 450 Post Street between Mason and Powell. Conveniently located within short walking distance of the Stage Door Theater, Theatre on the Square is close to many fine restaurants along Post and Mason streets. Ask our Box Office for suggestions.



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And for those who live on the West Coast, there's an additional advantage. Californians have won more laureates in the history of the Nobel Prize than any other state in the union starting with Robert A. Millikan in 1923. They have accumulated an astounding total of forty-four medals (seven ounces, twenty-three carat gold) out of six hundred-thirteen awards in science, economics, literature, and peace.

The University of California at Berkeley reportedly has a white vest which is passed down to succeeding generations of prize winners, and now bears a distinctive yellow tinge.

Prize monies are derived from dividends earned by the estate of Alfred Nobel the inventor of dynamite. Through the years, the amount has increased dramatically. When Albert Einstein received his prize in 1921, the prize money was no more than 120,000 kroner (at today's rate of exchange about \$20,000) while individual winners this year will receive almost \$1 million. On a political note, in most countries, the

prize is tax-free with a notable exception, the United States.

One of the most glittering events in the world, Nobel Prize Day takes place every year in Stockholm and Oslo (where the Peace Prize is awarded) on December 10.

their achievements in the arts and sciences are normally given their prizes at an afternoon ceremony in Stockholm's *Konserthuset* (Concert Hall) from the Swedish King Carl XVI Gustaf, with accompanying pomp and circumstance.

But the *pièce de résistance* is the ceremonial evening at the Stadshuset, Stockholm's baroque City Hall overlooking the harbor, when the prize winners are fêted at the Nobel banquet whose serving logistics rival the planning of a coronation.

This year, the ninetieth anniversary of the event, the huge party will be even larger than usual. More than one thousand-four hundred distinguished winners and guests including two hundred former living laureates, plus members of the Nobel committee and ambassadors from the laureates's homelands are expected to attend.

The menu has always been a highly guarded secret not released until the night of the party. In the past, it has included such delicacies as a crayfish timbale, saddle of lamb and a spectacular ending, a *parfait glacé Nobel*.

Appropriately, fine wines accompany the dinner, possibly a Moët et Chandon, Brut Imperial or a Medoc Baron Philippe 1979.

The festivities are held in the Stadshuset's Blue Hall, one of the world's most exquisite banqueting facilities.



It has been held since 1901 on the anniversary of Nobel's death and marks the presentation of some of the most prestigious awards extant "for the benefit of mankind."

Laureates who have been chosen for

J. Herbert Silverman is travel editor of ARThews and contributes regularly to Wine & Spirits.

The Awards Ceremony takes place each December 10th at Stockholm's Konserthuset (inset), but the grand banquet takes place that evening in the Blue Hall of the Stadshuset, Stockholm's baroque City Hall (top)

by J. Herbert Silverman

Majestically situated on the main floor of the striking building, this is a covered court, resembling a "piazza" bordered by an arched arcade.

The arrival of the King and Queen with the laureates for the dinner is heralded by a fanfare of trumpets and music from a huge organ, one of the largest in Europe, which boasts one-hundred-thirty-eight stops and ten thousand-two-hundred-seventy-one pipes.

An after dinner dance is held in the baronial surroundings of the Gyldene Salen, (the Golden Hall) and always starts with a waltz.

The crystal wall lighting reflects the incredibly detailed scenes made from some eighteen million mosaic tiles of gold foiled glass and ceramics. Dominating one wall is the largest mosaic, "Stockholm, the Queen of Malaren," receiving homage from the East and from the West.

The laureates enter in the order in which their disciplines were mentioned in the Nobel will; the King always accompanies the wife of the Physics Laureate (if indeed a male) to the table. In the intricate placement, every effort is made to seat a member of the royal family next to each laureate.

The sparkling evening gets underway with two toasts, one to the King proposed by the chairman of the Nobel Foundation, the second by the King to Alfred Nobel.

The dinner lasts until 10 p.m. with musical entertainment. Says a catering official, "No one has ever been seen to leave the table during the evening to go to the restroom."

Winners stay at the Grand Hotel facing the harbor just across from the Royal Palace in the *Gamla Stan* (Old City). Originally, the Grand played host to the Prize dinner but, as the guest list expanded, the committee was forced to choose the larger City Hall facilities in 1930.

There are some travel advantages to being in the winners' circle. The Nobel Foundation pays for the laureate and his or her spouse as well as children under twenty-one. Transportation is provided by SAS.

The committee holds a briefing for the laureates on their arrival and prepares advisories on protocol — when and how

to bow upon receiving the award (three times: once to the king, once to the Academy, once to the audience).

Laureates are given a percentage off shopping at NK, Stockholm's famous department store, and each can have a lifetime supply of Lakerol licorice lozenges, a delightful Swedish treat. A final gift is a videotape of the ceremonies.

The Nobel Peace Prize is awarded on the same date in Oslo. Unlike Sweden, the award is given by the chairman of the selection committee, not by the King.

Stockholm's Vasa Museum



Oslo's Grand Hotel

The winner stays in a second floor suite at Oslo's Grand Hotel, another equally distinguished fin-de-siècle dowager, smaller than the Swedish version but equally impressive. That night, the laureate stands on the suite's balcony to receive plaudits from Norwegians who gather for a torchlight parade.

In case you haven't won a prize, you can relive some of the splendid event's excitement in a variety of ways, including tours of Stockholm and Oslo, enjoyed by the winners's families.

The laureates are usually too busy with formal events to go off on their own.

But both cities make sure that their guests see such landmarks as Stockholm's Vasa Museum housing a magnificently restored warship (which sank on its maiden voyage in 1628 in Stockholm Harbor in front of the Royal Family) and Thor Heyerdahl's *Kon Tiki* in Oslo.

In the corner of the monumental Stadshuset, a handsome cellar restaurant called the Stadshus Kallaren, will serve its guests a Nobel Prize dinner with all the trimmings — for about \$80 per person.

While the official language of the awards is English, the menus are traditionally written in French and can be selected from any year. In 1986, the dinner highlighted smoked salmon, red caviar, roast pheasant with a sauce à l'Anglais and Parisienne potatoes. Dessert is always the traditional parfait. The wines that year included a Mouton Cadet and Moët champagne with Cockburn's special reserve port to cap off the evening.

One other special event of the Nobel week is dinner hosted in the Eleventh Gallery of the Stockholm *Slott* (Royal Palace) by the King and Queen. Its menu traditionally features venison from the royal Deer Park.

You can experience the delights of this dinner by ordering from the *carte* at the Operakällaren, one of the world's most beautiful restaurants dating to the eighteenth century whose famed chef Werner Vogeli also prepares the regal reception.

While the Peace Prize dinner in Oslo, held at that Grand, honors only one laureate, its dinners are equally splendid although more informal.

The 1989 dinner menu for the winner, fourteenth Dalai Lama (Tenzin Gyatso) also featured caviar, beef tenderloin, quiche Nobel and a dessert appropriately called Money Bag with cloudberries.

One can duplicate this menu in the dining room of the Grand, an aristocratic hotel whose elevators have Oriental rugs and a Gold Mirror Room dating to the days of Henrik Ibsen. Guests have included Jimmy Carter, auto tycoon Henry Ford II, Tina Turner and Stevie Wonder as well as 1964 Peace laureate, Martin Luther King, Jr.

Tourist officials in both capitals are

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proud of the award ceremonies, but as a spokesman for Stockholm decried, "We have many other notable cultural attractions most of which have antedated the awards by centuries."

The restored heart of Sweden's capital is an island where the waters of Lake Malaren meet the Baltic Sea. Since Stockholm is a city with a mission to preserve its past, the later versions of these seafarers's taverns were located in the stone buildings of the *Gamla Stan* when the capital was rebuilt in 1525 following a disastrous fire.

The alleys and narrow lanes, still cobblestoned, follow the original medieval street patterns. At this point in time, they are lined with antique shops, flower stalls, souvenir stands beyond count and restored hotels, radiating off the *Stortorget* (Great Square).

Today, many of the capital's classic Swedish restaurants are to be found in the great brick-vaulted cellars which for generations were utilized to store potatoes.

Now, some of these gourmet jewels such as Kallaren Diana (Brunnsgränd 3) serve some of the finest cuisine in the country.

Their menus alone are worth reading not only for the local specialty, *gravlax* (marinated salmon), turbot and reindeer steak but also for a detailed history of each house.

A culinary paradise is *Leijontornet* (Lilla Nygatan 3-5) an "underground" gem with a luminous medieval setting and the proud possessor of a Michelin star. It's located in the Hotel Victory, a museum-like hostelry, sibling of the tiny, deluxe Lord Nelson nearby.

Its avant-garde design combines a high-tech, glass-sheathed black metal wine cellar with a stone-walled interior that dates to the fourteenth century and was discovered by workmen in 1937 while excavating foundations during a building renovation.

Another historic dining room is *Den Gyltene Freden* (The Golden Peace, Osterlanggatan 51) named for the first verse of a song by the noted mid-eighteenth century poet, Carl Michael Bellman, who was a regular in its bar.

Just reopened, its upstairs rooms with their eighteenth century ambiance, are the venue for weekly meetings of the

Swedish Academy of Letters which owns the carefully restored structure. Today, the restaurant is well known for its seafood including the house's own version of marinated tomato herring, vinegar herring, and mustard herring.

While not located in the *Gamla Stan* but on the mainland facing the Royal Palace, the aforementioned Operakällaren is one of the most distinguished and certainly the most elegant of these restored dining spots.

First opened in 1787 in the old Opera House, it was built by King Gustav II who died at the hands of an assassin ironically during a masked ball. He was attacked as a result of a noble's conspiracy at the end of a devastating, albeit successful, war with Russia.

From the start, it became a popular haunt for artists, the literati, and the aristocracy, a tradition which has endured to this day. In 1892, the old Gustav III Opera House gave way to a new and larger theater.

It was originally received enthusiastically by the public except for the paintings in the main dining room by artist Oscar J. Björck. They were condemned by the parliament "for their pornographic qualities."

Stockholm has a plethora of museums many of them related to a royal heritage and a "clutch" of boutique collections are located in the Stockholm Palace including the Treasury and the Royal Armoury Collection.

Drottningholm, residence of the Royal family outside Stockholm, is a Versailles on a smaller scale. Built at the turn of the century for the widowed Queen Hedvig Eleonora, its baroque interiors are breathtaking and its world famous court theater was used in Bergman's film, *The Magic Flute*.

Newest museum and a logical addition to this city dedicated to a treasured past is the Absolut Museum tracing the history of vodka in Sweden. It comes complete with "working" stills, a line-for-line reproduction of a nineteenth century wine shop and tells you just about everything you'd want to know about the national tipple.

Not a museum but a spectacular addition to the landscape is the Globe

Arena, an enormous sphere of steel, concrete and glass which is used for sporting events and other "spectaculars." It seats sixteen thousand and has modular bathrooms balanced for the sexes according to events where men or women spectators predominate.

This year it is being used for the first time as the venue for the Nobel awards with its record audience.

Outside of Stockholm, the Gripsholm renaissance fortress is a national monument to the history of Swedish decor and art. It's located in Mariefred, a restored lake-side village about an hour by boat or train from the capital where a traditional steam-powered narrow gauge railroad is used to transport visitors to the site from the intercity connection.

Mariefred has one of Sweden's most exquisite country manor hotels. Room have been tastefully restored to their eighteenth and nineteenth century origins. Oriental rugs cover the dark marbled entrance floor, and the residents' lounge, with classic provincial furniture, is enhanced with timbered ceilings.

One of Alfred Nobel's dreams was to see an amicable relationship between Norway and Sweden. He directed in his will that the Peace Prize be awarded in Oslo.

Norway and Sweden had been united under the same sovereign since 1814 but by the end of the century, Norwegian agitation for the dissolution of that union became increasingly strong and finally separated in 1905. Nobel respected the Norwegian Parliament's work in international friendship and for that reason made that body guardian of his prize.

Oslo is a remarkable composite of sophisticated urban living combined with a mountaineering environment. The venerable Holmenkollen Riksanlegg, the world's most famous ski jump, lies within the city limits in sharp contrast to the new two-hundred-eighty-four foot-high Oslo Plaza Hotel, tallest building in Scandinavia. Situated in a gentrified area of what was once a working class neighborhood, it is only fifteen minutes on a "walking" street to the Grand and the Royal Palace.

Within the city limits are protected forest areas rich in Norwegian nomenclature.

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ture — Linderudskollen, Lilo seter and Mariholtet — whose woods teem with ptarmigan, wild geese, falcons, eagles, and countless species of ducks.

The Norwegian capital excels in the striking quality and range of its museums. The Frammuseum houses the polar exploration ship, Fram, which Fridtjof Nansen (himself the winner of the Nobel Peace Prize in 1922) sailed across the Arctic in 1893. It was then utilized by the famed Norwegian explorer, Ronald Amundsen, the first man to reach the South Pole in 1911.

In the same complex is the Norsk Sjøfartsmuseum, one of the most distinguished maritime museums in the world with a collection of small craft, modern container ship models and the vintage 1916 three-masted schooner, Svanen (Swan), moored at the adjacent dock.

The balsa-log-papyrus Kon Tiki on which Heyerdahl and his five crewmen sailed for four-thousand-three-hundred miles from Peru to Polynesia in 1947 is displayed in all its nautical splendor here.

But the most dramatic of all the city's museums created in exquisite taste — and possibly the most moving — is the Norges Hjemmefrontmuseum, Norway's Resistance Museum in the Akerhus Fortress, itself dating to the sixteenth century.

Photographs recall vividly the morning of April 9th, 1940, when an astonished hotel staff at the Grand found that the lobby was crowded with overnight guests who had shed their mufti for their uniforms as German Wehrmacht officers.

A series of pictures illustrate the recla-

mation by the resistance forces of Akerhus castle, the arrest and imprisonment of Gestapo agents and the stirring words of the last proclamation of the Resistance Movement, "The leaders hereby inform the Government Delegation under the presidency of the Crown Prince that they consider their task has now been accomplished and withdraw."

Oslo's museum treasury is *non pareil* but Norway's scenery is the country's greatest asset with waterfalls, mountain lakes and breathtaking fjords.

Starting in Bergen to the west, this unique "tour package" departs that city by train. Leaving in the morning it skirts the beautiful Sør fjord and then at Voss commences an ascent to the great mountain plateau which separates the western fjords from East Norway. Immediately after passing through the three-mile Gravhals Tunnel, passengers connect with another train for Flam which dives down the wild Flam valley, a descent so spectacular that the specially designed cars have five braking systems for safety.

At the picture book village of Flam, one embarks on a fjord steamer down the Aurlandsfjord and into the Naeroyfjord, one of the narrowest in Norway making landfall at Gudvangen. From here the tour proceeds by bus through the Naeroyvalley, (possibly one of the most spine-tingling rides in the world with its thirteen mountain curves) to Voss and a private train connection returning to Bergen.

To use a handy travel cliché, this is possibly the world's most exciting one-day tourist excursion. Price is \$47. □



Oslo's Frammuseum and the polar exploration ship, Fram.

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— Frank Rich of the New York Times on WQXR AM & FM

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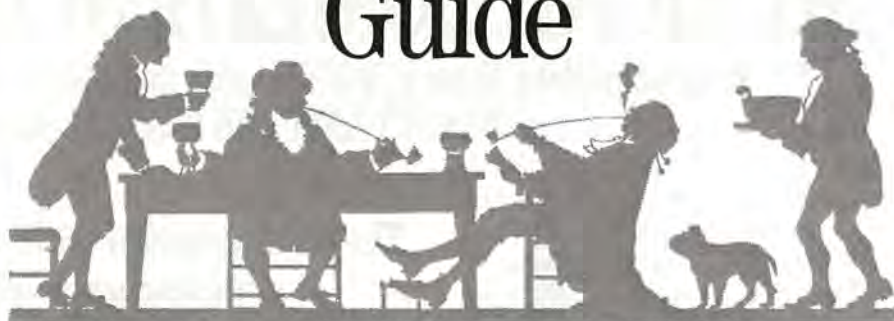
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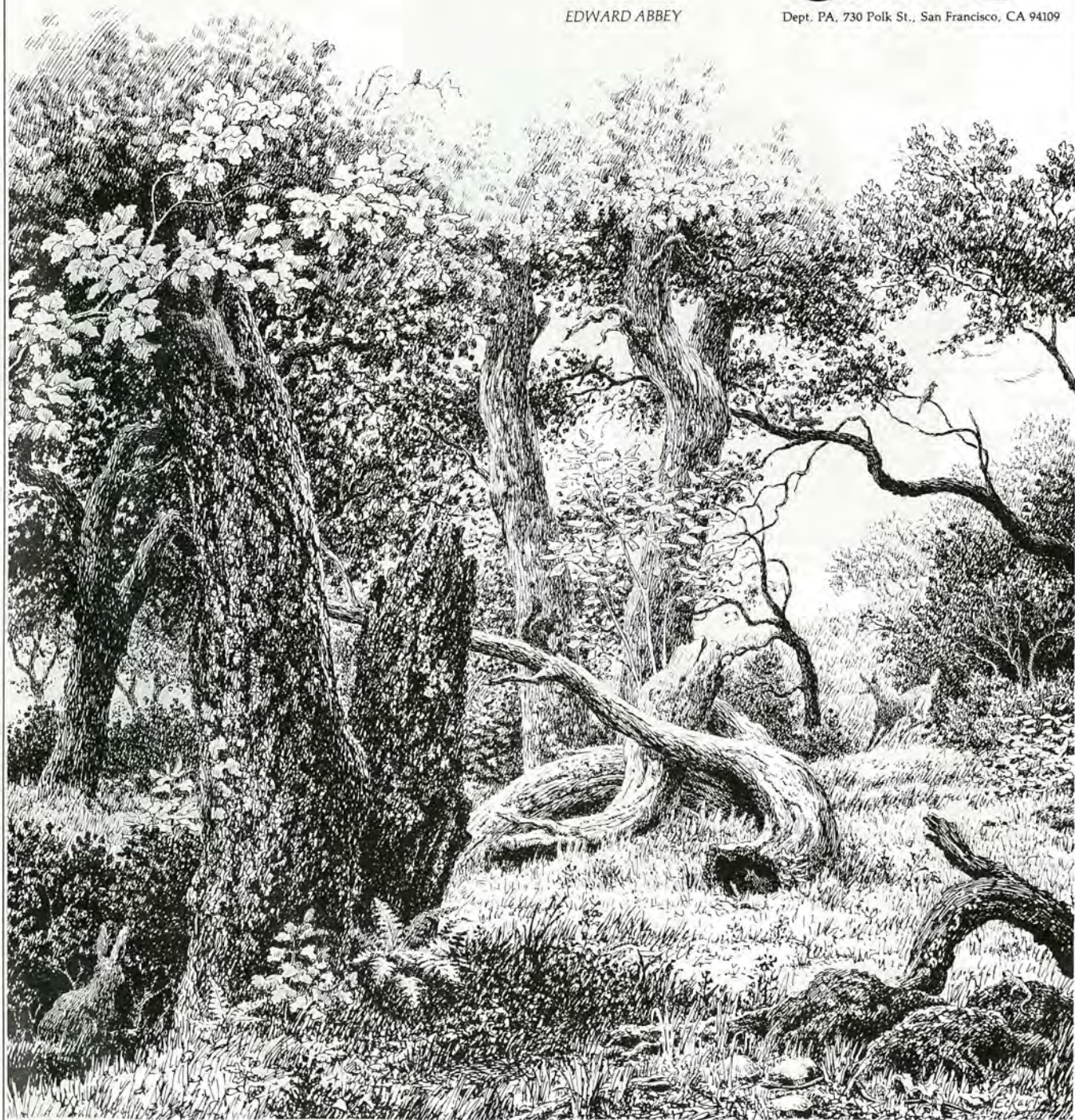
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Revisiting the Casting Couch



*N*umerous scandals have rocked Hollywood since the early Twenties, involving drugs, murder, unsavory sex, or adultery among the stars. None of these affected or hampered the male exercise of power through sex. Directors, producers, and studio executives at most would become the subject of gossip, and not altogether disapproving gossip at that. Many of the studio heads and producers in Hollywood were legendary womanizers, in illustration of the old saying that "opportunity merely knocks but temptation kicks the door in."

The Production Code that outlawed the showing of a double bed in the conjugal

bedroom was powerless against the grossest misconduct inside the executive suites. The gossip columnists, who could destroy a straying actor or left-leaning writer with a paragraph, remained silent about what went on behind barely closed doors, not just on the casting couch, but in dressing rooms, trailers, and often on open sets.

Sexual harassment has been accepted inside Hollywood as normal occupational hazard by the victims, and as some sort of professional perk by the perpetrators. But such practices did not begin with the movies. They have a long history rooted in the theater, where the trading of sexual favors has been hard currency for centuries, involving women and also men.

As usual, women had to pay the higher price. Even when they were personally

Peter Hay's latest books are MGM: When the Lion Roars and Movie Anecdotes.

Above: Lord Fife, part of management at King's Theatre and a confirmed — if aging — roué, won the favors of one of Paris Opera's most promising ballerinas, Lisa Noblet. In 1821, at twenty, she became prima ballerina — at King's Theatre.

by Peter Hay



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not victimized, English actresses were kept out of the theater which was deemed a place unfit for decent women; when they were finally allowed on the Restoration stage, it was with the stigma that they must, by definition, be "loose" or "kept" women. The abbreviation of Mrs. in those days still stood for "mistress."

Underpaid and unrespected, many unmarried actresses, indeed, were forced to look for lovers and "keepers;" a very few gained positions of social power as royal mistresses or duchesses. Young gallants stood in the wings or swarmed backstage during the performance in Restoration theaters, where they dallied with actresses or watched them change costumes. In effect, those women were harassed not only by their employers but also by the audience.

But it was Hollywood that brought the term "casting couch" into the language; H. L. Mencken quotes it from a glossary of "Studio Lingo" published in Los Angeles in 1935. The basic Hollywood anecdote on sexual harassment has one of the old-time moguls — often identified as Darryl Zanuck — chasing a young actress — sometimes cast as Judy Holliday — around the desk in his office. Finally, she pulls a pair of falsies from beneath her sweater and throws them at the lecher: "Here, I think this is what you're after."

Such bravura, if it took place, would surely have been the exception; in countless other cases, the starlet would succumb. After all, the agent, producer or executive could hold the keys — or say they did — to a career as tempting as it was elusive. Hence, reluctant compliance was interpreted as easy virtue on the part of the victim; in countless jokes and stories the aspiring actress became the aggressor; the weary producer almost the object of her harassment.

The writer Ben Hecht defined a Hollywood starlet as "any woman under the age of thirty not actively employed in a brothel." When an actress was describing at a party her injuries sliding down a bannister, Dorothy Parker interrupted: "Perhaps it was a barrister." And Judy Garland repeated an old Hollywood joke on the *Tonight Show* when Jack Paar asked about a certain actress with a repu-

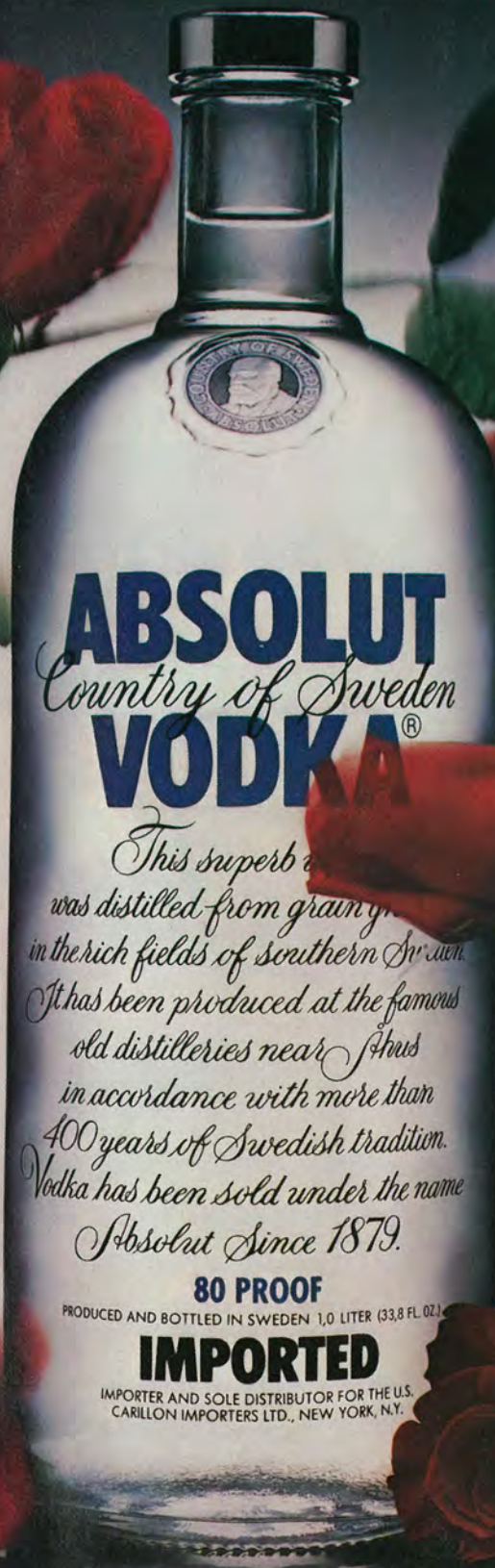
tation for bed-hopping: "Isn't she a nymphomaniac?" Garland rejoined: "Only if you can calm her down."

The constant commentary, much of it not witty, was founded on widely known facts and rumors, and these had the effect of lowering women's self-image and self-esteem in a brutally competitive business where beauty, sensuality and availability had been generally more highly prized than talent. Sometimes this had tragic consequences: several stars committed suicide. When Frances Farmer was arrested for a traffic violation in 1942, the actress, on the verge of a nervous breakdown, gave as her profession a ten-letter word describing oral sex.

Studio heads who professed a high standard of personal morality and family values, nevertheless sent their female employees messages that were ambiguous at best. Patriarchal types like Louis B. Mayer liked to think of MGM as one happy family and enjoyed petting his teenage female stars, sometimes placing them on his knees. Some enjoyed Papa Mayer's fussy attentions, others did not.

Many of the female stars had no strong father figures in their lives, or had to cope with domineering mothers. When Judy Garland turned against L. B. Mayer, it was in large part because she saw him allied with her mother. Joseph L. Mankiewicz advised Judy Garland in 1942 to seek psychiatric help for her problems with overwork and insomnia. But the indomitable Ethel Gumm found out about her daughter's secret visits to a therapist, and reported it to the studio head. Mayer was furious at Mankiewicz, (who left Metro partly due to that incident), but he also professed hurt with Garland, that his little girl — by then a married woman of twenty — could think of taking her problems elsewhere.

It was in that era that Lady Elsie Mendl, a British socialite in Hollywood, attended one of Louis B. Mayer's parties. Her miniature poodle, called Blue, sought out the mogul who was sitting on a sofa, and jumped into his lap. "Nice dog," said the flattered Mayer, "I'd like to buy her." "I'd forget about her, if I were you," Lady Mendl told him bluntly. "She's just another Hollywood bitch trying to make a connection." □



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