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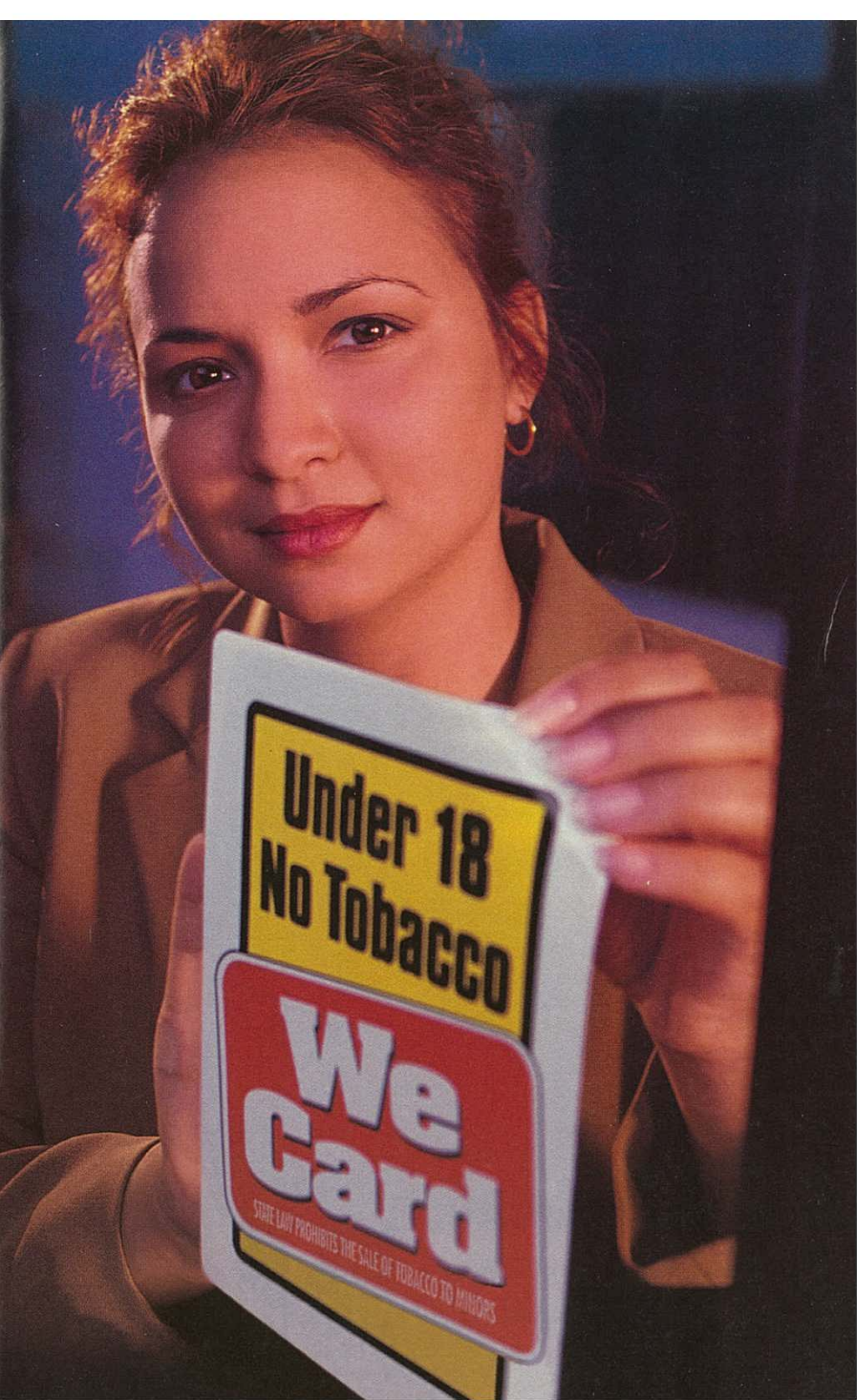


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CONTENTS

Vol. 7, No. 1/2, October 2000

ABOUT A.C.T.	8
A.C.T. STAFF	10
A.C.T. NEWS	14
PROGRAM NOTES	21
WHO'S WHO	33
A.C.T. PROFILES	46
CONTRIBUTORS	55
FOR YOUR INFORMATION	61

ON THE COVER

Cover design by Seano

ABOVE

Detail of the Geary Theater

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Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director
1986-92

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Frank Loesser's
**HANS CHRISTIAN
ANDERSEN**

*Music and lyrics by
Frank Loesser*

*Book by Sebastian Barry
Based on the Samuel Goldwyn
motion picture*

*Directed and choreographed by
Martha Clarke
August 31-October 8, 2000*

THE MISANTHROPE

*by Molière
Adapted by Constance Congdon
Directed by Carey Perloff
October 19-November 19, 2000*

A CHRISTMAS CAROL

*Adapted by Dennis Powers and
Laird Williamson
Directed by Candace Barrett
and Raye Birk
November 27-December 26,
2000*

GLENGARRY GLEN ROSS

*by David Mamet
Directed by Les Waters
January 4-February 4, 2001*

GOODNIGHT CHILDREN EVERYWHERE

*Written and directed by
Richard Nelson
February 15-March 18, 2001*

ENRICO IV

*by Luigi Pirandello
Translated by Richard Nelson
Directed by Carey Perloff
March 29-April 29, 2001*

"MASTER HARDLD" ...AND THE BOYS

*by Athol Fugard
Directed by Laird Williamson
May 4-June 3, 2001*

TO BE ANNOUNCED

June 14-July 15, 2001



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ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater

were recognized with the prestigious Jujameyn Theaters Award.

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

The conservatory, led by Melissa Smith, now serves 2,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award

a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

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

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Melissa Smith
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James Haire
Producing Director



A.C.T.

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continued on page 12

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continued from page 10

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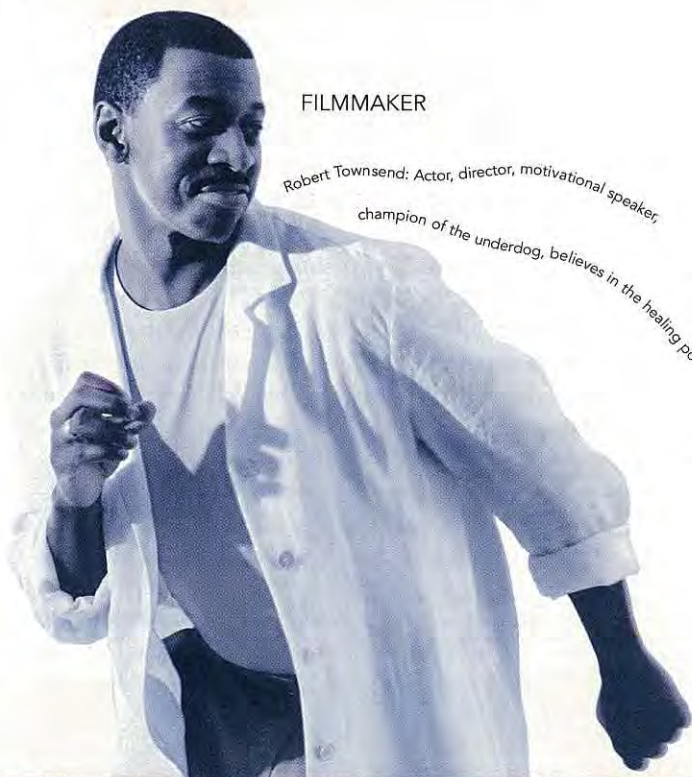
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A.C.T. GRANTED GOOD NEWS

The 1999-2000 season was an extraordinary year for A.C.T.! On our mainstage, we presented two world premieres and the first American production of Tom Stoppard's *Invention of Love*. We set a new all-time record for subscribers (more than 23,000) and graduated the first class of Master of Fine Arts students to complete three years of training in our conservatory. We began an international collaboration between our Young Conservatory and England's Royal National Theatre, and produced 13 workshops and readings of new plays commissioned by A.C.T. Meanwhile, A.C.T.'s expanded outreach efforts brought hundreds of new theatergoers from the diverse communities of the Bay Area into the Geary Theater, many for the first time.

The "grand finale" of this remarkable season was the successful fulfillment of the **Hewlett Foundation** challenge grant, originally extended to A.C.T. in 1999. Thanks to the commitment and generosity of our supporters, A.C.T. ended the fiscal year with a surplus of more than \$300,000, the sole condition of the grant. With this sum and the foundation's matching award, we were able to completely retire the company's accumulated deficit, which had primarily been a result of the Loma Prieta earthquake's destruction of the Geary Theater.

And the good news continues! In June, A.C.T. received word that the company has been selected as one of only nine theaters in the United States to receive operating support and endowment capital from the **Leading National Theatres Program (LNTP)**, a joint initiative between **The Doris Duke Charitable Foundation** and **The Andrew W. Mellon Foundation**. The foundations established the initiative to address critical issues identified during a yearlong nationwide theater study involving directors, trustees, actors, playwrights, designers, and other public and private funders.

The Mellon Foundation's LNTP funding is a three-year \$300,000 grant to support A.C.T.'s artistic commitment to developing dynamic new work for the stage—both the ongoing commissioning and development of new plays, as well as the development of new adaptations and translations of classic texts. Over the next three seasons, A.C.T. will commission and workshop approximately eight new works, fortifying relationships with playwrights and directors whose work has previously graced the Geary stage, as well as embarking on promising collaborations with artists new to A.C.T.

The Doris Duke Foundation's LNTP contribution of \$750,000 will also be distributed to A.C.T. over the next three years and will play a significant role in helping A.C.T. take steps toward launching a much-needed endowment program—a long-term goal of A.C.T.'s board of trustees and management. Many regional theater companies of more modest size than A.C.T. already have endowment programs in place;

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San Francisco Classical Voice

Robert P. Commanday, Editor

Reviews

FESTIVAL REVIEW

A Midsummer Serenade - Mozart of Courage and Fresh
Midsummer: Mozart Festival (7/27/00)

OPERA REVIEW

Tidy Fun, Few Surprises
Lamplighters (7/28/00)

Ring the Merry Bells on Board Ship

San Francisco's exuberant musical life has everything to do with its remarkable musical history, not simply today's prosperity, our universities and colleges, the generous patrons, or any other current phenomena. The whole thing, and this includes theater, dance, museums, and the popular art and entertainment forms, happens because it is a tradition, a way of life built up from the beginnings of the city and the area, 150 years ago.

The reminder at this particular point is the Lamplighters' current production of Gilbert and Sullivan's *Pinafore*. Who would know that from July 3 to September 25, 1879, for a run of 83 consecutive performances, *Pinafore* was the hottest ticket in town? Opera had been one of the two major forms of entertainment here alongside Shakespeare, beginning on January 24, 1851, with the Pelligrini troupe's performances of Bellini's *La Sonnambula*. And opera flourished, traveling and resident companies with competing seasons, hundreds of

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Robert P. Commanday, Editor

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A.C.T. NEWS

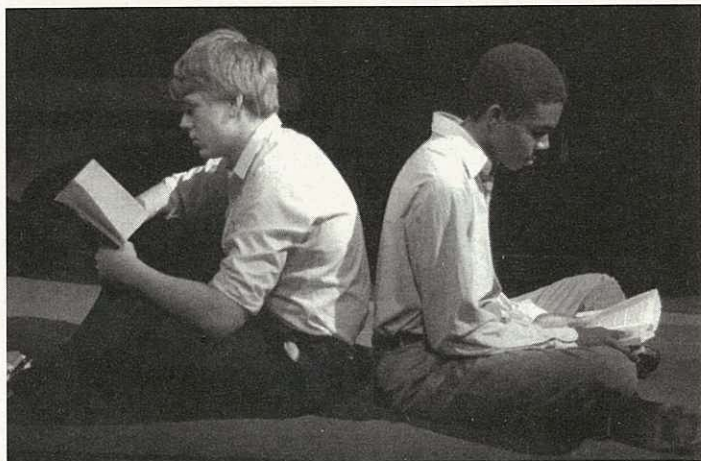
now that A.C.T. enjoys an unprecedented degree of fiscal stability, we, too, can at last set ambitious plans for our company's future. We are deeply grateful to the many individuals, foundations, and corporations who have supported A.C.T. and contributed to the company's remarkable success. As we neared the close of the fiscal year, several people called the development office to ask if we had met the Hewlett challenge and to offer their support in making sure we did. Thank you for your interest in A.C.T., your encouragement, goodwill, and most of all, your involvement.

A.C.T. MAGIC

Following several successful seasons of public performance at the Magic Theatre, the A.C.T. Conservatory plans another ambitious roster of public productions at Fort Mason. The season has already begun with the Young Conservatory's outstanding revival of Timothy Mason's *Less Than Human Club*, originally commissioned by the YC's acclaimed New Plays Program. The season continues with Master of Fine Arts Program productions of *The Beaux' Stratagem*, by George Farquhar (December 8-18), and *The Importance of Being Earnest*, by Oscar Wilde (December 1-15). The M.F.A. Program will also present a repertory of exciting new plays in March 2001, and the YC will present another New Plays Program—commissioned play next summer.

A.C.T.'s public conservatory productions are supported in part by The Bernard Osher Foundation, which recently renewed its commitment to A.C.T. with a \$50,000 grant. Thanks to the Osher Foundation's generous financial contribution, the public performance component of the conservatory's training programs will continue to provide A.C.T. students with invaluable onstage experience essential to honing their skills as actors. We extend our heartfelt gratitude to the foundation for its continuing commitment to A.C.T.

(l to r) Jonathan Sanders and Amari Devon Williams in the Young Conservatory's acclaimed revival of Timothy Mason's *Less Than Human Club*, at the Magic Theatre in July



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ACT ONE, SEASON SIX

Act One kicks off its sixth consecutive season in September (with a party at a local venue to be announced). Formed in 1995 as a social and educational affiliate of A.C.T., Act One is closely involved in A.C.T. through special events, volunteer work, and fundraising. With newly elected president Patrick Thompson (a partner in the law firm Pillsbury, Madison & Sutro and longtime theater enthusiast) at the helm, Act One looks forward to a truly stellar year.

Act One members subscribe to a package of four designated plays—which this season includes *The Misanthrope* (November 1), *Glengarry Glen Ross* (January 17), *Goodnight Children Everywhere* (February 28), and *Enrico IV* (April 11)—and are invited to attend private wine and hors d'oeuvre receptions before each performance, as well as special cocktail parties and backstage tours of the Geary Theater. Act One also sponsors special events, including the annual *Comedy Night at the Geary* (scheduled this season for May 20, 2001). All Act One proceeds benefit the A.C.T. Master of Fine Arts Program.

Act One membership is \$50 per person, \$85 per couple (a tax-deductible contribution), plus the price of subscription. If you are already an A.C.T. subscriber, you can easily reschedule your performances to the Act One dates by calling the box office at (415) 749-2ACT. To get in the act (and for party specifics), call the Act One Hotline at (415) 439-2402.



HONORING A.C.T.'S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company's volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

Friends do so much for A.C.T. throughout the year that we can never thank our volunteers enough for the critical support they provide. We would like to recognize the Friends listed below who have volunteered during recent months:

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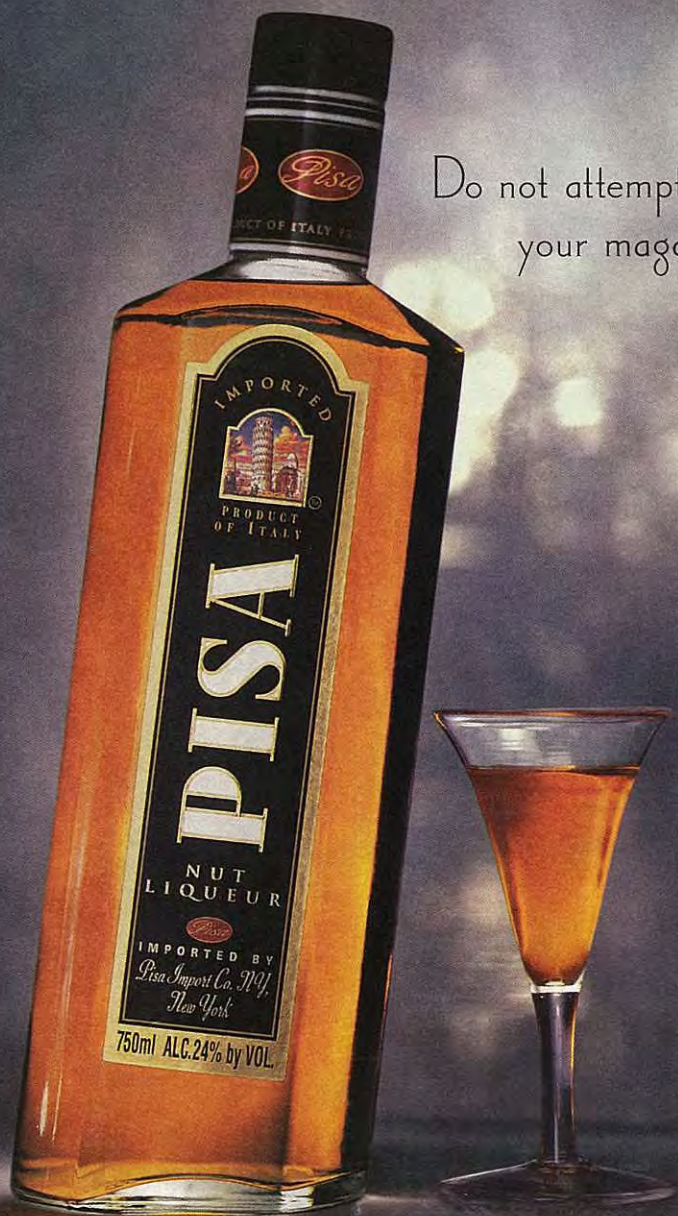
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HANS CHRISTIAN ANDERSEN

Music and Lyrics by Frank Loesser

Book by Sebastian Barry

Based on the Samuel Goldwyn Motion Picture

Directed and Choreographed by Martha Clarke

with

Galina Alexandrova Rob Besserer Felix Blaska
Jarlath Conroy Dashiell Eaves John Glover
Katie Green George Hall Teri Dale Hansen
Hedley John Christopher Jones Julia Mattison
Marie-Christine Mouis Alexandre Proia
Jenny Sterlin Erica Stuart Paola Styron
Karen Trott Shen Wei Ian Wolff

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Trombone—Dave Okner; *Trumpet*—Kale Cumings

Woodwind 1—Steve Parker; *Woodwind 2*—Patti Mitchell

Woodwind 3—Larry Rhodes



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FRANK LOESSER'S
**HANS CHRISTIAN
 ANDERSEN**

The Cast

<i>Hans Christian Andersen</i>	John Glover*
<i>Shadow</i>	Rob Besserer*
<i>Grandpappy</i>	George Hall*
<i>Father</i>	Jarlath Conroy*
<i>Mother</i>	Karen Trott*
<i>Schoolmaster</i>	John Christopher Jones*
<i>Wise Woman, Witch</i>	Jenny Sterlin*
<i>Young Lover, Jenny Lind,</i>	
<i>The Nightingale</i>	Teri Dale Hansen*
<i>Ice Maiden</i>	Galina Alexandrova
<i>Drummer Boy, Condemned Man</i>	Dashiell Eaves*
<i>Children</i>	Joey Browne Contreras†, Katie Green†, Julia Mattison†, Ian Wolff†
<i>The Dog</i>	Hedley
<i>Ensemble of Mermaids,</i>	
<i>Chimney Sweeps, Courtiers,</i>	Felix Blaska*, Marie-Christine Mouis*, Alexandre Proia*, Erica Stuart*, Paola Styron*, Shen Wei*
<i>and Townspeople</i>	
<i>Vocal Ensemble</i>	Lucinda Hitchcock Cone*, Jackson Davis*, Stephen Klum*, Ian Knauer*, Kathy McMillan*

Understudies

<i>For John Glover and George Hall</i>	Stephen Klum
<i>For Rob Besserer</i>	Alexandre Proia
<i>For Jarlath Conroy and John Christopher Jones</i>	Jackson Davis
<i>For Karen Trott and Jenny Sterlin</i>	Lucinda Hitchcock Cone
<i>For Teri Dale Hansen</i>	Kathy McMillan
<i>For Galina Alexandrova</i>	Marie-Christine Mouis
<i>For Ensemble</i>	Amelia Holst, Ian Knauer

Additional Credits

Donald Eldon Wescoat, <i>Assistant Music Director</i>
Steve Sanders, <i>Rehearsal Pianist</i>
Martha Ginsberg, <i>Assistant Scenic Designer</i>
Lucy Roberts, <i>Costume Design Associate</i>
Jacqueline Firkins, <i>Assistant Costume Designer</i>
Gregory Hoffman, <i>Fight Director</i>
Mikael Garver, <i>Personal Assistant to Martha Clarke</i>
Nicholas Hongola, <i>Young Conservatory Performance Monitor</i>

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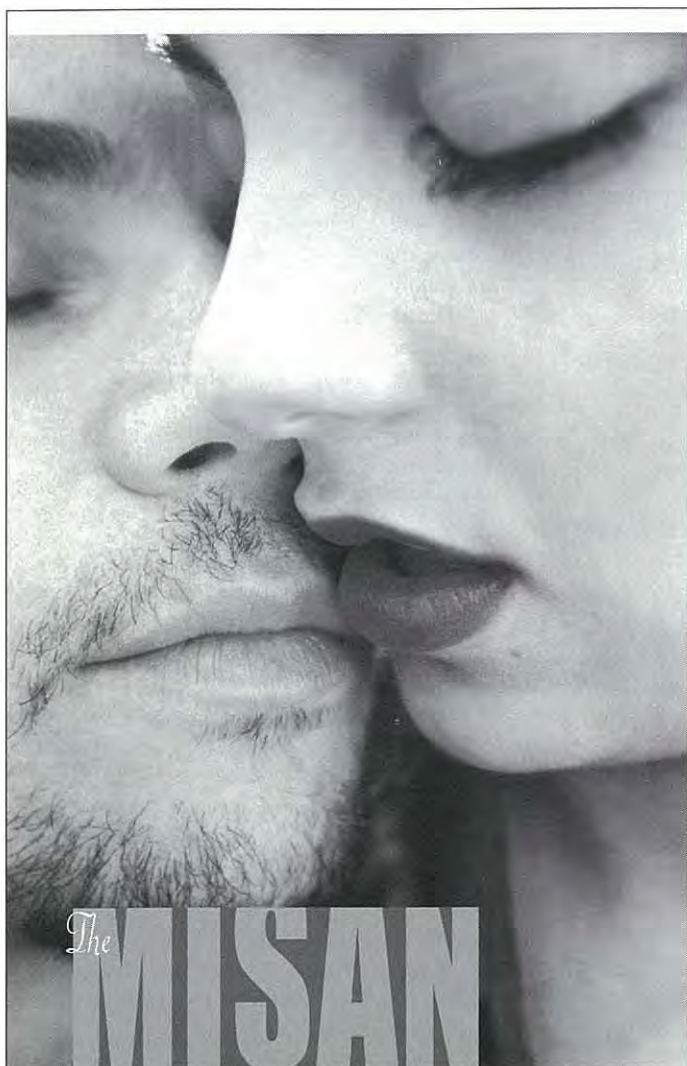
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NEXT AT A.C.T.




The
MISANTHROPE
MOLIERE

adapted by Constance Congdon

directed by a.c.t. artistic director Carey Perloff

October 19–November 19

A.C.T. PRESENTS 

DEAR FRIENDS,

As I write this, I am sitting in the rehearsal studio of *Frank Loesser's Hans Christian Andersen*, where the remarkable John Glover has just read the hilarious tale of "The Emperor's New Clothes." It is the ultimate theater story, the story of a masquerade so convincing that only a little boy finally has the courage to point out that the king is actually naked. Truth be told, this is a theater person's greatest, and ever-present, fear: that some truth teller will say: "Wait! Stop! It's all a lie!"

But that's what makes the theater so compelling. We in the audience want to be swept away by what we are seeing and to believe, yet we are also fascinated by the artifice that seduces us. We see the wires, but our hearts soar at the notion of flight.

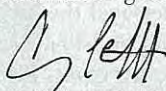
True theatricality always toys with this dichotomy. There is an infinite number of ways to tell a story, many of which you will experience this year at A.C.T.: from Molière's biting cascade of rhyme to Mamet's scabrous sales metaphor and Pirandello's play-within-the-play. Each writer invents new forms, new kinds of theatrical logic, to engage the audience, to lure you into the game. Indeed, long before the term "interactive" was attached to video games, it was used to describe the relationship of an audience to live theater.

We come to the theater on some level to play. It is as if the writer offers you, the audience, a contract: in this play—Molière's *Misanthrope*, let us say (which I will most likely be rehearsing when you read this)—all the characters will speak in rhymed couplets. When things get really hot between two lovers, watch how they share the verse line. Watch how one sets up the rhyme and the other completes it. Watch how the breath is passed from one to the other. Guess where the couplet is going to end, and experience the surprise when the playwright makes another choice. Only in verse drama can love happen in quite this way.

Tonight the visionary director/choreographer Martha Clarke offers you another set of rules: in this magical reimagining of the life story of Hans Christian Andersen, that truly masterful spinner of tales, nothing is quite what it seems. People can take flight at any moment. They can fall from the sky and evolve into other forms of themselves as they do so. They can encounter the mysteries of life on a mermaid's tail, and be left holding nothing but a tiny tin heart. The experience is utterly theatrical. It is the dressing up of our own nakedness.

We are thrilled to have you with us this season for a remarkable set of plays, brought to life by a remarkable group of actors in this, one of America's most beautiful theaters. May our work kindle your imaginations, as the work of Hans Christian Andersen has inspired ours.

Welcome and best regards,



Carey Perloff, Artistic Director



BEVERLY THARP

"BEAUTIFUL THINGS TAKE SHAPE BEFORE MY EYES"

by Jessica Werner

By Martha Clarke's own account, she relishes inhabiting a world "in which the walls are tumbling down," where traditional boundaries—between dance and theater, language and movement, narrative and improvisation—no longer necessarily divide one art form from another. This is hardly a surprising admission from an artist who has, over the last 20 years, developed an international reputation for creating groundbreaking, genre-bending theatrical events. Neither dance nor drama nor musical exclusively, her work overflows conventionally prescribed categories, united by her singular expertise in constructing images onstage that captivate the collective imagination.

In the winter of 1998, Clarke joined Irish dramatist Sebastian Barry to begin exploring the theatrical potential of Hans Christian Andersen's life story and the unforgettable characters of his popular "wonder tales." Inspired by Andersen's resonant stories and Frank Loesser's music and lyrics from the classic 1952 film, Clarke and Barry found a kindred artistic spirit in Andersen, whose archetypal imagery and celebration of the art of storytelling mirror Barry and Clarke's own passion for the metamorphic potential of performance.

Clarke and Barry spent the next two-and-a-half years refining the script and developing movement—notably Clarke's signature flying choreography—in a bicoastal series of workshops with actors, dancers, and singers. Frank Loesser's *Hans Christian Andersen* has now found a logical new home in the theater, as it embodies the transformative power of storytelling itself—the very human, yet altogether magical, ways in which we chase our dreams and banish our demons through the symbolic language of the imagination.

Clarke spoke with us in July, during rehearsals of *Hans Christian Andersen* at the Geary Theater, about the daunting challenge of preparing this complex alchemy of music, dance, literature, and stagecraft for its world premiere at A.C.T.

What did you find most compelling when you started to explore Andersen's life and stories?

I was really struck by the degree to which the iconography of Andersen's own private life provided the framework for his stories. I was surprised to discover just how very personal they actually are, how much the fairy tales reveal about him. So when Sebastian [Barry] and I started working on the script, we chose to craft the book around stories that grew out of the events of his childhood and seemed to be essential influences on the man he became. Sebastian

OPPOSITE
Frank Loesser's
Hans Christian
Andersen
in rehearsal at A.C.T.
(clockwise from top
left): Director/
choreographer Martha
Clarke with assistant
director George De La
Peña; A.C.T. flyman
Miguel Ongpin and
cast member Paola
Styron; Galina
Alexandrova
and Rob Besserer;
Erica Stuart;
John Glover (left) and
Alexandre Proia



has real empathy for Andersen as a writer, for the ways in which the writer's life struggle becomes literature.

Andersen's work is really quite a bit darker than most people realize, isn't it?

Much darker and much richer. Story by story they reflect his penchant for probing the shadow side of the human condition. He was a complicated, lonely man—a solitary writer who despised critics, wept easily, and had unfulfilled yearnings for unattainable women. He contended with some very dark things in his work, but I think that's precisely what fairy tales—like theater and dance—can do best. They help us illuminate ourselves to ourselves in some essential way that makes personal transformation possible.

There seem to be some real parallels between your work and Andersen's, and that quality of explaining ourselves to ourselves seems to be at the heart of it. By avoiding naturalism and relying instead on metaphorical imagery, art like yours can hopefully draw people back into an unconscious place, that psychic space mythology and fairy tales help us access.

I hope so. I feel this whole piece has the quality of a dream, the way many of Andersen's stories are dreamlike and have a very intuitive structure. You'll be in one place, and suddenly you'll find yourself in another. And just as you suspend disbelief in the world of a fairy tale, the [Hans Christian Andersen] audience need not realize at every moment who is flying and who is not, but rather should be swept up into the journey. The music, narrative, images, and flying are interwoven into what I hope will feel like a seamless whole, all cut from the same cloth.

At different points in your career you've said that you prefer to work intuitively, to develop work with your dancers without being guided by a narrative. At other times you've acknowledged how "soul-wrenching" that experience can be, the feeling of free-falling into a new work without a linear storyline from which to work. What has the Hans Christian Andersen development and rehearsal process been like in terms of narrative?

It's been thrilling tackling the text to find the images, and then searching for movements that breathe life into the imagery. This is a world that feels very familiar to me. And it's been so much easier from my perspective because Sebastian's language is very visual. Although I'm fascinated by combining things that could seem intellectual, I'm not particularly cerebral. I tend to work very intuitively and instinctually. I like to approach all of my work—whatever form it takes—as though it were an open canvas. I change my visual vocabulary with each project.

The [Hans Christian Andersen] development process has entailed tackling such questions as, How would we move in a forest? As fairies? Or as a mermaid swimming underwater? How would the emperor's courtiers follow him? What is the style, the weight, the rhythm of the

ice maiden, who represents death? Is she a young girl? Is she a bent old woman? The imagery seems archetypal—witches and mermaids and fairies and a figure of death. These are ancient images and symbols. They are also romantic images, and I am kind of a hopeless romantic. I also have a curiosity and perverse desire to try things that maybe don't end up fitting. The potent imagery always rises to the surface and stays, but you throw out at least half along the way. You have to get rid of a lot to find the good stuff.

You've been drawn several times in your career to the work of 19th-century writers. What is it about their work that inspires you?

Yes, I have done several evening-length works with language based on writers—Kafka [*The Hunger Artist*] and Chekhov [*Vers la flamme*] and Lewis Carroll [*Alice's Adventures Underground*]. And I don't know how this happened to me. What strange bedfellows writers are for a choreographer [laughter]!

They also have certain things in common, these intensely creative, and yet oddly repressed, men.

Andersen and Carroll did in fact overlap—*Alice in Wonderland* was written in 1864 and Andersen died in 1875—but their work is extremely different. I don't believe Andersen's work is a kind of social statement in the sense that Lewis Carroll's was, which was really about English Victorian society. Andersen's work is also much more symbolic and spiritual, much more mystical. But I suppose they are similar in a way. They were both lonely men who never managed to make a conventional intimate home life—neither did Kafka.

Where does the character of the Shadow come from?

It started out in an early version of the script as a character called the Spirit of the Stove, which was an Irish image out of Sebastian's

FRANK LOESSER (1910–69)

was one of Broadway's most versatile composers. His five Broadway musicals were as different from each other as they were from the theater of their day: *Where's Charley?*, *Guys & Dolls* (Tony Award for best musical), *The Most Happy Fella* (the first show to be recorded in its entirety by Columbia Records), *Greenwillow* (seven Tony Award nominations), and *How to Succeed in Business without Really Trying* (Pulitzer Prize and seven Tony Awards). He also contributed music and/or lyrics to more than 60 films; his score for the 1952 film *Hans Christian Andersen* included the Academy Award-nominated song "Thumbelina." Long before his Broadway career, he was already well known for his popular hits "On a Slow Boat to China," "Two Sleepy People," "Heart and Soul," "I Don't Want to Walk without You," and his 1948 Academy Award winner, "Baby, It's Cold Outside," among many others. His company, Frank Music Corp., became a major force in American music publishing, promoting the work of young composers and lyricists. A complete stereo recording of "The Most Happy Fella," starring Louis Quilico and Emila Loesser, was recently released by Jay Records and includes nearly 30 minutes of music deleted from the original production. Loesser's biography, *A Most Remarkable Fella*, by his daughter Susan Loesser, has been published by Donald I. Fine, and *The Complete Lyrics of Frank Loesser*

will be published by Knopf in 2001.



PHOTO COURTESY MRS. FRANK LOESSER

**"FAIRY
TALES—LIKE
THEATER AND
DANCE—HELP
US ILLUMINATE
OURSELVES TO
OURSELVES
IN SOME
ESSENTIAL
WAY THAT
MAKES
PERSONAL
TRANS-
FORMATION
POSSIBLE."
—MARTHA
CLARKE**

youth, but it seemed too much like the Ghost of Christmas Past. We wanted a character to accompany Andersen through his life journey, and there is a wonderful [Andersen] story called "The Shadow." It explores the dark nature of being human.

Like a Jungian shadow, archetypal?

Yes, in a sense. In the story the Shadow literally ends up murdering his "master," the philosopher he shadows. It also represents the artistic side, the creative side in us. It's actually worthy of an evening of its own. All of his characters are. Any of these stories could be developed into much larger works. There is another great [Andersen] story called "The Traveling Companion," and although these two tales aren't dealt with directly in this play, they very much influenced the structure of the piece.

Rob Besserer, who plays the Shadow, is a dancer I've worked with for many years. Many of these dancers are people I've worked with for two decades or more.

What is it like to work with a cast that's divided among actors and dancers? Do they require different things of you as a director?

Yes, and it's wonderful. First of all, they get inspired and challenged by each other. Dancers and actors have slightly different processes of working, they work from different parts of the brain. Actors quite naturally want to break things down verbally, whereas for dancers words are not quite as important as having a kind of muscle instinct. Their characters build on what their muscles and their skin and their spatial relationships are about. It might be more natural for me to work with people who are instinctive and animallike, because my background has been primarily a physical one, but I love actors and I have learned so much from working with them.

What has it been like to choreograph these flying scenes? Flying has been part of your repertoire since The Garden of Earthly Delights?

Yes, I first used flying in 1983, and after looking at this material I thought I'd like to try it in this project, too. I actually had no idea that flying would become the essential physical ingredient of the piece, but through the workshop process, it has become absolutely central. In fact each story now has its own flying language.

Have you discovered particular challenges or freedoms while exploring this new vocabulary of movement, when you take dancers off the ground and remove gravity as a limiting force?

Well, we're working with such wonderful people and they're so inventive. I collaborate with them and I work a lot with improvisation, so there is really a dialogue between me and the dancer that produces the work. I didn't have exact choreography in mind when we started rehearsing, but a vocabulary of movement has emerged. Once the performers are up in the air, swooping and sweeping, I am taken by surprise at what appears. Suddenly I see this beautiful thing take shape before my eyes and know it looks just right. ■

TRUE STORIES

by Elizabeth Brodersen

The fairy tale as child's entertainment came into its own during the early to mid 19th century. The most significant writer of this period and acknowledged master of the genre was undoubtedly Hans Christian Andersen, whose 168 "tales and stories," written between 1835 and 1872, have been translated into more than 100 languages—some say only the Bible and Shakespeare are more widely read. "Thumbelina," "The Little Mermaid," "The Princess and the Pea," "The Ugly Duckling," "The Emperor's New Clothes," and dozens of other Andersen classics have entered the canon of immortal children's literature, amusing young people and adults alike for more than a century.

The classic fairy tale is much more than "children's literature," however, finding its true source and working its most powerful magic deep in the recesses of the human psyche. And few psyches run as deep as that of the man whose story is told by *Frank Loesser's Hans Christian Andersen*.

THE UGLY DUCKLING

Born in 1805 in Odense on the coast of Denmark to a poor shoemaker and his washerwoman wife, Hans Christian Andersen lived a childhood of grinding poverty. The "ugly duckling" of his own personal fairy tale, Andersen was too tall, ungainly, and sensitive to go to school or work with the rough village boys who taunted him. Gifted with a dramatic imagination, however, he escaped his grim reality through the enchanted stories that surrounded his daily life: His father, an intelligent, imaginative man, read to him from the few books the family could afford—La Fontaine's *Fables*, *The Arabian Nights*, and the plays of Danish playwright Ludvig Holberg—and made his son a toy theater and puppets with which to enact stories of his own, while his mother lived in a mysterious private world of spirits and folk remedies. His grandmother often took him to the local insane asylum where she worked, where he listened to inmates weaving magical tales peopled with the ghosts and goblins of their native folklore. Even his grandfather, "Mad Anders," spent his time whittling fantastical figures, "men with beasts' heads and creatures with wings," which the old man carried in a basket and gave away to polite passersby.



Drawing of Hans Christian Andersen by Christian Deichmann

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THE STORY IS
COMING NOW,
AND IT IS
A TRUE ONE.
FOR OUT OF
TRUTH GROW
THE MOST
WONDERFUL
STORIES.
—“THE ELDER-
TREE MOTHER,”
BY HANS
CHRISTIAN
ANDERSEN

In despair over the rejection of his application to become shoemaker to a wealthy family, Andersen's father joined Napoleon's army in 1812. He returned two years later, broken in mind and body, and died soon after, shattering his son's world of fantasy and play. At the age of 14, Andersen hit the road for Copenhagen, certain he was destined for greatness. He told his mother, "First one has to endure terrible adversity. Then one becomes famous."

Starry-eyed with dreams of a career on the stage, Andersen haunted the halls of Copenhagen's Royal Theatre. After the pennies he earned with a few walk-on roles ran out, he was taken under the wing of theater director Jonas Collin, who arranged royal patronage and sent Andersen to a nearby grammar school, where he studied for six years. It was here that he encountered the nasty headmaster Meisling, who did his best to quash his sensitive pupil's poetic aspirations with humiliation.

Nurturing his artistic ambitions in secret, Andersen finished school and settled in to the itinerant lifestyle that would continue for the rest of his days: Renting small, furnished rooms while in Copenhagen, he had dinner with a different family each night of the week, earning his supper with storytelling and singing in his fine, high voice. He traveled frequently, ranging widely across Europe in the 29 journeys he was to make throughout his life, staying with friends and acquaintances of increasing social importance as his own literary status improved. "A home, a real home, is the greatest of blessings," wrote Andersen in his autobiography, *The Fairy Tale of My Life*, in 1855. "I shall never get it on this earth, and that is why I am so restless, feeling a desire to be on the move all the time, which—if I am to be completely honest—does not really satisfy me."

THE SWAN EMERGES

Thwarted in his theatrical ambitions, Andersen turned to writing to achieve the fame he so ardently craved. His first novel, the semiautobiographical *Improvisatore* (1835), was a success, but it was his first collection of *eventyr* ("tales" or "adventures"), written almost as a lark, that caught the popular imagination. "I am now beginning some 'Fairy-tales for Children,'" he wrote to a friend. "I shall try to win the future generation, you know?" "The Tinder Box," "The Princess and the Pea," "Little Claus and Big Claus," and "Little Ida's Flowers" were followed in 1836 with "Thumbelina," "The Naughty Boy," and "The Travelling Companion." New fairy tales appeared almost every year thereafter until Andersen's death. Although many of his early tales were based on traditional folklore, in 1843 Andersen began to concentrate on original stories, and for the first time dropped the reference to children. "Now I tell stories from my own heart, catching an idea for the grownups—then telling the tale to the little ones while remembering all the time that Father and Mother often listen,

continued on page 44

SPECIAL ADVERTISING SECTION

STAGEBILL

S P O T L I G H T

HOME ENTERTAINMENT

Light & Magic:
How to Buy and Build
Your Own Home Theater



LIGHT

Are you ready to bid farewell to your local multiplex's long lines, noisy strangers, and sticky floors? If so, you might be ready to take the plunge and buy a home theater system. "Home theater" allows you to watch a movie in the privacy and comfort of your own home, and although the late show on your 13-inch TV screen qualifies, modern technology allows you to come closer than ever to a truly theatrical quality experience. Let's face it: movies are a greater part of our culture than ever before and there are systems that let you enjoy whatever you want, however you want to.

Filmmakers create their work to be experienced with highly sophisticated sound systems and visual displays, not just because today's special effects-laden, action-packed spectacles are such blockbusters, but so that audiences can appreciate even the subtlest nuance of an actor's performance. And let's be honest: A state-of-the-art home theater setup also provides an exciting topic of conversation for your guests. You don't have to show all your friends the D-Day sequence of the DTS *Saving Private Ryan* DVD to demonstrate stunning audio and video in service of the drama, as I do. But you could.

HOW TO SHOP

You can buy your system all at once, or build it one component at a time. Already have a good television? Why not add a DVD player? Down the road, you might want to add a home theater receiver and a few more speakers, to really hear what those little discs can do.

High-end audio/video shops, such as Sound By Singer, offer expert service and advice, in addition to all the best gear. Specialty chains, such as Circuit City, are more ubiquitous and competitively priced, but browse with at least some idea of what you need. The same holds true if you feel more comfortable in the electronics department of a store like Macy's. And don't overlook the Internet. Good deals can also be had on-line with no sales pressure, if you have the time and interest to explore that world.

YOU SEE WHAT YOU GET

There are two aspects of home theater: picture and sound. Picture is the most obvious, and you need to start with a proper television. Most important, consider how large a set you want, how much you can afford, and which offers the most pleasing picture to your eye, keeping in mind that most sets will allow you to tweak the color, brightness, and contrast. Bigger is typically better (more movie-like) for video display. But don't forget that a big-screen, rear-projection set will not fit easily into a one-bedroom or studio apartment. Front projectors (video displays that shine onto a screen, similar to theatrical movie presentation) are more compact and can even be custom installed to disappear into the floor or ceiling, but they do not come cheap, ranging in price from \$3,000 to \$60,000.

MAGIC

How to buy and build your own home theater.

BY CHRIS CHIARELLA

Also, pay attention to what type of connections your dream set includes. Most provide a standard "composite video" jack, a single-pin opening to connect a VHS VCR. The next step up is "S-video," a multi-pin format to deliver a superior quality picture from sources such as DVD and S-VHS.

The ultimate is "component video," which delivers the video signal via three separate cables, for a previously impossible level of detail on the television screen. Component video is an option on better DVD players and is the preferred connection for HDTV (high-definition television), which is going to be "the next big thing." If you want the next TV you buy to be your last one for a while, remember that the digital television and HDTV formats will soon be commonplace, so don't skimp on the high-end features or you risk being left behind.

Next, you'll need a source component to provide the actual picture, and these days that means DVD. The "digital versatile disc" (so named because its tremendous storage capacity gives it many potential uses) has taken what was good about VHS (a wide selection of movies available for rental or purchase), CD (a high-quality, easy-to-handle medium), and laserdisc (videophile performance and extra features) and had turned them all up several notches. DVD picture and sound quality blow away everything that has come before. In addition to purer, sharper, more colorful images, most DVDs offer handy on-screen menus to help you navigate through the available features, such as the ability to jump to a favorite scene, or to access bonus materials such as scenes cut from the film. You'll find a lot of buttons on the remote control,

continued on page S6

Cambridge SoundWorks Newton Series Loudspeakers

Cambridge SoundWorks Newton Series loudspeakers have arrived, with stylish good looks, impressive performance, and a pricetag that won't force you to rethink this whole home theater thing. A dozen new products make up the line, everything from bookshelf speakers that sound bigger than they look, to floor-standing towers with built-in powered subwoofers and genuine mahogany or maple cabinetry, to complete, matched home theater speaker suites.

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Mamoru Takahara approaches the podium, a living bolt of musical energy. He lifts the baton and the musicians of the New York Symphonic Ensemble snap to attention. Then, suddenly, it begins: the melding of individual talents into one, powerful musical force. From the sweetest violins to the thunderous timpani, Takahara's passion with the music becomes your own. If you can't be there to witness this phenomenon in person, we want you to hear it as if you were. With our newest Technics DVD-Audio/Video player and DVD-Audio Ready components, you can.



DVD-A10
DVD-Audio/Video Player



Technics
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pure sound

and you'll want to use every one. And since the format has experienced explosive growth, more and more titles can be found in stores, and you can own your favorites for about \$25 each.

If you choose to cling to the past, there's always the tried and true VHS videocassette recorder. The VCR allows you to record (DVD does not), plus rent just about any title at convenient shops seemingly on every street corner. But do yourself a big favor—be sure your VCR offers at least hi-fi stereo audio.

THE NEXT WAVE

For those of you who want to stay on the cutting edge, Personal Video Recorders have arrived. These are similar in form and function to VCRs except that they replace the videocassettes with a permanently installed hard drive, essentially the same as the magnetic storage disc inside a computer, but with enough capacity to store many hours of video. You simply delete a program after you've watched it to free up more room, or copy it to a videocassette if you'd like to add it to your archive. The device also connects to a telephone line to access an elaborate interactive program guide that makes finding and recording your favorite shows extremely easy.

HEARING IS BELIEVING

The other half of home theater is too often taken for granted. All televisions come with at

least one little speaker, some even have a pair built in for stereo. But most people don't give the audio another thought. A proper home theater demands separate speakers.

Most modern movies are presented in surround sound, utilizing several audio channels to engross and involve the viewer. Dolby Surround and Dolby Pro-Logic combine a two-channel stereo spread up front with selected effects for a pair of rear-channel speakers to help create mood via the illusion of rain falling, crickets chirping, and so on.

TAKE FIVE

These days the popular standard is Dolby Digital, which serves up five discrete channels: left, right, and center for clear dialogue up front; and two unique channels in the rear, or "surround" channels. In addition, there's a separate block of information for the low frequencies or bass. These 5.1 channels are encoded onto a DVD and that signal is passed from the player to either a stand-alone decoder or an all-in-one receiver—a does-it-all control center for your audio/video system. (Some DVD players also offer on-board Dolby Digital decoding as a convenience.)

Then, the decoded signal must then be amplified by a receiver. Or, if you are using separate components for each duty, a multichannel amplifier that will connect the five speakers and

Samsung 30" Widescreen Tantus TV

Big enough to impress, yet with compact styling that lets it fit into a number of setups, the

30-inch Tantus (model TSK3093WF) arrives with a surprisingly rich-sounding stereo sound system, an Invar shadow mask and digital comb filter, plus a progressive scan line doubling system for a spectacularly crisp picture. This DTV-ready set also offers two-tuner picture-in-picture, more connection options than you'll know what to do with, and the preferred 16:9 widescreen format to better enjoying DVD movies and upcoming DTV and HDTV programming.

Cost: \$2,199.99 **Contact:** 800-SAMSUNG

www.samsungUSA.com



the subwoofer. The subwoofer is a specialized speaker designed to reproduce those low-frequency effects that give a noticeable kick to movie sound tracks.

Choose the front left and right speakers well, as they will also recreate your music, because all DVD decks also serve as CD players. The center channel speaker should be placed directly above or below the television to anchor your attention on the action. The rear surrounds should give an accurate but not-too-precise impression of their information, as the five speakers and sub should all work together to create an overall illusion of the sonic environment the Hollywood engineers have cooked up. Movie sound tracks are almost entirely created in the artificial world of the studio, but the best of them are completely believable, so you should never notice one particular speaker more than another.

So, what gear is right for you? Before buying a monster sub, tower speakers, and a 150-watt-per-channel amp, ask yourself if you've ever received complaints of noise from your neighbors. A subwoofer in particular moves a lot of air with an impact you can feel, but sometimes the people living next to you or below you can feel it, too. Hit helpful Web sites like etown.com to address any technical questions you might be asking before hunting for the components with features that match your shopping list of specific needs.

If you are planning on experimenting to create your own "ultimate" system, investigate your retailer's return policy and make sure they are willing to work with you. Beware of "gray market" import electronics that cost a few dollars less but do not offer U.S. warranties. Most of all, be ready to enjoy movies at home in ways you never imagined.

*Chris Chiarella is a Senior Editor with
enmap USA's HOME THEATER Magazine
Group in New York City.*



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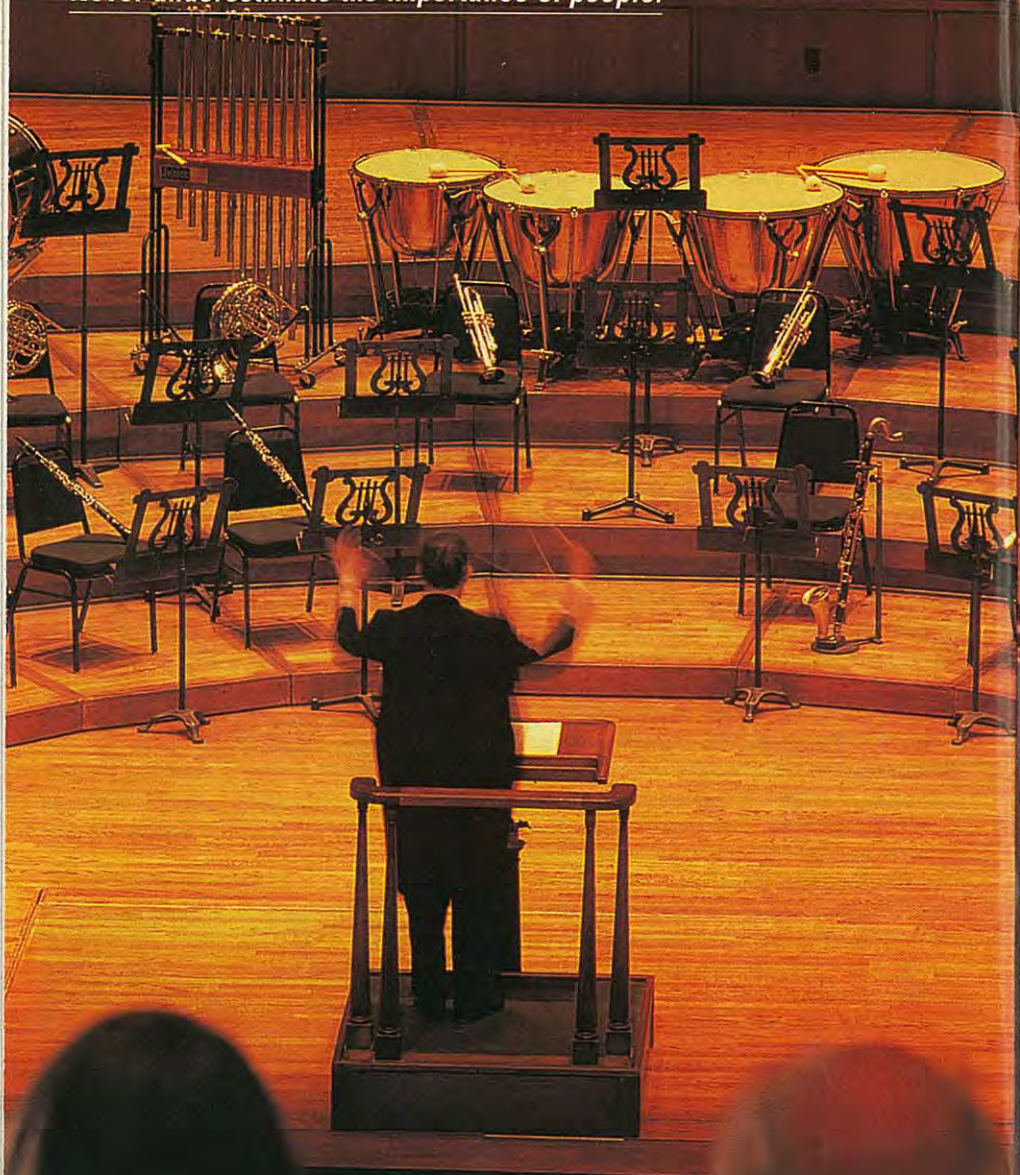
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Background Photo Image by Carla Porch

Never underestimate the importance of people.





GALINA ALEXANDROVA (*Ice Maiden*) started ballet training in her native Russia at the age of 8, studying at the Moscow Academy of Dance until age 18. She was selected by artistic director Yuri Grigorovich for a position with the Bolshoi Ballet, where she danced for seven years and performed numerous roles in *Swan Lake*, *The Sleeping Beauty*, *The Nutcracker*, *Giselle*, *The Golden Age*, *Love for Love*, *Angara*, *Aniots*, *The Legend of Love*, and many others. She danced with the San Francisco Ballet for six years (1989–95) and then joined the Lawrence Pech Dance Company (1996–2000). For the past two years, she has also performed ballet roles with the San Francisco Opera.



ROB BESSERER (*The Shadow*) has been a member of the Lar Lubovitch Dance Company (1973–84), the Mark Morris Dance Group (1982–present), and a founding member and artistic advisor for Mikhail Baryshnikov's White Oak Dance Project (1989–96). He has also performed in Robert Wilson's *Civil Wars*, James Lapine's *Winter's Tale*, and five Martha Clarke productions, including his OBIE Award-winning performance in *The Hunger Artist*. He recently appeared in Woody Allen's film *Small Time Crooks*.



FELIX BLASKA (*Ensemble*) studied at a conservatory in Paris and started his professional dance career with Roland Petit. He directed his own company in Paris and Grenoble 1969–78. He joined Martha Clarke in 1978 and together with Robby Barnett they founded Crownsnest Dance Theatre Company, with whom he spent three years touring the United States, Japan, and Europe. Blaska has continued to work with Clarke on many productions, including most recently *Vers la flamme*, which was per-

formed in New York, Washington, D.C., Jacob's Pillow Dance Festival, the American Dance Festival in North Carolina, and the Bergen Festival in Norway.



JARLATH CONROY (*Father*) most recently played Jack in Sebastian Barry's *Our Lady of Sligo* in New York. Broadway credits include *The Weir*, *The Iceman Cometh*, *On the Waterfront*, *Ghetto*, *The Visit*, *Philadelphia*, *Here I Come!*, and *Comedians*. Off-Broadway work includes *Gardenia*, *Translations*, *A Couple of Blaguards*, and *The Matchmaker*. Regional theater credits include leading roles in Sebastian Barry's *Steward of Christendom* (Barrymore Award), *Twelfth Night*, *Ah, Wilderness!*, *The Plough and the Stars*, *A Christmas Carol*, *Faith Healer*, *Henry V*, *Inherit the Wind*, and *Juno and the Paycock* (Helen Hayes Award). He also performed in *Cromwell* and *Hamlet* at London's Royal Court. Film and television credits include *Heaven's Gate*, George Romero's *Day of the Dead*, *A Marriage: O'Keefe and Stieglitz*, *The Elephant Man*, "Law and Order," and "NYPD Blue."



JOEY BROWNE CONTRERAS (*Child*) made his A.C.T. debut last season in *The Threepenny Opera* and *A Christmas Carol*. He first appeared in a theatrical production at age five as Winthrop in *The Music Man* at Diablo Valley College. Since then, he has been performing regularly in community theater throughout the Bay Area. In 1998 he earned the Best Child Singer Award at the International Model and Talent Association Convention in New York. He is an eighth grader at Pinole Middle School and a student in the A.C.T. Young Conservatory.



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DASHIELL EAVES (*Drummer Boy, Condemned Man*) has performed on Broadway in *James Joyce's The Dead*, *The Sound of Music*, and *1776*, and off Broadway in *Stomp*, Romulus Linney's *Goodbye, Oscar*, and *The Rothko Room* (at Ensemble Studio Theatre Marathon 2000). Film credits include Jonathan Demme's *Beloved* and the HBO special *Stomp Out Loud*. Eaves has a B.F.A. in acting from NYU and continues to study at Wynn Handman Studio in New York City.



JOHN GLOVER (*Hans Christian Andersen*) began his career 37 years ago at Robert Porterfield's famed Barter Theatre in Abingdon, Virginia. Since then he has played in theaters in New York and throughout the United States and has journeyed between the stage, film, and television. Some career highlights: the film and stage versions of *Love! Valour! Compassion!* (Tony and OBIE awards), *The Great God Broun* (Drama Desk Award), and *The Traveler* at the Mark Taper Forum (L.A. Critics' Circle Award); *An Early Frost* (Emmy Award nomination), *Nutcracker: Murder, Money and Madness* with Lee Remick (Emmy Award nomination), and the Devil in "Brimstone" for television; and the films *52 Pickup*, *The Chocolate War*, *Julia*, and *Annie Hall*.



KATIE GREEN (*Child*) is ten years old and a fifth grader at Convent of the Sacred Heart School in San Francisco. She is also a student in the A.C.T. Young Conservatory and makes her A.C.T. mainstage debut in *Hans Christian Andersen*. She has been in productions of *Annie*, *Bye Bye, Birdie*, and *The Wizard of Oz* for Musical Theater Works at Fort Mason.



GEORGE HALL (*Grandpappy*) has performed on Broadway in *Wild Honey*, *Noises Off*, *Abe Lincoln in Illinois*, *And the Nightingale Sang*, *Bent*, *Man and Superman*, *An Evening with Richard Nixon*, *There's a Girl in My Soup*, *The Boy Friend*, and *A Flea in Her Ear*, among others. Off-Broadway credits include productions with the New York Shakespeare Festival, American Place Theatre, Circle Rep, Roundabout Theatre Company, Lincoln Center, and Manhattan Theatre Club. Regional theater credits include productions at the Guthrie Theater, Hippodrome Theatre, Goodspeed Opera House, La Jolla Playhouse, Yale Repertory Theatre, and Williamstown Theatre Festival. Television credits include "That Was the Week That Was," "The Nurses," "The Defenders," *Cinderella*, *Aladdin*, *Marilyn*, "The Young Indiana Jones Chronicles," and "Remember WENN."



TERI DALE HANSEN (*Young Lover, Jenny Lind, The Nightingale*) recently made her West End debut as Magnolia in Harold Prince's London premiere of *Show Boat* and her New York debut off Broadway as Miss Jessica Gatewood in *Splendor*. She was also recently seen on the BRAVO channel's "BRAVO on Broadway" series as Rose in the award-winning film of Kurt Weill's *Street Scene*, a role she also performed for its Berlin premiere. Her upcoming CDs include a cast recording of *Splendor* and Kurt Weill's *Duets* (with her husband, Kip Wilborn). Other credits include *Who's Afraid of Virginia Woolf?*, *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*, *Master Class*, and *Phantom*.

WHO'S WHO



JOHN CHRISTOPHER JONES (*Schoolmaster*) made his Broadway debut in 1972 with Lotte Goslar's *Pantomime Circus*. Subsequent Broadway credits include *Otherwise Engaged*, *Hurlyburly*, *The Iceman Cometh*, *The Goodbye Girl*, *The Rise and Fall of Little Voice*, *A Month in the Country*, and *Beauty and the Beast*. Off-Broadway favorites include *Quartermaine's Terms*, *Slavs!*, *Sight Unseen*, *Prin*, *Aristocrats*, and *Golden Child*. Jones is an associate director at the Depot Theater in upstate New York, where he has directed, among others, *Tartuffe*, *Lend Me a Tenor*, *Woman in Mind*, *Time of My Life*, and, most recently, *Absurd Person Singular*. Film credits include *Awakenings*, *Moonstruck*, and *The Hurricane*. He has been a series regular on television in "On Our Own," "The Popcorn Kid," and "The Royale."



JULIA MATTISON (*Child*), now 12 and a sixth-grade student at San Francisco Day School, made her A.C.T. mainstage debut at the age of 8 in *A Christmas Carol*, followed by four consecutive seasons as Sally Cratchit, Little Fan, and the Toy Ballerina. A student in the A.C.T. Young Conservatory, she performed in the New Plays Program production of *Anahiese*, written by Lynne Alvarez and directed by Craig Slaughter. Her interests include singing, writing, filmmaking, and guitar.



MARIE-CHRISTINE MOUIS (*Ensemble*) began her career at 16 with the Paris Opera, where she danced featured roles in Balanchine's *Symphony in C*, *Teigane*, *Concerto Barocco*, and *Apollo*; Paul Taylor's *Aureole*; and Sir Kenneth McMillan's *Songs of the Earth*, among others. In 1981 she joined the Boston Ballet as a principal dancer and performed Odette-Odile opposite Rudolf Nureyev in *Swan Lake* throughout Europe and in his production of *Don Quixote*. Her repertoire also includes *Giselle*, *The Sleeping Beauty*, *Raymonda*, *Coppelia*, *Etudes*, and contemporary works from leading choreographers, notably Maurice Bejart, William Forsythe, James Kudelka, Violette Verdy, Susan Marshall, José Limon, Mark Morris, Elisa Monte, Alexandre Proia, and Glen Tetley. She has also danced with the Australian Ballet, Royal Danish Ballet, and Donald Byrd's The Group (with whom she performed in the film *Unsettled Dreams*).



ALEXANDRE PROIA (*Ensemble*, *Dance Captain*) has been a principal dancer with the Boston Ballet and New York City Ballet, where he performed George Balanchine, Jerome Robbins, and Peter Martins's extensive repertoires (including original work), and a principal guest artist with the Martha Graham Company. He made his Broadway debut in the Tony and Drama Desk Award-nominated *Chronicle of a Death Foretold*. He has toured with Rudolf Nureyev, Robert La Fosse, Patricia McBride, Stars of the Paris Opera, and his own group. He has choreographed for New York City Ballet, American Repertory Ballet, Pennsylvania Ballet, and the Théâtre National de l'Opéra de Paris, among others. Film credits include *Mighty Aphrodite* and George Balanchine's *Nutcracker*. Proia also worked with Robert Wilson on *Oedipus Rex* and Martha Clarke on *Vers la flamme* at Lincoln Center.

JENNY STERLIN (*Witch*, *Wise Woman*) trained at Birmingham Theatre School before starting her professional career at The Grand Theatre in Swansea, Wales. New York credits include *Wit*, *East Is East*, *Henry V*, *Ruffian on the Stair*, *Road*, and *The Brooch*. Regional credits include productions at the Lyric Stage Com-



pany, Nora Theatre, North Shore Music Theatre, Gloucester Stage, Merrimack Repertory Theatre, and New Rep, as well as Bay Area productions of *Cloud 9* (Bay Area Theatre Critics' Circle Award), *Look Back in Anger*, *The Night of the Iguana* and the title role of *Hedda Gabler*. She is the artistic director of the Rubicon Theatre, a New York-based company which successfully produced *The Art of Success*, *Effie's Burning*, and *Father*. She has been heard in many radio plays and recently completed her 20th audio book for Recorded Books of New York.



Mexico 1993-95 and brought her original work, *Until Now*, to the Edinburgh Fringe Festival and was featured on BBC Television's "Reporting Scotland."



with Jules Feiffer (*Jules' Blues*) and is a frequent guest artist with the Canadian soloist Margie Gillis. Last season she co-created and performed in Lewis Allen's critically acclaimed off-Broadway production *Carnival Knowledge*.



Stand Up Shakespeare. Regional theater appearances include *The Beautiful Lady* at the Mark Taper Forum (Helen Hayes Award nomination) as well as productions at South Coast Repertory, the Alley Theatre, the American Shakespeare Festival, and others. Film and television appearances include *Return of the Seacaucus 7*, "Law and Order," and the ABC series "City Kids." Trott also writes for television.



ERICA STUART (*Ensemble*) is a New York-based performer and writer/collaborator. Her one-woman show, *A Girl Joan*, was commissioned by Dance Theater Workshop and performed at New York Theatre Workshop, HERE Arts Center, and the Miranda Theatre. She has also performed in the works of Mary Overlie, Alexandre Proia, Ping Chong, Tim Maner, Melissa Kievman, and Felix Ruchert; she recently sang in *Do Jump!* at New Victory Theater. She founded and ran a theater company in New

PAOLA STYRON (*Ensemble*) is associate artistic director of Faustwork Mask Theater, with whom she has choreographed and toured since 1990. She has collaborated with Martha Clarke on numerous productions, including most recently *Vers la flamme* for Lincoln Center's Great Performers series. Other work with Clarke includes *The Garden of Earthly Delights*, *Vienna: Lusthaus*, *The Hunger Artist*, *Miracolo d'Amore*, *Marco Polo*, and *Orfeo*. Styron has also worked as a choreographer and performer

KAREN TROTT (*Mother*) is the playwright and solo performer of *Guitar Lessons*, which premiered at Playwrights Horizons in New York City, moved to the 47th Street Theatre (Drama Desk Award nomination), and was produced at the La Jolla Playhouse, Long Wharf Theatre, Actors Theatre of Louisville, and the Williamstown Theatre Festival. Broadway credits include *Strider* and *Barnum*; off-Broadway credits include *The Green Heart*, *Song of Singapore*, *Tamara*, *Three Postcards*, *1951*, *Jerusalem*, and

SHEN WEI (*Ensemble*) began to study Chinese opera at the age of nine. He worked for the Hunan Xiang Opera Company and was a founding member of the Guangdong Modern Dance Company, China's first modern dance company, and received first prize for choreography and performance at the Inaugural National Modern Dance Competition in China. After receiving scholarships from the NikoLais/Louis Dance Lab, he moved to New York

WHO'S WHO

City. His choreography has been commissioned by the American Dance Festival, Alvin Ailey II, Dances We Dance in Hawaii, and the Guangdong Modern Dance Company. His work has been performed at festivals throughout the world. He has collaborated with Martha Clarke on *Marco Polo* and *Orfeo ed Euridice* at the English National Opera and New York City Opera.



IAN WOLFF (*Child*), age 13, is a native of San Francisco. He has studied in the A.C.T. Young Conservatory for two years and intends to continue for many more. He has sung with the San Francisco Boys Chorus and is active in the ensemble singing group at his school, Stuart Hall. He plays on his school's baseball, basketball, and soccer teams. He has lived in the United Kingdom and traveled widely, visiting five continents so far. This is his first A.C.T. production.



LUCINDA HITCHCOCK CONE (*Vocal Ensemble*) has performed locally in *The Puppetmaster of Lodz*, *All in the Timing*, and *Lips Together, Teeth Apart* (Bay Area Theatre Critics' Circle Award) at Marin Theatre Company, *Cabaret* at TheatreWorks, *Woody Guthrie's American Song* and *Reckless* at Berkeley Repertory Theatre, *The Matchmaker* and *Rumors* at San Jose Repertory Theatre, *My Fair Lady* at American Musical Theatre of San Jose, and the San Francisco production of *Rapmaster Ronnie*.

She has also performed at Hartford Stage Company, the Folger Theater, Studio Arena Theatre, St. Louis Repertory, Indiana Repertory Theatre, GeVa Theatre, Syracuse Stage, Portland Stage Company, and Coconut Grove Playhouse. Cone also appeared in the national tour of *Big River* and off Broadway in the OBIE Award-winning production of *Eyes on the Harem*.



JACKSON DAVIS (*Vocal Ensemble*) has performed in numerous productions with TheatreWorks in Palo Alto, including the West Coast premieres of *Conversations with My Father*, *Marvin's Room*, and *As Bees in Honey Drown*, the musicals *She Loves Me* and *Into the Woods*, and the world premiere of *Josephine*. He has also appeared locally with Marin Theatre Company, San Jose Repertory Theatre, San Jose Stage Co., 42nd Street Moon, and the Signal Theater. Regional theater credits

include productions with the Philadelphia Actors Theater, the Villanova Shakespeare Festival, and Philadelphia's Playhouse-in-the-Park. He is a founding member of New York's Moving Target Theater Company.



STEPHEN KLUM (*Vocal Ensemble*) appeared most recently with the California Shakespeare Festival in *King Lear*, *The Merchant of Venice*, *The Tempest*, and *Two Gentlemen of Verona*. He made his California acting debut as Phil in *Inspecting Carol* at the Pacific Alliance Stage Company. Before moving to California, he lived in New York City for a decade, appearing in numerous off-off Broadway productions and regularly seen on "The Guiding Light" and "One Life to Live." He has worked extensively in

regional theater from Seattle to Miami; favorite roles include Clive/Edward in *Cloud Nine* and the title roles of *Sherlock Holmes*, *Tartuffe*, and *Man of La Mancha*. A graduate of the University of Washington, he earned his M.F.A. under Robert L. Hobbs.



IAN KNAUER (*Vocal Ensemble*) Broadway and tour credits include *State Fair*, *42nd Street* (Billy Lawlor), *The Will Rogers Follies*, and *Sunset Boulevard*. His regional theater credits include the U.S. premiere of *By Jeeves* (Rev. Harold "Stinker" Pinker) at the Goodspeed Opera House, *7 Brides for 7 Brothers* (Gideon) at the MUNY, *Jesus Christ Superstar* (John) at the Paper Mill Playhouse, and *Cole* at San Jose Repertory Theatre. His voice can be heard on several recordings, including the original cast recording of *State Fair*. Knauer received his B.F.A. in musical theater from the University of Michigan.



KATHY McMILLAN (*Vocal Ensemble*) has performed in opera, musical theater, recitals, and oratorio throughout the U.S., Europe, Japan, and Morocco. Her local career highlights include performing as a soprano soloist at the Midsummer Mozart opening gala; the U.S. premiere of *Powder Her Face* with Kent Nagano; a San Francisco Symphony concert of prewar European cabaret; Mahler's *Das Klagende Lied* with Kent Nagano; baroque music with Consortmusik at Grace Cathedral; her solo cabaret debut at San Francisco's Plush Room; Sondheim's *Company* at Marin Theatre Company; and Sondheim's *Follies* with American Musical Theatre of San Jose. With her trio Times Three, she recently performed concerts of World War II songs with the Edmonton Symphony and Charleston Symphony.



AMELIA HOLST (*Understudy*) is a former member of Alonzo King's Lines Contemporary Ballet in San Francisco. She earned her bachelor's degree from Mills College in Oakland.

MARTHA CLARKE (*Director/Choreographer*) has received numerous awards for her groundbreaking music-theater pieces, including *The Garden of Earthly Delights* and *Vienna: Lusthaus*. In 1988, her *Miracolo d'Amore* was presented at the Spoleto Festival USA and at the New York Shakespeare Festival. *Endangered Species* was created for Music-Theatre Group and the Brooklyn Academy of Music in 1990. Most recently, she directed *Alice's Adventures Underground* at the Royal National Theatre in London and conceived and directed *Vers la flamme*, a dance-theater work based on short stories by Chekhov, with music by Scriabin, commissioned by Lincoln Center and the American Dance Festival. Clarke has also directed *The Magic Flute* for the Glimmerglass Opera and the Canadian Opera Company; *Così fan tutte* for Glimmerglass; Tan Dun's *Marco Polo* for the Munich Biennale, Hong Kong Festival, and New York City Opera; and Gluck's *Orfeo ed Euridice* for the English National Opera and New York City Opera. Clarke was a founding member of Pilobolus Dance Theatre. Her choreography has also been performed by the Nederlands Dans Theater, Joffrey Ballet, American Ballet Theatre, and Baryshnikov's White Oak Dance Project. She is the recipient of a MacArthur "genius" award and grants from the NEA and the Guggenheim Foundation. Current projects include a musical based on *The Blue Angel*.

WHO'S WHO

SEBASTIAN BARRY (*Book*) in 1988 embarked on a series of plays examining his personal and national heritage: *Boss Grady's Boys* (1989), *Prayers of Sherkin* (1990), *White Woman Street* (1992), and *The Steward of Christendom* (1995), which was first produced at London's Royal Court Theatre, received the Writer's Guild Award and London Critics' Circle Award for best play, and was nominated for an Olivier Award. *Steward* was also presented at Dublin's Gate Theatre in 1996 on the 80th anniversary of the Dublin Easter Rising and had its American premiere at the Brooklyn Academy of Music. Other plays include *The Pentagonal Dream* (1986), *The Only True History of Lizzie Finn* (1995), and *Our Lady of Sligo* (1998), produced at London's Royal National Theatre. Barry is also the author of three collections of poetry, the children's book *Elsewhere* (1985), and the novels *Macker's Garden* (1982), *Time Out of Mind/Strappado Square* (1983), *The Engine of Owl-Light* (1987), and *The Whereabouts of Eneas McNulty* (1998). He is a graduate of Trinity College, Dublin, and received the 1997 Ireland Funds' Literary Award.

ROBERT ISRAEL (*Scenic Designer*)'s designs were seen at A.C.T. in *Shlemiel the First* in 1996. He has worked with Martha Clarke on numerous other productions. He is currently designing Beethoven's *Fidelio* for the Metropolitan Opera in New York, which will open later this fall, and is working for the Vienna Staatsoper and Strasbourg Opera. Israel is a professor in the UCLA Theatre Department.

JANE GREENWOOD (*Costume Designer*)'s many Broadway credits include *A Moon for the Misbegotten*, James Joyce's *The Dead*, *The Scarlet Pimpernel*, *The Last Night of Ballyhoo*, *Once upon a Mattress*, *Master Class*, *Passion*, *She Loves Me*, *The Heiress*, *The Sisters Rosensweig*, *Plenty*, *The Prime of Miss Jean Brodie*, Burton's *Hamlet*, *Same Time Next Year*, *California Suite*, and the upcoming *Dinner Party* and *Old Money*. Designs for Martha Clarke include *The Garden of Earthly Delights*, *Marco Polo*, *Orfeo*, *The Gardens of Villandry*, *An Uncertain Hour*, and *Vers la flamme*. Film credits include *Arthur*, *The Four Seasons*, *Glen-garry Glen Ross*, and *Oleanna*. Honors include ACE, L.A. Drama Critics' Circle, and Helen Hayes awards; also 12 Tony nominations. Greenwood is a professor in the Yale Theatre Department.

PAUL GALLO (*Lighting Designer*) Designs for Broadway include *The Civil War*, *On the Town*, *Titanic*, *Smokey Joe's Café*, *The Sound of Music*, *Triumph of Love*, *Forum...*, *Big, Crazy for You*, *Guys & Dolls*, *City of Angels*, *Anything Goes*, *Smile*, *The Mystery of Edwin Drood*, *The Man Who Came to Dinner*, *Epic Proportions*, *Skylight*, *The Tempest*, *Six Degrees of Separation*, *Lend Me a Tenor*, *Spoils of War*, *I Hate Hamlet*, *The House of Blue Leaves*, *Beyond Therapy*, *Grown Ups*, and *Little Foxes*. Off-Broadway credits include *The Mystery of Irma Vep*, *Blade to the Heat*, *Assassins*, *The Foreigner*, and Martha Clarke's *Garden of Earthly Delights*. He has received five Tony Award nominations, one Drama Desk Award, five Outer Critics' Circle Awards, and two OBIE Awards, including a 1986 OBIE for sustained excellence in lighting design.

MICHAEL STAROBIN (*Orchestrations*) received a Drama Desk Award for his orchestrations for *Sunday in the Park with George*. He orchestrated and conducted the film of Disney's *Hunchback of Notre Dame* and composed scores for the PBS series "The American Presidents" and the 1999 edition of the Ringling Bros. Circus. Theater orchestrations also include: *A New Brain*, *A Christmas Carol*, *Hello Again*, *Guys & Dolls*, *My Favorite Year*, *Assassins*, *Falsettoland*, *March of the Falsettos*, *In Trousers*, *Once on This Island*, *It's a Wonderful Life*, *Closer Than Ever*, *Legs Diamond*, *Romance, Romance*, *Carrie*, *Birds of Paradise*, *Rags*, *Three Guys Naked*, *Von Richthofen*, and the Public Theater's *La Bohème*. As music director he has conducted *The Mystery of Edwin Drood*, *The Knife*, and the La Jolla Playhouse production of *Merrily We Roll Along*.

RICHARD PEASLEE (*Music Adaptor and Arranger*) has composed numerous scores for the theater, including *The Garden of Earthly Delights* (OBIE Award) and *Miracolo d'Amore* for Martha Clarke, *Marat/Sade*, *A Midsummer Night's Dream*, and *US* for Peter Brook and the Royal Shakespeare Company, and *Animal Farm* for Peter Hall and London's Royal National Theatre, as well as music for productions on Broadway, for the Public Theater, the Open Theater, LaMama, and off and off-off Broadway. He has worked with New York City Ballet, the Joffrey Ballet, and choreographers David Parsons, Elisa Monte, and Twyla Tharp. His music for big band has been performed by Gerry Mulligan and by the Russo and Kenton Orchestras. His score for the Joseph Campbell television series "The Power of Myth" received an Emmy Award nomination. Recent works include *Arrows of Time*, performed by the Seattle Symphony.

CONSTANTINE KITSOPOULOS (*Music Director and Conductor*) Broadway and national tours: Matthew Bourne's *Swan Lake*, *Cyrano*, *An Inspector Calls*, *Joseph & the Amazing Technicolor Dreamcoat*, *Miss Saigon*, *Sunset Boulevard*, *The Secret Garden* (1992 Drama-Logue Award, best music direction). American music theater: Ellington's *Queenie Pie*, *Goodspeed-at-Chester-Fanny Hill*. Symphony orchestra appearances: National Symphony Orchestra, Hong Kong Philharmonic, Guangzhou Symphony Orchestra, New York Chamber Orchestra, New York Virtuosi, Brooklyn Philharmonic. Recordings with Brass Band of Battle Creek. Opera companies: New York City Opera, Hong Kong Opera, Beijing Music Festival, Sarasota Opera. Orchestrator: Chicago Opera Theatre tribute to Leonard Bernstein, *Fanny Hill*, *Cather County*. Artistic director: Metropolitan Greek Choral, Chatham Music Festival. Conducting studies: Vincent La Selva.

GARTH HEMPHILL (*Sound Designer*) is in his third season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Edward II*, *2 Pianos, 4 Hands*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

FLYING BY FOY (*Flying Effects Designer*) is the world's largest flying effects company. Peter Foy sailed from London's West End to stage flying for the 1950 Broadway production of *Peter Pan*, starring Jean Arthur and Boris Karloff. His innovative techniques sent Mary Martin soaring in Jerome Robbins's 1954 musical version and subsequent innovations established Foy as the standard of the industry. He invented the floating pulley in 1958 and revolutionized the art of theatrical flight with the patented Track on Track system in 1962, later improved with his patented Inter-Reacting Compensator system, developed for touring productions of the *Ice Capades*. The company has provided flying effects for thousands of stage productions, musicals, operas, ballets, rock concerts, films, and television shows, including three Broadway productions of *Peter Pan*, *Angels in America*, *Tommy*, *The Lion King*, and Martha Clarke's *Garden of Earthly Delights*. Recent projects include *Aida*, *Seussical the Musical*, and the Backstreet Boys' *Into the Millennium* world tour.

WHO'S WHO

WILLIAM BERLONI (*Animal Trainer*)'s Broadway credits include training the original Sandy in *Annie*, *Camelot*, *Frankenstein*, *The First*, *Alice in Wonderland*, *Oliver*, *Anything Goes*, *Nick and Nora*, *La Bête*, *The Wiz*, the 20th-anniversary revival of *Annie*, and *The Wizard of Oz*. He has also trained animals for hundreds of off-Broadway, regional theater, and touring productions and films and television shows. Last year he trained the dog in Martha Clarke's *Vers la flamme*. Most recent television credits include "Sesame Street," Hallmark Hall of Fame's *Grace and Glorie*, and PBS's "Pets: Part of the Family." His animals have also appeared at the White House seven times. His book *Sandy: The Autobiography of a Star* was published by Simon & Schuster. Berloni volunteers as the behavior consultant for the Humane Society of New York.

PAUL WALSH (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in 1996 after eight years with Theatre de la Jeune Lune, where he worked on such award-winning projects as *Children of Paradise: Shooting A Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. Walsh's translations of plays by Ibsen and Strindberg have been produced at A.C.T., Classic Stage Company, Penobscot Theater Company, Kitchen Dog Theatre, and the Actors Theatre of Louisville, among others. Walsh received his Ph.D. from the University of Toronto in 1988 and taught at Southern Methodist University 1989-95. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, *Studia Neophilologica*, *Canadian Theatre Review*, and *Contemporary Literary Criticism Yearbook*.

RICK ECHOLS (*Hair & Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hairstyling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables*, both on the road with the national tour and on Broadway.

GEORGE DE LA PEÑA (*Assistant Director*) is an actor, dancer, and director. He worked most recently with Martha Clarke on the Lincoln Center production of *Vers la flamme*. He is a member of Lincoln Center Theater's Directors Lab.

MILLER MUSIC SERVICE (*Music Preparation; Peter R. Miller, Supervisor*) When *Grand Hotel* opened in 1989, Miller Music Service became the first to provide complete computerized notational copying for Broadway. Since then, nearly every major Broadway production using this technology has been supervised by Miller Music Service, including *The Secret Garden*, *Jelly's Last Jam*, *The Goodbye Girl*, *Beauty and the Beast*, *How to Succeed in Business without Really Trying*, *The King and I*, *Bring in Da Noise, Bring in Da Funk*, *Once upon a Mattress*, *Titanic*, *The Scarlet Pimpernel*, *The Civil War*, *The Sound of Music*, *Footloose*, *Kiss Me, Kate*, *The Music Man*, and *Aida*.

PHYLLIS SCHRAY (*Stage Manager*) has had a varied career as a stage manager. She worked with the creators of the Montreal-based Cirque du Soleil and was the original production stage manager for their production of "O" at the Bellagio Hotel and Casino in Las Vegas. She toured nationally and internationally with the Alvin Ailey American Dance Theater for eight years. She has also stage-managed many new plays, including the original production of Anna Deavere Smith's *House Arrest: First Edition* at Arena Stage in Washington, D.C. Most recently, she worked on the New York productions of *Les Misérables* and *Footloose*, as well as the New York workshops of Frank Loesser's *Hans Christian Andersen*.

MICHELE M. TRIMBLE (*Assistant Stage Manager*) has worked on A.C.T. productions of *The First Picture Show*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *Singer's Boy*, *Machinal*, *A Christmas Carol*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Arcadia*, and *The Play's the Thing*. Other stage-management credits include Mabou Mines' *Peter and Wendy*, Charles H. Duggan Presents *Dames at Sea*, Berkeley Repertory Theatre's *Pentecost*, San Jose Repertory Theatre's *Mirandolina*, Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing*, and *Dame Edna: The Royal Tour* on Broadway. Trimble is looking forward to the national tour of *Dame Edna*, which will begin this fall.

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**"IN THE WHOLE
REALM OF
POETRY
NO DOMAIN IS
SO BOUNDLESS
AS THAT OF THE
FAIRY-TALE."
—HANS
CHRISTIAN
ANDERSEN**

True Stories, continued from page 32

and you must also give them something to think about, too!"

Unlike his contemporaries the brothers Grimm, Andersen was not interested in preserving traditional fairy tales, but used them for his own purposes. His interpretations of traditional tales broke new literary ground, written in colloquial language that brought the magic of the classic "wonder tale" into the everyday world. He also invented new forms of the genre, stories populated by animated toys, household objects, plants, and animals that illuminated with wit and acute perception the foibles of humanity, without the moralizing of conventional fables. "[Andersen] can make the inhabitants of one's mantelpiece capable of epic adventures," wrote one critic, "and has a greater sense of possibilities in a pair of tongs or a door-knocker than most of us have in men and women."

Andersen wrote not only to entertain, but also to exorcise the demons that continued to darken his soul despite his growing success. His tales are filled with allusions to the personal themes that preoccupied his imagination: extreme loneliness, awareness of his own "ugliness," sexual frustration and the hopelessness of romantic love, fear of insanity, and numerous phobias, including a continuing dread of being accidentally thought dead while sleeping and buried alive. Never married, he worshipped from afar a series of unrequited loves, among them the famous opera singer Jenny Lind. ("I do not hate you," she once told him, "for I have never loved you.")

Unlike the literary fairy tales of preceding centuries, Andersen's stories often had unhappy endings, reflecting their author's profound insight into the depths of human experience. He responded to critics of his pessimistic worldview in the notes to his collected tales, arguing, "Through the years . . . I tried to walk every radius, so to speak, in the circle of the fairy tale." Despite its pessimism, what shines through all of Andersen's work is an enduring sense of wonder, magic, and humor that makes them all the more human. "Most of what I have written is a reflection of myself," said Andersen. "Every character is from life. I know and have known them all."

HAPPY ENDINGS

By the end of his life (in 1875), Andersen had achieved fame beyond his wildest childhood imaginings. He was welcomed into the homes of royalty and the artistic elite across Europe; his stories were read all over the world. But he never overcame the loneliness of his earliest days, the sense of always being on the outside looking in on the happiness of others.

Andersen remained philosophical to the end, summing up the moral of his own life story: "I sought to show that it is not the immortal name of the artist nor the splendor of a royal crown which makes a man happy; happiness is found where one is satisfied with little, where one loves and is loved in return." ■



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A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, *The Threepenny Opera*, *Mary Stuart*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Uncle Vanya*, *Home*, the world premiere of Leslie Ayzarian's *Singer's Boy*, and the Geary

Theater inaugural production of Shakespeare's *Tempest*. This season she directs new translations of Molière's *Misanthrope* and Pirandello's *Enrico IV*.

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

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



HEATHER M. KITCHEN (*Managing Director*), now in her 26th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the leadership board of the San Francisco chapter of the American

Red Cross. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from Richard Ivey School of Business at The University of Western Ontario.

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

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



A.C.T.

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Karen Hallock '98 and Andrew Alabran '98 in
Raised in Captivity (photo by Ken Friedman)

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These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

NEW AUDIENCE EVENTS FOR 2000-01!

Join the artists for behind-the-scenes chats about each production. This new preperformance artists' series will occur in the Geary Theater before a selected performance of each play. A new writers' series is also planned, offering audience members the chance to discuss each play with its creator. Details for these events are still being worked out. Call the box office, or visit us online for specific information about dates, times, and speakers.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis, and additional background information about the play. A subscription for seven handbooks is available by mail to full-season subscribers for \$42; limited copies for individual plays are also available for purchase at the Geary Theater Box Office, and at the merchandise stand in the Geary Theater, for \$8 each.

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Monday, October 23, 6:30 p.m.

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Featuring A.C.T. Artistic Director Carey Perloff

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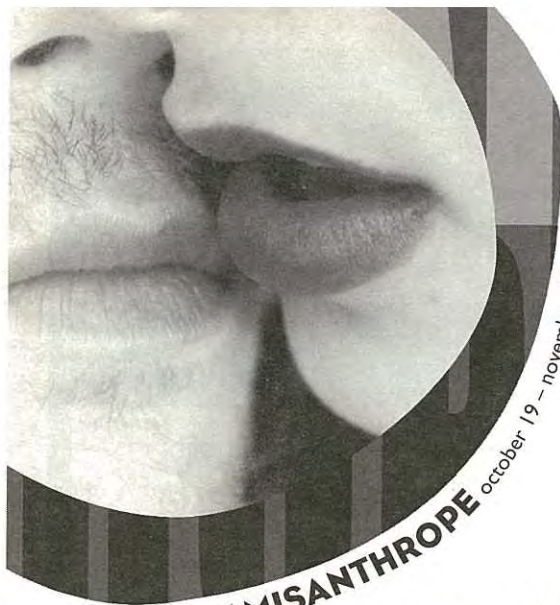
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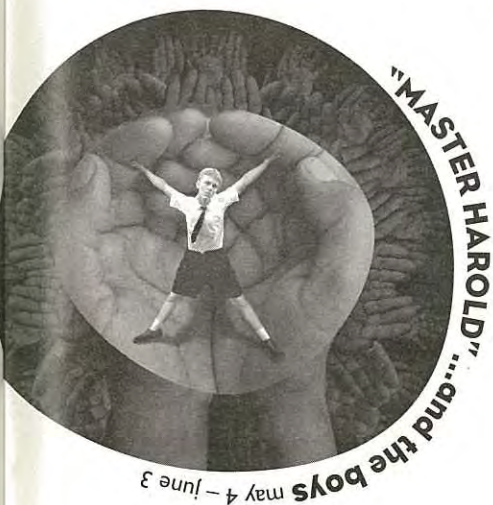
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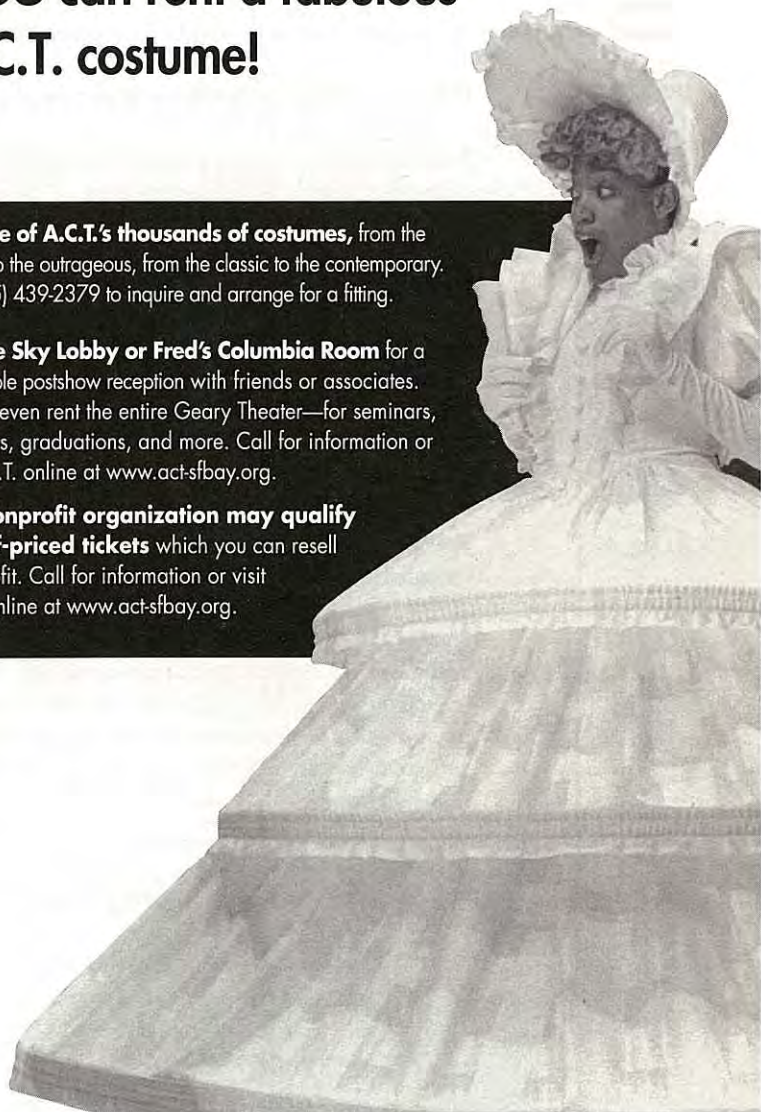
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A.C.T. patrons can park for just \$9 at the Hilton SF for up to five hours, subject to

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

availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

AT THE THEATER

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

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and Words on Plays are available for purchase in the main lobby and at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in the lower lobby and on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during that time. Food and drink are not permitted in the auditorium.

Beeepers!

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

Perfumes

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

Emergency Telephone

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

Latecomers

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

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are

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

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

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



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

AFFILIATIONS

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



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

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

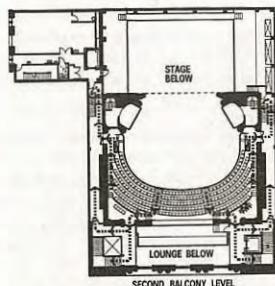
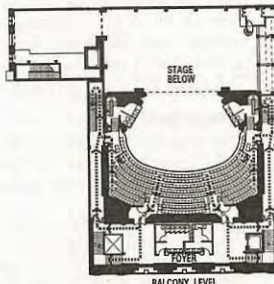
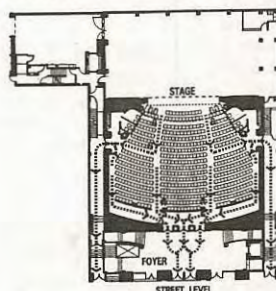


A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.



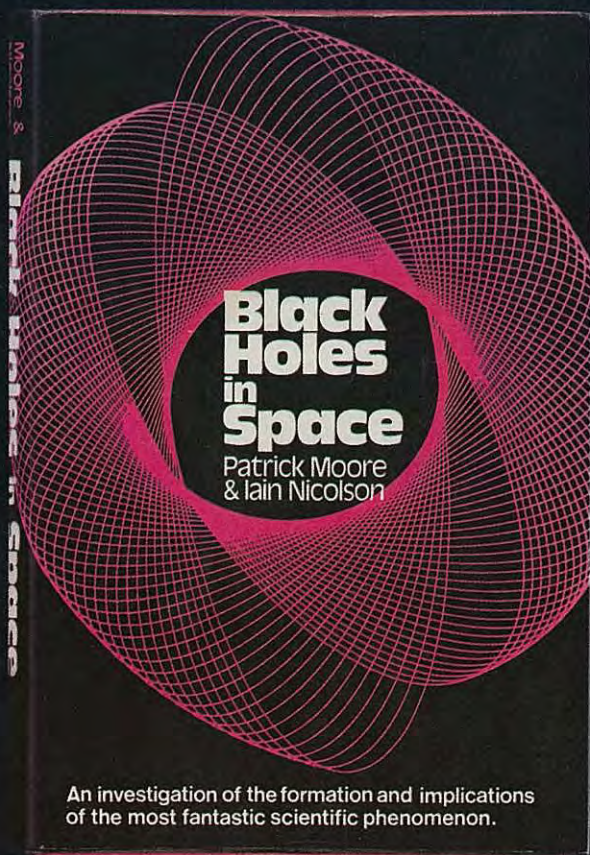
A.C.T. is funded in part by the California Arts Council, a state agency.

GEARY THEATER EXITS



July 1, 1980.

Sucked from shelf, enters parallel dimension or something.



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