Hamlet
by William Shakespeare
at the
Palace of Fine Arts
Theater

American Conservatory Theater

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Great Expectations

Diversions

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

Gloria 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 fervor. From the beginning,
the Women's Philharmonic has attracted extraordinary musicians: professionals
dedicated to take on the hard task of performing compositions that, in nearly
every case, are entirely new to them and to their listeners.

Since its formation in 1986, the Women's Philharmonic's goal was to
obtain both new and historic compositions by women composers. Some have been long
forgotten — like the nineteenth century American Louisa Barreux, 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 Banque d'Orleans,
offering the music of five, eighteenth century women. Some of the
pieces had even before been recorded.

The presentation of new contemporary work
is equally important. Nen Abrams,
executive director and 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.
Seven of the composers who will attend —
assuming that everything holds in those
tense times — including Valentina
Shcherbakova 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 (510) 544-2297.

Rising Sun

One of the small but potent consolidations
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 Bello Marais, Nadine Gordimer or Athol Fugard have a subtle
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 Leatzt 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	ragically 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 loveliness and a black man's
bravado 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 Khubeka now faces a
dreadly 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
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by Kate Regan
GREAT EXPECTATIONS

Diversions

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

GLASGOW 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 fire. 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 Perrone, whose Symphony No. 3 the Philharmonic played in 1984, for the first time since her death in 1975. The Women's Philharmonic's first recording, completed last year, was Ravagian Treasures, offering the music of five, eighteenth-century women. Some of the pieces had ever before been recorded.

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RISING SUN

One of the small but potent consolations for the tragedy of South Africa is the quality of singing that has been drawn from both black and white artists of that country. The stories and plays of such writers as Selma Marovitz, Naloine Fisher, or Thabo Piay, who have a subtlety and attentiveness to detail that can grasp the most willfully indifferent observer.

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of it something frighteningly fresh. April 11 to June 2, Stage Door Theater, Mason Street at Geary, San Francisco (415) 749-2290.

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 "Apollo," described by the dance critic Arlene Croce as "one of the few depictions we have in ballet of a fully sensitized, civilized adult male." A confident sexuality and unfurled civility marked Villella's dancing in roles as disparate as Oberon in "A Midsummer Night's Dream," "The Prodigal Son," and "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, the dancer that gave out, harrowingly, immediately, after a White House command appearance, Villella underwent hip replacement surgery and now, at fifty-five, moves almost as athleticism as ever while teaching company class to members of his Miami City Ballet. Found five years ago, the company has presented some sixty ballets, its repertory ranging from Balanchine to works by the resident choreographer, young Jimmy Gancioli de Los Hnos. It has been five years of rapid but careful 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 Gannett 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 danses, plus four appendages, 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 dancer, tops, with ten to twelve appendages. 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 desert-dwelling audience members, maybe we can satisfy them with "A Midsummer Night's Dream," April 26-27, Zellerbach Hall, UC Berkeley (415) 542-9088.

THE SACRED ART OF TIBET
The profusion 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, sculptures (iconic scroll paintings) and carvings themselves, is the intelligence and sympathy with which the exhibition 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) 666-6600.

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 16, in rotating repertory through April 26 at the San Francisco Opera House. (415) 861-1117 . . . .

Music: Berkeley Opera's third season concludes with Elton's Masetto, April 6-14 at the Julia Morgan Theater in Berkeley. (415) 848-JULIA . . . . San Jose Symphony presents the world premiere of Henry Brant's The Old Salinas Flying, with poet Lawrence Ferlinghetti as narrator and George Cleve conducting, April 19-21 at San Jose Center for the Performing Arts, (408) 286-3328 . . . .

Theater: CitArte/Theatre/Concord premieres Dale Wasserman's Players in a Game, based on events in fourteenth century France during the Inquisition, April 6-May 5, Willows Theatre, Concord. (916) 338-1117 . . . . 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 Debak's The Language of Parades is a multi-media installation by a Native American artist who uses imagery from the Cahillia Indian creation myth, combined with video and slide projections; April-June, University Art Museum, Berkeley (415) 642-6808.
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New Directions

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

H erald Charnan’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.

Charnan 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 director 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 gifted 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 ideas.

Above: Two of the 1970’s most democratic theater institutions, New York’s Open Theatre in James Thieman’s Terminal directed by Joseph Charnan (top), and Los Angeles’ Company Theatre in Ava Giuffrida Fleming’s The Eternity Game (bottom).

by Sylvie Drake
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Announcing the $22,015 BMW 318is. It's here again. But be forewarned: this is anything but an innocent drive down memory lane. The engine now has 30% more horsepower, with four valves per cylinder. It's equipped with five-speed stick, front and rear spoilers, cross-spoke alloy wheels and a fortified sports suspension. And, like every BMW in the 90s, the 318is comes standard with antilock brakes and a driver's-side airbag. Now then. All motor enthusiasts kindly report to your nearby BMW dealer for a test drive. And prepare for some serious exhilaration. THE ULTIMATE DRIVING MACHINE.

THE BMW 318 IS BACK. WITH A VENGEANCE.

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England, Donald Wolfst 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 community 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 anomalies 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 unobstructed 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 of both who established companies and needed someone to run them. Directing came with the leadership, 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 those 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 blossom 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 perception as a recognized and significant element in the making of theater. In own companies and also striking out on their own, directing and acting. The profession crystallized pre- and post-World War II, making room for directors 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, far better or worse, on the work of writers no longer there to prevent it.
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This is generally good news. We remember more directors who have added to our enjoyment than directors who have not. If directing is as much a joy as Sophocles (no doubt much sooner), it can be understood that the sending these men were by default: actors or playwrights or both. Established companies and decided 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 Henry Irving and those other turn-of-the-century actor-managers who roamed England and Ireland. The transition from those 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.

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Clockwise from top left: Director Stan Schneider had a special and continuing relationship with playwright Samuel Beckett (shown). Vanessa Williams, and Todd Blottson. Joo-hoon actor-manager Sir Henry Irving as Macbeth. In 1913, Harold Clurman with Arthur Miller on the set of the latter’s production of Death of a Salesman. Ferdinand’s Anna Christie. Richard Burton. 

It is at this juncture that all bell tolls loose. Where does an author-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: John Milius, David Milch, Steven Spielberg, Robert Altman, Hal Ashby, John Cassavetes, Elia Kazan, Arthur Penn, Stanley Kubrick, and Martin Scorsese. Many of these directors are more than a random sampling, but they constitute something of a fair representation.

In his book, _Subsequent Performance_, 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 in a new and therefore different perspective. “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 representing the past.”

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-imagine the classics by heightening those ideas or emotions that resonate loudest in the contemporary world.

Tony Kushner’s adaptation of a young Pirene specialises The Blazon, which played the Los Angeles Theatre Center last summer, was the first step in re-vesting relevance into a sudden seventeenth-century view. But it was director David Schweizer who provided the tangency 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 art of direction is learning when to do which.

— DEE MANOFF

While not entirely modernized, McNuff’s Twelfth Night last fall at the La Jolla Playhouse was a comedy re-created by visual shuffles in our own universe. There was a modern kitchen for Maria, a group of clowns who ordered pizzas, and a dangerous rather than comical Malvolio, whose Malevolence became startlingly manifest in the production’s closing image.

These 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 revenged on the whole pack of you”) as less than ominous in the face of his looming re-emergence at the end — a sinister and tragic figure of retribution. 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 Crowell and his Commonwealth were waiting in the wings to do the playhouses). The suggestion was there and McNuff made it pay off. A director is to be commended for making all the valid associations he can. Matters are detailed only when the gesture is counterfeit and subjective allusions are imposed on a play like so much surface ornamentation.

Norwegian director Stein Winge’s staging of Hamlet 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 biddles 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 apathetic mothering of Amanda (beautifully played by Joan Hulchin) 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 making his homelessness.

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 speech too trippingly on the tongue, but his every move and demeanor was in keeping with the neurotic prince we — if not necessarily Shakespeare — conceive of him. Without giving out on a limb, O’Brien provided a fresh, exciting reading of the creature familiar text intended to move a modern audience without being a pretentious imi-
compatible? And when does the exercise of artistic impropriety 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: John Mahaffie, Anne Bogart, Joseph Chaikin, Liviu Ciulei, Richard Foreman, Adrian Hall, Steve Kent, Don McKinnon, Peter Sellars, Andrei Serban, Garland Wright.

In other parts of the world we have: Steven Berkoff (England), Andres Gutierrez (Chile), Robert Leplet (Canada), Artaud Monnoyeux (France), Emunau Neksova (Lithuania) and Giorgio Strehler (Italy). Each of these aces is a director with a style and a methodology that includes Sir Peter Hall, Tsvet Noiza, Barrault and Jonathan Miller. None of these artists are more than a random sampling, but they constitute something of a fair representation.

Is there a thing as a new kind of director? Yes. No. "New principles of directing are raw," Chapman wrote. "They are useless if applied in the old." It is the level of imagination and skill with which a director fashions those variations that make them valuable or not.

In his book, "Theatre," Miller makes a case for ancient art 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 it."

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-interpret the classics by heightening those ideas or emotions that resonate loudest in the contemporary world.

Tony Kustner's adaptation of a young Pierre Corneille's "The Bastard," which played the Los Angeles Theatre Center last summer, was the first step in re-introducing relevance into a sudden seveneenth century view. But it was director David Schweizer who provided the imagery and the themes that allowed us to accept this magical alchemy in our own terms — a world half of fact, half of fantasy that offered recognizably 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 art of direction is learning when to do which." — DEAN MANN

While not entirely modernized, McKinnon's "Twelfth Night last fall at the La Jolla Playhouse was a comedy relaxed by visual chaos in our own uniterm. There was a modern kitchen for Maria, a group of clones who ordered pizza, and a dangerous rather than comical Malvolio, whose malvolience became startlingly manifest in the production's closing image.

These elements, combined with an approach to the play that did not betray the tone or thrust of the text, connected it to the lives in ways that vitalized the experience. No one could have mistaken Malvolio's final threat ("I'll be revenged on the whole pack of you") as less than in the face of his looming re-emergence at the end — a sinister and taunting image. 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 do the playhouse). The suggestion was there and McKinnon made it pay off. A director is to be commended for making all the valid associations he can. Matters are detailed only when the gesture is counterfactual and subjective allusions are imposed on a play like so much senseless ornamentation.

Norwegian director Stein Winge's staging of "Rabindranath" 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" (1987) 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 faired much better with an absorbing and detailed "Tales from the South" (1987) in which the sympathizing mothering of Amanda (beautifully played by Joan Hackett) was lucidly established as the complex force that drove away not a rebellious but a too-liking son. The play became as much Tom's as Laura's or Amanda's in a well-argued case. Anthony Quayle's Tom was an actor who left reluctantly and would therefore be destined to wander the globe without, making his homelessness.

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 pace 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 — conceived of him. Without going on a limb, O'Brien provided a fresh, exciting reading of the role and familiar text intended to move a modern audience without being a prescribed imit-
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 (Biloxi Blues, The Fifth of July); director Norman Beetal and playwright Craig Lucas (Romeo and Juliet, Three Flavours Cornetto).

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 similarity may have stemmed from their careers, rather than their quarrel, 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 of or witnessed the wonky stories: directors who usurp; playwrights who usurp; 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-man cabaret version of Zora Neale Hurston's Spark at the Hickey Foot), then manage to completely destroy the freshness that made them special by reworking them into a frenzy of overproduction (Spark at the New York Public Theater).

But such volatility is part and parcel of living theater. "I consider every production a universe to explore," defends the La Jolla Playhouse's McAllum in trying to define his role as director. "I expect it to create its own physical principles. In Trestle with a Face, it was the trip from the carnival of the 1960s to the kind of /entertainment/ period of the 1990s. In Lee Blessing's Donner's Book, 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."

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 managing to do both.

While shunning generalities, Robert Brustein, artistic director of the American Repertory Theatre in Cambridge, Mass., where such auteurs-directors as Sellars, Foreman and Akbari have worked, counters that "in the whole, [the iconicat unity] 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 author-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 Pam 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 Ronakian's Sweet Bird at the Richelieu at ART five years ago, but by the end of the run Bibman 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 (Churman calls the history of the theater a history of failures), as long as playwrights like Michael Weller (Spools of War, Lake View) can say that "all plays are in [is] a record of your failure to write what you want to," the interpretation of the imaginative, bold, prescient, intuitive director will be welcome.

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

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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 stunted 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 unrecognized 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 Hasty Pudding Company, 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 McAllum in trying to define his role as director. "I expect it to create its own physical principles. In Twelve Night, it was the trip from the carnival of the 1960s to the kind of leisen period of the 1990s. In Lee Blessing's Born to Be Blue, which was much more austere, I was interested in exploring the psyche of a serial killer. Blessing's A White 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.

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by Eduardo De Filippo
A new translation by Janet Keller and Albert Dahanouz
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Adapted and directed by Lee Breuer
Music by Bob Telson
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A CHRISTMAS CAROL
by Charles Dickens
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by William Shakespeare
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NEWS FROM THE AMERICAN CONSERVATORY THEATER

New Faces of 1991

There are the New Faces of 1991! On Thursday, April 30, 1991, you'll find them at "The West St. Francis Hotel in a black tie fund raising presented by the Friends of A.C.T." announces event chair Harriet Barbassu. The Bay Area will be introduced by these talented artists in their debut ensemble work. It's a new performance and an opportunity not to be missed!

As three years in a row, A.C.T.'s Advanced Training Program draws 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 Seth Eisen, these eight artists 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 company in the United States accredited to award the Master of Fine Arts degree, A.C.T. prepares actors for prominent 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 Oranchenko's...and the unveiling of the Conservatory award.

The event is underwritten by Kenneth Levantoff & Co., with generous support from Tiffany & Co., Mortons Winery, Piper Soleda Cellars and Golden Dragon Printing. Decor for this festive celebration will be created by Neuman-Nunn. Tickets for New Faces of 1991 are priced at $50 each. To make your reservations, please call 415-438-7970.
New Faces of 1991

W
here are the New Faces of 1991? On Thursday, April 30 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 chair lan Hai Barrett. The Bay Area will be attended by these talented artists in their debut ensemble work. It’s a new 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 exhibition to present to approximately 200 key entertainment industry earning agents and directors in New York and Los Angeles. Under the guidance of Conservatory co-director John Sampson, these eight artists 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 eminent 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 Windsong and the singing of the Conservatory showstoppers. The event is underwritten by Kenneth Levitan & Co., with generous support from Tiffany & Co., Morton Winery, Piper-Heidsieck Cellars and Golden Dragon Printing. Decor for this festive celebration will be courtesy of Nanuca-Muram. Tickets for New Faces of 1991 are priced at $50 each, to make your price at concert plus any applicable taxes and fees. Tickets for New Faces of 1991 are priced at $50 each, to make your price at concert plus any applicable taxes and fees.
American Conservatory Theater

present

HAMLET

(1991-1992)

by William Shakespeare

Directed by John C. Patrick
Music by Peter Erskine
Scenery by Kate Edmonds
Costumes by Jeffrey Straussman
Lighting by Robert Jured
Pilot Direction by David Leong
Sound by Neil Kellard
Hair and Wigs by Rick Scholls
Associate Director Mike Lee

The Cast

(in order of speaking)

Barnardos, member of the King's Council
Horatio, member of the King's Council
Marcellus, friend and confidante to Hamlet
Marcellus, member of the King's Council
Claudius, King of Denmark, Hamlet's uncle
Laertes, Polonius' son
Polonius, Councillor of State
Hamlet, Prince of Denmark
Hamlet, alternate
Gertrude, the Queen, Hamlet's mother, now wife of Claudius
Ophelia, Polonius' daughter
The Ghost, King of Denmark, Hamlet's father
Player King

Shakespearean

Wolensward, Danish Counsellor, Ambassador to Norway
A Player
The Players

Norwegian

Perditiona, Prince of Norway
A Captain
A Gentleman
A child
Court attendants, Stewards, etc.

There will be two intermissions.

Understudies

Claudius — Martin C. Greene
Polonius — Joseph Cali
Marcellus — Eric Mills
Horatio — Michael Patrick Kennedy
Laertes — John Howard Smith
Ophelia — Charlene菊花

Rehearsal — Frank O'Neill
Laertes — Eric Bosi
Gertrude — Sharon Lockwood
Ophelia — Deborah Horton

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

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Hamlet is made possible in part through the generosity of Ferguson's Fund Foundation and McCullock, Deyes, Brown & Boersen.
American Conservatory Theater
present
HAMLET
(1991-1992)
by William Shakespeare
Directed by John C. Fisher
Music by Peter Erskine
Scenery by Kate Edmunds
Costumes by Jeffrey Strickman
Lighting by Robert Jared
Pit Design by David Leong
Sound by Naoko Sakai
Hair and Wigs by Rick Scholls
Associate Director Mike Lee

The Cast
(in order of speaking)

Marin C. Greene
Ed Hackett
Michael Scott Ryan
Harold Samuel
Lorraine Reis
Michael Winters
Byron Jennings
Scott Freeman (March 6, 9, 23, 27 matinees, March 11 evening)
Katharine Cordill
William Alexander Martof
David Muir
Richard Butterfield
Eric Bose
James Patrick Kennedy
Marin C. Greene
Kevin D'Angelo
Laurie McDonald
Julie Osa
Sheri Michael Patrick
Adam Paul
Rana Saldivar
Alicia Sobol
Michael Straley
John A. Stewart
Basar Inselsoy
Yumi Suzuki

Norden, Danish Governor
Ambassador to Norway
Player King
Ghost of Hamlet

Eric Bose
James Patrick Kennedy
Marin C. Greene
Ed Hackett
Matthew Pitcher
Signe Albertsen
Carlos Bernard
Mark Cassillo
George Gutz
Tawny Hamilton
Carol Hicks
Earle Hughes
Leda Keiter
Jalaine Lunsing
Mark Maness
Charles Martin
Michael Craig Patterson
Elizabeth Payne
Sarah Polk
Adam Roberts
Mark Steiner
Laurie Smith
Scott Smith
Tallulah Michelle Staten
Eddie Wallace
Kathleen Swice

Soren: Elsinore: the Court and its enemies
There will be two intermissions.

Understudies

Claude — Marin C. Greene
Polonius — Matthew Cage
Laertes — Eric Bose
Horatio — Michael McFall
Guildenstern — Basar Inselsoy
Hamlet — Aki Otsuka
Ophelia — Mark Cassillo
Iago — David Muir
Romeo — John A. Stewart
Bianca — Sarah Polk
Juliet — Aki Otsuka

Kate Van Zandt
Alice Elliott Smith
Bea Kaplan

From the Director

What is buying a ticket all about? When I buy a ticket it’s about going to one place and deciding to go somewhere else. Perhaps it’s a country I have never been to before and feel very well or one I only know slightly and don’t know at all. When I buy my ticket I hope that place I’m going will be interesting and exciting, but remembering with some fear that the place may not always be friendly - still I can hope. The following comments will, I hope, serve as a tour book. Bon voyage!

The readiness is all.

— J. C. Fletcher

Looking after the baby inside

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

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 the tensed muscles of my arms and abdomen.

Robin: And psychologically?

John: I get restless. It feels as though I’m losing a lot out and not getting anything back. I feel totally, although I hate this. It’s like feeling as if the world is something other than what I am. I feel I’m like a living thing inside me. And then I start feeling slightly paranoid - that the world is something out there, that people are making unreasonable demands. I know that’s absurd, but my mind doesn’t seem to be able to let the world in.

Robin: Do you feel like screaming?

John: Not those 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 baby inside you. Is that a peculiar thing to say?

Robin: No. I think this kind of feeling 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 ourselves, give it a lot of nurturing and perhaps get others to help nurture us too... we can finish up in hospital. We overlook the fact that emotional turmoil can have a physical effect as severe as this.

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 Joan Hascall and John Cleaver, Methuen London Ltd., 1983

Fletcher’s Compendium on Death, Taxes, and Civilization

JULIAN JAYNES, psychologist

“Our mentality has been going through an accelerating transformation. Early human beings were locked into a nonconscious absolutism, told what to do by hallucinated voices called gods. We possessed a mind without choice, desires, wonder or ambition. We lacked even a sense of ‘self.’ This 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 maximal authorization of divine guidance and have been 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 agnosticism.”

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 ecological change in global climate. We are not immortal; our actions are.

The rights of our ancestors or 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 powerful, 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 Yuma 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 but death and taxes. But that’s not really true. There’s really only death, you know. Death is the big one, hundreds of years from now, none of us are going to be here. We’re all going to be somewhere else. Maybe a better place, maybe a worse place, it may be sort of like New Jersey, but somewhere else. The same thing can be said of riffles and mice and dogs, but we’re in a very uncomfortable position: we’re the only ones—at least for a while..."
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 somewhere else. Perhaps it's a country I have never been before and I go to experience something new and different. When I buy a ticket I hope that place I'm going will be revealing and interesting, but remembering with some fear that the place may not always be friendly or I will get lost. 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 depressed?
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 I think stuff in my temples and forehead.
Robin: And psychologically?
John: I get restless. It feels as though I'm waking up at night and not getting anything back. I feel tired, although I don't feel very tired. But somehow the underlying feeling comes through. It's almost as though I'm convincing myself that I have to do something. And then I start feeling slightly anxious — that the world is something out there that people are making unreasonable demands on me. I know that's absurd, but my mind doesn't seem to be able to tell me that that's absurd. Actually I start feeling as if I have to earn respect every day of my life. And I don't blame myself for this.
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 lot like having an angry baby inside you. Isn't that a peculiar thing to say?
Robin: So, I think this kind of experience is common enough. 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 are all 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 all know that lack of emotional nurturance can have a physical effect as severe as this.
John: You said "all of us." You believe everyone has a baby inside them?
Robin: Certainly I do.

Fletcher's Compendium on Death, Taxes, and Civilization

JULIAN JAYNES, psychologist

"Our mentality has been going through an unending transformation. Early human beings were locked into a nonsensitive, nonselfish, nonextensive, noncognitive awareness. They knew little or nothing about themselves. We possess a mind without choice, death, wonder or ambition. We lacked even a sense of "self." That mind, over the years, has slowly been replaced by introspective consciousness. This new way of making decisions has left us with the question of why we might, again, feel the moral authority of divine guidance and have made an attempt 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."

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The rights of our ancestors on this planet are not even acknowledged. The question is not whether 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 powerful, 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 Utah Reader, Winter-Spring 1989, "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 but death and taxes. But that's not really true. There's really only death, you know. Death is the big hundred years from now, none of us are going to be here. We're all going to be somewhere else. Maybe a better place, maybe a worse place, it may be sort of New Jersey, but somewhere 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
we know, though it may be true of dolphins and whales and a few other mammals that have very high 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. Creep.

We have to do something about this awareness. That we can deal at all with our daily lives without being maimed is one of the best proofs of the godhead that I know. Somehow we're going about living, and most of us are going to our friends and our relations, and we help the old lady across the street instead of putting her into the gutter. And at the same time we know that sooner or later it's going to end. My favor-ite doubled story in 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 wall-paper stayed."

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

KING: "I don't fear it, I know it. There's no way some disaster 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 modestly for being good, but our transgressions are penalized with absurd severity.

I mean, take something petty, such as smoking. What is a small pleasure that is so set down with a 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 peculiarity? Long cancerous heart attack, stroke! And if you're a woman and you smoke while you're pregnant, [I'll make sure that you deliver a nice, healthy, drooling baby Mongolian. Come on, God, where's your sense of proportion? But God raised the same question 3,000 years ago, and Jehovah backed off from the whirr wind. "So where were you when I made the world?" In other words, "What up, Fido, and take what I gave 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 cliche. With you, it seems just right. What epitaph would you like on your gravestone?"

KING: "In my novella The Breathing Method, in different scenes, I created a mysterious private club in an old mansion on East 5th Street in Manhattan, in which an oddly matched group of men gather periodically to exchange tales of the unusual. And there are many rooms upstairs, and when a new guest asks the exact number, the strange old banker 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 in that old mansion."

You always come back to the basics.
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. Crap.

We have to do something about this awareness. This we can deal with all of our daily lives without doing it. It is one of the best proofs of the godhead that I know. Somewhere we're going about living, and most of us are doing it to our friends and our relatives, and we help the old lady across the street, instead of putting her into the gutter. And at the same time we know that sooner or later it's going to end. My favorite double-exposure story is Oscar Wilde, who had been in a coma for three days and was obviously striking, 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 the wallpaper goes or I go." And he went. The wallpaper stayed.

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What is a small pleasure that is so set down with a good book and a beer after dinner and fire up a cigarette and have a pleasantly relaxing 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 peculiarity? Long ereorel hearts attack, stroke! And if you're a woman and you smoke while you're pregnant, Hell make sure that you deliver a nice, healthy, breathing baby Mongoloid. Come on, God, where's your sense of proportion? But also raised the same question 5,000 years ago, and Jehovah punished back from the wind.

"So where were you when I made the world?" In other words, "What up? F. Scott, and I know what I know." And that's the only answer we'll ever get, so I know things are going to go bad. I just know it.

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PASS THE ENTRANCE EXAM.

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Of course, power isn't the only reason; the Camry V6 is so special. For three years in a row, Camry has been the most trouble-free compact car sold in America.

So whether the hills are mild or steep, the Camry V6 can be counted on to move to the head of its class. Further proof that with the Camry V6, you have just about the perfect car.

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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 Rare Bones: Conversations on Terror with Stephen King, Jim Underwood and Chuck Miller, editors; McGraw-Hill Book Company, 1999

"Does the thought of eating lunch in a cemetery shock you? What about playing Monopoly with your friends on a lovely 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 Sturup Green, Curator of Mexican Ethnology, Popular Series No. 1, May 1958

"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 preoccupation — man, woman, and baby. It seems to me the triangle is basic to creativity of all sorts. There always is a threesome: painter, world; pastry and ensuring work of art, the painting. Similarly, intellectual creativity consists of a three-sided unity: known, the process of knowing, and the known."

— From Dreams and Symbols: Man’s Unconscious Language by Lenore Calger and Bardo May, Basic Books, Inc., Publishers, 1988

We are all humans trying to stick pins into our own pockets, and it is thus that our family 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.

Everwhere there are new 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.

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Daud Mask of Life and Death, Teopis, Oaxaca.

"Peace (suddenly furious) Have you not done tormenting me with your accursed time! It is abominable! When? When? One day, is that not enough for you, one day we meet, one day I wear blind, one day we'll go, one day we were born, one day we shall die, the same day, the same second, is that not enough for you? (Calmly) They give birth outside of a grave, the light glows an instant, then it's right once more. (He jerks the rope) Oh!"


"We are all humans trying to stick pins into their own pains, and it is this that our future 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 new 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."

American Conservatory Theater

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 Roberts 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 They in Woman in Mind with Michael Learned. Last season he appeared as Charles Durnin in A Tale of Two Cities directed by Sabio Epstein and as Pale in the extension of Shaw’s Pygmalion 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 Zulda in the one woman show of the same name at the Phoenix Theatre. She has appeared as Blanche in A Streetcar Named Desire at the Walnut Creek Civic Arts Rep., and has originated roles for the Eureka, Berkeley Stage Company, Bay Area Playwrights Festival, Nothing Sacred, Selig in Joe Turner’s Come and Gone, and Stryker in A Tale of Two Cities. He has also performed in Fresno, Sacramento, and San Jose, and in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Henry V and Hamlet at the Grove Shakespeare Festival, and Women 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.

Julian, A.C.T.’s Plays-As-Progress series, Oakland Ensemble Theatre and Liltich, 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 Tempest of the Shrew, Hamlet and Antony and Cleopatra. For the U.S. State Department, she toured Germany playing Agnes in The Ruin, and Temple Drake in Rebecca for a Year. She played the title role of Mother for the Philadelphian Drama Guild and Zelde at the Walnut Street Theatre. Miss O’Koon’s film credits include The Right Stuff, Mississippi, The Ice Cream and A.C.T.’s A Chast Act. She is a graduate of Stephens College, San Francisco State and A.C.T.’s Advanced Training Program.

MARTIN 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, V Sheikh in The Three Sisters, the title role at Trident, and an Islander in last season’s Troilus Night. Prior to attending the Conservatory he appeared as Curmey in a national tour of Bilal’s Blues (directed by Nancy Simon), and performed at the Long Wharf Theatre in New Haven, Connecticut, and at the Weston Country Playhouse, where he was seen with Christopher Walken in a revival of Bil of Dinnertime. His other stage credits include Hal in Picnic, Bill in Death of a Salesman, and Hoas in The Thaw Theatre at the Threepenny Theatre. Mr. Greene has also recently performed in The Chimes at the Threepenny Theatre in the Square.

ED HODSON has appeared with A.C.T. in Indian Ink, A Tale of Two Cities, Nothing Sacred, Women 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 and Gone (including this season’s world premiere) and Baby Jane Goodwin. He has worked with Etron

Scot FREEMAN is in his fourth season with the company. Among the roles he’s played are David in Bedouine, Art in Nothing Sacred, Selig in Joe Turner’s Come and Gone, and Stryker in A Tale of Two Cities. He also performed at the Berkeley Shakespeare Festival, and in As You Like It with the San Francisco Shakespeare Festival. He has also been seen in Henry V and Hamlet at the Grove Shakespeare Festival, and Women 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.

LAWRENCE HECHE, now in his 15th season with A.C.T., has performed in over 200 productions, including The National Death, The Visit, Bent, Child, Night and Day, Three Sisters, Happy Landings, The Hoodoo, Sunday in the Park with George, End of the World, A Lie of the Mind, Peerless, Woman in Mind, Stand and, A Tale of Two Cities, and Saturday, Sunday and Monday. He has also directed a number of plays, including The Doll’s House, Temptations, and Night, Mother at the Geary, numerous productions for Plays-in-Progress, and Entente 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 founded in 1984 to 1988. Mr. Heche 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 The Seagull. He has also acted with the Berkeley Repertory Theatre and San Jose Rep. Mr. Heche most recently performed in The Crimes at the Threepenny at the Theatre on the Square.

A company member from 1980-1988, BYRON JENNINGS returns to A.C.T. where he appeared in productions of Arms and the Man (as Eisenstein), Hay Fever (as Graham), The Rivals (as Captain Jack Absolute) and Night and Day (as Dumbey). His many Shakespearean credits include the title roles in Richard III, Coriolanus, Pericles, Richard II and Henry V, and his classical interpretations over As You in Uncle Vanya, Tamerlane, Joan in Miss Julie, and Superman, Warwick in St. John’s Louise in Medea’s Galatea. In contemporary works his portrayals range from Jack from The Importance of Being Earnest, Buffalo Bill in Indiana, and Singh 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, the Center Theatre Company, the Guthrie Theatre and Center Stage, Baltimore.

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

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 Dun Debris.

A native San Francisco, 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 Sweeney in The Threepenny, Tom in Henry VI, Part I-III, Newman Noggs in Nicholas Nickleby, Horace Robedoux in Courtship, and Bert in Marvin and Bruce. He has performed in A.C.T.’s mainstage in A Christmas Carol, A Tale of Two Cities and Food and Shelter, in Bushbero for Plays in Progress, and at TheatreShakespeare in Pippin. Among his other roles, Mr. Kennedy played Joseph Davenport in Winters, Billikin 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.
Who's Who

Nothing Sacred, Set in Joe Turner's Come and Gone, and Sweeney in A Tale of Two Cities. He has also performed in Beig's Life, Coming Attractions, and The Walrus 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 Theatre 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.

LAURENCE HIGHT, now in his 20th season with A.C.T., has performed in over two dozen productions, including The National Debt, The Visit, Harvest Child, Night and Day, Three Sisters, Happy Landings, The Hoodoo, Sunday in the Park with George, End of the World: A Lie of the Mind, Pensions, Women in Mind, Grand-jean, and A Tale of Two Cities, and Saturday, Sunday and Monday. He has also directed a number of plays, including The Dolly, Stilettos, and 'tights, Malet in the Geary, numerous productions for Plays in Progress, and Encores 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 1989. Mr. Hight has also served as actor, resident director, and Director of Acting Training for the Pacific Conservatory of the Performing Arts, where his directing credits include Harvey, Major Barbara, and Ibsen. He has also acted with the Berkeley Repertory Theatre and San Jose Rep. Mr. Hight most recently performed in The Curse of the Werewolf at the Theatre on the Square.

ED HODSON has appeared with A.C.T. in Judas, A Tale of Two Cities, Nothing Sacred, Women in Mind, Golden Boy, A Lie of the Mind, A Christmas Carol, and The Rest of Us and The Plays in Progress productions Final and Shelter and Gone (including this season's world premiere) and Bat- ter's Ground. He has worked with Etron Theatre Company in connection with the Berkeley Stage Company producing the San Francisco Shakespeare Festival.

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

A company member from 1980-1983, BRYON JENNINGS returns to A.C.T. where he appeared in productions of Arms and the Man (in Elisabeth), The River (as Gratham), The Rivals (as Captain Jack Absolute) and Night and Day (as O'Flaherty). His many Shakespearean credits include the title roles in Richard III, Coriolanus, Pericles, Richard II and Henry V, and his classical interpretations over Astrov in Uncle Vanya, Tamerlane, John in Miss Julie and Supernumerary, Warwick in St. John and Lovelorn in Medea Galatea. In contemporary works his portraiture range from Jack in The Importance of Being Earnest, Buffalo Bill in Indian, and Ibsen in Private Lives to Captain Hook in Peter Pan, and he has played King Arthur in Cymbeline and Don Quijote 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.

KATHERINE CONKLIN, who makes her A.C.T. debut in Hamlet, recently performed the role of Jolida in the one woman show of the same name at the Phoenix Theatre. She has appeared in 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,
American Conservatory Theater

in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World ... Golden Boy, as the Impaler in St Joan, as Evremonde in A Tale of Two Cities. He is a veteran of A.C.T.'s 1985 production of King Lear in Pittsburgh, as well as of the 1988 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 94 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Berowne in Love's Labour's Lost, Holofernes 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 Cymbeline de Regence by Jean Baptiste Poquelin, known as Mme Costel Hadding's '07, Creations, and Passion under the direction of Art Garfunkel. Most recently he played Joseph Korner in Happy Hour for a Contemporary Theatre in Seattle. Mr. Kraft is a trainer at the Conservatory, and has taught at the Conservatory at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.

A graduate of A.C.T.'s Advanced Training Program, MICHAEL McPARD played the title role in Richard III in the Conservatory's studio, where he also played Leo Whelan in Degas to Come, Michael in Impassioned Tristes, Medley in The Moon of Mine, Isham in Another Port of the Forest, and Sandy in His Fowler. Mr. McPARD played Mark in The Conspirators and Speed and 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 Sebastian in The Taming. Last season Mr. McPARD played the Ghost of Christmas Future in A Christmas Carol, Clay in Death of a Salesman and China in Chicago in the A.C.T.'s performance of Wineberry in collaboration with Productions of the Arts, and has appeared in A.C.T.'s Food and Shelter and The Imaginary Invalid, and in the plays in Progress production, There's That's Out and Food and Shelter (including this season's mainstage production). Last summer he appeared in The Merchant of Venice at the Santa Barbara Shakespeare Festival.

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 Enchanted Theatre Co., a performing company based in the Bay Area, and has worked in A.T.'s Plays in Progress program, where he directed Anthony Clark's Pick Up

Ar. Mr. McPARD in his fifth season with A.C.T.

GILLIAN MALLOW, in her third year with A.C.T.'s Advanced Training Program, where she has played, among other roles, Erika in The Three Sisters, Martha in The Learned Ladies, Margaret in Henry VI, Parts I, II, and III, and Action in Action, and appeared on the mainstage in Twelfth Night. This summer she was seen in Encore Theatre Company's Dead End, and in some season in Elsewhere for the Weston Production. She recently appeared in the plays in Progress production Stupidium Gardens, in addition to numerous appearances in television, she has appeared in films in Progress production Stupidium Gardens, in Stupidium Gardens, for A.C.T., and in numerous productions for PCTA.

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 Gilt Loden in Spring Dance, Amy Brid in Life Under Water, Helena in A.C.T.'s Wild at Heart, and Madame Boniface in The Dodo. She has appeared on the mainstage in A Christmas Carol, Twelfth Night, Coming Attractions, and June for Encore Theatre Company in Blackberry and Stupidium Gardens for Plays in Progress, and in numerous productions for PCTA.

LUS ORPHEUS made his debut at A.C.T. in 1987, as the Fool in King Lear. Since then he has played Taiou in Golden Boy, the Stewart and DelGreco in Saint Joan, and roles in Others, When We Are Married, Marovo Milhouc, A Christmas Carol, Right Mind, The Imaginary Invalid, and Saturday, Sunday and Monday. He began his career performing Chicago street theater in the barrio 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 League award — include a five-year-old girl in Cloud 9 and 21 different characters in RoI Get 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. Orphea 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 “Melrose Place.”

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 1989), The Machiavellian and Under the Elbow (which toured the Soviet Union), and The Overcoat. He has also been seen in television versions of A.C.T. productions of Glory!, Hatfield and McCoy, A Christmas Carol, and Cynara de Bergerac. Mr. Orphea is a past president of A.C.T.’s Board of Trustees.

MICHAEL SCOTT IRAN, 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 Lill, Right Mind, Golden Boy, Novalis, Marovo Milhouc, When We Are Married, Saint Joan, and A Poetic Thing Happened on the Bay to the Roslin (both here and in A.C.T.’s production at the American Federation in St. Petersburg, Connecticut). A graduate of A.C.T.’s Advanced Training Program, he appeared with Encore Theatre Company in Howard Kocher’s Big Life, David Mamet’s House, Howard Baker’s No End of Bulls and Trains, and Tilly’s Coming Attractions. He has played Adolph Eichmann in Good at the SCC, Theatre, and in John C. Plotch’s production of A Midsummer’s Night Dream at the Westwood Playhouse in Los Angeles. Mr. Ryan played as a waltz in the San Francisco Opera’s Manon, and played Brian Wears in the Play’s production of Pick Up, Mr. Ryan recently played D’Arcy in The Curse of the Werewolf at Theatre on the Square.

HAROLD SIBERT was recently seen as Polytechnic in The Gospel of Colours, and
American Conservatory Theater

in The Doctor’s Dilemma, A Christmas Carol, King Lear (alternating in the title role), End of the World . . . Golden Bay, as the Inquistor in San Joaquin, as Evremond in A Tale of Two Cities. He is a veteran of A.C.T.’s 1995 production of King Lear in Pittsburgh, as well as of the 1998 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 54 of Shakespeare’s 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Romeo in Romeo’s Last Love, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar, Lear in The Winter’s Tale, and Bottom in A Midsummer Night’s Dream. His work has also been seen at the Empty Space in Seattle; the Utah Shakespearean Festival, the Berkeley Shakespearean Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company’s productions of Cyrano de Bergerac (as Cyrano) and Hastings’ Orestes, Oedipus, and Phaedra under the direction of Art Garfinkel. Most recently he played Joseph Korner in Happenin for A Contemporary Theatre in Seattle. Mr. Kraft is a trainer at the Conservatory, and has taught the Conservatory at the Santa Cruz and Irvine campuses of the University of California, and for the National Theatre Conservatory in Denver.

A graduate of A.C.T.’s Advanced Training Program, MICHAEL McPhee, played the title role in Richard III in the Conservatory studio, where he also played Leo Whalen in Dies Irae, Come, Michael in Impassioned Passions, Medley in The Man of Mode, Isham in Another Part of the Forest, and Sandy in Bag For Ever. Mr. McPhee played Machele 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 Sebastian in The Taming. Last season Mr. McPhee played the Ghost of Christmas Future in A Christmas Carol, Clet in Daughters and Thieves in China in the A.C.T./Learner Harborside Technology co-production of 2 Acts of Passion, and Curio in Twelfth Night. He has also been seen in A.C.T.’s Food and Shelter and The Imaginary Invalid, and in the Plays in Progress productions, That’s Out and Food and Shelter (including this season’s mainstage production). Last summer he appeared at Théâtre des Amis in Don Juan 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 producer of A.C.T.’s Plays in Progress program, where he directed Anthony Chalmers’ Pick Up.

GILLIAN MARLOTH is in her third year with A.C.T.’s Advanced Training Program, where she has played, among other roles, Annie in The Three Bears, Maritza in The Learned Ladies, Margaret in Henry VI, Paris 1-2, and Liz in Action, and appeared on the mainstage in Twelfth Night. This summer she was seen in Encore Theatre Company’s Boy in a Life, and last season in Stereo for Hackett Productions. She recently appeared in the Plays in Progress production, Streetcorner Garden. In addition to numerous appearances in television, she has appeared in the films Boy, Girl, Don’t Dance and De Mio. Mr. Marloth holds a B.F.A. from the University of California at Santa Barbara.

ERICA 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, Montezuma’s Royal in Tarski, Kylojen in The Three Stooges, Edmund in Lear, and Nicholas/Mr. Whitman in Nicholas Nickleby. He has also performed with the San Francisco Mime Troupe (See-

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

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 in Little Lord in Spring Dance, Amy Beth in Life Under Water, Helena in A.C.T.’s Wild Thang! and Madame Perrette in Threepenny. She has appeared on A.C.T.’s mainstage in a Christmas Carol, Twelfth Night, Coming Attractions, and June for Encore Theatre Company, in Blackberry and Streetcorner Garden for Plays in Progress, and in numerous productions for P.C.E.A.

FRANK OTTLEWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1985. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Solyomova 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 1989), The Malachor and Dueser Under the Elms (which toured the Soviet Union), and Masoch. He has also been seen in television versions of A.C.T.’s productions of Gloriously, Little Nightfall, A Christmas Carol, and Cyranos de Bergerac. Mr. Ottlewell is a past president of A.C.T.’s Board of Trustees.

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 1989), The Malachor and Dueser Under the Elms (which toured the Soviet Union), and Masoch. He has also been seen in televised versions of A.C.T. productions of Gloriously, Little Nightfall, A Christmas Carol, and Cyrano’s Bergerac. Mr. Ottlewell is a past president of A.C.T.’s Board of Trustees.

Mr. Ortwein made his debut at A.C.T. in 1987 at the Pool in King Lear. Since then he has played Tobi in Golden Bay, the Steward and DeCerevelles in Scout Joan, and roles in Acheurs, Where We Are Married, Marco Miclukko, A Christmas Carol, Right Mind, The Imaginary Invalid, and Saturday, Sunday and Monday. He began his career performing Chicago 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 Life 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 Eureka Theatre Company. Mr. Ortwein 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 "Melrose Place," as well as in the film Pacific Heights, and has just completed five months as Dr. Bancroft in Cheers of the Werewolf at Theatre in the Square.

MICHAEL SCOTT CANADIAN student at A.C.T. and at the National Theatre Conservatory in Denver. He has been a trainee at the Conservatory, and has taught the Conservatory at the Santa Cruz and Irvine campuses of the University of California, and for the National Theatre Conservatory in Denver.

PENNIE LORIE has appeared in the studio as Tris in The Learned Ladies, Andrei in The Three Nomads, and Alphonse in King Lear. Loro Lorio and Mr. Strobl in Nikolai’s Night, Kip in Life Under Water, John in A Midsummer Night’s Dream, and on the mainstage in A Tale of Two Cities and Food and Shelter. He has also

LUS ORTEWA, a native of the United States, trained at the A.C.T. Conservatory and at the National Theatre Conservatory in Denver. He has been a trainee at the Conservatory, and has taught the Conservatory at the Santa Cruz and Irvine campuses of the University of California, and for the National Theatre Conservatory in Denver.

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HAROLD SCHARF was recently seen as Polykris in The Gospel at Colonus, and...
EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1986. A Brachian by birth, he directed Chekhov's The Bear during its first two San Francisco seasons. Since then he has directed The Detective, Paper Angels, Golden Leopard, Inside Outside Rachel R., Webster Street Blues, and David Henry Hwang's M. I. Hsien. His film credits include Pi (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.

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, Mag. In A Lie of the Mind, Enid in The Floating Light Bulb, Miss Price in The Importance of Being Earnest, Kitty David in The Time Of Your Life, Baran in The House of the Seven Gables, Aunt Sibyl in All the Way Home, Birds in The Little Feet, and Milie in OpiumCRM. 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, Drums, Awake and Awake at productions of the Oregon Shakespeare Festival, the San Jose Repertory Company, a Contemporary Theatre, and the Laramie Project. She directed the San Francisco Shakespeare Ensemble and the San Francisco Shakespeare Festival at spraying the first of A.C.T.'s Plays in Progress. A native of Canada, he played the Rock 'n Roll Master of Ceremonies in Michael Bogdonoff'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 acted as Lord Frederick Vronsky in the Canadian company of Nicholas Mirkalinsky, and as Patrick in Spanish Foot 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 Judasrein, Berkeley Shakespeare's Twelfth Night, and Marcus Shakespeare Company's As You Like It.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A native San Franciscan, Mr. Sullivan has served as artistic director in the theater since the mid-1970s, when he directed Harvey Fier's Afternoon Tea for the Circle Repertory Company in New York. In 1982, 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 Lab he produced numerous new plays by such writers as David Mamet, Susan Yankell, and A.R. Gurney. More recently he produced The Detention (with a collaboration between Joseph Chaikin and Vanessa Nozawa at San Francisco's Magic Theater). A former deputy director of the California Arts Council, Mr. Sullivan 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 careers, and education in art. Mr. Sullivan has received his B.A. in theater and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of California, San Diego.

Dennis Powers (Associate Artistic Director) joined A.C.T. in 1967, during the company's first San Francisco season, after acting for two years as a writer at the Oakland Tribune. Before being named to his present position in 1986 by Edward Hastings, he served as Press Representative, Staff Writer, Drama Critic, and Arts and Entertainment Editor of the San Francisco Chronicle. He has also been active locally, regionally and nationally in advocacy for cultural equity, non-traditional careers, and education in art. Mr. Sullivan has received his B.A. in theater and dramatic literature from Brown University, and his M.F.A. in stage directing from the University of California, San Diego.

Joey Carlin (Associate Artistic Director) who has been a member of the acting company for many years. Among the roles he has played are Miss Pross in A Tale of Two Cities, Annie Parker in When We Are Married, Mag. In A Lie of the Mind, Enid in The Floating Light Bulb, Miss Price in The Importance of Being Earnest, Kitty David in The Time Of Your Life, Baran in The House of the Seven Gables, Aunt Sibyl in All the Way Home, Birds in The Little Feet, and Milie in OpiumCRM. 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, Drums, Awake and Awake at productions of the Oregon Shakespeare Festival, the San Jose Repertory Company, a Contemporary Theatre, and the Laramie Project.
EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1986. A fundraiser and the Gala Opening Night performance, he directed Chekhov's The Three Sisters during its first two San Francisco seasons. Since then he has produced The Delivery, Paper Angels, Golden Ladle, Inside Outside 10½, Winter Street Blues, and David Henry Hwang's M. Butterfly. His film credits include Phil Fong in A Great Wall (the first American feature film shot in the People's Republic of China), and an appearance as Oedon Collier in the ABC Mystery Movie last season.

MICHAEL WINTERS was a graduate member of the A.C.T. company from 1975 to 1982; he directed The Admirable Crichton and acted in numerous productions, including Postscript, The Three Sisters, Romeo and Juliet, The Winter's Tale, Hot Four! (as the director), and The Company was featured in the Getty Baghawan film in India and Japan. Winters has been a member of the Berkeley Repertory Company for 20 years and was an associate director of the Berkeley Shakespeare Festival. Since 1985, Winters has been a graduate member of the A.C.T. company, and he was the director of the Open and Closed Festival of New Plays in San Francisco.

BRUCE EVERS (Music Director), who has been the music director of the A.C.T. company since 1986, has been associated with the company for 20 years and was an associate director of the Berkeley Repertory Company. Since 1985, Evers has been a graduate member of the A.C.T. company, and he was the director of the Open and Closed Festival of New Plays in San Francisco.

JOHN SULLIVAN (Managing Director) assumed A.C.T.'s role as chief administrative officer in 1988. A native San Franciscan, Sullivan has been active in the theater since the mid-1970s, when he directed Harvey Pekar's Afternoon Tea for the Circle Repertory Company in New York. In 1987, Sullivan joined the staff of the Mark Taper Forum in Los Angeles as a resident director and producer, as head of the Taper Forum Laboratory he produced numerous new plays by such writers as David Mamet, Susan Yankowitz, and A.R. Gurney. More recently he has produced The Detectives, a collaboration between Joseph Chaikin and Vladimir Nemirovich at San Francisco's Magic Theater. A veteran director of the California Arts Council, 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 Drama, Sullivan has directed 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, Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Baseball. Under his guidance, the School of Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering publications, has been published in England, Japan, and Italy. Sullivan has also directed numerous commercials for magazines and newspapers.

JOY CARLIN (Associate Artistic Director) has been a member of the acting company for many years. Among the roles she has played are Miss Prue in A Tale of Two Cities, Annie Parker in When We Are Married, Mag in A Lie of the Mind, Enid in The Floating Light Bull, Miss Prin in The Importance of Being Earnest, Kitty David in The Time of Your Life, and Bessie in The House of Blue Leaves. A former Renoir, Eilenberg, and The Picture of Dorian Gray, she has also been a member of the Berkeley Repertory Company and the New York Shakespeare Festival. Carlin has also directed numerous short films for the educational and entertainment markets, including three which were featured on national Emmy Award broadcasts. For five years she was a consultant to the Rand Corporation, focusing her work on the process and societal impact of popular culture. As a communications consultant, Sullivan has advised such diverse clients as the California Roundtable, Kansas City Power and Light, and Major League Baseball. Under his guidance, the School of Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering publications, has been published in England, Japan, and Italy. Sullivan has also directed numerous commercials for magazines and newspapers.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1987, during the company's first San Francisco season, after a summer as a music editor at the Oakland Tribune. Before becoming his present position in 1988 by Edward Hastings, Powers worked as a music editor and a music director for several of the company's productions. He received his B.A. in music from the San Francisco Conservatory of Music and is a member of the American Guild of Musical Artists. Since joining the company, he has collaborated on dramaturgy or
American Conservatory Theater

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 US San Diego, where he directed Gypsy and Dolla. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and SUNY Purchase; his recent studio productions for A.C.T.’s Advanced Training Program have included Boy From The Learned Ladies, Richard III, Cloud 9, The AIDS Show, Trenchcoat, Heartbreak House, and Nelson Nighthawks. For A.C.T.’s mainstage season he has directed 1989’s A Tale of Two Cities, The Importance of Being Earnest, 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 Good Times. He is a co-author, with John Harpo, of Acting with Style (published by Prentice-Hall).

SUZAN STAFTER (Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her Miss Sweet Springs was produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabinet 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 1989-90), 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 Final Mo a Hero, The Wilder Storm of All (Ensemble Voices Over-ISS, 1987), and To Whom It May Concern, directed The Diary of Anne Frank, and co-directed What Are These People? Mr. Stafter taught 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 Antony and Cleopatra, (1990). Last summer he directed Richard III for the San Francisco Shakespeare Festival, and has also directed for San Jose Rep. (School for Wives). Encores Theatre Company presented Twelfth Night, (1990) and also directed for San Jose Rep. (School For Wives). Encores’ theatrical center for the Bay Area, Encores Theatre Company (Coming Attractions, Winter Garden and Theatrical Touring Play), Playwrights Reper- tory in Chapel Hill, N.C., and Greater Greensboro 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 Juillard, 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 Anthems, as well as for the Encore Theatre presentation of Coming Attractions and O.P.A. by 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 Theater,” 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 Theatre, including productions of the recent, Dangerous, Eisenstein, Winter’s Tale, Beckles, The Mandrake, The Bewitched, The Haven, and Twelfth Night. Throughout the United States she has designed a wide variety of productions at such regional theaters as Chicago’s Goodman, Washington, Seattle Repertory, American Repertory Theatre in Cambridge, Boston’s Huntington Theatre, Indiana Repertory, The Gorbals 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 STROCKMAN (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, Theatrwna, Berkeley Shakespeare Festival, St. Louis Municipal Opera, Sacramento Theatre Company, Berkeley 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

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ador is欧 placed in theom, The Cherry Orchard, The Kour- geles of Gaynor, King Richard III, The Winter's Tale, Saint John and Diamond Lil. The most popular of his adaptations, the 18-year-old A Christmas Carol, was written with Laidl Waltman. He was also his collaborator on Christmas Carol, presented at the Denver Center Theater Company in 1995 and later published. Among the other theaters with which he has been associated are Long Wharf Theater in New Haven, Stamford Repertory Theater, Pacific Conservatory for the Performing Arts and San Francisco’s Valeria Rose Cabaret Theater. Mr. Powers’ reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, Americans Arts, Art Review, Performing Arts and San Francisco Chronicle.

SABIN EPSMEN (Conservatory Co-director) has been a member of A.C.T.’s training faculty since 1971, and has been a guest instructor at the New Zealand Drama School, Temple University, the University of California at Davis, and U.S. San Diego, where he directed Gypsy and Dolle. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and B.U.N.Y. Purcheser; his recent studio productions for A.C.T.’s Advanced Training Program have included Boy From The Learned Lady, Richard III, Cloud 9, The AIDS Show, The Diary of a Chambermaid, and Velocipede Nightly. For A.C.T.’s mainstage seasons he has directed DIT, The Chinese Room, The Friends, The Hotlist, and Private Lives. Mr. Epstein is an Artistic Associate at the Utah Shakespeare Festival, and also worked at the Oregon and Utah Shakespearean Festivals, and San Diego Rep, where he directed A Christmas Carol and Time and the Conways. He is a co-author with John Harpoy, 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 Pauling Story 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 198697), 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 Wildflower of All (Two- ages Voices Composed AEDS), and St. Thomas, It May Concern, directed The Diary of Anne Frank, and co-directed Who Are These People? Mr. 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. FLICKER (artistic director) previ- ous to direct at A.C.T. include Twelfth Night (1990) and Powder: Variations on Aristophanes’ The Birds (1998). Last summer he directed Richard III for the San Francisco Shakespeare Festival, and has also directed for San Jose Rep. (School For Wives), Ensemble Theatre Com- panies (Coming Attractions, Water Engine and Inein Emaus), Playhouse Repertory in Chapel Hill, N.C., and Gulfshore Green 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 L.A. 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 cur- rently teaches acting in the Advanced Training Program at A.C.T.

PETER ERIONC (Composer) has written the music for A.C.T.’s productions of Twelfth Night and A Midsummer Night’s Dream, as well as for the Encore Theatre presentation of Coming Attractions and S.P.A.D.’s Richard III. 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 Theater” is available on compact disc. Mr. Erionc 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 Theatre, including productions of the recent Passion Of Joan Of Arc, Winter’s Tale, Socrates, The Mandrake, The Beauerie, 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 ONeil Playwrights Conference.

JEFFREY STROCKMAN (Costumes) has designed sets and costumes extensively at theaters across the country, including the Guthrie Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre, Milwau- kee Repertory Theatre, Repertory Theatre of St. Louis, The Alliance Theatre, Stage West, 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 handmade 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 An American Airlines offers special flights to Europe. The tranquil rivers of England. The golden palaces of France. The hidden castles of Germany. Europe is a truly magical place. And this year, American Airlines can take you to more of it than ever. With service to 11 wonderful European cities. And affordable FlyAlwaysVacations packages to all of them. So let us take you where there's something special in the air.
With all the awards it's won, you might think we'd be satisfied.

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One of Car and Driver's "Ten Best" for the 6th straight year.

At Ford, we're proud of our philosophy of continuous improvement. This attitude, and the results it produces, have made Taurus an award-winning sedan every year since its introduction.

Ford Taurus

Fletcher on numerous projects, including Good as PCP.A. Recently he designed the lighting for the new musical, Aida, and Spy, by Frank Wildhorn and Leslie Beaton. In New York, his credits include designing the scenic and lighting for the new musical, Wicked. Other New York credits include the recent production, Bag's Coffeehouse, Broadway. Tim Smith's Broadway同事's, and Gondoliers are Dead, Olson and Tan (at Lincoln Center), the musicals Tony'n i, Suzie, as well as March of the Miners. On the west coast, he designed the musical, Welcome to San Francisco at the Mint Theatre, and in eight cities in U.F.E.P., he designed over 50 productions, including, Shadow Play, Gypsy, Casa Amado, The Sound of Music, and Hal Holbrook's The Passion of the Christ. He has also designed for over 25 other regional theaters throughout the United States. Mr. Jarett is an Associate Artist at the Alley Theatre and a graduate of the Yale School of Drama.

DAVID LEONG (Light Designer) holds the rank of Certified Fight Master. His New York credits include the Roundabout Theatre, Playwrights Horizons, Theatre for a New Audience, The Pin 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 design for Jonno Alkamit's Henry IV, Part 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 Theatre of Washington, and Ms. Jarett's Black Bottom at Center Stage. Upcoming projects include the feature film Visitor from the Plane. Lying, 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 Absurda, and also wrote the music for A Life of the Mind, Saint Joan, and Mephisto with his collaborator Eric Dreyfus. They have won awards for their scores for The Lady's Not for Burning at A.C.T., The Book of Urizen and The Heiress at Berkeley Rep, and Pw at the Eureka Theatre. Mr. LeGrande's recent work has included scores for Interlopers Don't Die at Berkeley Rep and the Los Angeles Theatre Center, Linda, and Mealturi at the La Jolla Playhouse, and Paulette's Gourmet at Berkeley Rep.

RICK ELLIS (Wigmaster) has designed wigs 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 Oedipus at Colonus, The Teming of the Shrew, and A Christmas Carol. Among his other television and film credits are A View to a Kill, Agent, "Over Easy" with Hugh Downs, A Life in the Theatre with Peter Burns and Elia Kazan, The Kathryn Crosby Show, and over 100 commercials. Mr. Ellis also designed hair and makeup for the original production of Colossus for the San Francisco Ballet, starring with Anne Baxter and Christopher Walken for the American Shakespeare Festival, and A Life with Roy Dotrice for the Classic Theatre in Edmonton, Canada. He worked on the national tour of A Chorus Line in 1982, and on tour with the original cast. Last summer he stage managed Love Letters at the Stage Door Theatre.

ALICE ELLIOTT SMITH (Stage Manager) is in her eleventh season at A.C.T., where she has been the company's Casting Director, Production Coordinator of Plays in Progress, director of stage readings, associate director of the Brubach program, director of the studio production Abi, Wiltshire, and co-director of Morning's at Seven, Picken, and the Plays in Progress production Big Sim. In recent seasons she stage managed Private Lives, The Lady's Not for Burning, The Floating Light Bulb, Fratellini in Hell, A Life of the Mind, Diamond Lil, Golden Boy, Fashions, Human (in Mind), Joe Turner's Come and Gone, A Life in the Theatre, and Miss Butler's Baby. She has toured with the San Francisco Symphony and the Los Angeles Master Chorale. She is the recipient of the Drama Desk Award for her work with the Circle Repertory Company and the Talkin' Shop Award for her work with the Bank of America.

JAMES HARGE (Production Director) began his career on Broadway with La Galleria's National Repertory Theatre. Among the productions he stage managed were The Matchmaker of Mozart with Miss Le Galleine, Sylvia Sydney, and Leona Duna, The Riviera, John Brown's Body, She Sings in Company, and The Comedy of Errors. Mr. Harge also stage managed the Broadway productions of George (musical by Carson Dyer Sager), And Miss Brandt is a Little, and the national tour of Woody Allen's Don't Drink the Water. Mr. Harg joined A.C.T. in 1974 as Production Stage Manager, and in this capacity he 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 (Stage Manager) is now in her 20th season with A.C.T., where she has stage-managed productions of Saint Joan, Sunday in the Park with George, A Christmas Carol, Mousetrapped Email, Another Part of the Forest, Twelfth Night, Burn This and The Chapel of Glass. She has also worked in the Marine Memorial Theatre as a production stage manager for The Boys in Autumn (with Kirk Douglas and Kurt Lausecker) and Big Girls in Cary Grant Theatre.

Last summer she stage managed Love Letters at the Stage Door Theatre.

BEN KAPLAN (Stage Manager) is in his second season with A.C.T. During the 1981/82 season he served as a stage management Intern for the company's A Tale of Two Cities. twelfth Night, and Miss Butler. Before coming to San Francisco, he received a B.F.A. in the acting arts from the Mason Gross School of the Arts at Rutgers University, during which time he stage managed productions at the Circle Repertory Company and the Equity Library Theatre in New York City.
With all the awards it's won, you might think we'd be satisfied.

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Ford Taurus

Fletcher on numerous projects, including Good at PCLPA. Recently he designed the lighting for the new musical Aida and Hip Hop, by Frank Wildhorn and Leslie Briceno. In New York, his credits include designing the premiere productions of Gods and AL, Fighting Light and Adjoining Furnace; other New York credits include the recent production Bplans Broadway, Broad, Tim Story's box office successes and Goldfinch are Good, Ocean and Tom Tom (at Lincoln Center), the musical Tootsie, Sunset Boulevard, as well as Mench Boyer. On the west coast, he designed the musical Welcome to Playas at the Alcazar Theatre, and in eight years at EUPF, he designed over 50 productions including Fucking Family, Guyon, Casanova Boy, The Seagull, Macbeth, Hedda Gabler, The Physicists, Play On, and 1-800. He also has designed for over 25 other regional theatres throughout the United States. Mr. Arred is an Associate Artist at the Alley Theatre and a graduate of the Yale School of Drama.

DAVID LEONG (Light Director) holds the rank of Certified Fight Master. His New York credits include the Roundabout Theatre, Playwrights Horizons, Theatre for a New Audience, The Pen American Reper-

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ing 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 Theatre at the Folger and M4 Bachmann's Black Bottom at Center Stage. Upcoming projects include the feature film Scenes from a Shopping Trip and King Lear, directed by Michael Kahn.

STEPHEN LOGRAND (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 Abraham and Isaac respectively, and he wrote the music for A Life of the Mind, Saint Joan, and Holographic with his collaborator Eric D. Fine. They have won awards for their scores for The Lady's Not for Burning at A.C.T., The Trojan Women and The Bishop at Berkeley Rep., and Pae at the Eureka Theatre. Mr. Logrand's recent work includes scores for thirteen Doggy Day Care at Berkeley Rep. and the Los Angeles Theatre Center, Lulu, and Macbeth at the La Jolla Playhouse, and Passion for Gogarty by Berkeley Rep.

RICK ECHOLS (Wigmaster) has designed wigs and makeup for over 250 productions at A.C.T. since 1971, including last season's A Tale of Two Cities and the company's tour to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of Cyrano de Bergerac, The Turning of the Screw, and A Christmas Carol. Among his other television and film credits are A Man in the High Castle, The Twilight Zone, and Dragnet. He also designed the show for the original production of Chekhov's Uncle Vanya for the San Francisco Ballet, directed by Anne Baxter and Christopher Walken for the American Shakespeare Festival, and A Life with Roy Dotrice for the Classic Theatre in Edmonton, Canada. He worked on the national tour of A Streetcar Named Desire, at St. Louis, Denver, and the company's San Francisco, and Holographic, The Lady's Not for Burning, The Flying Dutchman and The Life of the Mind. In recent seasons he has also worked on the recent productions A Tale of Two Cities, The Trojan Women and A Life of the Mind. In recent seasons he has also worked on the recent productions A Tale of Two Cities, The Trojan Women and A Life of the Mind. He has also worked on the recent productions A Tale of Two Cities, The Trojan Women and A Life of the Mind. He has also worked on the recent productions A Tale of Two Cities, The Trojan Women and A Life of the Mind.
Be a Part of the 1991 International Theatre Tour

Planes 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 31, will take interested patrons to London for nine nights of fascinating theater and unique sightseeing opportunities. Then on to Prague, Czecho- slovakia, 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, five-star hotels, many delicious meals, and round-trip airfare to and from the city. For further information and brochures, contact TOUR ARTS, 201 Franklin Street, San Francisco, CA 94102, or call (415) 884-5506.

Hamlet Sponsors Join Hands

Two San Francisco businesses combine forces with A.C.T. to make possible this production of Hamlet. The Fleisher’s Fund Foundation and McCutchen, Doyle, Brown & Enersen already know each other well. Fleisher’s Fund is McCutchen’s client. The new relationship between the two — that of co-sponsor — is a winning combination, to their mutual benefit. Fleisher’s Fund’s support comes with a matching grant from McCutchen. The Fleisher’s Fund is a major sponsor of the production, and McCutchen has underwritten a major share of the costs.

A.C.T. Partners’ Luncheons and Dinners

A new benefit of being an A.C.T. partner 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. partners’ luncheons and dinners are hosted by the Friends of A.C.T. Upcoming events will be held March 7 (luncheon) and March 27 (dinner) and those for performances of The Marriage of Figaro on May 17 (dinner) and May 29 (dinner). Tickets are available at the Presidio Officers’ Club, 349 Judah Street, San Francisco, CA 94118, or call (415) 561-7900.
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 15, 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. In its tenth year, the International Theatre Tour 1991 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, transportation, and a tax-deductible donation to the American Conservatory Theater. Any group who's been on the tour and they'll tell you it's one of a kind experience! For further information and brochures, contact TOUR ARTS, 310 Franklin Street, San Francisco, CA 94102, or call (415) 864-8566.

Hamlet Sponsors Join Hands

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

McCutcheon, Doyle, Brown & Enersen is the second largest legal firm in the Bay Area. Individual members of McCutcheon have long made personal gifts to A.C.T., and this year the firm itself gave generously. McCutcheon partners serve on the boards of many Bay Area arts organizations, and partner Albert I. Mooreen is an A.C.T. Trustee. We believe McCutcheon'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," says 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 it's sports or the arts. In three times of honest co-operation money, many law firms shoulder as much civic responsibility as other prominent industries in supporting the performing arts."

As partner Susan Briga 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 to other businesses. But McCutcheon intends to lead the way. "There are numerous lawyers who already as individuals, give generously," says Briga. "But business support is vital, too. We hope other law firms will follow suit and take a leadership position in the arts community."

The Fremantle's Fund Foundation has been a loyal A.C.T. supporter since 1975. Last year, along with the Shaggs Foundation, Fremantle's Fund underwrote A Tale of Two Cities. This year's co-sponsorship of Hamlet keeps the Fremantle Fund where it has traditionally stood, at the head of progressive business-community relations.

At Fremantle's Fund, the idea of extending a hand goes back to 1969. To help the volunteer staff who worked for sale, profit and property, a group of San Francisco entrepreneurs pledged a portion of the profits for a new insurance company to a fund for the company's widows and children. In keeping with that tradition, the Fremantle's Fund Foundation continues to encourage and support cultural organizations and social services 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."

McCutcheon, Doyle, Brown & Enersen and the Fremantle'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 fine architectural antiques, all lined on the way into the show, transport theatergoers to another place and time. 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 walls 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 renaissance 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. During exhibits and programs, provide information about and access to the sciences, nature, art and technology. Lectures, word-class art events, concerts and — yet — unusual exhibitions 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 lector makes the museum a center of Bay Area intellectual and cultural life. The next scheduled artist-in-residence will be Bill Colburn, 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.

Colburn, a native New Zealander who now resides in England and France, juxtaposes electricity with optical illusions, kinetic and cast-off objects such as crates, tools, jugs, toys, lumps and plastic bottles. A latter-day alembic, Colburn translates matter and objects in time and space. During his six-week Exploratorium residency, which begins March 1, Colburn will create original work for a culminating exhibit slated to run from April 11 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 majesty of the Bard's Hamlet, share in the joy and discovery of The Exploratorium. There are 600 different interactive exhibits waiting for you to explore. Don't forget to bring your favorite kids, too! From Shakespeare to light rays to the sounds on the pendulum, the Palace of Fine Arts has a lot going for it. For further information, call (415) 566-0590.

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 must meet prior to selected A.C.T. performances over cocktails and an elegant meal in the delightful atmosphere of the Presbyterian 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 (luncheon) and March 27 (dinner), and those for performances of The Marriage of Figaro on May 17, and May 29 (dinner) tickets are available at $85 per person for luncheons, $80 per person for dinner. Reservations are limited. For more information and reservations, contact the Friends of A.C.T. at (415) 704-2910.
American Conservatory Theater

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.'s administrative offices are located at 450 Geary Street, San Francisco, CA 94102. (415) 749-2300.

BOX OFFICE INFORMATION
A.C.T.'s Central Box Office is in the lobby of the Geary Theater, located at 450 Geary Street, San Francisco. Student and Senior Rush tickets at half price are available beginning at 4pm 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 last minute 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. Semmler Listening System is designed to provide clear amplified sound anywhere in the auditorium. Headsets are available fee-of-charge in the lobby before performances.

Photographs and Recordings: Photography and recording of performances are strictly forbidden. Beepers: 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 guests describing the speaker and topics for that evening. The Conversations are moderated by A.C.T. Associate Artistic Directors, free-of-charge and are open to everyone.

School Matinees: We offer 1pm matinees to elementary, secondary, and college student 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 Telephone Foundation. For more information please call Katherine Schleimer, Student Matinee Coordinator at 749-2259.

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 749-2550 for a free brochure.

PACIFIC FINE ARTS THEATER
The historic Palace of Fine Arts Theater is located next door to the Exploratorium and behind the famous Cow Hollow 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 32 Fillmore, 70 Stockton, and the 45 Marin. For schedules call (415) 673-7682.

The Palace of Fine Arts
Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.
American Conservatory Theater

ADMINISTRATIVE OFFICES
A.C.T.’s Administrative and Conservatory offices are located at 400 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 Theatre, located on Geary at Mason Street one block west of Union Square in the heart of Theater Row.

Ticket Information (415) 749-2208
Charge to Visa, MasterCard, American Express.

A.C.T.'s Central Box Office Hours:
Monday-Saturday: 10am-6pm
Sunday: 11am-6pm

Ticketing: A.C.T. tickets are available at all Ticketmaster outlets including Rainbow Records, or by calling (415) 392-SHOW.

Box Office at the Stage Door and Palace of Fine Arts Theater: 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/PLACE
Presleys: Orchestra/Loge $120
Dormitory $112
Galley $102

Tuesday/Thursday
Presleys: Orchestra/Loge $90
Dormitory $84
Galley $77

Wednesday/Thursday
Presleys: Orchestra/Loge $220
Dormitory $220
Galley $220

Friday/Saturday/Sunday
Presleys: Orchestra/Loge $220
Dormitory $220
Galley $220

Group Discounts: For groups of 15 or more, call Linda Graham at (415) 467-7900 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 749-2208 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 occasion.

Discounts: Anyone can purchase half-price tickets on the day of shows at STBS or Union Square or Embassies Center in San Francisco. Student and Senior Rush tickets at half-price are available beginning at 4pm for evening performances. Senior Rush tickets for matinees only are just $5.

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Wheelchair Access: The Stage Door and Palace of Fine Arts Theater are fully accessible to persons in wheelchairs. Semmelheer Listening System is designed to provide clear amplified sound anywhere in the auditorium. Headsets available free-of-charge in the lobby before performances.

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

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

School Matinees: We offer 1pm matinees to elementary, secondary, and college student groups. Thousands of students attend performances each season. Tickets are specially priced at just $8. Exclusive corporate support has been provided by the Pacific Wests Foundation. For more information please call Katherine Spellenberg, Student Matinee Coordinator at 749-2208.

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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 since 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 1930s 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 Threepenny Opera, and Marlene Dietrich glowed in The Blue Angel. Still thriving are the telephone cafes immortalized by Christopher Isherwood in his novel and play, I Am A Camera, better known to theater buffs as Cabaret. These transvestite boites are now merely tourist attractions and easily surpassed by literary and political cabarets at the Stachus, the Wuhlhauser in Liebenau-Streuze, and the Dixiel.

With the unlined loss of the Wall which became its postwar test 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 Embroidered with...
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Child (1950), and a great Rembrandt collection, the Egyptian Museum, Museumsinsel, the Robert's steel and glass National Gallery, and the remarkable Pergamon with its entire ancient Greek temple intact.

All of this artistic treasure trove is surrounded by a more down-to-earth features such as one of Europe's finest department store, Ku De Wa (short for its real title, Kaufhaus der Weltumstehende Berlin), itself an art form not to be missed. Cafe Rekehr follows the practice of the Cafe Parnass in which women ask men to dance the fox trot or waltz. For those who wish to try their luck, the Spielbank is a well-known gambling casino, and of course, the cafes of the Kurfuerstendamm, 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 Kuenstlerhaus Bethanien, and the Brilet Museum among the top performers. Every May, in a city with more than thirty theaters, leading German repertory companies present their major productions at Theaterfestival, 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 Schaubuhne, and the Theater am Kurfuerstendamm. The Theater in what was East Berlin. The Berlin Philharmonic, whose first permanent conductor was Hans von Buelow, also elects its conductor. Once led by Wilhelm Furtwangler and made even more famous by Herbert von Karajan, the podium now belongs to the esteemed conductor Claudio Abbado. The orchestra performs in the "Senftile" Philharmonic as Kempferplatz in the Tiergarten. On February 14 Thomas Hengelbrock will conduct David's "Lotto Philar of Berlin's most impressive architectural legacy, from the days of the Brandenburg Electorate. The Brandenburg 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 Pome. 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 1713 to mark the accession of Friedrich Wilhelm II as King of Prussia. Celebrating its two-hundredth anniversary this year, the Berlin symphony is topped with a restored Quadriga (a chariot drawn by four horses). The imposing structure, originally known locally as the Peace Gate, was designed as not a triumphal arch but rather, a monumental portal of Portico to prevent Prussian soldiers from deserting. The six-column structure 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 W.W.II, the only 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 arborial 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-thousand 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 Bueckel, who created the modern, liberal travel guide.

The city and environs have their fair share of classic castles "on the Rhine." One of the finest is the Marksburg on the steep cliffs at nearby Braubach. Built in 1220 and 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 1993 celebration will be able to see a fascinating museum which also remembers a Koblenz heritage. The modest Dehoven House was the home of the composer's mother, Maria Magdalina Keverich. The house (204 Wambach-

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Almaviva) 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 busiest, held in November, attracts audiences from all over the world. The entertainment scene is eclectic: First-run movie theaters are grouped around the Kino Diamant, with a mix of classic and avant-garde films "Off Kurfürstendamm." By European standards, Berlin is relatively young, having been founded in 1871 by Saxons on the River Spree. Charlottenburg Palace, possibly the most beautiful baroque building in the former German capital, was built in the late 1760s by Friedrich I for his wife Sophie Charlotte.

Weimar was a King of Prussia. Celebrating its two-hundredth anniversary this year, the Berlin model is topped with a restored quadriga (a chariot drawn by four horses). The imposing structure, originally known technically as the Peace Gate, was designed not as a triumphal arch but rather, a monumental toilette and checkpoint to prevent Prussian soldiers from deserting. The six-column office dominates the famed Unter den Linden.

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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 Magdalena Keverich. The house (204 Wambach-
strasse) has been restored by the Denhardt-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 lover, Eleonore 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 emasculated chest and hidden in the Niderwald monument, which ironically was tipped by a thirty-two-ton iron of Germany 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 1704. Goethe once terried here bacon and beans. The menu has changed since that day. This one-star Michelin restaurant is now owned by Richard and Anita Seeger with regional dishes due to a turn and a wine list that offers a selection of outstanding sets (sparkling Ressings 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 Brentnach 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 stuning churches erected as early as the first century. These include the St. Castor's Church with a triple-nave Romanesque pillarated balsa. Founded in 818 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 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 Saxony 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 blackjack and roulette, more familiarly known as slot machines.

The hotel and the gloriously restored Semper Opera House, which had been reduced to rubble during the high-excitement phosphorus bombings of World War II, opened simultaneously five years ago. The baroque buildings of this sparrow and daisy Saxony capital were largely unenlightened 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 Saxen court by its ruler, August the Strong, the complex was inspired by Versailles. The Bamburk Pavillon is the most dramatic unit in this extraordinary group whose other architectural features are the Nymphenburg, the Bath, the Crown Gate, and the carellion Pavilion. The Gallery of Old Masters, at the northern corner of the Zwinger is the home of Raphael's St. Peter and as well as a classic collection of paintings by Titian, Vermeer, Correggio, Rubens, van Dyck, and Rembrandt.

The wine cellar in the stone building of the aforementioned Bellevue is named after August Christoph Reichsgraf of Wackerbarth (1662-1743) who, according to a writer of the day, "loved tippling 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 Zschlausplatz (now known as the Kurfuerst Palaces), the palace gardens of Grosserstetten to the south, and a nearby palace on a vineyard still known as Wacker- barths's Ruhe (Wackerbarth's Silence).

Dresden's fame has been reserved by one of its greatest artists, Bernardo Bel- lotto, called Canaletto. His city views or "vedute" have never been excelled in their detail or the style of painting which gave Dresden the sobriquet Flowery 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 Belvedere is testimony to the explosion in unrestricted tourism in the former German Democratic Republic.

The city of Meissen, slightly downstream, is world renowned for its china, whose production process was devised by a chemist, Johann Friedrich Böttger, while searching for ways of refining gold. With the first successful baking of white porcelain in the year 1709, 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 late 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 to 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 "Alberns on the Isar." While Bismarck was busy uniting Germany, "Mad King Ludwig II" continued the grand scheme, bringing musicians like Richard Wagner to his fabled 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)
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FRESH AIR

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 standing. 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 Curtius Theatre, and the Residence 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 Moderne 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, Miro, 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 del Lanterna in Florence.

The center of Munich is Marienplatz, created in 1586 by the Elector Maximilian I as a gesture of thanksgiving for the city's survival during the Thirty Year's War. Walk from the Sacherhaus through the pedestrian street with its fountains, fruit stands, balcony singers, and omnipresent lay preachers to the Altes Ballhaus. Take a visit here to the rings of the clock, a blend of pealing chimes, opening and closing doors and merry knighthood and dancing dancing the festivities of the marriage of Wilhelm V to Renata von Lothringen.

Below the Alter Peter is the Viktualien Markt with its wares, fish, game and sausage stands. Saint Mark's Maximilienstrasse 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 bohemian background as a farming community one hundred fifty years ago. Thomas Mann often moved to his splendid villa here in 1894. One year later Thea Marie Rilke and Wonsly Kandinsky arrived on the scene, as did Franziska von Rebenow, 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 five hundredth 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 in the world" - its marien are from England and its food from Heaven. The port belongs to Hamburg like the Elbtor 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 traversed by river, canals, and highways, linking it and labeled "ocean" and rivers, bridges, canals, and highways, linking it and labeled "Hamburg's sense of undisturbed pride.

Hamburg is now more even in the twilight as the result of reunification. With its great hotels like the Atlantic Palms, and the Vor Hamburg, the railway station, and the four hundred bridges, Venice, by comparison, has only four hundred-five bridges, which gives Hamburgers a sense of undisputed pride.

This Guide to the Cultural Events in Germany: 1991 is the second PERFORMING ARTS Magazine's travel brochure. Each month we feature a different destination and accompanying article with a listing of the important, even world's 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 (312) 399-3000, ask for Elisabeth.

Cultural Events in Germany
March-December 1991

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One of two city states in Germany (the other is Breman), Hamburg's history and its influence date back to the city's age-old Hanseatic League, the association of towns in northern Germany and the Netherlands which had a trade monopoly until the sixteenth. On hand in this birthplace (Continued)
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The center of Munich is Marienplatz, created in 1536 by the Elector Maximilian I as a gesture of thanksgiving for the city's survival during the Thirty Years War. Walk from the Sausage House (with its fountain, fruit stands, ballad singers, and openminded lyre players) to the Altes Bauhaus. Take a visit here to the rings of the glockenspiel, a blend of pealing chimes, opening and closing doors and merry knights and dancers depicting the legendary festivals of the marriage of Wilhelm V to Renata von Lothringen.

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

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

Fribourg

The Free and Hanseatic City of Hamburg has just celebrated the eight hundred-and-fifty anniversary of its port. With its naval 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 merchants are from England and its food from Heaven." The port belongs to Hamburg like the Elfd Tower to Paris or the Tower to London.

In the evening fog, four great church spires of St. Katharinen, St. Petri, St. Jacobi, and St. Michaelis accentuate Hamburg's distinctive silhouette. The city is circumscribed by river arms known as "bents" and lined by 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 spotlight as the result of reunification. With its great hotels like the Atlantic Hotel and the Ver Jahresmuseum, 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 Anglophile, with its own equestrian set celebrating at an annual deer hunt of highest proportions in neighboring Bremen. 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 Bremer), Hamburg's history and its influence date to the days of the Hanseatic League, the association of towns in northern Germany and the Netherlands which had a trade monopoly over the Baltic Sea and the North Sea in the thirteenth century to the sixteenth.

On hand in this birthplace (Continued)

Cultural Events in Germany

March-December 1991

This Guide to the Cultural Events in Germany: 1991 is the second PERFORMING ARTS Magazines travel series. Each month we feature a different destination and accompany the article with a listing of the important, even 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 (312) 385-9000, ask for Elizabeth.

FINE ART

JUNE 16-AUGUST 26: RUSSIAN EARRS: SLAVIC ART TRADITIONS AND MUSEUM GALLERY, STRASBURG, FRANCE. 7TH-13TH CENTURY, 39,500 GERMANS.

CLASSICAL MUSIC & MUSIC FESTIVALS

MARCH 2-3: 2nd ANNUAL MUNCHEN INTERNATIONAL FESTIVAL OF NEW MUSIC THEATER FOR INFORMATION: MINISTRY OF CULTURE, 54100 MUNCHEN, GERMANY.

APRIL 19-JUNE 4: INTERNATIONAL MAY FESTIVAL - WIESBADEN. THIS FESTIVAL INCLUDES A BALLET, OPERA, AND ORCHESTRA. FOR INFORMATION: MINISTRY OF CULTURE, 54100 MUNCHEN, GERMANY.

MAY 3-13: 20TH MUSICA RAYETTA. 50,000 ATTENDANTS. FOR INFORMATION: MINISTRY OF CULTURE, 54100 MUNCHEN, GERMANY.

JUNE 26-JULY 1: INTERNATIONAL JAZZ FESTIVAL. 30,000 AUDIENCE. FOR INFORMATION: MINISTRY OF CULTURE, 54100 MUNCHEN, GERMANY.

SEPTEMBER 28-NOVEMBER 2: BERLIN. PRINCE OF PRUSSIA OPERA HOUSE. FOR INFORMATION: MINISTRY OF CULTURE, 54100 MUNCHEN, GERMANY.
JUNE 28-29: VIENNA FESTIVAL (WINTERBERGER). The 200th anniversary of Mozart's death will be celebrated in this festival. For information, Monument-Wien, Augarten Strasse 2, Vienna 3, Austria.

JULY 1-7: BAYREUTH FESTIVAL (WINTERBERGER). The 100th anniversary of Wagner's death will be celebrated. For information, Bayreuth Festival, Postfach 3002, Bayreuth 3, Germany.

JULY 25-28: MUNICH MUSEE SOMMER. Special events will be held by the Munich Philharmonic Orchestra.

SEPTEMBER 16-18: BERLIN FESTIVAL. Symphonies, operas, ballets, and chamber music can be enjoyed in Germany's capital in a variety of venues. For information, Schilleroper Festival, Schillerstrasse 1, Berlin 6, Germany.

OCTOBER 4-12: BERLINER KONZERTS. Young artists from around the world are invited to Leipzig to play with the Gewandhaus Orchestra under music director Kurt Masur. Tickets run from $20-$200 and can be obtained by contacting Gewandhaus in Leipzig, 7, Kurt Mars Platz, Leipzig 7, Germany.

November 19-21: BERLINER KONZERTS. Music lovers from around the world gather in Berlin to hear a variety of concerts. For information, Berliner Festspiele (BMF), Rentvagtstrasse 1, Berlin 1, Germany.

LIST OF TICKET OUTLETS

Tickets to concerts, theater, and opera can be purchased at various ticket offices, including the box office at NOLLENDORF.

THEATREKASSE CENTRE
Möbeldirektorstrasse 25 (9 852 732)

WILDERSKASSE
Kaiser Wilhelm Memorial Church (8 852 730)

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

PLATZ: (212) 885-1154 and KURT SCHEM-FRANCK (499 5200). Other ticket agencies include:

KAMMANN
Wittenbergplatz (212 90 33)

THEATREKASSE SAGSE
Kurfürstendamm 24 (8 852 73 70)

PLAZ: 814th and KURT SCHEM-FRANCK (499 5200). Other ticket agencies include:

KAMMANN
Wittenbergplatz (212 90 33)

THEATREKASSE SAGSE
Kurfürstendamm 24 (8 852 73 70)

On a final note, the Sunday morning fish market in St. Pauli is a melange of floral stalls, sausage stands, and vendors selling everything from blue jeans and copper pots to lively collections of ducks, dogs, geese, and even an occasional parrot.
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(©1996 Menniger, Inc.)
Mo-nog-a-my (mə nōg ə mē) The practice of selecting a single mate.

The word really means commitment to one person, being there for each other. Accepting each other, flaws and all. There’s no other state of sameness quite like it. Giving in as much as receiving. Maybe more so.

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Restaurant Guide
Cafe Fervente, 2455 Mission St. (at Newberry) (415) 552-4222, 7:30 AM - 10:00 PM, L 11:30 AM - 3:00 PM weekdays, 11:00 AM on weekends, B 1:00 PM weekdays, 12:15 PM weekends. Classic Italian cuisine featuring fresh pasta, pizza, and hearty main courses, including bruschetta, garlic, marinara and sausage, house specialties and more, open 7 days a week.

COBBA BAR & GRILL, 401 Geary St. (at Ellis) (415) 391-6450. L 11:30 AM - 3:00 PM Mon. & Sat., B 11:30 P.M. - 11:00 P.M. Tue., Wed., Thurs., Fri. Inviting & cozy contemporary American cuisine. Fresh fish, nonmeat options, salads, fresh breads, sandwiches, soups, desserts. Open 7 days.

GAYLORD, One Embarcadero Center (415) 577-7775. Mon. Through Fri. (415) 577-9186. 24-hour Shopping Street (Mon.-Sat.), L 11:30 AM - 3:30 PM, B 7:00 AM - 2:00 PM Sun. Saturday's special, pasta and fish. Open 7 days. First floor near post office. Open 7 days.

S весь world
Playwright To the Rescue

Unlikely poets on occasion, 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. Molnár was preparing to stage Pierre Corneille’s verse drama, Titus and Bérénice, when young Michel Baron asked him about the meaning of a particular quatrains. Molnár 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 the amicable collections, including Broadway Assassins and Movie Assassins, recently published by GAYLORD University Press.

Above: Al Hirschfeld drawing of Maurice Evans and Priscilla Lane in George Sanny’s 1937.

by Peter Hay

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1000 Market Street (at Golden), San Francisco, CA 94102
Restaurant Guide

Cafe Moulin, 2415 Mission St. (at Noe Street), (415) 861-0520, 7:30 AM-10:00 PM, Sun. 10:00 AM-10:00 PM, Mon. 7:30 AM-10:00 PM, Tues. 7:30 AM-10:00 PM, Wed. 7:30 AM-10:00 PM, Thurs. 7:30 AM-10:00 PM, Fri. 7:30 AM-10:00 PM, Sat. 7:30 AM-10:00 PM. Breakfast, lunch, dinner, vegetarian, child care, full bar, Wi-Fi, reservations accepted. AE, DC, MC, V, AMEX.

Cafe du Soleil, 2000 Broadway, (415) 564-1084, 7:00 AM-10:00 PM, Sun. 8:00 AM-10:00 PM, Mon. 7:00 AM-10:00 PM, Tues. 7:00 AM-10:00 PM, Wed. 7:00 AM-10:00 PM, Thurs. 7:00 AM-10:00 PM, Fri. 7:00 AM-10:00 PM, Sat. 8:00 AM-10:00 PM. Breakfast, lunch, dinner, vegetarian, full bar, Wi-Fi, reservations accepted. AE, DC, MC, V, AMEX.

Moo-nog-a-amy (mə nəgəˈæmi), (mə nəgəˈæmi)

The practice of selecting a single mate.

The word really means commitment to only one person for each other.

Accepting each other, flaws and all. There’s no other state of union quite like it. Getting into as nice as receiving. Maybe more so.

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Peter Hay is the author of the recent collections, including Broadway, Associates and Movie Associates, recently published by Gaylor University Press.

Above: Al Hirschfeld drawing of Mustapha Ksiers and Ayesha Khan in George Bernard Shaw’s Man and Superman, with the playwright pulling the strings, 1947.

by Peter Hay
actor, as though we should know better.”

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

Eisen’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 prologue to his plays, Shaw was full of suggestions for directors and actors. His habit of reading a new work aloud assisted the casts of his plays; Sybil Thorndike, who created the role of Saint Joan, said that Shaw at sixty-eight might have played the part better than she could.

“He was a wonderfully courteous, wonderfully polite man,” said Ralph Richardson, who 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 Sharaiki: “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 Mandelfield, 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 think God nightly on his knees for such a play. Mandelfield 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 director Basil Dean during rehearsal of a play based on his novel Sacred and Profane Love (1913), in which he described the female lead as a sensual woman. Bennett watched the actress cast in the role: “I don’t like her!” he stammered during a break, “she’s too hard.” After another scene, Bennett pointed to her again: “Is that a 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, can’t she be that he altered?”

Naïl Coward, who often acted in his own plays, emphasized the cost of the cast by turning up for the first rehearsal with his part completely memorized. While rehearsing for a live TV production of Richard Strauss’s Ariadne auf Naxos, Claudette Colbert kept making mistakes. “I’m sorry,” she said to Coward, “I know these lines hearkens 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 an 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, an understudy in one of his plays. An emergency had come up, and Barrie wired it known that he would be appearing for a single performance. “Thanks for the warning,” Barrie wired back to the hapless 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 Bascom returned to his dressing room during an intermission, he found the following telegram from the playwright: “I am watching your performance from the rear of the house. Wish you were here.”
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