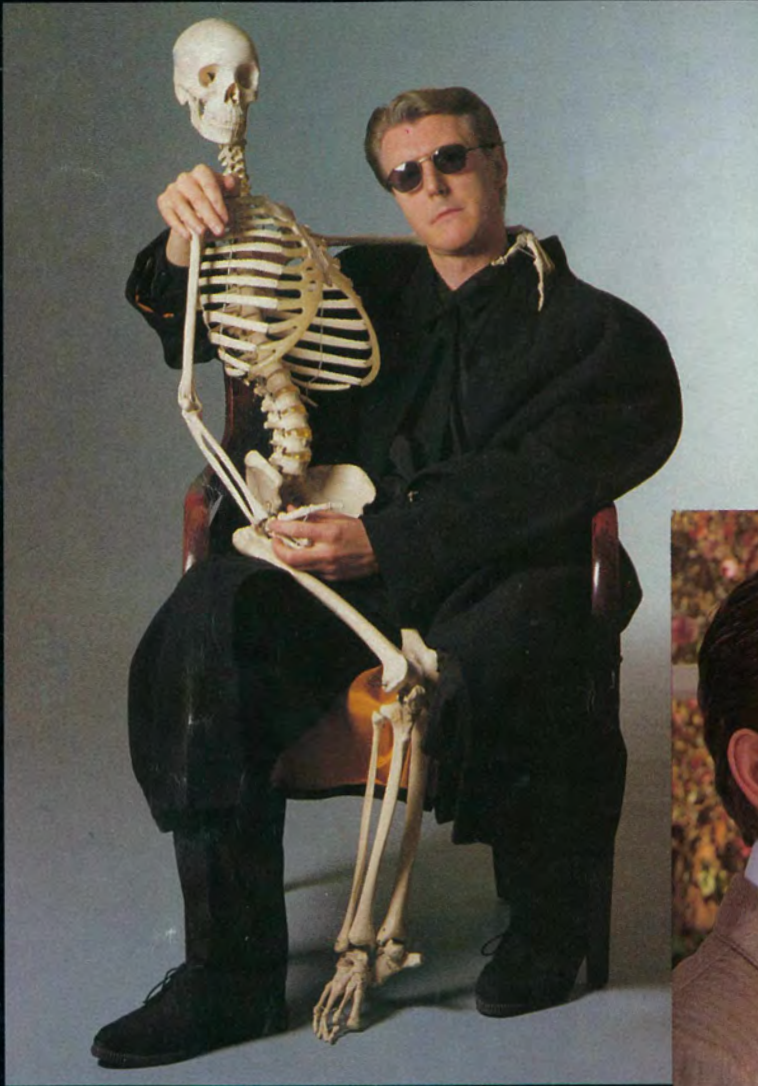


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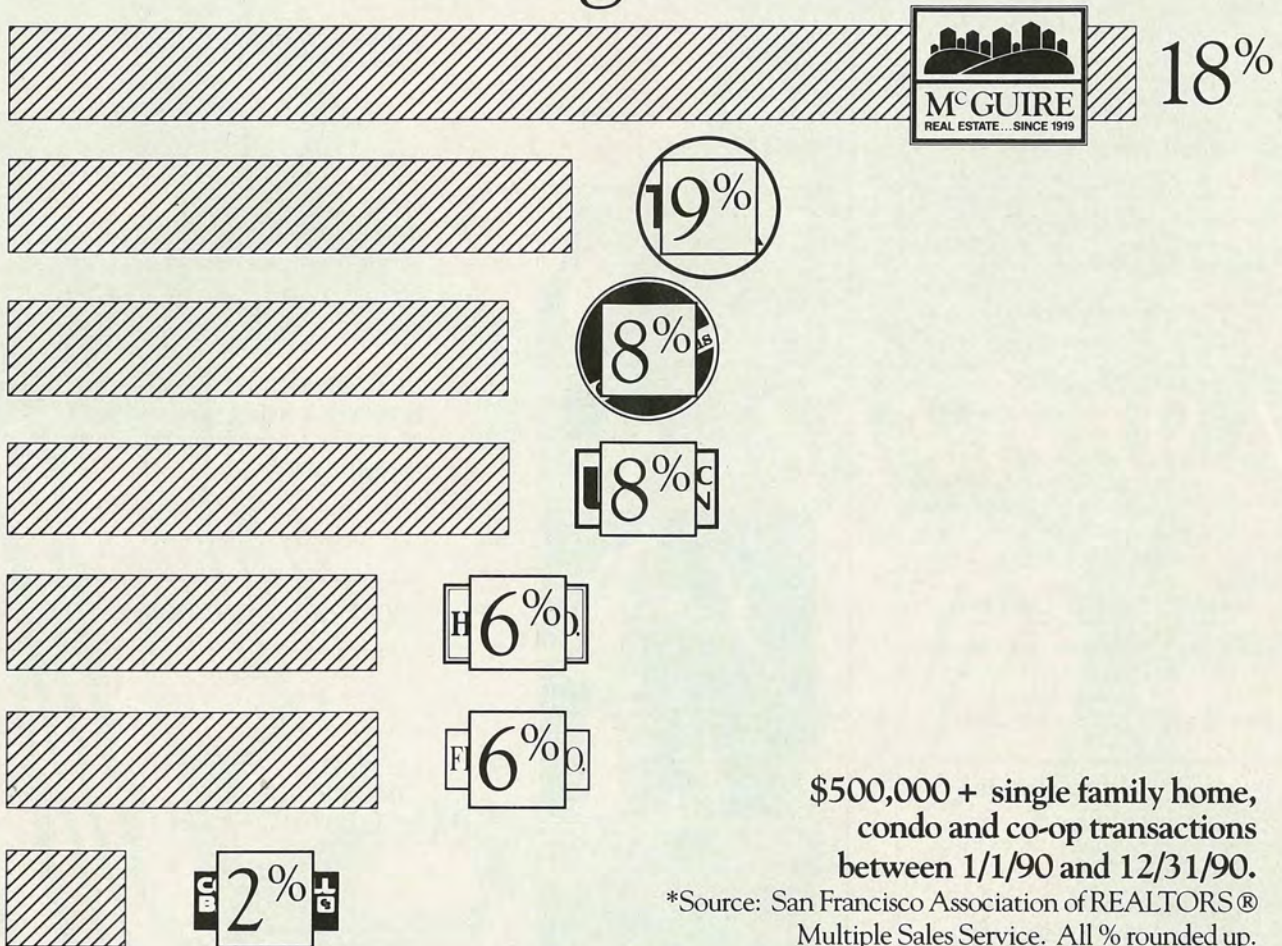
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# PERFORMING ARTS

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# GREAT EXPECTATIONS

## Diversions

*An April Shower of Events from South Africa, Russia, Tibet, and Miami*

### GLASNOST FROM THE WOMEN'S PHILHARMONIC

Do women play music differently than men? Of course not. But when they are performers in an all-women's orchestra whose repertoire is devoted to works of women composers, they tend to play with unusual verve. From the beginning, the **Women's Philharmonic** has attracted extraordinary musicians: professionals delighted to take on the hard work of performing compositions that, in nearly every case, are entirely new to them and to their listeners.

Since its formation in 1980, the Women's Philharmonic's goal was to discover both new and historic compositions by women composers. Some have been long forgotten — like the nineteenth century American Louise Farrenc, whose Symphony No. 3 the Philharmonic played in 1984, for the first time since her death in 1875. The Women's Philharmonic's first recording, completed last year, was *Baroquen Treasures*, offering the music of five, eighteenth century women. None of the pieces had ever before been recorded.

The presentation of new contemporary work is equally important. Nan Abrams, executive director and a co-founder of the company, said recently, "One of our primary goals is to commission new pieces and give the composers the opportunity to hear their work in performance." To that end, the Women's Philharmonic has presented twenty-five world premieres, many of them commissions, since its first appearance in a chamber concert in 1981.

The orchestra's tenth anniversary season concludes ambitiously next month with an all-Soviet program to be performed in Calvin Simmons Auditorium. Several of the composers will attend —



GEORGE SCHWABE

assuming that *perestroika* holds in these tense times — including Valentina Shubinskaya as soloist in the U.S. premiere of her Piano Concerto.

On a final, feminist note: the Women's Philharmonic is the only orchestra we

know of that offers childcare for both musicians and audience members. *April 27 at Calvin Simmons Auditorium, Oakland (415) 543-2297.*

### RISING SUN

One of the small but potent consolations for the tragedy of South Africa is the quality of writing that has been drawn from both black and white artists of that country. The stories and plays of such writers as Selaelo Maredi, Nadine Gordimer or Athol Fugard have a subtlety and attentiveness to detail that can grasp the most willfully indifferent observer.

Now **American Conservatory Theater** introduces a South African playwright new to us, Lisette Lecat Ross, who grew up in South Africa and recently emigrated to the U.S. *Dark Sun*, a Bay Area premiere, is as gripping as any popular thriller, and it also has a lingering sense of tragically crossed destinies.

The essentially two-character play is as stark as its setting: the barren interior of a house in Johannesburg's wretched black suburb of Soweto in 1988. A white woman's fecklessness and a black man's courage bring them together, trapped in that tiny house while a riot rages outside. Having rescued the woman from the bombing of a busload of Red Cross observers, Simon Kgoathe now faces a deadly dilemma. The discovery of a white woman in a black man's house will mean their deaths at the hands of a black mob, black police or white soldiers.

As a piece of writing, *Dark Sun* is one of the richest and most engrossing plays A.C.T. has produced. The situation is a classic confrontation, but Ross has made

*Dance offerings in the Bay Area are augmented by the Alvin Ailey American Dance Theater (top) at Berkeley's Zellerbach Hall, April 2-7, and Edward Villella's Miami City Ballet (above) at the same venue, April 26 and 27.*

by Kate Regan

of it something frighteningly fresh. *April 11 to June 2, Stage Door Theater, Mason Street at Geary, San Francisco (415) 749-2250.*

## DANCE, FLORIDA STYLE

Among the many roles danced by **Edward Villella** during his years with New York City Ballet is the lead male in Balanchine's *Rubies*, described by the dance critic Arlene Croce as "one of the few depictions we have in ballet of a fully sexed, civilized adult male." A confident sexuality and unforced civility marked Villella's dancing in roles as disparate as Oberon in *A Midsummer Night's Dream*, *The Prodigal Son* or *Apollo*. A generation before the electrifying television appearances of Nureyev, Villella and a few of his colleagues (Jacques d'Amboise, Arthur Mitchell) exemplified the natural elegance, clarity and warmth of American male dancers.

Once disabled by a worn-out hip socket that gave out, harrowingly, immediately after a White House command appearance, Villella underwent hip replacement surgery and now, at fifty-five, moves almost as athletically as ever while teaching company class to members of his Miami City Ballet. Founded five years ago, the company has presented some sixty ballets, its repertory ranging from Balanchine to works by the resident choreographer, young Jimmy Gamonet De Los Heros.

It has been five years of rapid but carefully planned achievement, and now the **Miami City Ballet** will make its first West Coast tour, including a two-day engagement at UC Berkeley in April.

On the Berkeley programs will be works by Gamanet and several Balanchine ballets including *Square Dance*, Villella's first ballet with Balanchine in 1957: "It was during my first two weeks in the company, and I just went 'Whoa!'"

His thirty-two dancers, plus four apprentices, come from "all over, Australia, Germany, Haiti and Florida of course. They know that when you come here, you expect to dance. I'm aiming for forty dancers, tops, with ten to twelve apprentices. That way, I can keep direct contact with each dancer. I'm a very hands-on person; I teach the majority of classes. Even with Balanchine's genius in

my background, it's an ongoing investigation."

Although last year he produced a *Nutcracker* (the annual staple for most ballet companies), Villella avoids the spectacular nineteenth century ballets. "The nineteenth century is wonderful and terrific, but at the end of the twentieth century we look forward to new commentary. As for our dessert-eating audience members, maybe we can satisfy them with *A Midsummer Night's Dream*." *April 26-27, Zellerbach Hall, UC Berkeley (415) 642-9988.*

## THE SACRED ART OF TIBET

The profundity and greatness of sacred Tibetan art is only slowly beginning to be felt in the West. **Wisdom and Compassion: the Sacred Art of Tibet**, coming to the Asian Art Museum in April, is the most extensive exhibition of Tibetan iconology to be organized in the United States. It will bring together one hundred fifty-nine works from collections in North America and the Soviet Union, notably thirty-one pieces from the Hermitage that have never before been seen in this country.

As remarkable as the tapestries, *tangkas* (iconic scroll paintings) and carvings themselves, is the intelligence and sympathy with which the exhibitors

have worked to explore and explain the living civilization of Tibet and its legacies.

The images of mandalas, gods, goddesses and Bodhisattvas are, like early Christian icons, intended to be aids for meditation or prayer, focusing the conscious and unconscious mind upon pure enlightenment through contact with the divine. The forcefulness and imagination with which Tibetan artists confront human chaos and sublime unities, promise that this exhibition will be among the most challenging and potentially revelatory of the season. *April 17-August 18, Asian Art Museum, Golden Gate Park, San Francisco (415) 668-8921.*

## IN BRIEF

**Dance:** San Francisco Ballet's Program Seven closes the 1991 season with three of Balanchine's most luminous ballets: *Serenade*, the company premiere of his exotic *Bugaku* and a revival of the effervescent *Rubies* (see Edward Villella story above); opens April 18, in rotating repertory through April 28 at the San Francisco Opera House. (415) 861-1177 . . .

**Music:** Berkeley Opera's third season continues with Flotow's *Martha*, April 6-14 at the Julia Morgan Theater in Berkeley. (415) 84-JULIA . . . **San Jose Symphony** presents the world premiere of Henry Brant's *The Old Italians Dying*, with poet Lawrence Ferlinghetti as narrator and George Cleve conducting; April 19-21 at San Jose Center for the Performing Arts. (408) 288-2828 . . .

**Theater:** CitiArts/Theatre Concord premieres Dale Wasserman's *Players in a Game*, based on events in fourteenth century Prague during the Inquisition; April 6-May 5, Willows Theatre, Concord. 671-3388 . . .

**Art:** Gold of Greece: Jewelry and Ornaments from the Benaki Museum; more than two hundred objects spanning Greek civilization from the Minoan culture to Post-Byzantine Greece; April 20-June 30, California Palace of the Legion of Honor, San Francisco. (415) 863-3330 . . . Lewis DeSoto's *The Language of Paradise* is a multi-media installation by a Native American artist who uses imagery from the Cahuilla Indian creation myth, combined with video and slide projections; April-June, University Art Museum, Berkeley (415) 642-0808. □



*Eleven-faced, six-armed Avalokiteshvara. Western Tibet, mid-eleventh century.*

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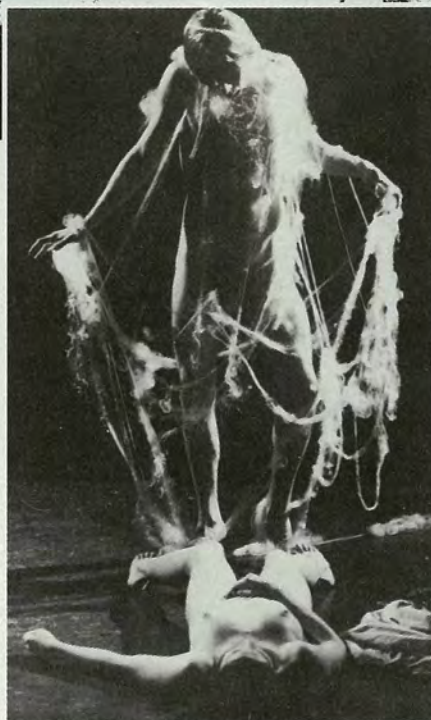
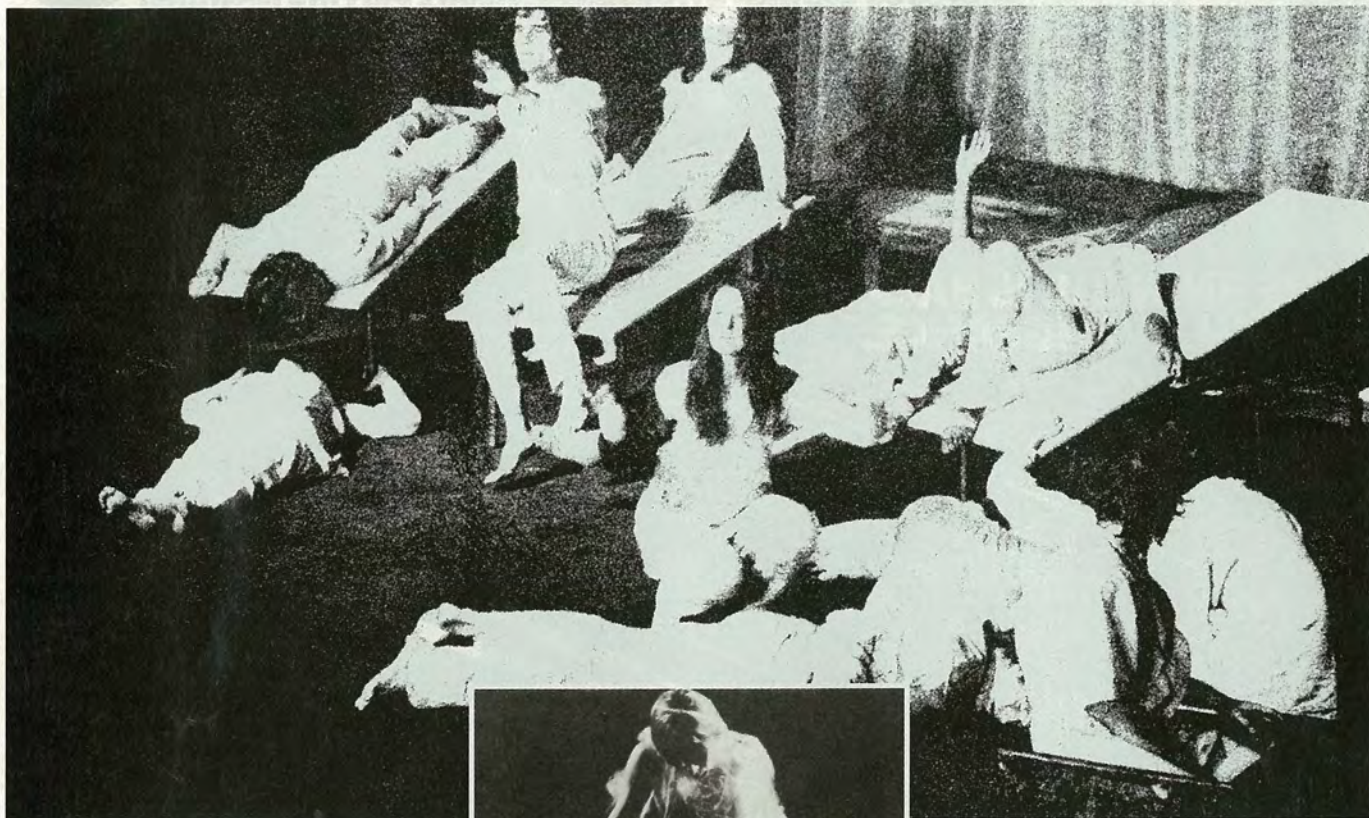
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# New Directions

*Is theater a collaborative medium? Or does one person run the show?*



**H**arold Clurman's book, *On Directing*, begins with the ubiquitous dictum (no one quite knows how it started), that while French theater is known as a playwright's theater, the English as an actor's theater, the American is a director's theater.

Clurman hardly considered it gospel nor should anyone else. For one thing, theater has a perverse way of changing the moment you declare it to be one thing or another. But in the last couple of decades at any rate, it has lived up to

a large part of that description. American theater has been a theater where the director is often remembered as much as the actor is — or used to be. Tyrone Guthrie, the *régisiseur* who founded the Minneapolis Guthrie Theatre, insisted that the director has been a prominent force "at least since Sophocles directed the chorus in the first performance of *Oedipus Rex*." And indeed, put a group of dedicated actors together who have every intention of being democratic to the core — such 1970s phenomena as New York's Open Theatre or the old Company Theatre in Los Angeles — and you will still find them choosing a director, someone to make an articulate whole of their

*Sylvie Drake is a theater critic and writer for the Los Angeles Times.*

Above: Two of the 1970's move democratic theater institutions: New York's Open Theatre in Susan Yankowitz's *Terminal* directed by Joseph Chaiken (top); and Los Angeles' Company Theatre in Ama Giesta Fleming's *The Emergence* (inset).

by Sylvie Drake

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communally devised parts.

Everything else about the Company might have been decided by vote or committee, but what went on stage was inevitably shaped by an overseer. The Open Theatre had Joseph Chaikin, and for a long time at the Company, there was Steve Kent. The work that emerged while both men were directing traffic sticks in the memory of those lucky enough to have seen it.

As anomalous as theater might seem in an age that films and videotapes everything, its future increasingly depends on that person who will stand aside, cast a look and determine what works and what doesn't. We don't question the need for such an individual. All we question is the size of the role he or she should play in the shaping of the work. These days, and for much of this rapidly vanishing century, the role has been large and only shows signs of getting larger.

This is generally good news. We remember more directors who have added to our enjoyment than directors who have not. If directing as we know it began with Sophocles (no doubt much sooner), it continued uncelebrated through the centuries to Molière, who may be considered, for the broad purposes of this debate, the first of the great actor-managers. These men were directors by default — actors or playwrights or both who established companies and needed someone to run them. Directing came with the leadership. It guaranteed the best person for the job at no additional cost.

This is not so much a cynical as a pragmatic assessment of the exigencies of the period and the economic realities — from Molière to Sir Henry Irving and those other turn-of-the-century actor-managers who roamed England and Ireland. The transition from these self-contained mini-empires in which the director-manager was king and CEO, to the launching of directing as an independent profession, was a natural progression that came to full bloom in the twentieth century.

It was the gradual disappearance of these touring companies (as theaters became more and more concentrated in urban areas), that gave rise to the profession as a recognized and significant element in the making of theater. In

England, Donald Wolfit was perhaps the last of the great actor-managers (Ronald Harwood's *The Dresser* was written as much about him as about the dying of the breed). In France, such luminaries as Louis Jouvet and Jean-Louis Barrault straddled the transition by heading their

tors who would not only supply interesting readings of new plays, but something relatively new: those who would attempt to refresh the classics by superimposing their own ideas, for better or worse, on the work of writers no longer there to prevent it.



Clockwise from top left: Director Alan Schneider had a special and continuing relationship with playwrights Samuel Beckett (shown), Tennessee Williams, and Edward Albee; Turn-of-the-century actor-manager Sir Henry Irving as *Mehistopheles* in *Faust*; Harold Clurman with Arthur Miller on the set of the latter's *Incident at Vichy*; England's Steven Berkoff directing *Hamlet*.

own companies and also striking out on their own, directing and acting.

The profession crystallized pre- and post-World War II, making room for direc-

It is at this juncture that all hell breaks loose. Where does an *auteur*-director cease to serve the theater and merely start using it? Can the two activities be

compatible? And when does the exercise of artistic imperiousness turn into a grotesque and opportunistic proliferation of ego?

Setting aside those individuals who trudge roughshod through the territory of art mistaking their destructive urges for talent, there is indisputably a valid and healthy director's theater that has emerged in the United States in the past quarter century. In alphabetical order, here are the names of some of the people responsible for it: JoAnne Akalaitis, Anne Bogart, Joseph Chaikin, Liviu Ciulei, Richard Foreman, Adrian Hall, Steve Kent, Des McAnuff, Peter Sellars, Andrei Serban, Garland Wright.

In other parts of the world we have Steven Berkoff (England), Andres Guttierrez (Chile), Robert Lepage (Canada), Ariane Mnouchkine (France), Eimuntas Nekrosius (Lithuania) and Giorgio Strehler (Italy). Such artists as Pina Bausch and Martha Clarke ride a fine line between dance and theater, Peter Brook between theater and poetry, while Robert Wilson eludes most classifications. Less flashy but artistically indispensable is the coterie that includes Sir Peter Hall, Trevor Nunn, Barrault and Jonathan Miller. None of these lists are more than a random sampling, but they constitute something of a fair representation.

Is there such a thing as a new kind of director? Yes. And no. "New principles of directing are rare," Clurman wrote. "They are usually only variations of the old." It is the level of imagination and skill with which a director fashions those variations that makes them valuable or not.

In his book, *Subsequent Performances*, Jonathan Miller makes a case for ancient art that has survived its period as inevitably altered by time. Art, he maintains, is changed by changes in its social and physical contexts. Even the eyes that do the looking do it from new and therefore different perspectives. "It is difficult to see," he writes, "how plays, paintings or sculptures can be restored to their original splendor without some imposition of interpretation on the part of the artist reproducing the object."

A director who will attempt to give us a faithful *Hamlet* or *Twelfth Night*, Miller

suggests, will offer us not the play Shakespeare saw but our own twentieth century vision of what he may have seen. In short, no matter what a director does, he "introduces a screen of interpretation between the text and the performer" and — it must follow — the audience. The best directors re-invigorate the classics by heightening those ideas or emotions that resonate loudest in the contemporary world.

Tony Kushner's adaptation of a young Pierre Corneille's *The Illusion*, which played the Los Angeles Theatre Center last summer, was the first step in reinvesting relevance into a sodden seventeenth century stew. But it was director David Schweizer who provided the iconography and the bits of business that allowed us to accept this magical allegory on our own terms — a world half of fact half of fantasy that offered recognizable signposts along the way.

---

*There is a time as director  
when you have to step back and  
let the actors create, and a  
time when you have to step in.  
Part of the act of direction is  
learning when to do which.*

---

— DES McANUFF

While not entirely modernized, McAnuff's *Twelfth Night* last fall at the La Jolla Playhouse was a comedy enhanced by visual clues to our own universe. There was a modern kitchen for Maria, a group of clowns who ordered pizza, and a dangerous rather than comical Malvolio, whose malevolence became startlingly manifest in the production's closing image.

Those elements, combined with an approach to the play that did not betray the tone or thrust of the text, connected it to our lives in ways that vivified the experience. No one could have mistaken Malvolio's final threat ("I'll be reveng'd on the whole pack of you") as less than ominous in the face of his looming re-emergence at the end — a sinister and tacit figure of repression. It could be seen as a protest against last year's efforts in Congress to restrict the National Endowment for the Arts. And one could argue,

with justification, that Shakespeare may have had similar intentions.

Whether he did is not even the point (although Cromwell and his Commonwealth, were waiting in the wings to close the playhouses). The suggestion was there and McAnuff made it pay off. A director is to be commended for making all the valid associations he can. Matters are derailed only when the gesture is counterfeit and subjective allusions are imposed on a play like so much senseless ornamentation.

Norwegian director Stein Winge's staging of *Barabbas* in 1986 at the Los Angeles Theatre Center, for instance, completely drowned Michel de Ghelderode's difficult text in sensationalist overproduction. And his eccentric *Three Sisters* (1985) was not so much Chekhov as wayward Winge, with drunken bodies meaninglessly popping up in old trunks at the expense of relationships.

Eccentric, yes, but eccentricity is a poor excuse in the theater, where effect must be securely tied to cause. Any production that places its focus on the director rather than on the work is suspect. Inventiveness is one thing, self-aggrandizement another. Winge fared much better with an absorbing and detailed *Glass Menagerie* (1987) in which the asphyxiating mothering of Amanda (beautifully played by Joan Hotchkis) was lucidly established as the complex force that drove away not a rebellious but a too-loving son. The play became as much Tom's as Laura's or Amanda's in a well-argued case. Anthony Geary's Tom was a man who left reluctantly and would therefore be destined to wander the globe without slaking his homesickness.

That kind of illumination is what the best direction should be about. Jack O'Brien's staging of *Hamlet* with Campbell Scott at the San Diego Old Globe last fall was marred only by Scott's decision to speak his speeches too trippingly on the tongue, but his every move and demeanor was in keeping with the neurotic prince as we — if not necessarily Shakespeare — conceive of him. Without going out on a limb, O'Brien provided a fresh, exciting reading of the overly-familiar text intended to move a modern audience without being a predigested imi-

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tation of some earlier British accomplishment (as was the case with Kevin Kline's boring *Hamlet* on PBS).

When it comes to living playwrights, directors can be at once more enlightening or more deadly. Some remarkable partnerships have developed through the years: director Lloyd Richards and playwright August Wilson (*Ma Rainey's Black Bottom*, *Fences*, *The Piano Lesson*, *Two Trains Running*); director Marshall W. Mason and playwright Lanford Wilson (*Talley's Folly*, *The Fifth of July*); director Norman René and playwright Craig Lucas (*Blue Window*, *Prelude to a Kiss*, *Three Postcards*).

In all cases the relationship has been so symbiotic that it has continued successfully from play to play. But this is rare and even though it has been argued in some quarters that the familiarity may have stemmed growth rather than spurred it, the evidence points the other way. Given the importance of the right chemistry between artists and the difficulty playwrights can encounter with incompatible directors, the reverse is more likely to be true.

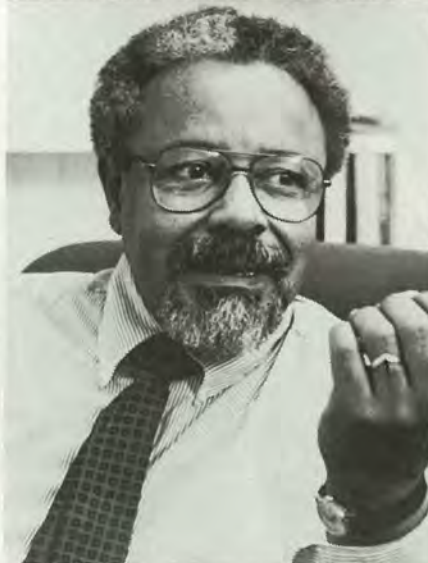
We've all heard or borne witness to the horror stories: Directors who usurp a play; directors who "improve" a text to suit their own ends; directors who put the play (and the playwright) through the wringer of a "workshop" so that it emerges unrecognizable at the other end. And, to be perverse, directors who stage their own plays (such as George C. Wolfe's splendid one-hour cabaret version of Zora Neale Hurston's *Spunk* at the Itchey Foot), then manage to completely destroy the freshness that made them special by reworking them into a frenzy of overproduction (*Spunk* at the New York Public Theatre).

But such volatility is part and parcel of making theater.

"I consider every production a universe to explore," defends the La Jolla Playhouse's McAnuff in trying to define his role as director. "I expect it to create its own physical principles. In *Twelfth Night*, it was the trip from the carnival of the 1960s to the kind of lenten period of the 1990s. In Lee Blessing's *Down the Road*, which was much more austere, I was interested in exploring the psyche of a

serial killer. Blessing's *A Walk in the Woods* had a beautiful classical structure: the four seasons, the woods and two characters. We did all kinds of subtle things, planned where every leaf was dropped, where every bird chirped, in very delicate brush strokes.

"The theater still belongs to the actor and the poet. That's been the tradition.



One of today's remarkable relationships between director and playwright is that between playwright August Wilson (top) and Lloyd Richards. *Ma Rainey's Black Bottom*, *Fences*, *The Piano Lesson*, and *Two Trains Running* bear witness to the symbiotic relationship.

But as a director you have a responsibility to bring something to it. And if it's a living author you must challenge the material.

"It would bore me to put a signature on every piece of work. I prefer to start

with a blank page. There is a time as a director when you have to step back and let the actors create, and a time when you have to step in. Part of the act of direction is learning when to do which."

While shunning generalities, Robert Brustein, artistic director of the American Repertory Theatre in Cambridge, Mass., where such *auteur*-directors as Sellars, Serban, Foreman and Akalaitis have worked, concurs that "on the whole, [the iconoclastic director] has helped to make extraordinary advances — greater ones than the playwright."

"What I find interesting," he said in a telephone conversation, "is the meeting of *auteur*-directors and the contemporary playwright. Not to put down the quality of [new] plays, but there are no great signs of innovation, except maybe with Craig Lucas or Sam Shepard. When Richard [Foreman] staged [Arthur] Kopit's *End of the World With Symposium to Follow* (1986, ART), he brought a tremendous intensity to the work. There were huge arguments when Andrei Serban was staging Ron Ribman's *Sweet Table at the Richelieu* at ART five years ago, but by the end of the run Ribman declared he never wanted to work with a straightforward director again.

"It's good to be open about all of this," he said, "given the fact that plays are not etched in stone. Even the most high-handed reconstruction of a classic will at least provoke the kind of debate that is healthy for the theater."

And that, in the end, outweighs all the drawbacks. As long as the art itself is destined to remain imperfect and in flux (Clurman called the history of the theater a history of failures), as long as playwrights like Michael Weller (*Spoils of War*, *Lake No Bottom*) can say that "all a play is [is] a record of your failure to write what you meant to," the interpolation of the imaginative, bold, perceptive, intuitive director will be welcome.

"Little truths are more important in convincing us than all the depth of emotion you can have," Clurman once told an actor. Helping to find and define those truths is the director's most valuable contribution and the best guarantee that the profession, like the theater, will never disappear. □



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# American Conservatory Theater

Edward Hastings  
*Artistic Director*

John Sullivan  
*Managing Director*

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A new translation by James Keller and Albert Takazauckas  
October 3, 1990 through November 25, 1990  
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by Beaumarchais  
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Tickets and Information: (415) 749-2ACT



# American Conservatory Theater

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## NEWS FROM THE AMERICAN CONSERVATORY THEATER



*A.C.T. third year Advanced Training Program actors Deborah Norton, Elizabeth Sampson, Marvin C. Greene.*

### New Faces of 1991

Where are the New Faces of 1991? "On Thursday, April 18 you'll find them at The Westin St. Francis Hotel in a black-tie fundraiser presented by the Friends of A.C.T.," announces event chairman Harriet Barbanell. "The Bay Area will be astounded by these talented artists in their debut ensemble work. It's a rare performance and an opportunity not to be missed!"

As three years in A.C.T.'s Advanced Training Program draw to a close, the graduating class of 1991 are preparing a

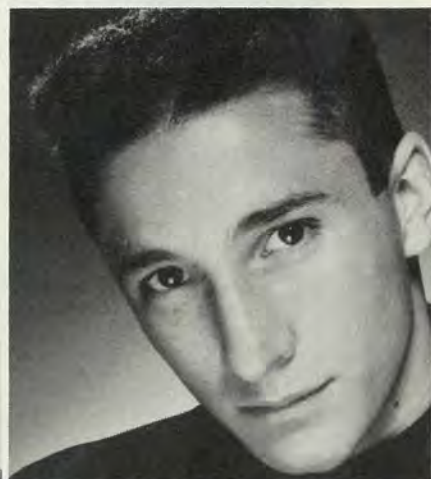
group audition to present to approximately 200 key entertainment industry casting agents and directors in New York and Los Angeles. Under the guidance of Conservatory co-director Sabin Epstein, these eight actors rehearse monologues, dialogues and scenes selected from a variety of theatrical material — from the stage as well as commercial television and film. As the only independent repertory theater company in the United States accredited to award the Master of Fine Arts degree, A.C.T. prepares actors for imminent success in the market.

New Faces of 1991 unfolds in a lively

evening of entertainment which includes champagne reception, a sumptuous dinner created by the chefs of The Westin St. Francis Hotel, dancing to the music of Crosswinds . . . and the unveiling of the Conservatory showcase! The event is underwritten by Kenneth Levanthal & Co., with generous support from Tiffany & Co., Merlion Winery, Piper Sonoma Cellars and Golden Dragon Printing. Decor for this festive celebration will be created by Neiman-Marcus, Union Square.

Tickets for New Faces of 1991 are priced at \$150 each. To make your reser-

*Continued on page P-18*



*A.C.T. third year Advanced Training Program actors Gillian Alexandria Marloth, James Patrick Kennedy, and Jamie Lopez.*

Costume rendering for  
Hamlet by designer  
Jeffrey Struckman.



HAMLET

ACT II - SC 2



C.D. - 689  
COSTUME DESIGNER  
SIGNATURE

*Jeffrey Struckman*

American Conservatory Theater

presents

# HAMLET

(1601-1602)

by William Shakespeare

*Directed by* John C. Fletcher

*Music by* Peter Erskine

*Scenery by* Kate Edmunds

*Costumes by* Jeffrey Struckman

*Lighting by* Robert Jared

*Fight Direction by* David Leong

*Sound by* Stephen LeGrand

*Hair and Wigs by* Rick Echols

*Associate Director* Miko Lee

## The Cast

(in order of speaking)

<i>Barnardo, member of the King's Guard</i>	Marvin C. Greene
<i>Francisco, member of the King's Guard</i>	Ed Hodson
<i>Horatio, friend and confidant to Hamlet</i>	Michael Scott Ryan
<i>Marcellus, member of the King's Guard</i>	Harold Surratt
<i>Claudius, King of Denmark, Hamlet's uncle</i>	Lawrence Hecht
<i>Laertes, Polonius' son</i>	Tim Lord
<i>Polonius, Councillor of State</i>	Michael Winters
<i>Hamlet, Prince of Denmark</i>	Byron Jennings
<i>Hamlet alternate</i>	Scott Freeman (March 6, 9, 23, 27 matinees; March 13 evening)
<i>Gertrude, the Queen, Hamlet's mother, now wife of Claudius</i>	Katherine Conklin
<i>Ophelia, Polonius' daughter</i>	Gillian Alexandria Marloth
<i>The Ghost, King of Denmark, Hamlet's father</i>	David Maier
<i>Player King</i>	
<i>Gravedigger</i>	
<i>Rosencrantz</i>	Richard Butterfield
<i>Guildenstern</i>	Eric Zivot
<i>Voltemand, Danish Councillor, Ambassador to Norway</i>	James Patrick Kennedy
<i>A Player</i>	Marvin C. Greene
<i>The Players</i>	Kevin D'Arcy Dyett, Laurie McDermott, Julie Oda, Shawn Michael Patrick, Adam Paul, Ilana Salinger, Alicia Sedwitz, Michael Shipley, Jon A. Stewart, Susan Pilar Velasquez, Yumi Sumida
<i>Fortinbras, Prince of Norway</i>	Eric Mills
<i>A Captain</i>	Marvin C. Greene
<i>Osric</i>	Ed Hodson
<i>A child</i>	Maxwell Fletcher
<i>Court attendants, Soldiers, etc.</i>	Signe Albertson, Carlos Bernard, Mark Castillo, George Grant, Tawny Hamilton, Carol Hicks, Earle Hugins, Leila Kotler, Jaime Lujan, Mark Manske, Charlye Martin, Michael Craig Patterson, Elizabeth Payne, Josiah Polhemus, Adrian Roberts, Mark Silence, Lauré Smith, Scott Smith, Tiffany Michelle Soter, Eddie Wallace, Kathleen Welch

Scene: Elsinore: the Court and its environs

*There will be two intermissions.*

## Understudies

*Claudius* — Marvin C. Greene; *Francisco, Barnardo, Marcellus* — Eric Mills; *Osric* — Michael McFall; *Polonius, Guildenstern* — Luis Oropeza; *Horatio* — Harold Surratt; *A Player* — Ed Hodson; *A Captain, Fortinbras, Rosencrantz* — James Patrick Kennedy; *Ghost, Player King, Gravedigger* — Barry Kraft; *Voltemand* — Frank Ottiwell; *Laertes* — Eric Zivot; *Gertrude* — Sharon Lockwood; *Ophelia* — Deborah Norton.

*Stage Management Staff:* Karen Van Zandt, Alice Elliott Smith, Ben Kaplan

All original music copyright ©1991 Ersko Music. Musical score recorded at Puck Productions, Santa Monica, CA., performed by the composer.

*Hamlet* is made possible in part through the generosity of Fireman's Fund Foundation and McCutchen, Doyle, Brown & Enersen.



## From the Director

What is buying a ticket all about? When I buy a ticket it's about being one place and deciding to go someplace else. Perhaps it's to a country I have visited before and know very well or one I only know slightly or one I don't know at all. When I buy my ticket I hope that place I'm going will be involving and interesting, but I remember, with some fear, that the place may not always be friendly . . . still I can hope. The following excerpts will, I hope, serve as a tour book. Bon voyage!

The readiness is all.

— John C. Fletcher

*Looking after the baby inside . . .*

**Robin:** Well, what do *you* experience when you start feeling deprived?

**John:** When I come under particular stress?

**Robin:** Yes.

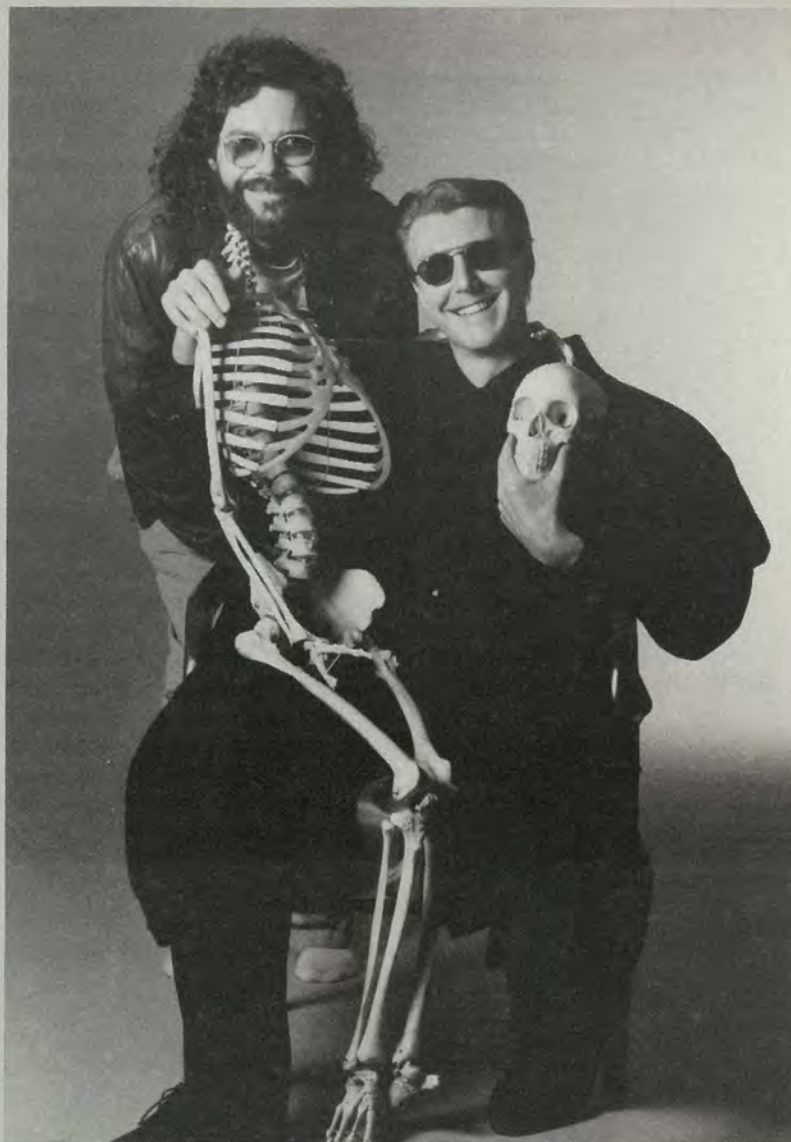
**John:** Well, the first thing I notice is that certain muscles tighten up, especially round my shoulders and neck. In fact my shoulders start moving up towards my ears! The jaw muscles tighten, and also those round my temples and forehead.

**Robin:** And psychologically?

**John:** I get resentful. It feels as though I'm giving a lot out and not getting anything back. I feel tetchy, although I hide this a bit. But somehow the underlying resentment comes through. It's as though I'm complaining non-verbally. And then I start feeling slightly paranoid — that the world is somehow getting at me, that people are making unreasonable demands. I *know* that's absurd, but my mind doesn't seem to be able to tell my emotions to pack it in. Actually I start feeling as Basil Fawltly must every day of his life. And I dislike myself in this mood.

**Robin:** Do you feel like screaming?

**John:** . . . Not these days, but five years ago I would have said "Yes." You know . . . it suddenly occurs to me that this feeling is a bit like having an angry



*Director John C. Fletcher, with Byron Jennings as Hamlet and . . . Yorick.*

baby inside you. Is that a peculiar thing to say?

**Robin:** No. I think this kind of experience is common enough, though people don't often describe it so clearly. But I'm most intrigued you use the phrase "a baby inside you." One way of looking at this is that we have *all* got a baby inside us. When things are going normally, it's quite dormant. But under stress it starts squawking. And if we don't look after it ourselves,

give it a lot of nurture, *and* perhaps get others to help nurture us too . . . we can finish up in hospital. We collapse. The lack of emotional nurture can have a physical effect as severe as that.

**John:** You said "all of us." You believe *everyone* has a baby inside them?

**Robin:** Certainly I do.

— *From Families and How to Survive Them* by Robin Skynner and John Cleese, Methuen London Ltd., 1983

# Fletcher's Compendium on Death, Taxes, and Civilization

**JULIAN JAYNES**, *psychologist*

"Our mentality has been going through an astonishing transformation. Early human beings were locked into a nonconscious absoluteness, told what to do by hallucinated voices called gods. We possessed a mind without choice, doubt, wonder or ambition. We lacked even a sense of "selves." That mind, over the years, has slowly been replaced by introspective consciousness. This new way of making decisions has left us wishing that we might again feel the continual authorization of divine guidance and has made us able to ask questions such as "What is the meaning of life?" This question has no answer except in the history of how it came to be asked. There is no answer because *words* have meaning, not life or persons or the universe itself. Our search for certainty rests in our attempts at

understanding the history of all individual selves and all civilizations. Beyond that, there is only awe."

**MICHAEL McCLOSKEY**, *ecologist, Chairman of The Sierra Club*

"Homo sapiens has appropriated two thirds of the land of the planet, destroying the habitat for millions of species. As this millennium ends, industrialism has damaged the ozone shield for all life and has triggered an epochal change in global climate. We are not immortal; our acts are.

The rights of our coventurers on this planet are not even acknowledged. The question is not why we exist but whether we deserve to exist as supposedly rational beings if we act like conquerors rather than caring beings willing to share the planet with all those who are less power-

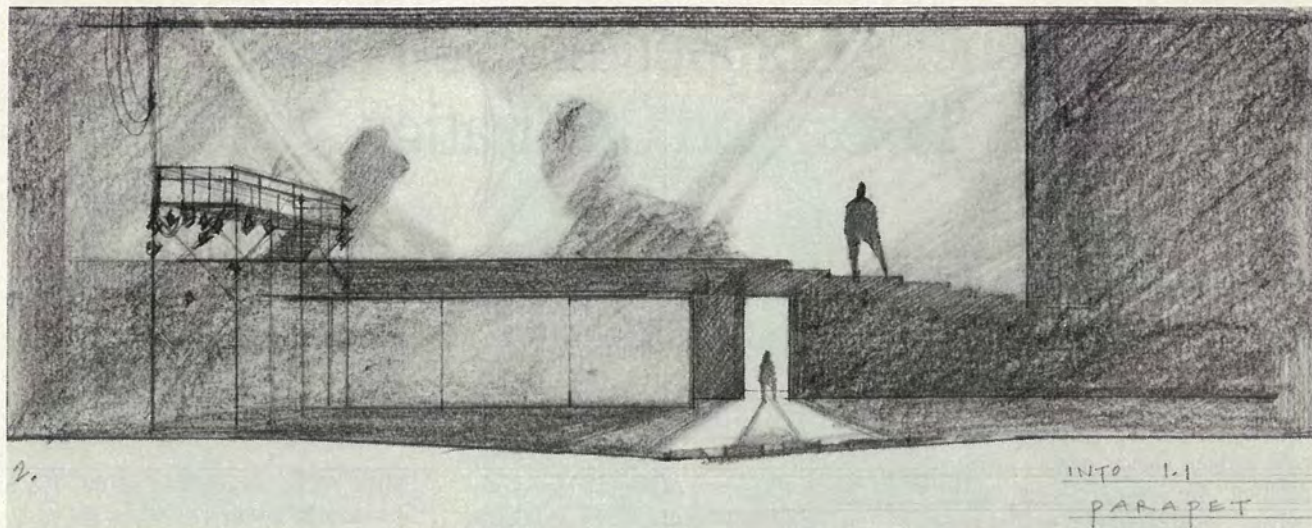
ful, respecting the needs of all life to come. As a species we are on trial to see whether rationality was an advance or a tragic mistake."

— From The Utne Reader, *Winter Spring 1990*, "The Meaning of Life"

"Last reason for reading horror: it's a rehearsal for death. It's a way to get ready. People say there's nothing sure but death and taxes. But that's not really true. There's really only death, you know. Death is the biggie. Two hundred years from now, none of us are going to be here. We're all going to be someplace else. Maybe a better place, maybe a worse place; it may be sort of like New Jersey, but someplace else. The same thing can be said of rabbits and mice and dogs, but we're in a very uncomfortable position: we're the only creatures — at least as far as



*Sugar Skulls at the Oaxaca Market.*



Set design by Kate Edmunds.

we know, though it may be true of dolphins and whales and a few other mammals that have very big brains — who are able to contemplate our own end. We know it's going to happen. The electric train goes around and around and it goes under and around the tunnels and over the scenic mountains, but in the end it always goes off the end of the table. Crash.

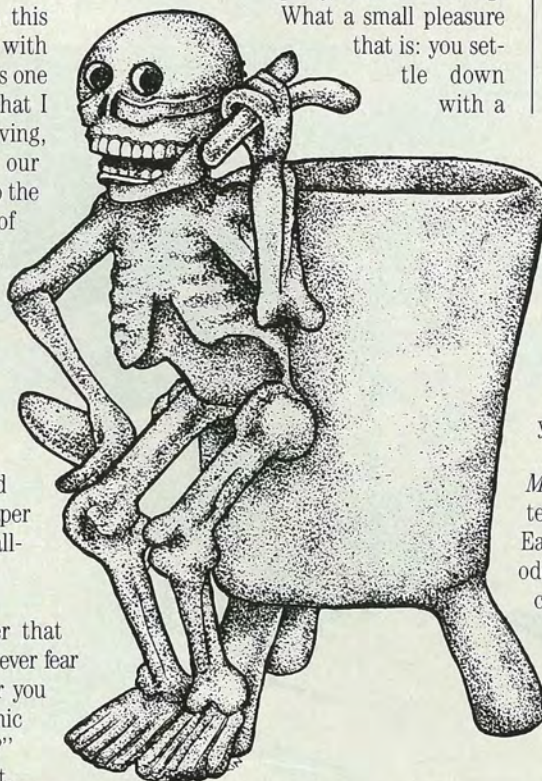
We have to do something about this awareness. That we can deal at all with our daily lives without going insane is one of the best proofs of the godhead that I know. Somehow we're going about living, and most of us are being good to our friends and our relatives, and we help the old lady across the street instead of pushing her into the gutter. And at the same time we know that sooner or later it's going to end. My favorite deathbed story is Oscar Wilde, who had been in a coma for three days and was obviously sinking and nobody expected him to come to. But he was contrary to the end, and he came to and he looked around himself and said, "Either that wallpaper goes or I go." And he went. The wallpaper stayed."

**PLAYBOY:** "You indicated earlier that you're a superstitious person. Do you ever fear that things are going just *too* well for you and that suddenly, some malign cosmic force is going to snatch it all away?"

**KING:** "I don't fear it, I *know* it. There's no way some disasters or illness

or other cataclysmic affliction isn't already lurking in wait for me just down the road. Things never get better, you know; they only get worse. And as John Irving has pointed out, we are rewarded only moderately for being good, but our transgressions are penalized with absurd severity.

I mean, take something petty, such as smoking. What a small pleasure that is: you settle down with a



Mortuary Vessel found at Zaachila, Oaxaca.

good book and a beer after dinner and fire up a cigarette and have a pleasantly relaxed ten minutes, and you're not hurting anybody else, at least so long as you don't blow your smoke in his face. But what punishment does God inflict for that trifling peccadillo? *Lung cancer, heart attack, stroke!* And if you're a woman and you smoke while you're pregnant, He'll make sure that you deliver a nice, healthy, dribbling baby Mongoloid. Come on, God, where's Your sense of proportion? But Job asked the same question 3,000 years ago, and Jehovah roared back from the whirlwind, "So where were you when I made the world?" In other words, "Shut up, f --- face, and take what I give you." And that's the only answer we'll ever get, so I know things are going to go bad. I just *know* it.

**PLAYBOY:** "With anyone else, this final question would be a cliché. With you, it seems just right. What epitaph would you like on your gravestone?"

**KING:** "In my novella *The Breathing Method*, in *Different Seasons*, I created a mysterious private club in an old brownstone on East 35th Street in Manhattan, in which an oddly matched group of men gathers periodically to trade tales of the uncanny. And there are many rooms upstairs, and when a new guest asks the exact number, the strange old butler tells him, "I don't know, sir, but you could get lost up there." That men's club really is a metaphor for the entire storytelling process. There are as many stories in me as there are rooms



1955.



1960.



1964.



1972.



1984.



1991.

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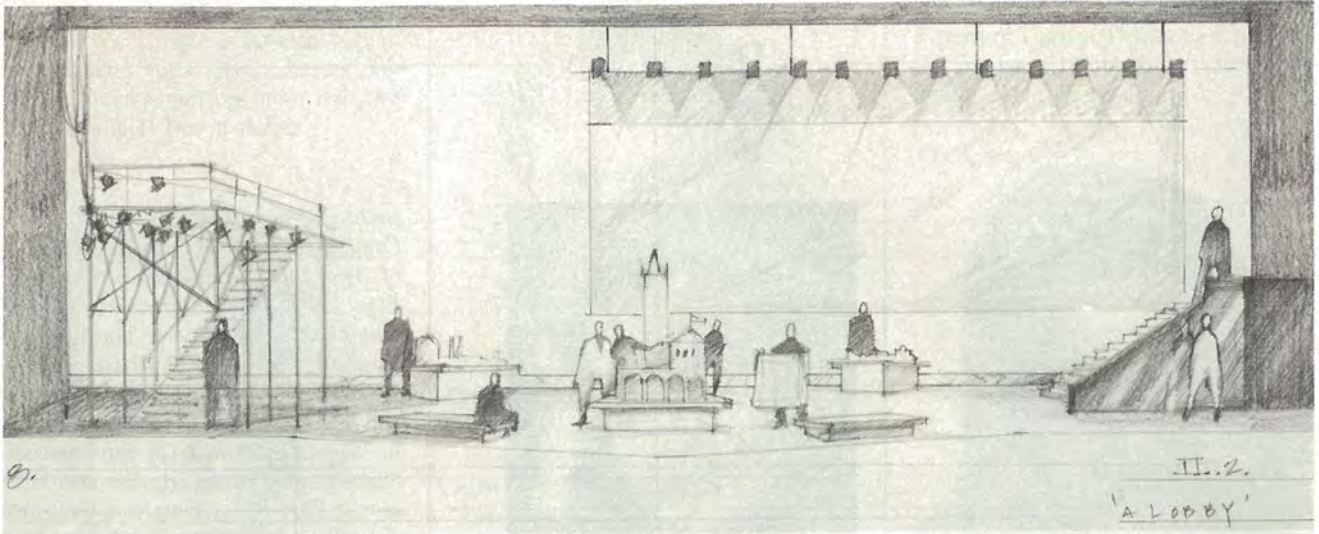
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Set design by Kate Edmunds.

in that house, and I can easily lose myself in them. And at the club, whenever a tale is about to be told, a toast is raised first, echoing the words engraved on the key-stone of the massive fireplace in the library: IT IS THE TALE, NOT HE WHO TELLS IT."

— *From Bare Bones-Conversations on Terror with Stephen King; Tim Underwood and Chuck Miller, editors; McGraw-Hill Book Company, 1988*

"Does the thought of eating lunch in a cemetery shock you? What about playing Monopoly with your friends on a lonely tombstone, or buying a piece of candy that turns out to be a miniature skull made of sugar? If such suggestions do give you a slight jolt, it is because you have been taught by your culture to treat the subject of death with the utmost solemnity and half-fearful seriousness."

— *From Laughing Souls: The Days of the Dead in Oaxaca, Mexico by Judith Strupp Green, Curator of Mexican Ethnology; Popular Series No. 1, May 1969*

"The triangle is present in human existence more profoundly than one would think from its use by Hollywood. The triangle is the smallest unit of *procreation* — man, woman, and baby. It seems to me the triangle is basic to creativity of all

sorts. There always is a threesome: painter; world he paints; and ensuing work of art, the painting. Similarly, intellectual creativity consists of a three-sided unity: knower, the process of knowing, and the known."

— *From Dreams and Symbols: Man's Unconscious Language by Leopold Caligor and Rollo May; Basic Books, Inc., Publishers, 1968*

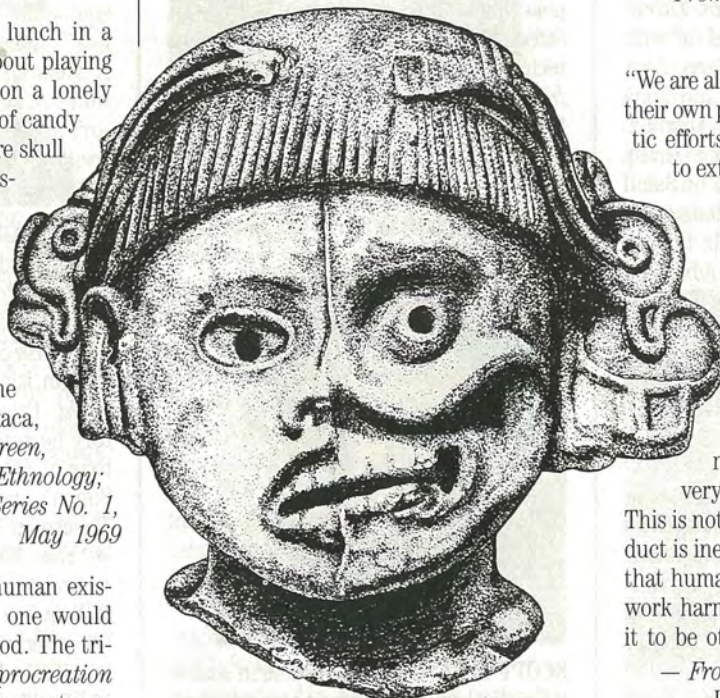
Pozzo: (suddenly furious) Have you not done tormenting me with your accursed time! It's abominable! When! When! One day, is that not enough for you, one day he went dumb, one day I went blind, one day we'll go deaf, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? (Calmer) They give birth astride of a grave, the light gleams an instant, then it's night once more. (He jerks the rope.) On!

— *From Waiting for Godot by Samuel Beckett, Grove Press, 1954*

"We are all lunatics trying to stick pins into their own points, and it is thus that our frantic efforts to set the world to rights and to extend our control over all happenings, inner and outer, are themselves the cause of most of our troubles. All *force* is tension against the stream.

Everywhere there are now people absorbed in projects to change the world or to change themselves, and they will simply perpetuate, or merely change the form, of the very troubles they intend to avoid. This is not to say that human life and conduct is inevitably a tragic mess. It is to say that human life — and all life — does not work harmoniously when we try to force it to be other than what it is.

— *From Cloud-Hidden: Whereabouts Unknown, A Mountain Journal, by Alan Watts Vintage Books, 1968*



Dual Mask of Life and Death. Zapotec, Oaxaca.



## Who's Who



After graduating from Stanford University, **RICHARD BUTTERFIELD** came to A.C.T. in 1982 as a student in the Advanced Training Program. Following two years of study and two additional years of Bay Area theater work with the Berkeley Shakespeare Festival, Berkeley Jewish Theater, and Valley Institute of Theater Arts, he joined the A.C.T. Company to play the Soldier in *Sunday in the Park with George*. His many A.C.T. credits include Roberto in *Saturday, Sunday and Monday*, Billy in *The Real Thing*, Captain Cummings in *Diamond Lil* with Gretchen Wyler, Edgar in *King Lear* directed by Edward Hastings, and Tony in *Woman in Mind* with Michael Learned. Last season he appeared as Charles Darnay in *A Tale of Two Cities* directed by Sabin Epstein and as Pale in the extension of *Burn This* with Lauren Lane. Mr. Butterfield teaches and directs in the Advanced Training Program and the Young Conservatory, and serves on the A.C.T. Board of Trustees as an artist member. He and his wife, Glynn, are the proud parents of a new baby girl, Judith Grace.

**KATHERINE CONKLIN**, who makes her A.C.T. debut in *Hamlet*, recently performed the role of *Zelda* in the one woman show of the same name at the Phoenix Theatre. She has appeared as *Blanche* in *A Streetcar Named Desire*, at Walnut Creek Civic Arts Rep., and has originated roles for the Eureka, Berkeley Stage Company, Bay Area Playwrights Festival,



Julian, A.C.T.'s Plays-In-Progress series, Oakland Ensemble Theatre and Lilith, among others. In three seasons with the Berkeley Shakespeare Festival she performed in *All's Well That Ends Well*, *Cymbeline*, *Julius Caesar*, *Winter's Tale*, *The Taming of the Shrew*, *Hamlet* and *Antony and Cleopatra*. For the U.S. State Department, she toured Germany playing Agnes in *The Fourposter*, and Temple Drake in *Requiem for a Nun*. She played the title role of *Mother* for the Philadelphia Drama Guild and *Zelda* at the Walnut Street Theatre. Miss Conklin's film credits include *The Right Stuff*, *Mannequin*, *The In Crowd* and A.B.C.'s *A Class Act*. She is a graduate of Stephens College, San Francisco State and A.C.T.'s Advanced Training Program.



**SCOTT FREEMAN** is in his fourth season with the company. Among the roles he's played are David in *Judevine*, Arhady in

*Nothing Sacred*, Selig in *Joe Turner's Come and Gone*, and Stryver in *A Tale of Two Cities*. He has also performed in *Boys' Life*, *Coming Attractions*, and *The Water Engine* with Encore Theatre Company (of which he is an Artistic Associate). He appeared in *The Glass Menagerie* and *School for Wives* at San Jose Rep, and in *As You Like It* with the San Francisco Shakespeare Festival. He has also been seen in *Tartuffe* and *Hamlet* at the Grove Shakespeare Festival, and *Romeo and Juliet* at South Coast Repertory. His film appearances include *No Way Out* and *Pacific Heights*. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.



**MARVIN GREENE** is an M.F.A. candidate in his third year with A.C.T.'s Advanced Training Program, where he has played Ralph in *Nicholas Nickleby*, Vershinin in *The Three Sisters*, the title role in *Tartuffe*, and an islander in last season's *Twelfth Night*. Prior to attending the Conservatory he appeared as Carney in a national tour of *Bilari Blues* (directed by Nancy Simon), and performed at the Long Wharf Theatre in New Haven, Connecticut, and at the Westport Country Playhouse, where he was seen with Christopher Walken in a revival of *Bill of Divorcement*. His other stage credits include Hal in *Picnic*, Biff in *Death of a Salesman*, and Hoss in *The Tenth of Crime*. This summer he played Proteus in *The Two Gentlemen of*

Verona at the Utah Shakespearean Festival. Mr. Greene is also an accomplished blues guitar player, having performed in numerous clubs in the Bay Area under the alias Dustin Debris.



**LAWRENCE HECHT**, now in his 18th season with A.C.T., has performed in over two dozen productions, including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *Three Sisters*, *Happy Landings*, *The Holdup*, *Sunday in the Park with George*, *End of the World . . .*, *A Lie of the Mind*, *Feathers*, *Woman in Mind*, *Saint Joan*, and *A Tale of Two Cities*, and *Saturday, Sunday and Monday*. He has also directed a number of plays, including *The Dolly*, *Translations*, and *'night*, *Mother* at the Geary, numerous productions for Plays-in-Progress, and *Enemies* for Encore Theatre Company. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he headed from 1984 to 1988. Mr. Hecht has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include *Harvey*, *Major Barbara*, and *Bus Stop*. He has also acted with the Berkeley Repertory Theatre and San Jose Rep. Mr. Hecht most recently performed in *The Curse of the Werewolf* at the Theatre on the Square.

**ED HODSON** has appeared with A.C.T. in *Judevine*, *A Tale of Two Cities*, *Nothing Sacred*, *Woman in Mind*, *Golden Boy*, *A Lie of the Mind*, *A Christmas Carol*, and *The Real Thing* and the Plays in Progress productions *Food and Shelter* (including this season's world premiere) and *Babylon Gardrens*. He has worked with Encore



Theatre Company in *Enemies*, *The Water Engine*, and *Coming Attractions*, and directed *Und Gretel*. At the Eureka Theatre he has performed in *A Narrow Bed*, *Fen*, and *Landscape of the Body*. Mr. Hodson is a member of Improv Theatre, toured nationally in *Amadeus*, and studied in A.C.T.'s Advanced Training Program.



A company member from 1980-1983, **BYRON JENNINGS** returns to A.C.T. where he appeared in productions of *Arms and the Man* (as Bluntschli), *Hay Fever* (as Greatham), *The Rivals* (as Captain Jack Absolute) and *Night and Day* (as Guthrie). His many Shakespearean credits include the title roles in *Richard III*, *Coriolanus*, *Pericles*, *Richard II* and *Henry V*, and his classical interpretations cover Astrov in *Uncle Vanya*, Tanner/Don Juan in *Man and Superman*, Warwick in *St. Joan* and Lovborg in *Hedda Gabler*. In contemporary works his portrayals range from Jack in *The Importance of Being Ernest*, Buffalo Bill in *Indians*, and Elyot in *Private Lives* to Captain Hook in *Peter Pan*; and he has played King Arthur in *Camelot* and Don Quixote in *Man of La Mancha*. Mr. Jennings has performed in numerous theaters across the country,

including the Old Globe, the Seattle Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre and Center Stage, Baltimore.



A native San Franciscan, **JAMES PATRICK KENNEDY** first appeared on the stage while attending St. Ignatius College Preparatory. He is now a third-year M.F.A. candidate in A.C.T.'s Advanced Training Program, having played Solyony in *The Three Sisters*, York in *Henry VI, Parts 1-3*, Newman Noggs in *Nicholas Nickleby*, Horace Robedaux in *Courtship*, and Bert in *Marie and Bruce*. He has performed on A.C.T.'s mainstage in *A Christmas Carol*, *A Tale of Two Cities* and *Food and Shelter*, in *Rushmore* for Plays in Progress, and at Theatre Rhinoceros in *Poppies*. Among his other roles, Mr. Kennedy played Joseph Brennen in *Winners*, Bullock in *The Recruiting Officer*, and Hamlet in *Rosencrantz and Guildenstern Are Dead* at Stanford University, where he received a B.A. in psychology and an M.A. in Latin American studies.



**BARRY KRAFT**, a charter member of the company, has been seen in recent seasons



in *The Doctor's Dilemma*, *A Christmas Carol*, *King Lear* (alternating in the title role), *End of the World . . .*, *Golden Boy*, as the Inquisitor in *Saint Joan*, as Evrémonde in *A Tale of Two Cities*. He is a veteran of A.C.T.'s 1965 production of *King Lear* in Pittsburgh, as well as of the 1968 season in San Francisco. Mr. Kraft has spent 24 of the last 30 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Berowne in *Love's Labor's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, Leontes in *The Winter's Tale*, and Bottom in *A Midsummer Night's Dream*. His work also has been seen at the Empty Space in Seattle, the Utah Shakespearean Festival, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* (as Cyrano), *Edward Hastings' 007: Crossfire*, and *Passion* under the direction of Joy Carlin. Most recently he played Joseph Kerner in *Hapgood* for A Contemporary Theatre in Seattle. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.



A third-year student in the Advanced Training Program, **TIM LORD** has appeared in the studio as Trissotin in *The Learned Ladies*, Andrei in *The Three Sisters*, Gloucester and Albany in *King Lear*, Lord Verisopht and Mr. Snevellicci in *Nicholas Nickleby*, Kip in *Life Under Water*, John Tyler in *Advice to the Players*, and on the mainstage in *A Tale of Two Cities* and *Food and Shelter*. He has also

produced and directed for A.C.T.'s Student Cabaret, and this summer he acted with the San Francisco Shakespeare Festival in *Richard III*. Mr. Lord is a graduate in political science of Brown University.



A graduate of A.C.T.'s Advanced Training Program, **MICHAEL McFALL** played the title role in *Richard III* in the Conservatory studio, where he also played Leo Whalen in *Days to Come*, Michael in *Impatient Trains*, Medley in *The Man of Mode*, Isham in *Another Part of the Forest*, and Sandy in *Hay Fever*. Mr. McFall played Manchu in *Casualties* and Speed in *The Two Gentlemen of Verona*, among other roles, for TheatreWorks, and has appeared with the Utah Shakespearean Festival in *Macbeth*, *The Winter's Tale*, and as Sebastian in *The Tempest*. Last season Mr. McFall played the Ghost of Christmas Future in *A Christmas Carol*, Clay in *Dutchman* and Tierney in *Clara* in the A.C.T./Lorraine Hansberry Theatre co-production *2 Acts of Passion*, and Curio in *Twelfth Night*. He also has been seen in A.C.T.'s *Food and Shelter* and *The Imaginary Invalid*, and in the Plays in Progress productions *Them That's Got* and *Food and Shelter* (including this season's mainstage production). Last summer he appeared at Théâtre Des Amandiers De Paris in *Suspended Life*.

**DAVID MAIER**, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Theatre Company — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays in Progress program, where he directed Anthony Clarvoe's *Pick Up*



Ax. Mr. Maier is in his fifth season with A.C.T.



**GILLIAN MARLOTH** is in her third year with A.C.T.'s Advanced Training Program, where she has played, among other roles, Irina in *The Three Sisters*, Martine in *The Learned Ladies*, Margaret in *Henry VI, Parts 1-3*, and Liza in *Action*, and appeared on the mainstage in *Twelfth Night*. This summer she was seen in Encore Theatre Company's *Boy's Life*, and last season in *Scorchers* for Howler Productions. She recently appeared in the Plays in Progress production *Babylon Gardens*. In addition to numerous appearances in television, she has appeared in the films *Why Don't You Dance* and *In the Mood*. Ms. Marloth holds a B.F.A. from the University of California at Santa Barbara.

**ERIC MILLS**, a third-year student in A.C.T.'s Advanced Training Program, has played numerous roles in the Conservatory studio, including several parts in *The Learned Ladies*, Monsieur Loyal in *Tartuffe*, Kulygen in *The Three Sisters*, Edmund in *King Lear*, and Nicholas/Mr. Whitterly in *Nicholas Nickleby*. He also has performed with the San Francisco Mime Troupe (*See-*



ing *Double*), the Syracuse Stage (*Romeo and Juliet*), and Mac-Haydn Theatre (*Anything Goes* and *Sugar Babies*, among others). A graduate of Syracuse University with a B.F.A. in acting and musical theater, Mr. Mills has also studied with Joseph Chaikin and Robert Lewis.



**DEBORAH NORTON**, a recipient of a Friends of A.C.T. Advanced Training Program Fellowship, is a third-year student in the Advanced Training Program, having played such roles as Annie Gayle Long in *Spring Dance*, Amy Beth in *Life Under Water*, Helena in *All's Well That Ends Well*, and Madame Pernelle in *Tartuffe*. She has appeared on A.C.T.'s mainstage in *A Christmas Carol*, *Twelfth Night*, *Coming Attractions*, and *June 2nd* for Encore Theatre Company, in *Rushmore* and *Babylon Gardens* for Plays in Progress, and in numerous productions for P.C.P.A.

**FRANK OTTIWELL** has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the



American Center for the Alexander Technique. He has appeared in fifteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker* and *Desire Under the Elms* (which toured the Soviet Union), and *Macbeth*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*. Mr. Ottiwell is a past president of A.C.T.'s Board of Trustees.



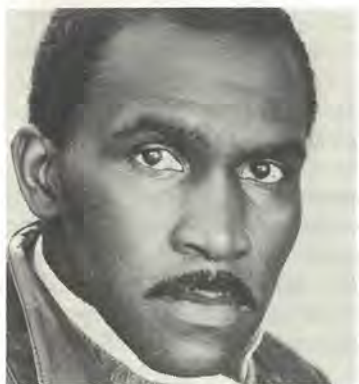
**LUIS OROPEZA** made his debut at A.C.T. in 1987 as the Fool in *King Lear*. Since then he has played Tokio in *Golden Boy*, the Steward and DeCourcelles in *Saint Joan*, and roles in *Feathers*, *When We Are Married*, *Marco Millions*, *A Christmas Carol*, *Right Mind*, *The Imaginary Invalid*, and *Saturday, Sunday and Monday*. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle awards and a Drama-Logue Award — include a five-year-old girl in *Cloud 9* and 21 different characters in *How I Got That Story* (both for the Eureka Theatre) and

appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, Berkeley Repertory Theatre, and Encore Theatre Company. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has been featured on "Falcon Crest" and "Midnight Caller," in the film *Pacific Heights*, and has just completed four months as Dr. Bancroft in *Curse of the Werewolf* at Theatre on the Square.



**MICHAEL SCOTT RYAN**, now in his fourth season at A.C.T., has appeared in *Saturday, Sunday and Monday*, *The Imaginary Invalid*, *Twelfth Night*, *A Christmas Carol*, *Diamond Lil*, *Right Mind*, *Golden Boy*, *Feathers*, *Marco Millions*, *When We Are Married*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum* (both here and in A.C.T.'s production at the American Festival Theatre in Stratford, Connecticut). A graduate of A.C.T.'s Advanced Training Program, he appeared with Encore Theatre Company in Howard Korder's *Boys' Life*, David Mamet's *The Water Engine*, Howard Barker's *No End of Blame*, and Ted Tally's *Coming Attractions*. He has played Adolph Eichmann in *Good* at the P.C.P.A. Theaterfest and Oberon in John C. Fletcher's production of *A Midsummer's Night Dream* at the Westwood Playhouse in Los Angeles. Mr. Ryan danced as a witch in the San Francisco Opera's *Macbeth*, and played Brian Weiss in the Plays in Progress production of *Pick Up Ax*. Mr. Ryan recently played D'Arcy in *The Curse of the Werewolf* at Theatre on the Square.

**HAROLD SURRATT** was recently seen as Polyneices in *The Gospel at Colonus*, and



was seen in last season's *A Christmas Carol*, *Twelfth Night*, and *Hapgood*. He first appeared with the company from 1982 to 1984, playing in *Loot*, *A Christmas Carol*, *A Midsummer Night's Dream*, and *The Sleeping Prince*. Since that time he has played on Broadway in *Serious Money* and off-Broadway with the New York Shakespeare Festival in *As You Like It* and *Romeo and Juliet*, directed by Estelle Parsons. His regional theater credits include South Coast Rep (*Glengarry Glen Ross*), Mark Taper Forum's *Taper Too (The Game of Love and Chance)*, Denver Center Theatre Company (*Hamlet*, *The Time of Your Life*, *Pericles*, and *Accidental Death of an Anarchist*), Old Globe Theatre (*The Merry Wives of Windsor*), P.C.P.A. (*Death of a Salesman* and *The School for Scandal*), and the Berkeley Shakespeare Festival (*The Merchant of Venice* and the title role in *Othello*). He recently acted in *Lulu* and *Serious Money* for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Newhart," "The Bold and the Beautiful," and "Hunter," and in the feature film *The Dream Team*. Mr. Surratt is a graduate of A.C.T.'s Advanced Training Program.

**MICHAEL WINTERS** was a member of the A.C.T. company from 1978 to 1982; he directed *The Admirable Crichton* and acted in numerous productions, including *Pantagloize*, *The Three Sisters*, *Romeo and Juliet*, *The Winter's Tale*, *Hotel Paradiso*, and *The National Health*, and he toured from the Geary to Hawaii with *The Little Foxes* and to Japan with *Ah, Wilderness!* Since rejoining the company last season he has appeared in *Twelfth Night*, *When We Are Married*, and *Nothing*



*Sacred*. He has spent four seasons with the Denver Center Theatre Company, appearing in such productions as *Long Day's Journey into Night*, *Guys and Dolls*, *A Lie of the Mind*, *The Cherry Orchard*, and *Don Juan*. In Seattle he recently acted in *Aristocrats* for the Intiman, and in *Hapgood*, *A Christmas Carol*, and the world premiere of *Happstance* for A Contemporary Theatre. He appeared in *Man and Superman* last season at Berkeley Rep. Mr. Winters has also been a company member of the P.C.P.A. Theaterfest and the Oregon Shakespeare Festival, and has directed at P.C.P.A., Western Stage Company in Salinas, and the Vita Shakespeare Festival in Saratoga.



**KELVIN HAN YEE** played A.C.T.'s Merryweather in *Hapgood*, *Medvedenko* in *The Seagull*, several roles in *Marco Millions* and *A Tale of Two Cities*, Brother Martin Ladvenu in *Saint Joan* (as well as Poulengy in the American Festival Theatre production), and in *Twelfth Night*. He was recently seen in the Plays in Progress production *Rushmore*. He originated the role of Bradley Yamashita in *Yankee Dawg You Die* at the Berkeley Repertory Thea-

tre and the Los Angeles Theatre Center, and was seen in the premiere of *Jan Ken Po* at the Bay Area Playwright's Festival, and in *007: Crossfire* at San Jose Rep. A founding member of the National Theatre of the Deranged, an award-winning improvisational group, Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in *Paper Angels*, *Golden Lantern*, *Intake-Outtake Take II*, *Webster Street Blues*, and David Henry Hwang's *F.O.B.* His film credits include Paul Fang in *A Great Wall* (the first American feature film shot in the People's Republic of China), and an appearance in *Gideon Oliver* for the "ABC Mystery Movie" last season.



**ERIC ZIVOT**, who made his mainstage debut with the company in *Saturday, Sunday and Monday*, also appeared in this season's *A Christmas Carol*. Last season he was seen as Valmont in *Les Liaisons Dangereuses* for Citi Arts, and in *Them That's Got* for A.C.T.'s Plays in Progress. A native of Canada, he played the Rock 'n' Roll Master of Ceremonies in Michael Bogdonov's modern-dress *Measure for Measure* at the Stratford Festival in Canada and Sebastian in *Twelfth Night* for the Festival's U.S. Tour. He also appeared as Lord Fredrick Verisoph in the Canadian company of *Nicholas Nickleby*, and as Patrick in *Spanish Post Cards* at the Canadian New Play Festival. Mr. Zivot is a trainer in A.C.T.'s Advanced Training program, where he teaches voice and speech. He has also served as voice and dialect coach for A.C.T.'s *A Tale of Two Cities* and *Judevine*, Berkeley Shakespeare's *Twelfth Night*, and Marin Shakespeare Company's *As You Like It*.

## DIRECTORS, DESIGNERS, AND STAFF

**EDWARD HASTINGS** (Artistic Director), assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed *Charley's Aunt* and *Our Town* during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, *King Lear*, *When We Are Married*, and *Judevine*. In 1972 he founded the company's Plays in Progress program, which is devoted to the development and presentation of new theater writing, and for which he recently directed Timothy Mason's *Babylon Gardens*. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. He has been involved in the development of cultural exchange and is a member of the Arts International Committee of the Institute of International Education. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* (starring Michael Redgrave), directed the Australian premiere of *The Hot l Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season will direct the West Coast premiere of Lisette Lecat Ross's South African drama, *Dark Sun*.

**JOHN SULLIVAN** (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. In 1977 he joined the staff of the Mark Taper

Forum in Los Angeles as a resident director and producer; as head of the Taper's Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A former deputy director of the California Arts Council, Mr. Sullivan has served on the Boards of Theatre Bay Area and the San Francisco New Vaudeville Festival. After completing his graduate work at the University of Southern California's School of Cinema, Mr. Sullivan wrote and directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years he was a consultant to the Rand Corporation, focusing his work on the process and societal impact of popular culture. As a communications consultant Mr. Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Rodeo. Among his writings is *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster, and numerous articles for magazines and newspapers.

**BENNY SATO AMBUSH** (Associate Artistic Director) is a veteran theater professional with national and international experience as a director, educator, producer, and arts administrator. Before joining A.C.T. this season, he was the Artistic/Producing Director of the Oakland Ensemble Theatre (OET) for eight years, where his directing credits included *Division Street*, *Letters from a New England Negro*, *MLK: We Are the Dream*, *Tamer of Horses*, and *Alterations*. He also directed *Master Harold . . . and the Boys* for the California Conservatory Theatre. Before joining OET, he served as a National Endowment for the Arts (NEA) Arts Management Fellow in its Special Projects Program, as an Assistant Director-in-Residence at Washington, D.C.'s Arena Stage, as an NEA Directing Fellow at the Pittsburgh Public Theatre, and as a United

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

**JOY CARLIN** (Associate Artistic Director) who has been a member of the acting company for many years. Among the roles she has played are Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Marco Millions*, *Golden Boy*, *Hapgood*, and this season's world premiere *Food and Shelter* at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It With You*.

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



## American Conservatory Theater

adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan* and *Diamond Lil*. The most popular of his adaptations, the fifteen-year-old *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, premiered at Denver Center Theater Company in 1985 and later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stanford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco's Valencia Rose Cabaret Theater. Mr. Powers' reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, *Arts Review*, *Performing Arts* and *San Francisco Chronicle*.

**SABIN EPSTEIN** (Conservatory Co-director) has been a member of A.C.T.'s training faculty since 1973, and has been a guest instructor at the New Zealand Drama School, Temple University, the University of California at Davis, and U.C. San Diego, where he directed *Guys and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y. Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included *Hay Fever*, *The Learned Ladies*, *Richard III*, *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby*. For A.C.T.'s mainstage seasons he has directed *1918*, *A Tale of Two Cities*, *Woman in Mind*, *The Immigrant*, and *Private Lives*. Mr. Epstein is an Artistic Associate at the Georgia Shakespeare Festival, and has also worked at the Oregon and Utah Shakespearean Festivals, and at San Diego Rep, where he directed *A Christmas Carol* and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

**SUSAN STAUTER** (Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at Little Victory Theatre in Los Angeles), director (more than 40

productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the California State University at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as founding Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Find Me a Hero*, *The Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*, directed *The Diary of Anne Frank*, and co-directed *Who Are These People?*. Ms. Stauter served on the Superintendent's Task Force for the San Francisco School of The Arts, on the Board of Directors of Bay Area Theatre Sports, has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program.

**JOHN C. FLETCHER's** (Director) previous directing credits at A.C.T. include *Twelfth Night* (1990) and *Feathers; Variations on Aristophanes' The Birds* (1988). Last summer he directed *Richard III* for the San Francisco Shakespeare Festival, and has also directed for San Jose Rep. (*School For Wives*), Encore Theatre Company (*Coming Attractions*, *Water Engine* and *Impatient Trains*), Playmakers Repertory in Chapel Hill, N.C., and Garden Grove Shakespeare Festival. At the Pacific Conservatory of the Performing Arts he has served as Associate Artistic Director and Director of the actor training program. He has won a number of awards for his work, including most notably the LA Drama Critics Circle Award for his production of *A Midsummer Night's Dream*. Mr. Fletcher studied at Juilliard, N.Y.U., and the San Francisco Art Institute. He currently teaches acting in the Advanced Training Program at A.C.T.

**PETER ERSKINE** (Composer) has written the music for A.C.T.'s productions of *Twelfth Night* and *Feathers*, as well as for the Encore Theatre presentation of *Coming Attractions* and P.C.P.A.'s *Richard II*. His music for *A Midsummer Night's Dream* won the 1987 L.A. Drama Critics Circle Award for Best Original score. The

entire body of his works for the theater have been collaborations with director John C. Fletcher. A compilation of his music for this medium, entitled "Big Theatre," is available on compact disc. Mr. Erskine also plays the drums, and lives in Santa Monica with his wife and two children.

**KATE EDMUNDS** (Scenery) comes to A.C.T.'s *Hamlet* with experience at Berkeley Repertory Theater, including productions of the recent *Fuente Ovejuna*, *Winter's Tale*, *Reckless*, *The Misanthrope*, *The Revenger*, and *Twelfth Night*. Throughout the United States she has designed a wide variety of productions at such regional theaters as Chicago's Goodman Theatre, Seattle Repertory, American Repertory Theatre in Cambridge, Boston's Huntington Theatre, Indiana Repertory, The Guthrie and Baltimore's Centerstage, among others. A graduate of Wayne State University and the Yale School of Drama, Ms. Edmunds has worked both on and off Broadway, designing the American premieres of Brian Friel's *Translations* and Christopher Hampton's *The Philanthropist* as well as other productions at Manhattan Theatre Club, Second Stage and The Village Gate. For three seasons she was designer-in-residence at the O'Neill Playwrights' Conference.

**JEFFREY STRUCKMAN** (Costumes) has designed sets and costumes extensively at theaters across the country, including the Guthrie Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre, Milwaukee Repertory Theatre, Repertory Theatre of St. Louis, The Alliance Theatre, Stagewest, Shakespeare Santa Cruz, Theatreworks, Berkeley Shakespeare Festival, St. Louis Municipal Opera, Sacramento Theatre Company, Berkshire Theatre Festival, and Theatre Project Company. He was art director for the internationally televised opening ceremony of the tenth Pan American Games. Currently his line of original handcrafted jewelry is being carried in shops in San Francisco and San Jose.

**ROBERT JARED** (Lighting), who joins A.C.T. for *Hamlet*, has worked with Jack

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Fletcher on numerous projects, including *Good* at P.C.P.A. Recently he designed the lighting for the new musical *Jekyll and Hyde*, by Frank Wildhorn and Leslie Bricusse. In New York, his credits include designing the premiere productions of *Gus and Al*, *Fighting Light* and *Adjoining Trances*; other New York credits include the recent production *Bugs Bunny on Broadway*, Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, *Goose and Tom Tom* (at Lincoln Center), the musicals *Tomfoolery*, *Sunset*, as well as *Mensch Meier*. On the west coast, he designed the musical *Welcome to Transylvania* at the Alcazar Theatre, and in eight seasons at P.C.P.A. he designed over 50 productions, including *Sweeney Todd*, *Gypsy*, *Camino Real*, *The Seagull*, *Macbeth*, *Hedda Gabler*, *The Physicists*, *Funny Girl*, and *I Do, I Do*. He also has designed for over 20 other regional theaters throughout the United States. Mr. Jared is an Associate Artist at the Alley Theatre and a graduate of the Yale School of Drama.

**DAVID LEONG** (Fight Director) holds the rank of Certified Fight Master. His New York credits include the Roundabout Theatre, Playwrights Horizons, Theatre for a New Audience, The Pan Asian Repertory Theatre, *Romeo and Juliet* at the Victory Theatre (directed by Bill Alexander of the Royal Shakespeare Company), and the New York Shakespeare Festival, where his fight direction for Joanne Akalaitus' *Henry IV, Parts One and Two*, is currently running. His fights have also been seen on many of the country's regional theater stages, including Yale Repertory Theatre, Long Wharf Theatre, The Shakespeare Theatre at the Folger, the Guthrie Theatre, American Repertory Theatre, Center Stage and the Goodman Theatre. Recent productions include *Richard III* starring Stacy Keach at The Shakespeare Festival at the Folger and *Ma Rainey's Black Bottom* at Center Stage. Upcoming projects include the feature film *Scenes From the Plague Year* and *King Lear*, directed by Michael Kahn.

**STEPHEN LeGRAND** (Sound) is now in his fifth season as sound designer and

composer for A.C.T. His work with the company has included musical compositions for *The Seagull* and *Faustus in Hell*, and he wrote the music for *A Lie of the Mind*, *Saint Joan*, and *Hapgood* with his collaborator Eric Drew Feldman. They have won awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Tenth of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre. Mr. LeGrand's recent work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, *Lulu*, and *Macbeth* at the La Jolla Playhouse, and *Fuente Ovejuna* for Berkeley Rep.

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

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

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

**KAREN VAN ZANDT** (Production Stage Manager) is now in her 12th season with A.C.T., where she has stage-managed productions of *Saint Joan*, *Sunday in the Park with George*, *A Christmas Carol*, *Mourning Becomes Electra*, *Another Part of the Forest*, *Twelfth Night*, *Burn This* and *The Gospel at Colonus*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill. Last summer she stage managed *Love Letters* at the Stage Door Theater.

**ALICE ELLIOTT SMITH** (Stage Manager) is in her eleventh season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays in Progress production *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Woman in Mind*, *Joe Turner's Come and Gone*, *A Tale of Two Cities*, *Judevine*, *Hapgood*, *Burn This* and *Food and Shelter*.

**BEN KAPLAN** (Stage Manager) is in his second season with A.C.T. During the 1989/90 season he served as a stage management intern for the company on *A Tale of Two Cities*, *Twelfth Night*, and *Hapgood*. Before coming to San Francisco, he received a B.F.A. in theater arts from the Mason Gross School of the Arts at Rutgers University, during which time he stage managed productions at the Circle Repertory Lab Company and the Equity Library Theatre in New York City.



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vation, phone the A.C.T. Special Events Office at (415) 749-2249. All proceeds benefit the Friends of A.C.T. Scholarship Fund and other Conservatory training programs.

## Be a Part of the 1991 International Theatre Tour

Plans are set and the excitement high for the 1991 International Theatre Tour, an annual fundraising event for A.C.T., co-sponsored by TOUR ARTS of San Francisco, and coordinated by London Arts Discovery Tours. This year's tour, departing May 11, will take interested patrons to London for nine nights of fascinating theater and unique sightseeing opportunities. Then on to Prague, Czechoslovakia, for five additional nights filled with theater, music, and special performances at the Prague Spring Festival.

Now in its twelfth year, the International Theatre Tour will be led by A.C.T. Artistic Director Edward Hastings. Patrons have the opportunity to participate in discussions and special events rarely available to the average theatergoer. Included in the package are tickets and transportation to all events, sightseeing, first-class hotels, many delightful meals, roundtrip airfare, and a tax-deductible donation to the American Conservatory Theater. Ask anyone who's been on the tour and they'll tell you it's a one-of-a-kind experience! For further information and brochures, contact TOUR ARTS, 231 Franklin Street, San Francisco, CA 94102, or call (415) 864-8565.

## Hamlet Sponsors Join Hands

Two San Francisco businesses combine forces with A.C.T. to make possible this production of *Hamlet*. The Fireman's Fund Foundation and McCutchen, Doyle, Brown & Enersen already know each other well; Fireman's Fund is McCutchen's client! The new relationship between the two — that of co-sponsors — is already a productive one, bearing fruit in the play you'll see tonight.

McCutchen, Doyle, Brown & Enersen is the second largest law firm in the Bay Area. Individual members of McCutchen



A.C.T. third year Advanced Training Program actors Tim Lord and Eric Mills.

have long made personal gifts to A.C.T., and this year the firm itself gave generously. McCutchen partners serve on the boards of many Bay Area arts organizations, and partner Albert J. Moorman is an A.C.T. Trustee. We believe McCutchen's co-sponsorship of *Hamlet* is part of a significant trend.

"The large law firms are now some of the biggest businesses in San Francisco," say Managing Partner James L. Hunt. "We rely on top-flight attorneys and clients, and they're attracted to San Francisco because of the diversity of things to pursue here, whether its sports or the arts. In these times of honest-to-goodness money crunching, law firms shoulder as much a civic responsibility as other prominent industries in supporting the performing arts."

As partner Susan Briggs says, "We knew that the October 1989 Loma Prieta earthquake took a lot of tax funding away from the arts. This seemed like the right time for us to become involved in maintaining the cultural life of our own community."

It's unique to find a law firm in the role of major sponsor; that's a job more often left up to other businesses. But McCutchen intends to lead the way. "There are numerous lawyers who already, as individuals, give generously," says Briggs. "But business support is vital, too. We hope other law firms will follow suit and take a leadership position in the arts community."

The Fireman's Fund Foundation has been a loyal A.C.T. supporter since 1975. Last year, along with the Skaggs Foundation, Fireman's Fund underwrote *A Tale*

of *Two Cities*. This year's co-sponsorship of *Hamlet* keeps the Fireman's Fund where it has traditionally stood: at the head of progressive business-community relations.

At Fireman's Fund, the idea of extending a hand goes back to 1863. To help the volunteer firemen who battled to save life and property, a group of San Francisco entrepreneurs pledged a portion of the profits for a new insurance company to a fund for firemen's widows and children. In keeping with that tradition, the Fireman's Fund Foundation continues to encourage and support cultural organizations and social services in areas where the company is active. "We make public interest contributions in the form of sponsorship, use of facilities, employee time, equipment and in-kind services," says Mary Anderson, director of the Foundation. "We also match employee contributions to arts organization."

McCutchen, Doyle, Brown & Enersen and the Fireman's Fund Foundation have shown us how local innovators continue to thrive on new ideas and civic commitment.

## The Exploratorium — You're Already There

A.C.T.'s production of *Hamlet* owes much to its magnificent surroundings. The reflecting water, the verdant lawn, the elegant remains of a faux architectural antiquity, all passed on the way into the show, transport theatergoers to another time and place. It's easy to feel

that you're not in the city at all. Yet nestled snugly right next to the theater, housed within the wall of the Palace of Fine Arts itself, is one of San Francisco's most lively, most cosmopolitan attractions: The Exploratorium. You're already there!

The Exploratorium stands in the vanguard of the movement to regard museums as educational centers. It is one of San Francisco's most prominent museums, drawing visitors from across the country and around the globe. Daring exhibits and happenings provide information about and access to science, nature, art and technology. Lectures, world-class art events, concerts and — yes — anatomical dissections all share equal billing here, at the crossroads of education and entertainment.

Headed by an ambitious staff of science professionals, The Exploratorium has declared itself to be a new sort of public university. Every visiting artist and lecturer makes the museum a center of Bay Area intellectual and cultural life. The next scheduled artist-in-residence will be Bill Culbert, European-based artist known for his work with light and his appreciation of the poetry of discarded materials. His work cuts across physical boundaries and disciplines, occupying tables, walls, ceilings and floors with found objects

transformed by a single, evanescent, ready-made material: light!

Culbert, a native New Zealander who now resides in England and France, juxtaposes electricity with optical illusions, kinetics and cast-off objects such as crates, tools, jugs, toys, lampshades and plastic bottles. A latter-day alchemist, Culbert transmutes matter and objects in time and space. During his six-week Exploratorium residency, which begins March 1, Culbert will create original work for a culminating exhibition slated to run from April 13

through June 2. He's also assembling a series of exhibits on light, to be shown in the museum during this period.

So now that you've shared in the magic of the Bard's *Hamlet*, share in the joy and discovery of The Exploratorium. There are 650 different interactive exhibits waiting for you to explore. Don't forget to bring your favorite kids, too! From Shakespeare to light rays to the swans on the pond, the Palace of Fine Arts has a lot going for it. For further information, call (415) 561-0360.

## A.C.T. Patrons' Luncheons and Dinners

An additional benefit of being an A.C.T. patron is the opportunity to enjoy intimate luncheons and dinners with actors, directors and other members of the company. This winter and spring, theatergoers and their guests meet prior to selected A.C.T. performances over cocktails and an elegant meal in the delightful atmosphere of the Presidio Officers' Club. A.C.T. patrons' luncheons and dinners are hosted by the Friends of A.C.T.

Upcoming gatherings prior to performances of *Hamlet* will be held March 7

(dinner) and March 27 (lunch); and those for performances of *The Marriage of Figaro* on May 17 (dinner) and May 29 (lunch). Tickets are affordably priced at \$25 per person for luncheons, \$30 per person for dinner. Free parking is provided at the Presidio Officers' Club lot.

Proceeds benefit the American Conservatory Theater. While A.C.T. patrons' luncheons and dinners are open to all theatergoers, reservations are limited. For more information and reservations, contact the Friends of A.C.T. at (415) 749-2301.

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## CONTRIBUTORS

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to salute them by associating their names with the literary giants of our rich dramatic heritage. The list below reflects gifts received between September 1, 1989 to November 30, 1990.

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## FOR YOUR INFORMATION

### ADMINISTRATIVE OFFICES

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

### BOX OFFICE INFORMATION

A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located on Geary at Mason Street one block west of Union Square in the heart of Theater Row.

**Ticket Information:** (415) 749-2228  
Charge to Visa, MasterCard, American Express.

**A.C.T.'s Central Box Office Hours:**  
10am-9pm Tuesday through Saturday;  
10am-6pm Sunday and Monday.

**Ticketron:** A.C.T. tickets are available at all Ticketron Outlets including Rainbow Records, or by calling (415) 392-SHOW.

**Box Office at the Stage Door and Palace of Fine Arts Theaters:** When A.C.T. is performing at one of these locations, a full-service box office will open there 90 minutes before each performance.

**Ticket Prices:** STAGE DOOR/PALACE

Previews:	
Orchestra/Loge	\$20
Balcony	\$14
Gallery	\$10

Tuesday/Wednesday/Thursday

Orchestra/Loge	\$24
Balcony	\$17
Gallery	\$10

Friday/Saturday/Sunday

Orchestra/Loge	\$29
Balcony	\$22
Gallery	\$10

**Group Discounts:** For groups of 15 or more, call Linda Graham at (415) 346-7805 for special group prices up to 30% off single prices

**Latecomers:** Latecomers will only be seated at an appropriate time selected by the director of the play.

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

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

**Discounts:** Anyone can purchase half-

price tickets on the day of shows at STBS on Union Square or Embarcadero Center in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 5pm for evening performances. Senior Rush tickets for matinees only are just \$5.

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

**Wheelchair Access:** The Stage Door and Palace of Fine Arts Theaters are fully accessible to persons in wheelchairs.

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

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

**Beeper!** If you carry a pager, beeper, watch or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance.

### SPECIAL PROGRAMS

**Tuesday Conversations:** These after-show talks are informative discussions concerning issues and ideas surrounding the evening's play. Tuesday evening programs will have special inserts describing the speaker

and topics for that evening. The Conversations, moderated by A.C.T. Associate Artistic Directors, are free-of-charge and are open to everyone.

**School Matinees:** We offer 1pm matinees to elementary, secondary, and college students groups. Thousands of students attend these performances each season. Tickets are specially priced at just \$8. Exclusive corporate support has been provided by the Pacific Telesis Foundation. For more information please call Katherine Spielmann, Student Matinee Coordinator at 749-2230.

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

### PALACE OF FINE ARTS THEATER

The historic **Palace of Fine Arts Theater** is located next door to the Exploratorium and behind the famous rotunda at the intersection of Bay and Lyon. Just off Lombard and in the Marina district, the theater is close to many fine restaurants along Lombard and Chestnut streets. Ask our Box Office for suggestions.

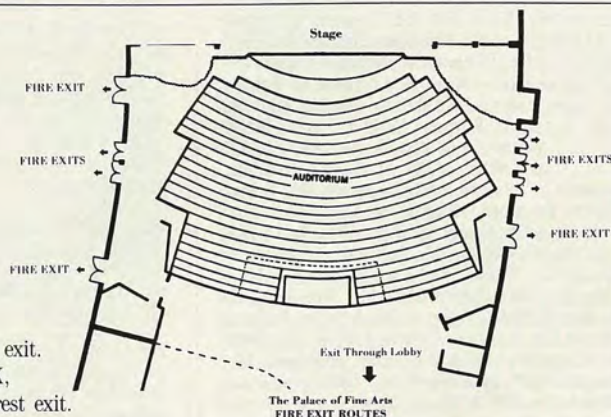
**Ample Free Parking** is available in the lot behind the theater. Space may be limited on matinee performance days.

**SuperShuttle** service from the Geary Theater and back is available for a nominal charge. Call A.C.T.'s Central Box Office for information and reservations.

**Muni:** Buses serving the Marina District are the #22 Fillmore, #30 Stockton, and the #45 Marina. For schedules call (415) 673-MUNI.

## The Palace of Fine Arts

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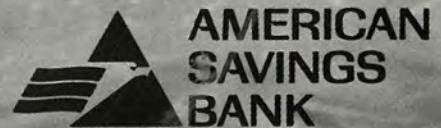




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ON TRAVEL

# The New Germany

*A Union of Cultural Events and Artistic Activities*

The splendor of Germany's artistic and musical heritage along with the appeal of its medieval cities stimulates an interest even further aroused by the recent reunification of east and west.

In the vanguard and once the purview of the kaisers and German aristocracy is today's Berlin, which has been restored to a state of grace, albeit a pastiche of sometimes incongruous contemporary architecture. The former Prussian capital is enjoying a rebirth as the country's cultural center.

A visit to Berlin recalls the 1920s when this vibrant city reigned supreme in



music, theater, and the arts. Max Reinhardt was then the quintessential theatrical director, Bertolt Brecht and Kurt Weill created the memorable *Three Penny Opera*, and Marlene Dietrich glowed in the *Blue Angel*. Still thriving are the tel-

ephone cafés immortalized by Christopher Isherwood in his novel and play, *I Am A Camera*, better known to theater buffs as *Cabaret*. These transvestite boîtes are now merely tourist attractions and easily surpassed by literary and political cabarets at the Stachelschweine, the Wuhlmause in Lietzenburger Strasse, and the Distel.

With the unlamented loss of the Wall which became its postwar leit motif, the now reunited Berlin is again on a cultural roll. Its fabulous art collections are a part of the city's museum authority, including such treasures as the Dahlem with its altarpiece, *The Virgin Enthroned with*



Top: *The Standard* of the city of Berlin. Above: Berlin at night from the Europa-Center. In the center of the photo, partially hidden, is the Kaiser Wilhelm Memorial Church destroyed by Allied bombers during World War II.

by J. Herbert Silverman

*Child* (1350), and a great Rembrandt collection, the Egyptian Museum, Mies van der Rohe's steel and glass National Gallery, and the remarkable Pergamon with its entire ancient Greek temple intact.

All of this artistic treasure trove is tempered with more down-to-earth features such as one of Europe's finest department and food stores, Ka De We (short for its real title, Kaufhaus der Weltstadt Berlin), itself an art form not to be missed. Café Keese follows the practice of the *Ball Paradox* in which women ask men to dance the foxtrot or waltz. For those who wish to try their luck, the *Spielbank* is a well-known gambling casino, and of course, the cafés of the Kurfürstendamm, more familiarly known to locals as the Ku-Damm, are perfect for people-watching.

Berlin has more than fifty public and private art galleries, including the Bauhaus Museum, the Berlinische Galerie, the Academy of Arts, the National Galerie, the Künstlerhaus Bethanien, and the Brücke Museum among the top performers. Every May, in a city with more than thirty theaters, leading German repertory companies present their major productions at Theatertreffen, an international summer festival.

Not surprisingly in the land of Wagner and Strauss, Berliners have a choice of three opera houses, among them the Deutsche Oper, which presents such sterling productions as Mozart's *Abduction from the Seraglio*, and three musical theaters — The Schiller, the Schaubühne am Lehniner Platz, and the Deutsche Theater in what was East Berlin. The Berlin Philharmonic, whose first permanent conductor was Hans von Buelow, democratically elects its conductors. Once led by Wilhelm Furtwaengler and made even more famous by Herbert von Karajan, the podium now belongs to the esteemed conductor Claudio Abbado. The orchestra performs in the "tentlike" Philharmonic as Kemperplatz in the Tiergarten. On February 14 Thomas Hengelbrock will conduct *David's Latin Psalm of*

*Atonement* by Mozart and sung by the RIAS Chamber Choir.

The Theater des Westens is home to musicals and operettas, while pop artists perform in the Deutschlandhalle. Berlin's Jazzfest, held in November, attracts aficionados from all over the world. The entertainment scene is eclectic. First-run movie theaters are grouped around the Ku-Damm with a mix of classic and avant-garde films "Off-Kurfürstendamm."

By European standards, Berlin is relatively young, having been founded in 1237 by Saxons on the River Spree. Charlottenburg Palace, possibly the most beautiful baroque building in the former German capital, was built in the late 1600s by Friedrich I for his wife Sophie Charlotte.



*Berlin's most impressive architectural legacy from the days of the Brandenburg Electorate, Charlottenburg Palace, was built in the late 1600s by Friedrich I for his wife, Sophie Charlotte.*

It was bombed in 1943 but has been rebuilt, and its spectacular rooms display paintings by artists in a range from Watteau and Boucher to Lancret, Pater, and Pesne. On its grounds is a small temple, the Belvedere, which houses a collection of eighteenth-century Berlin porcelain. The Egyptian Museum across from the palace was once home to the world-famous bust of Nefertiti, now in its new home on Museumsinsel in the eastern part of the city.

Not to be overlooked in all this grandeur is the Brandenburg Gate, built in 1791 to mark the "accession" of Friedrich

Wilhelm II as King of Prussia. Celebrating its two-hundredth anniversary this year, the Berlin symbol is topped with a restored Quadriga (a chariot drawn by four horses). The imposing structure, originally known ironically as the Peace Gate, was designed not as a triumphal arch but rather, a monumental toll gate and checkpoint to prevent Prussian soldiers from deserting. The six-column edifice dominates the famed Unter Den Linden.

The Kaiser Wilhelm Memorial Church on the Ku-Damm is a sobering reminder of Berlin's suffering. Destroyed by Allied bombers during WW II, only the entrance hall, with its splendid mosaic ceiling, remains. The Tiergarten was once a forest cleared by Friedrich the Great into a French-style park. Now it's totally replanted and is Berlin's most arboreal park in this city of lakes and gardens.

## Koblenz

While Berlin dominated the world press during reunification ceremonies, a different kind of role was played by Koblenz, an ancient Roman city which will celebrate its two-thousandth anniversary next year. Incidentally, for those who care about travel trivia, the city, originally named Confluentes for the confluence of the Rhine and Mosel, was the birthplace of Karl Baedeker, who created the modern, literate travel guide.

The city and environs have their fair share of classic castles "on the Rhine." One of the loveliest is the Marksburg on the steep cliffs at nearby Braubach. Built in 1100 and remodeled in Romanesque style in the thirteenth century, it is the only castle in the middle Rhine never to have been destroyed. Marksburg provides a vivid picture of the life and customs of the feudal knights. Visitors are advised to wear sturdy shoes. Knights approached their castle via steep stone walks winding irregularly to the battlements. So thick are the walls that one can walk in them through secret passages and up and down stairways.

Visitors to the 1992 celebration will be able to see a fascinating museum which also remembers a Koblenz heritage. The modest Beethoven House was the home of the composer's mother, Maria Magdalen Kewerich. The house (204 Wambach-

*J. Herbert Silverman is the travel editor of Performing Arts magazine and contributes regularly to Wine & Spirits. His travel writing appears in Art News and many newspapers.*

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strasse) has been restored by the Deinhard-Wegeler dynasty, a major wine producer and shipper here. An ancestor, Franz Gerhard Wegeler, was a surgeon and friend of Beethoven. Friendship notwithstanding, he married Beethoven's love, Eleanore von Breuning, to whom the Leonore overtures were dedicated. Hence the museum.

During World War II some of Beethoven's scores were stored in an enameled chest and hidden in the *Niederwald* monument, which ironically was topped by a thirty-two-ton statue of Germania and dedicated to the restoration of the German Empire in 1871.

For those who delight in combining dining with history, among the best restaurants here is Wirtshaus an der Lahn, housed in a stone building erected in 1373. Goethe once tarried here for bacon and beans. The menu has changed since that day. This one-star Michelin restaurant is now owned by Richard and Anita Steger with regional dishes done to a turn and a wine list that offers a selection of outstanding *sekte*s (sparkling Rieslings from the region, such as Lila).

For a delightful experience, spend the night in a medieval inn, the Hotel Zum Weissen Schwanen, in the village of Braubach just south of Koblenz. The carefully restored hostel is situated outside the town watch tower so that "all strangers, wanderers, and shipmen alike can find shelter long after the town gates were shut."

The old city has a complement of stunning churches erected as early as the first century. These include the St. Castor's Church with a triple-naved Romanesque pillared basilica. Founded in 836 A.D. by the Emperor Louis the Pious, the church provides an attractive setting for concerts and dance performances in summer.

## Dresden

Dresden is now as accessible to the contemporary traveler as are Hamburg, Koblenz, and Munich.

After years of neglect by the communists, capitalism has come to this ancient eastern Saxon city on the Elbe as a result of the events leading up to reunification. It's the new gambling casino at the Hotel Bellevue, an elegant

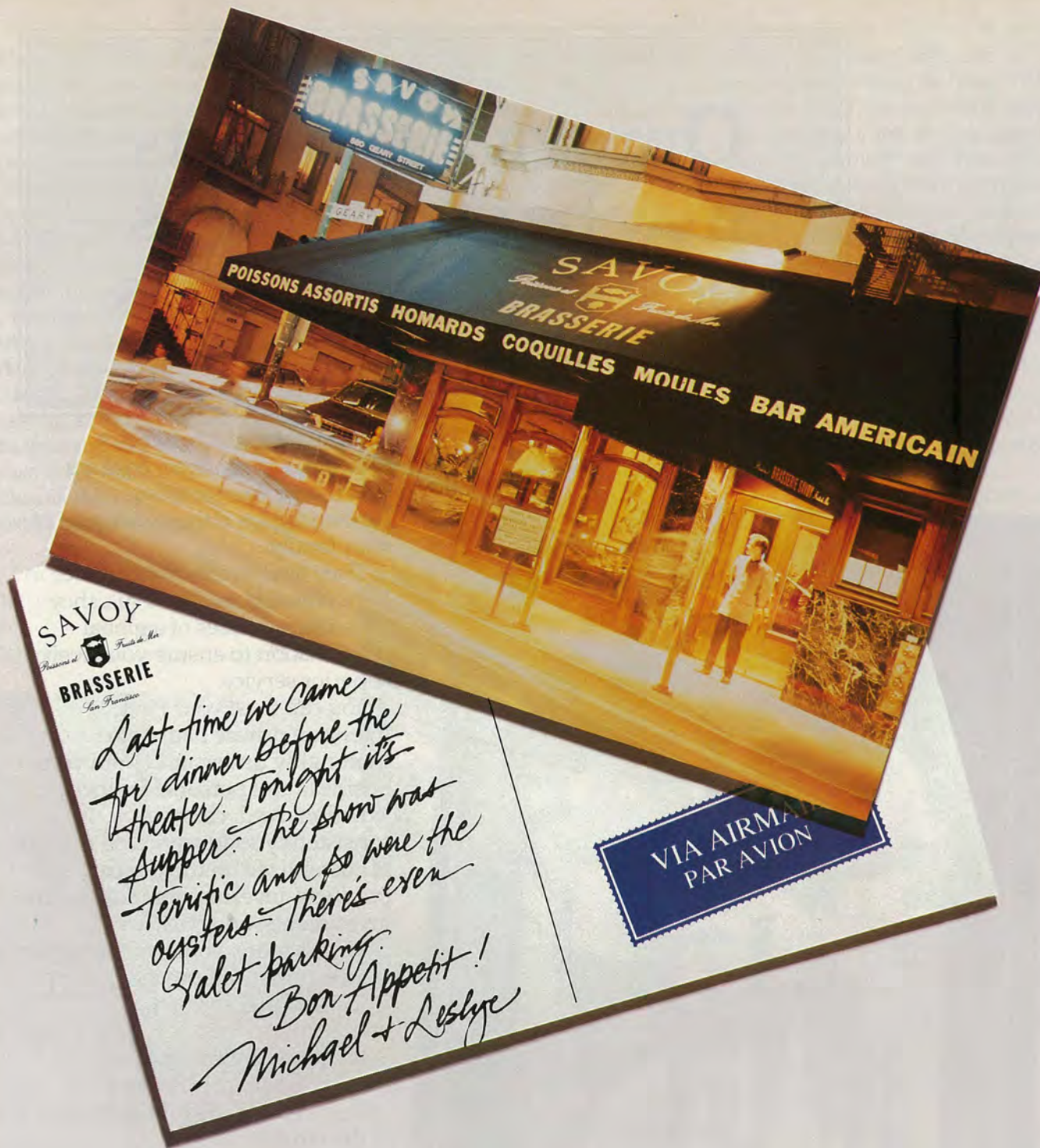
five-star hotel, and a relative rarity in what was East Germany. Now visitors have a chance to play at such western games as *glucksspielautomaten*, more familiarly known as slot machines.

The hotel and the gloriously restored Semper Opera House, which had been reduced to rubble during the high-explosive phosphorous bombings of World War II, opened simultaneously five years ago. The baroque buildings of this still scarred and damaged Saxon capital were largely unrestored except for the Semper and the Zwinger, a complex of buildings with collections of Meissen porcelain, pewter and antique watches. Originally built as a festival square for the Saxon court by its ruler, August the Strong, the complex was inspired by Versailles. The Rampart Pavilion is the most dramatic unit in this extraordinary grouping whose other architectural features are the Nymphs, the Bath, the Crown Gate, and the Carillon Pavilion. The Gallery of Old Masters, at the northeast corner of the Zwinger, is home of Raphael's *Sistine Madonna* as well as a classic collection of paintings by Titian, Vermeer, Correggio, Rubens, van Dyck, and Rembrandt.

The wine cellar in the stone bowels of the aforesaid Bellevue is named after August Christoph Reichsgraf of Wackerbarth (1662-1743) who, according to a writer of the day, "loved tipplers just as his electoral King August the Strong did who became famous because of his physical strength, his liking for women and festivities. As privy minister he had to supervise the architecture, to organize wasteful festivities and to get the necessary enormous sums of the always insufficient money." The minister evidently did quite well. He owned a baroque palace at Zeughausplatz (now known as the Kurlander Palace), the palace gardens of Grossesedlitz to the south, and a nearby palace on a vineyard still known as Wackerbarth's Ruhe (Wackerbarth's Silence).

Dresden's fame has been preserved by one of its greatest artists, Bernardo Bellotto, called Canaletto. His city views or "vedutas" have never been excelled in their detail or the style of painting which gave Dresden the sobriquet *Florence on the Elbe*.

Driving to Dresden is one of the most



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effective ways of traveling through what was East Germany. The autobahn system is being expanded and with the increasing traffic BMW has established a dealership in town along with a service center. The number of BMWs and other West German luxury cars parked in front of the Bellevue is testimony to the explosion in unrestricted tourism in the former German Democratic Republic.

The city of Meissen, slightly downriver, is world renowned for its china, whose production process was devised by a chemist, Johann Friedrich Bottger, while searching for ways of refining gold. With the first successful baking of white porcelain in the year 1708, he laid the foundation for that European industry, whose product became known as "white" gold.

## Munich

The nineteenth-century King Ludwig I of Bavaria proclaimed, "I wish to make Munich a city which does such honor to

Germany that no one can claim to know Germany without knowing Munich." He succeeded nobly, although during the last war the city suffered heavy destruction. But Munich was salvaged and recreated by the determined will of its citizenry.

While the city attracts thousands of visitors to events like the Oktoberfest (which starts in September), a beer bash of cosmic proportions, it carries on the cultural traditions of Mozart, Wagner, and

Strauss, who found a home here. Today, in this musical tradition, the Bavarian State Opera is one of Germany's most noted.

Munich owes a debt for its artistic triumphs to Ludwig II, one of the last of the Wittelsbach family which ruled Bavaria from 1253 to 1918. In the nineteenth century, Ludwig I transformed his Munich into a remarkable "Athens on the Isar." While Bismarck was busy unifying Germany, "Mad King Ludwig II" continued the grand scheme, bringing musicians like Richard Wagner to his fiefdom and happily constructing a group of elaborate castles, including the most famous, Neuschwanstein, atop a mountain plateau one hour from the city.

One of Europe's most important art centers, with three hundred galleries, Munich also has more than fifty theaters and three great symphony orchestras, including the Munich Philharmonic which performs in the great concert hall in Gasteig. *(Continued)*



Above: The Free and Hanseatic City of Hamburg has just celebrated the eight hundred-and-first anniversary of its port. Inset: Munich's Marienplatz. The city carries on the cultural traditions of former residents Mozart, Wagner, and Strauss.

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But it is the museums here that demand a visitor's attention. The Alte Pinakothek is a grand neoclassical building which has on display a large collection of Albrecht Dürer works, including his great and final self-portrait, a symbolic Christ-like etching. Rembrandt is here; so are van Dyck and da Vinci.

The Residenz, once the official home of the Wittelsbachs, has been completely restored since its almost total destruction in World War II and now houses a concert hall, the Cuvillies Theatre, and the Residenz Treasury. Its museum, with more than one hundred rooms full of art and antiques collected by the family over the centuries, is so large that a visitor needs two tours to see the entire collection. Another museum triumph is the Staatsgalerie Moderner Kunst, one of the greatest treasure troves of modern art in the world. Among the four hundred plus works on display are pieces by Bacon, Kirchner, Marc, Dubuffet, Matisse, and Picasso.

The great buildings along the Ludwigstrasse cover a wide range of architectural styles. But the highlight is the Feldherrnhalle at Odeonsplatz, modeled on the Loggia dei Lanzi in Florence.

The center of Munich is Marienplatz, created in 1636 by the Elector Maximilian I as a gesture of thanksgiving for the city's survival during the Thirty Year's War. Walk from the Stachus through the pedestrian street with its fountains, fruit stands, ballad singers, and omnipresent lay preachers to the Altes Rathaus. Time a visit here to the ringing of the glockenspiel, a blend of pealing chimes, opening and closing doors and merry knights and dancers depicting the festivities of the marriage of Wilhelm V to Renata von Lothringen.

Below the Alter Peter is the Viktualien Markt with flowers, fish, game, and sausage stands. Saunter down Maximilianstrasse with its galleries and expensive boutiques. Schwabing, the student quarter with its open-door galleries, pubs, and boutiques, is Munich's Greenwich Village, although it had a more bucolic background as a farming community one hundred-fifty years ago. Thomas Mann moved to his splendid villa here in 1894. One year later Rainer Maria Rilke and

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Wassily Kandinsky arrived on the scene, as did Franziska von Revenlow, who painted, composed poetry, and lived a wild Bohemian existence in Schwabing.

## Hamburg

The Free and Hanseatic City of Hamburg has just celebrated the eight hundred-and-first anniversary of its port. With its nautical trading past, it is one of the wealthiest enclaves in Germany (it claims more millionaires per capita than any other city in the country). More than half its urban area is either lake, park, or waterway. The poet Heinrich Heine once described Hamburg as "the best republic — its manners are from England and its food from Heaven." The port belongs to Hamburg like the Eiffel Tower to Paris or the Tower to London.

In the evening fog, the four great church spires of St. Katharinen, St. Petri, St. Jacobi, and St. Michaelis accentuate Hamburg's distinctive silhouette. The city is crisscrossed by river arms known as "fleets" and linked by some two thousand four hundred bridges. Venice, by comparison, has only four hundred-fifty bridges, which gives Hamburgians a sense of undisputed pride.

Hamburg is now even more in the lime-light as the result of reunification. With its great hotels like the Atlantic Kempinski and the Vier Jahreszeiten, plus rail and air facilities, it forms a prime jumping-off point to Eastern Europe, a part of the world still in need of first-rate tourist accommodations and restaurants.

The city is Anglophilic, with its own equestrian set celebrating at an annual derby of Ascot proportion in neighboring Horn. The theater also has a strong English influence, and the Andrew Lloyd Webber hit *Phantom of the Opera* plays here in German translation in the Neue Flora, a two thousand-seat theater specially built for the show.

One of two city states in Germany (the other is Bremen), Hamburg's history and its affluence date to the centuries-old Hanseatic League, the association of towns in northern Germany and the Netherlands which had a trade monopoly with Russia and Scandinavia from the twelfth century to the sixteenth.

On hand in this birthplace (Continued)

This Guide to the *Cultural Events in Germany: 1991* is the second PERFORMING ARTS Magazine's travel series. Each month we feature a different destination and accompany the article with a listing of the important, news-worthy cultural events in the coming twelve month period. What is published in the magazine is only a selected excerpt from a full guide to cultural events. For more information about the guide or to order a copy, please phone (213) 839-8000, ask for Elizabeth.

# Cultural Events in Germany March-December 1991



*The Sun Temple in the Eremitage, a picturesque park outside Bayreuth, since 1876 the home of the Richard Wagner Festival.*

## FINE ART

**JUNE 16-AUGUST 18: CHAGALL: THE RUSSIAN YEARS.** Städel Art-Institute and Municipal Gallery (Städelsches Kunstinstitut, Städtische Galerie) Schaumainkai 63, Frankfurt, Germany.

**SEPTEMBER 12-NOVEMBER 10: REMBRANDT.** A large retrospective of the famous dutch baroque painter will be on view in early Fall. National Gallery, Bodestraße, Berlin-Mitte, Berlin, Germany.

## CLASSICAL MUSIC & MUSIC FESTIVALS

**MARCH 2:** The LONDON PHILHARMONIC ORCHESTRA will be performing at the FRANKFURT ALTE OPER. The music is sure to be delightful and the neo-classical Opera House (1872-80) is worth a look. Oper, Untermainanlage. Tel. 25-62-3-35. Advance booking office: M-F 10-6, S 10-2; telephone booking from noon.

**LAST WEEK OF THE MONTH: THE FRANKFURT JAZZ FESTIVAL.** List of performers could not be obtained as of publication. Contact the German National Tourist office in New York (212) 684-2010 for a list of performances and ticket information.

**APRIL 28-JUNE 4: INTERNATIONAL MAY FESTIVAL — WEISBADEN.** This festival of ballet, music, and opera takes place in Weisbaden at the Hesse State Theatre, in Prague at the Smetana Theatre, and in Berlin at the

Komische Oper. *For information:* Hessisches Staatstheater, Weisbaden, Postfach 3247.

**LAST WEEK OF THE MONTH: 3RD ANNUAL MUNICH BIENALE INTERNATIONAL FESTIVAL OF NEW MUSIC THEATRE.** *For information:* Münchener biennale, Kellerstrasse 8, D-8000, München 80, Germany.

**MAY 3-12: 30TH MUSICA BAYREUTH.** *For information:* Musica Bayreuth, Ludwigstrasse, D-8580, Bayreuth, Germany.

**9-13: DRESDEN DIXIELAND FESTIVAL.** Contact the German National Tourist office in New York (212) 684-2010 for a list of performances and ticket information.

**23, 24, 26:** Dusseldorf will host the TENTH SYMPHONY CONCERT with MAXIM SCHOSTAKOWITSCH conducting the DUSSELDORF SYMPHONY ORCHESTRA. Tonhalle,

Ehrenhof 1. Tel. 0211-8-99-62. Usually sold out by subscription but tickets can sometimes be obtained through an agency or your hotel's concierge.

**JUNE 8-29: MOZART FESTIVAL-WÜRZBURG.** The 200th anniversary of Mozart's death will be celebrated in this famous festival. *For information:* Mozart-Fest Würzburg, Haus Zum Falken, D-8700, Würzburg, Germany.

**19-JULY 9: THE BACH FESTIVAL IN BERLIN.**

**22-JULY 16: KISSINGEN SOMMER, BAD KISSINGEN.** This festival held in a spa town two hours outside of Munich features internationally renowned performers. The concerts take place in castles, churches, and monasteries dating from the 1800s. *For tickets or information write to:* Kissingen Sommer, Box 2260, D-870, Bad Kissingen, Germany.

**30-AUGUST 25: SCHLESWIG HOLSTEIN MUSIC FESTIVAL.** Northern Germany will be visited by a host of world-famous performers. This festival under the direction of pianist Justus Frantz takes place in Hamburg, Schleswig, Wotersen, Plön and venues in East Germany and Denmark. *For information:* Schleswig-Holstein Music Festival, Neimannsweg 78, D-2300, Kiel, Germany.

**JULY 1, 2, 13, 14: MUNICH MUSIC SOMMER.** Special concerts will be performed by the Munich Philharmonic Orchestra.

**6-31: MUNICH OPERA FESTIVAL.** World famous composers, singers and musicians will perform in the National Theater. Tickets \$6-\$142. Festspielkasse der Bayerischen Staatsoper, 11 Maximilianstrasse, 8000 Munich 2, Germany.

**25-AUGUST 28: RICHARD WAGNER FESTIVAL-BAYREUTH.** Wagner's operas are performed by renowned conductors and singers. The Festspielhaus, the opera venue that Wagner built, extols his artistic temperament. One hasn't heard a Wagner opera, enthusiasts insist, until one has heard it in Bayreuth. First season was

in 1876. Tickets \$21-\$136. Bayreuth Festival Box Office, Post Box 100262, D-8580 Bayreuth, Germany.

**29-AUGUST 31: CASTLE FESTIVAL-HEIDELBERG.** Concerts, musicals, and operas are performed outdoors in the courtyard of the romantic Heidelberg Castle.

**AUGUST 16-OCTOBER 6: FRANKFURT FESTIVAL.** This grand event includes many musical performances by local and visiting artists. All performances are held in the old opera house. *Information:* Alte Oper Frankfurt, Frau Karin Weiburg, Opera Platz, D-6000, Frankfurt, Main, Germany.

**SEPTEMBER 4-30: BERLIN FESTIVAL.** Symphonies, operas, ballets, and chamber music can be enjoyed in Germany's newly re-unified capital. *For tickets:* Büro Berliner Festtage, 17 Scharrenstrasse, Berlin 1020, Germany.

**OCTOBER 4-9: GEWANDHAUS FESTIVAL-LEIPZIG.** Young artists from around the world are invited to Leipzig to play with the Gewandhaus Orchestra under musical director Kurt Masur. Tickets run from \$10-20 and can be obtained by contacting: Gewandhaus zu Leipzig, 8 Karl Marx Platz, Leipzig 7010, Germany.

**19-21: DONAUESCHINGEN MUSIC DAYS.** *For a schedule of the performances and ticket information write:* Donaueschinger Musikstage 1991, Städtisches Verkehrsamt, Postfach 1540, D-7710, Donaueschingen, Germany.

**NOVEMBER 6-10: BERLIN JAZZ FESTIVAL.** Jazz musicians from around the world gather to play in various venues around the city. *For information:* Berliner Festspiele GMBH, Budapest, Strasse 50, D-1000, Berlin 30, Germany.

**LAST WEEK OF NOVEMBER: BACH FESTIVAL-WÜRZBURG.** *For information contact:* Bachchor und Bachorchester, Hofstallallee 5, D-8700, Würzburg, Germany.

## LIST OF TICKET OUTLETS

Tickets to concerts, theater and operas can be purchased in Berlin at various ticket offices including the Box Office at NOLLENDORF

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Information and tickets can sometimes be obtained through the German National Tourist Board.

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Frankfurt, Germany

(Continued from preceding page) of Mendelssohn and Brahms are more than twenty theaters, including the high-tech Hamburgische Staatsoper, a turn-of-the-century Musikhalle which is home to the one hundred fifty year-old Philharmonie Hamburg, and the Operettenhaus for musical theater.

Among the most important museums is the Hamburger Kunsthalle, which has a breathtaking collection of works by Holbein, Canaletto, Tiepolo, Goya, and Picasso. Hidden at the foot of St. Michaelis Church are the Mercers' apartments, originally built for the widows of cloth merchants and the last carefully preserved example of a seventeenth-century Hamburg residential complex. The Altoner Museum has a dazzling display of ships' figureheads, ships in bottles, and finely detailed ship models and prints.

The Museum für Hamburgische Geschichte (Historic Immigration Office) contains a record of the five million emigrants who left the port for the New World between 1850 and the outbreak of World War I. During that time every ship's agent was legally required to provide the authorities with a list of all passengers by name, sex, age, occupation, and point of departure. Today, a genealogy department does a thriving business in ancestral connections.

The renaissance-styled Rathaus was built at the end of the last century. Among its six hundred forty-seven rooms are the halls which are home to the Senate and Burgerschaft of the city-state, decorated with tapestries, murals, and portraits of its citizen greats, all lit by great chandeliers suspended from gilded, coffered ceilings.

On a final note, the Sunday morning fish market in St. Pauli is a mélange of floral stalls, sausage stands, and vendors selling everything from blue jeans and copper pots to lively collections of ducks, doves, geese, even an occasional parrot. If you're up to it, you can buy shrimp, eel, or the catch-of-the-day from fishing boats at anchor. The market opens at 6 A.M. for early risers. At 10 A.M. the vendors must leave since that is the time when — from time immemorial — the solemn church service begins in the "Michel." □



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## Restaurant Guide

**CAFE PESCATORE**, 2455 Mason St. (and Northpoint)  
(415/561-1111). B 7:30 AM-10:30 AM; L-D 11:30 AM-  
10:00 PM weekdays, 11:00 PM on weekends; Bar 11:00  
PM weeknight, 12:00 Midnight weekends. Classic  
Italian cuisine featuring fresh pasta, pizza from a wood-  
burning oven, fresh fish. Specialty seafood dishes  
including fusilli e gambieri, ravioli di zafferano and  
risotto pescatore. ALL MAJOR CREDIT CARDS.

**CORONA BAR & GRILL**, 88 Cyril Magnin at Ellis  
(415/392-5500). L 11:30 AM-3:30 PM Mon-Sat, D 3:30  
PM-11 PM Mon-Sat, 5 PM-11 PM Sun; Innovative &  
colorful contemporary Mexican cuisine. Fresh lime  
Margaritas voted "Best in San Francisco." AE DC CB  
V MC DIS

**GAYLORD INDIA**, One Embarcadero Center (415/397-  
7775); Ghirardelli Square (415/771-8822); Stanford  
Shopping Center, Palo Alto (415/362-8761). L 11:45  
AM-1:45 PM, D 5 PM-10:45 PM Daily; Quite simply,  
the ultimate in Indian Tandoori cuisine. AE DC V MC

**KULETO'S ITALIAN RESTAURANT**, 221 Powell St.,  
(415/397-7720). B 7:30 AM-10:30 AM, L & D 11:30  
AM-11 PM. Wonderful antipasto, pastas, grilled fish,  
meat & poultry. Considered San Francisco's favorite  
Northern Italian restaurant. AE DC CB V MC DIS

**LEHR'S GREENHOUSE**, 740 Sutter (415/474-6478). D  
5 PM-11 PM Mon-Sat, 4 PM-10 PM Sun, BR 9:30 AM-  
2:30 PM Sun; Enjoy fresh local seafood, dry-aged  
steaks, prime rib, pastas & salads, served in a garden  
in full bloom. Validated garage parking at 840 Sutter.  
AE DC V MC RR

**MODESTO LANZONE'S**, Opera Plaza-601 Van Ness  
(415/928-0400). L 11:30 AM-2:30 PM Mon-Fri, D 4:30  
-10:30 PM Mon-Sat; 3 PM-9 PM Sun; Traditional  
Italian lunch and dinner menu, with special lunch  
& theater menus. Banquet facilities. Reservations  
accepted. AE DC CB V MC AIRPLUS JCB

**THE NOB HILL RESTAURANT**, #1 Nob Hill located in  
The Mark Hopkins Inter-Continental (415/392-3434).  
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fixe meals featuring contemporary California cuisine  
and wines. Enjoy our Saturday Night Dinner Dance.  
AE DC CB V MC

**WHITE ELEPHANT, HOLIDAY INN UNION SQUARE**,  
480 Sutter St. (415/398-8900). B 6:30 AM-10:30 AM,  
L 11:30 AM-2:30 PM Mon-Sat, D 6 PM-10 PM Nightly;  
Salads, steak & fresh seafood. Special menu for early  
dining. Full bar & wine list. Sherlock Holmes Cocktail  
Lounge, 4:30 PM-1 AM Nightly, with live entertain-  
ment Tue-Sat. AE DC CB V MC DIS

**THE PLAZA RESTAURANT, GRAND HYATT SAN  
FRANCISCO ON UNION SQUARE**, 345 Stockton St.  
(415/398-1234). 7 days 6:30 AM-11:30 PM; Classic San  
Francisco favorites — Hangtown Fry, Joe's Special, Cas-  
seroles, Cobb Salad, Cioppino, Fresh Seafood and North  
Beach Pastas. Nightly entertainment. AE DC V MC DIS

**SPLENDIDO'S**, Embarcadero Center Four, Podium Level  
(415/986-3222). L 11:30 AM-2:30 PM Mon-Sat, D 5:30  
PM-10:30 Mon-Sun. Bar 2:30 PM-11:00 PM. Excit-  
ing Mediterranean cuisine and decor. Seasonal menu  
features venison, quail, pastas and variety of pizzas.  
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## THE LAST WORD

# Playwright To the Rescue



Unlike poets or novelists, the dramatist depends on others to interpret his words. Often he is invited to rehearsals just so that actors can ask about the meaning of a passage or whole play. And often he does not know the answer. Molière was preparing to stage Pierre Corneille's verse drama, *Titus and Bérénice*, when young Michel Baron asked him about the meaning of a particular quatrain. Molière said he did not know, so the actor went to Corneille himself. The playwright read the four lines a few

times before confessing that he no longer had a clue what he had in mind writing them. "What am I to do?" Baron asked. "Oh, nothing," Corneille replied. "Just say the lines as written. There will be some in the audience who won't understand, and yet will deeply admire them."

Henrik Ibsen had spent twenty years of his early career directing for his own theater, (he would later call it "a daily abortion"), but he was vague and unhelpful to others doing his own plays. After Ibsen attended a performance of *The Wild Duck* in Copenhagen, the cast gathered round to hear his comments. "But it seemed," one of them recalled, "as though he no longer knew what he had meant by the play. He went around asking us

*Peter Hay is the author of six anecdote collections, including Broadway Anecdotes and Movie Anecdotes, recently published by Oxford University Press.*

Above: Al Hirschfeld drawing of Maurice Evans and Frances Rowe in George Bernard Shaw's *Man and Superman*, with the playwright pulling the strings, 1947.

by Peter Hay

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actors, as though we should know better."

Not that Ibsen was indifferent. One eyewitness, who sat next to him during a dress rehearsal of *Rosmersholm* in Germany, recalled him watching the performance "with weeping and gnashing of teeth." The visiting playwright "wincing in pain at every word uttered from the stage," groaning ceaselessly "Oh, God! Oh, God!" Those around him fully expected Ibsen to close down the show, but in the end he simply said: "I must forget my original conception. Then it isn't too bad."

Ibsen's greatest British admirer, George Bernard Shaw, had excellent relations with the theatrical profession, and, like Dickens, was an outstanding amateur. Apart from instructing the world about his intentions in the lengthy prefaces to his plays, Shaw was full of suggestions for directors and actors. His habit of reading a new work aloud enchanted the casts of his plays; Sybil Thorndike, who created the role of Saint Joan, said that Shaw at sixty-eight might have played the Maid better than she could.

"He was a wonderfully courteous, wonderfully polite man," Sir Ralph Richardson recalled Shaw instructing him in a 1944 revival of *Arms and the Man*, "especially sensitive to actors." Shaw, who was eighty-eight by then, analyzed how Richardson was playing Bluntschli: "When you come in, you show that you're very upset, you spend a long time with your gasps and pauses and your lack of breath and your dizziness and your tiredness, and it's very well done, very well done indeed, but it doesn't suit my play . . . Always reserve the acting for underneath the spoken word. It's a musical play, a knockabout musical comedy . . ."

Some actors were less happy with Shaw's advice. Richard Mansfield, an actor-manager in the late nineteenth century, enjoyed great success in America with *The Devil's Disciple*. After one performance a senator told him he ought to thank God nightly on his knees for such a play. Mansfield replied that he did, but could not help adding: "Why, oh God, did it have to be by Shaw?"

Most writers felt less at home in the theater than Shaw. The English novelist Arnold Bennett was sitting next to direc-

tor Basil Dean during rehearsal of a play based on his novel *Sacred and Profane Love* (1919), in which he described the female lead as a sensual woman. Bennett watched the actress cast in the role.

"I d-d-don't like her," he stuttered during a break, "she's too hard." After another scene, Bennett pointed to her again:

"Is th-th-that girl a virgin?"

"I really don't know," Dean replied, "but I suppose so." There was a slight pause, and then the novelist asked:

"Oh, c-c-can't th-th-that be altered?"

Noël Coward, who often acted in his own plays, intimidated the rest of the cast by turning up for the first rehearsal with his part completely memorized. While rehearsing for a live TV production of *Blithe Spirits*, Claudette Colbert kept making mistakes. "I'm sorry," she said to Coward, "I knew these lines backwards last night." "And that's exactly the way you're saying them this morning," snapped the usually urbane playwright.

At another time, Edith Evans was having trouble with this line in *Hay Fever*: "From this window, on a clear morning you can see Marlow," referring to a village. Dame Edith kept saying: "On a very clear day you can see Marlow."

"Dear Edith," Coward stopped her, "you're spoiling the rhythm. The line is 'On a clear morning you can see Marlow.' On a *very* clear morning you'd see both Beaumont and Fletcher."

It was Anton Chekhov who observed that "when an actor has money, he doesn't send letters but telegrams." Sir James Barrie once received a cable from Orlando Day, an understudy in one of his plays. An emergency had come up, and Day wanted it known that he would be appearing for a single performance. "Thanks for the warning," Barrie wired back to the hopeful actor.

On the other hand, George S. Kaufman did once drop in on his musical, *Of Thee I Sing*, during its run in 1931. He was appalled how the show had degenerated since its opening. As William Gaxton returned to his dressing-room during an intermission, he found the following telegram from the playwright: "Am watching your performance from the rear of the house. Wish you were here." □



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