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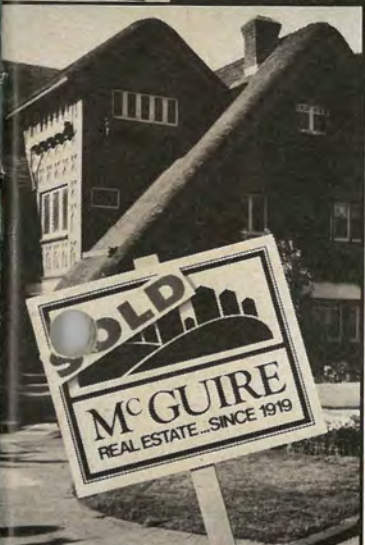
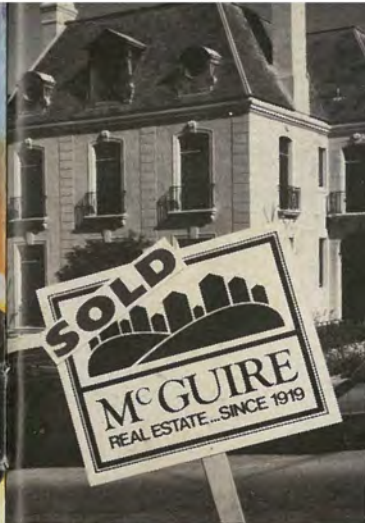
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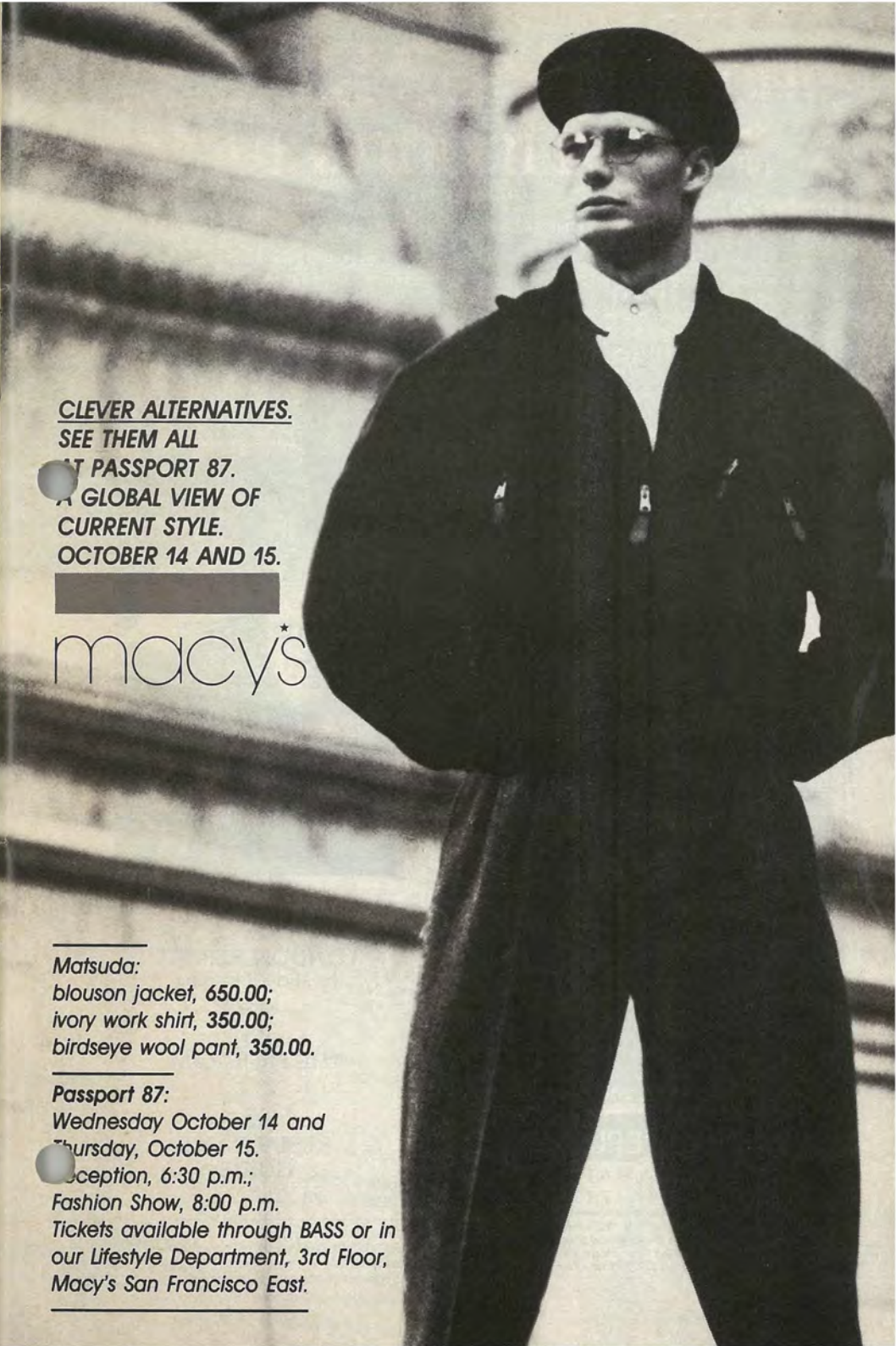
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The Theatre & Music Magazine  
for California & Texas

OCTOBER 1987



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GUIDE

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# London Report

by Michael Ratcliffe



MICHAEL LE POER TRENCH

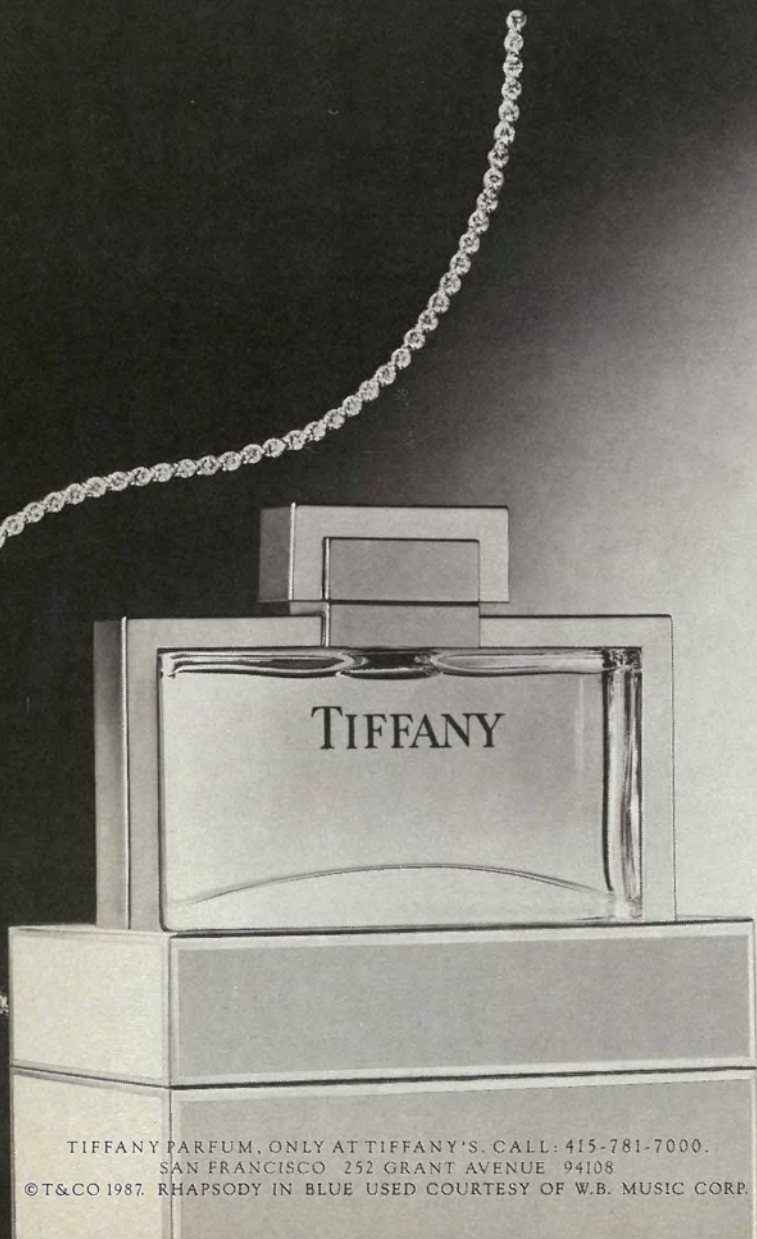
*Follies at the Shaftesbury Theatre: left, Daniel Massey and Julia Mackenzie; right, David Healy and Diana Rigg.*

THE more or less permanent crisis over the funding of the arts in Britain boiled over acrimoniously this summer as soon as the General Election was safely out of the way. Richard Luce, the Minister for the Arts, who disastrously combines a talent for bullying and provocation with a lack of any power base

in Westminster or Whitehall — he is not a member of the Cabinet — made a “key-note” speech implying (implication is his style, which means that nobody is ever quite sure whether he means what he appears to have said) that there would be no further increases in state subsidy of the arts, unless arts organizations started



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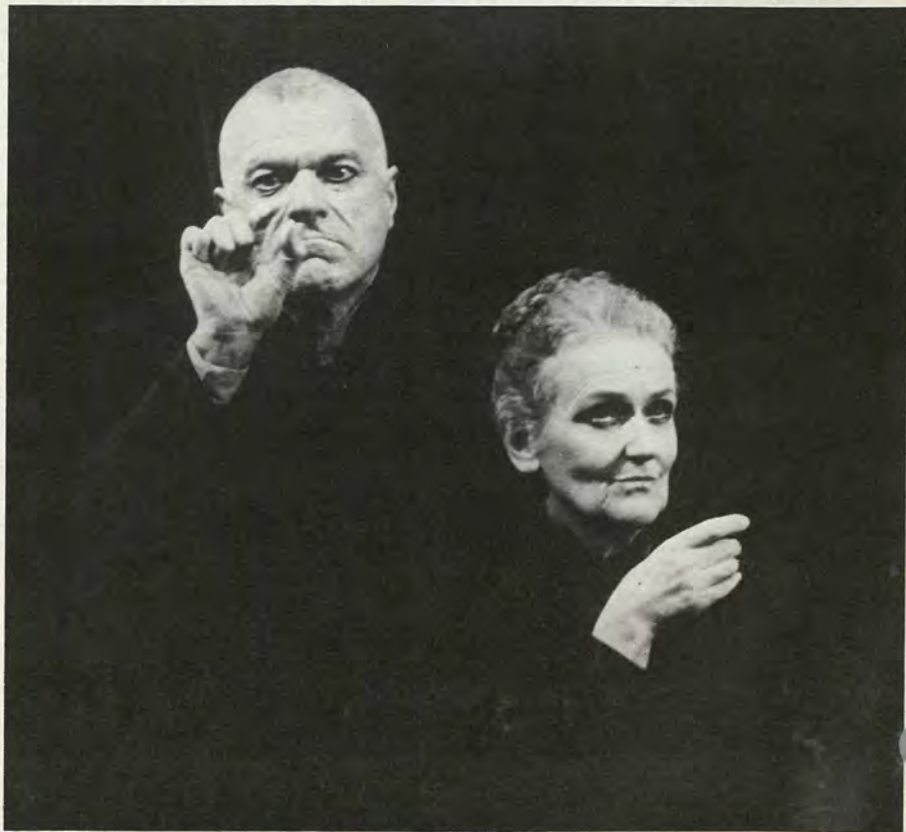


to raise more money from commercial sponsorship by themselves. Then the Government might match it with monies of its own. This is called "incentive" funding. What the Minister forgot to mention was that the modest Government fund set aside for this purpose was already exhausted. Also that tax-inducements to sponsors, in the American tradition, do not exist here.

Worse, much worse, than the self-contradictory nature of his economic arguments was the philistine nature of his tone. He insinuated that people in the arts were conning a public increasingly indifferent to their work. (There is no evidence for this, by the way.) He went on to suggest that theatres should pro-

duce more "popular" work; the subtext of this was that only "popular" work would attract sponsors and that only sponsorship would attract extra funding from the Government. Or would, that is to say, if the money were available. A culture of safe bets is a long way off, but for the first time the consequences of disobedience were set before us. The more you complain publicly and embarrass the Government, the less money you will get.

Shortly after this, Sir Kenneth Cork, former Chairman of the RSC and head of the recent Government-inspired enquiry into the state of the theatre throughout Britain, which revealed disastrous and self-destructive under-investment outside



JOHN HANNES

*Philip Voss and Andree Evans in the adaptation by Micheline Wandor and director Mike Alfreds of The Wandering Jew at the National Theatre — all the makings of a cult success.*



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
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London and advocated the setting up, on the French and German models, of six "national theatres" in large regional centers, resigned from the Deputy Chairmanship of the Arts Council. He did this because he believed that the Government, having accepted his report before the election, was going to do little about it, despite its importance to the first priority of Mrs. Thatcher's third term: the regeneration of the inner cities. Cork is a Thatcher man of experience and distinction. To lose him from the battle to improve the quality, availability and



*Peter Hall, that "most fearless and skillful cultural politician," departs the National Theatre next year.*

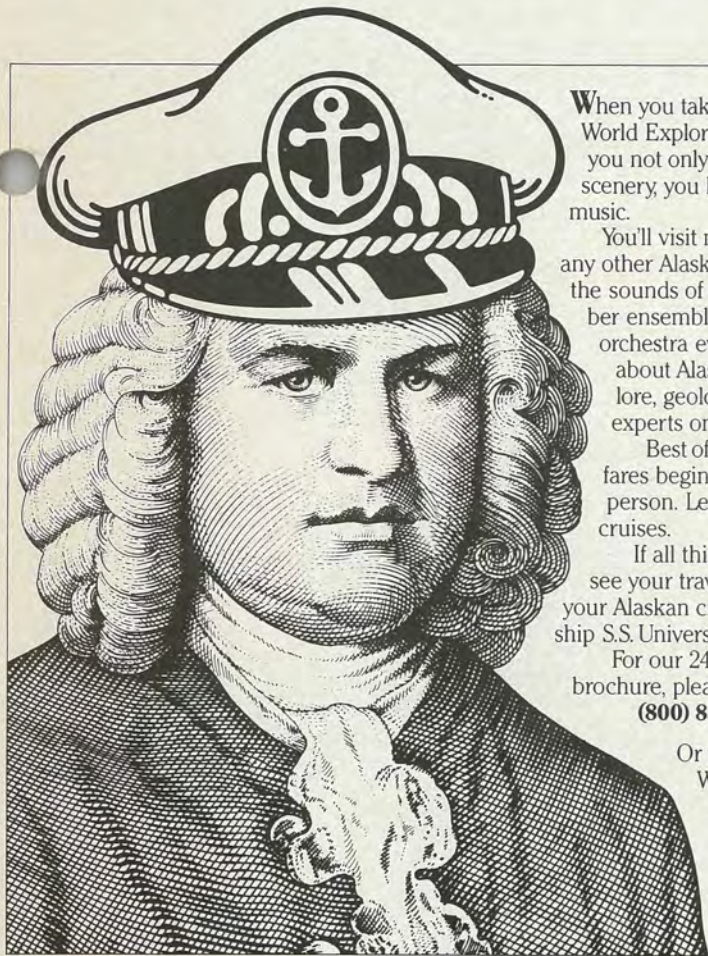
cost-effectiveness of the performing arts in Britain is a substantial blow to the credibility of Luce's brief.

Luce must also be held responsible for the deteriorating tone of the debate. In saying that most people are suspicious of the arts, he means that most MPs at Westminster are, for who else does a Minister regularly meet? He contradicts himself. A month later, he said exactly the opposite and spoke, correctly, of the growing demand for the arts. He is a philistine who hates to be called a philistine, and quarrels publicly with Peter Hall, the most fearless and skillful cul-





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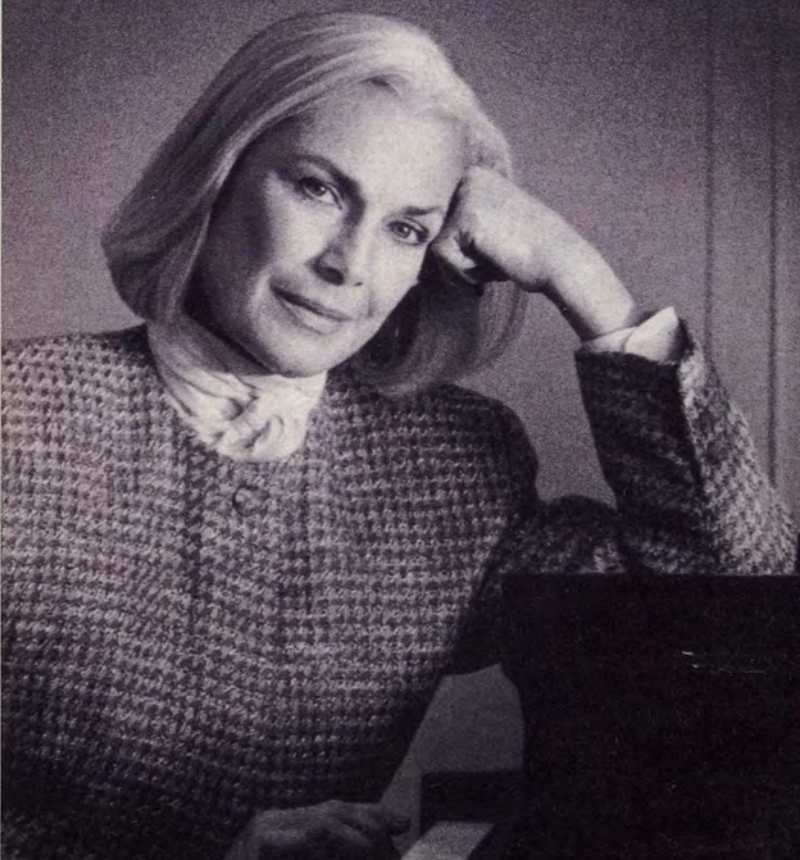


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tural politician in the British theatre, and the only one of its leaders with the guts to speak out against the Government's betrayal of its own ideas. Hall, too, never tires of repeating what the philistines in Government and the Press choose to ignore: it is *only* through the last 40 years of public funding of the arts for the enjoyment of all that their quality, diversity and exportability stand as high as they do today.

Hall's National Theatre has itself been transformed in the last two years after it became likely that no Thatcher Government would come to its aid as long as he remained in charge (he goes in September 1988, retaining his links with Glyndebourne Opera and starting his own West End/Broadway enterprise at the Theatre Royal, Haymarket). For the first time, and years after the RSC led the way, the NT has effected a stream of successful transfers from the South Bank to the West End: whether Alan Ayckbourn, Neil Simon and George Abbot are collective cause for congratulation when the National fails so horribly with Congreve, Pirandello and Turgenev is another problem, and one that is not going to go away.

The NT's repertory has always been more catholic, flexible and opportunist, than the RSC's. The latter's earnest pursuit of old obsessions which may have earned a rest has now landed us with a complete retrospective of the theatre of Jean Genet, who died this year, beginning with a dull, witless and sexless exhumation of *The Balcony*, directed by the company's Artistic Director, Terry Hands.

The spectacle of people failing to do what they say they are doing occurs in great theatre companies as well as in government. The RSC's self-proclaimed mission is to "deliver the text," without fuss, of playwrights from Shakespeare to the author of the Chernobyl play, *Sarcophagus*. But except in the current *Titus Andronicus* and *Merchant of Venice*, which I wrote about in August, delivering the



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text of classic plays is precisely what they are currently failing to do. The new *Twelfth Night* at Stratford exemplifies the problem perfectly: Antony Sher's violent, hysterical and psychotically unfunny Malvolio is a selfish star performance which bears little relation to the rest of the show or the other performers. A handsome Greek island setting is barely used; Aguecheek and Olivia excepted, the delivery of the text is devoid of any special intelligence or insight.

At the start of July, the RSC staged no fewer than six openings in ten days. I saw



Sylvestra Le Touzel (left) and Kate Godfrey in *The Wandering Jew*.

four: *Twelfth Night*; *The Balcony*; *Indigo*, an excessively poetical but talented piece about the Liverpool slave trade by a young writer named Heidi Thomas — the kind of commitment the company should continue to make; and *They Shoot Horses, Don't They?*, a ponderous, thin and rambling three-hour adaptation with some of Horace McCoy's novel embellished with songs, like Miller's *American Clock*.

Of the two shows I did not see — Marlowe's *Jew of Malta* and Ostrovsky's





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*Storm* — the first was, on the whole, well-received; the second, on the whole, not. None of the six was declared an undisputed hit and carried the *réclame* of the special occasion. They were simply the latest six productions of the RSC. Critics, of course, are not the public, and RSC audiences support or reject RSC productions as they please — some of the best-reviewed cannot sell out the Mermaid or even the Barbican's tiny Pit; some of the company's most meretricious Shakespearean work, on the other hand, packs out the main house.

One of the most depressing things about the RSC at present is that the government's aggressive blundering forces them into underfunded overproduction, attempts to divide the national companies from each other, and creates a situation whereby to criticize the four large companies — National, English National, Royal Opera and RSC — is considered unpatriotic. Yet it must be clear to everyone now that only the best and most adventurous work should be defended and that art for art's sake will no longer do.

The RSC's financial crisis — a deficit of £1.1 million on the 1986 London season — came to a head in July, and has been eased in the short term by a spectacular commercial sponsorship for that amount from the Royal Insurance group.

I say "eased in the short term" because the sum is to be spread over three years and is conditional upon the RSC touring the large regional centers (where Royal Insurance interests are substantial). This development is very overdue, but it is wholly in line with the government's supposed policy of reviving the depressed manufacturing centers. So why are they not funding it themselves? It may seem clever to have commercial interest paying for the implementation of government policy, but the cleverness could backfire on everyone if the sponsor discovers, after all, that Thatcher has no plan to release

(Continued on page 52)



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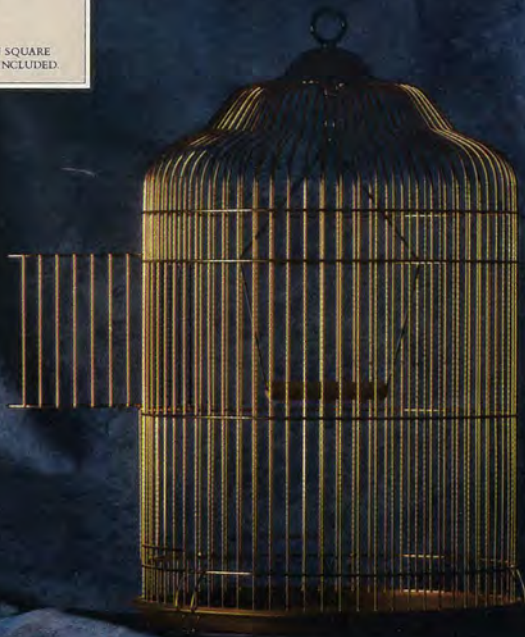
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by Aristophanes

April 13 through May 28

## A NOTE FROM THE ARTISTIC DIRECTOR



Dear Friend:

Welcome to our twenty-second season in San Francisco. This year, for the first time since 1983, we are presenting the first two productions in rotating repertory and continuing a repertory policy throughout most of the season, so that two, or even three, different productions are available in any given week.

The concept of repertory is an important component of our work for several reasons. For one thing it offers creative challenges to our actors, designers and backstage personnel. Instead of playing a single role eight times a week, A.C.T. actors play or rehearse two or three, and the contrast tends to sharpen, refine and intensify the actor's work in each part.

Our scenic designers have a different kind of challenge: to create full-scale settings for classic and contemporary plays constructed so that one can be dismantled and another assembled—both in the space of an hour or an hour and a half, sometimes between a matinee and an evening performance.

There are other benefits to repertory, too. Because productions are presented only three or four times a week, the run of each play is extended, giving it more time to find its audience as word of mouth builds in the community. A blockbuster comedy playing several performances a week can help support a less immediately popular but worthy drama that may be scheduled only once or twice in the same week.

In a less tangible sense, a repertory format adds a special kind of vitality, variety and energy to a theatre company. The constant change and renewal is invigorating to the artists and offers a vivid indication of a company's scope and depth as it alternates between, say, *The Seagull*, *Ma Rainey's Black Bottom* and *The Real Thing* within a few days, as we did last year.

We are proud to present William Shakespeare's *King Lear* and Sam Shepard's *A Lie of the Mind* as our opening productions. We hope they signal the beginning of a season rich in entertainment and illumination. Thank you for being with us.

Cordially,

A handwritten signature in black ink that reads "Edward Hastings". The signature is written in a cursive, flowing style.

Edward Hastings  
Artistic Director



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## PORTMAN PROVES FRIEND TO THE ARTS

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A.C.T.'s newest neighbor in the Theatre District is right at home in its artistic surroundings. The new Portman Hotel at the corner of Mason and Post Streets appears to be a 330-room gallery of art — from the 10' by 10' bronze sculpture at the motor entrance to the antique Japanese screen in the rooftop club. In fact, Managing Director Patrick Mene estimates that \$675,000 of the hotel's opening budget went toward artwork, primarily the work of Bay Area artists.

And in an unprecedented good neighbor gesture for the San Francisco Arts Commission, John Portman, architect and developer of the hotel that bears his name, donated \$10,000 to a 96-page catalog of the city's publicly-owned art.

For A.C.T., The Portman generously agreed to host the Season Gala on October 17, 1987, featuring a lavish dinner and

cast party. The hotel has also provided luxury accommodations for a host of illustrious A.C.T. alumni attending the Gala, including Marsha Mason, Harry Hamlin, Richard Dysart and Laurence Luckinbill. Season Gala Chairman Erika Hills has deemed the hotel "the best thing to happen to San Francisco since the arrival of A.C.T.!"

A.C.T. donors of the Williams, Shakespeare and Sophocles Circles will be receiving a special benefit this season — complimentary parking at The Portman for each of their subscription performances — in recognition of their support to A.C.T.

The entire A.C.T. company wishes to salute the generosity and good will of The Portman. The hotel's loyalty to the arts community is most welcome.

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## SIMPSON PAPER SPONSORS "LEAR"

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Simpson Paper Company has helped A.C.T. get our season and our 1987-88 fund raising campaign off to a great start by making a generous grant to underwrite *King Lear* through the Simpson Fund, a corporate foundation. A longtime supporter of the theatre, the corporation also distinguished itself last season by co-sponsoring A.C.T.'s acclaimed production of *The Doctor's Dilemma*.

Headed by President John Fannon, Simpson Paper Company is a major producer of high quality coated, printing, writing and technical papers. Taking an active approach to corporate philanthropy, Simpson Paper Company has a strong interest in promoting the quality of life in all its community. The policy has led the company to play a leadership role in supporting the arts in San Francisco, their

corporate headquarters.

"We're well aware of the role that a company such as ours should play in the life of a city," commented Fannon. "We're proud to maintain a strong commitment to the arts in San Francisco — and our support of A.C.T. throughout the past decade is a result of that ongoing effort."

"We view A.C.T. as a unique organization making a valuable contribution to the community," noted Fannon, "and, in that sense, the theatre shares common goals with Simpson Paper. We're very pleased to support A.C.T.'s artistic goals and ambitions by underwriting this production."

A.C.T. is proud to include Simpson Paper Company among our growing list of corporate donors, and to offer our sincere thanks for its outstanding support of *King Lear*.



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# WHO'S WHO AT A.C.T.

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**JOSEPH BIRD** is now in his 18th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in Ellis Rabb's APA-Phoenix Repertory Company in New York. Mr. Bird spent much of his career performing on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *The Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol*, *A Midsummer Night's Dream* and *The Lady's Not for Burning*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



Festival, Berkeley Jewish Theatre and Theatreworks of Palo Alto, where he portrayed Franklin Sheppard in Sondheim's *Merrily We Roll Along*. Among his other credits are Freddie in *Good*, directed by Julian Lopez-Morillas, Navarre in *Love's Labour's Lost*, Francis Flute in *A Midsummer Night's Dream* and Catesby in *Richard III* with Dakin Matthews. Mr. Butterfield also teaches in the Conservatory and Young Conservatory Programs and will be seen later this season in *Diamond Lil* and *The Birds*.



**RICHARD BUTTERFIELD** begins his second season at A.C.T. with the role of Edgar in *King Lear*. Last year he appeared as the Solider in *Sunday in the Park with George*, Billy in *The Real Thing*, Young Scrooge in *A Christmas Carol* and, among other roles, a drag queen in *Faustus in Hell*, for which his much lovelier wife and four sisters chided him considerably. Mr. Butterfield has worked in the Bay Area with the San Jose Repertory Company, Berkeley Shakespeare

**NANCY CARLIN**, a graduate of the Advanced Training Program, returns to A.C.T. for her third season following appearances last year as Jennifer Dubedat in *The Doctor's Dilemma*,

Betty in *The Floating Light Bulb* and Masha in *The Seagull*. She performed most recently with Shakespeare Santa Cruz as Beatrice in *Much Ado About Nothing* and April in *Company*. She has worked at numerous theatres in the Bay Area and beyond, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Summer Repertory Theatre of Santa Rosa and the Pacific Conservatory of the Performing Arts in Santa Maria. Miss Carlin received her B.A. in Comparative Literature from Brown University.



**JOY CARLIN** has been with the A.C.T. company for many years. She has appeared in numerous productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes* and Odile in *Opera Comique*. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre. Her directing credits include *The House of Bernarda Alba*, *The Lady's Not For Burning* and *The Doctor's Dilemma* at A.C.T. in addition to productions at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival and the San Jose Repertory Company. She is a member of the board of trustees of the Berkeley Jewish Theatre.

**MEGAN COLE** returns to A.C.T. after an eleven year hiatus, having been with the company for the 1973-1976 seasons, when she appeared in such roles as Varya in *The Cherry Orchard*, Queen Elizabeth in *Richard III*, Mistress Page in *The Merry Wives of Windsor* and Abbie in *Desire Under the Elms*. Since that time, she has performed in theatres from coast to coast, including the Hudson Guild in New York City, McCarter Theatre in Princeton, Center Stage in Baltimore, Intiman Theatre in Seattle, Alaska Rep, Oregon Shakespearean Festival, Seattle Rep and South Coast Rep. In



1984, she won the Los Angeles Drama Critics Circle Award for her portrayal of the Widow Quinn in *Playboy of the Western World*, and in 1981 was the only American to ever join the Royal Shakespeare Company's tour of American universities. She has twice appeared as the Narrator in Bernstein's *Kaddish Symphony*. Miss Cole tours with her one-woman show and teaches acting and period dance at both Cornish College of the Arts in Seattle and the University of Washington.



**PAUL COOLBRITH** makes his professional debut at A.C.T. in *King Lear*. A graduate of A.C.T.'s Advanced Training Program and former member of Santa Maria's P.C.P.A., Mr. Coolbrith appeared in, among other roles, the Allen Fletcher productions of *The Unsinkable Molly Brown* as Christmas Morgan, the acclaimed *Idiot's Delight* as Quillery and *Macbeth* as Ross, in addition to Donovan Marley's *Billy Budd* as the Dansker. In San Francisco, Mr. Coolbrith's most recent credits are Atticus in Edward Hastings' *To Kill A Mockingbird* and Davies in John Wilk's production of *The Caretaker*.

**BRIAN CRAWLEY** joins A.C.T. to complete his MFA in the Advanced Training Program's third-year class. He holds a BA in English and Theatre from Yale University, and before coming to A.C.T. performed in *Life Is A Dream* at the Ark Theatre, New York. He has appeared locally



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**Q #55:** Last year, Mr. Green took out a line of credit secured by the equity in his home. He used the proceeds as follows: \$21,000 garden spa; \$13,000 daughter's college tuition; \$25,000 new car; \$6,000 medical bills; \$19,000 kitchen remodeling; \$26,000 investment. If Mr. Green purchased his home in 1970 for \$165,000 and his first mortgage balance is \$128,000, calculate the amount of the line on which interest will be fully deductible under the 1986 Tax Reform Act.

**A:** \_\_\_\_\_

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as Billy in *Casualties* and Don John in *Much Ado About Nothing* at Theatreworks, and danced as a witch in the San Francisco Opera's *Macbeth*. He was seen this past summer in P.C.P.A. Theatrefest productions of *Hans Christian Anderson* and *Kiss Me Kate*. As a student, Mr. Crawley played the title roles in *Richard III* and *Nicholas Nickleby*, Trofimov in *The Cherry Orchard* and one of the punk devils in last season's *Faustus in Hell*.



**DREW ESHELMAN** attended A.C.T.'s Advanced Training Program in 1973-74 and made his debut with the company in *The Ruling Class* at the Geary, after numerous student productions. He was seen in the extended San Francisco engagement of *Cloud Nine* at the Eureka, Marines Memorial and Alcazar theatres, played featured roles in such films as *The Right Stuff* and *Magnum Force*, and made television appearances on *Partners in Crime* and *Shannon*. Among the other major stage productions in which he has appeared are *Hamlet* at the Berkeley Shakespeare Festival, *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre and *The Good Person of Szechwan* at the Berkeley Repertory Theatre. Mr. Eshelman was also a member of the original cast and the Los Angeles revival of *One Flew Over the Cuckoo's Nest*, and was featured in the San Francisco Repertory production of *Bent*. His previous A.C.T. credits include *A Midsummer Night's Dream*, *A Christmas Carol*, *Macbeth*, *You Never Can Tell*, *The Lady's Not for Burning*, *Sunday in the Park with George*, *The Doctor's Dilemma* and *Faustus in Hell*.



**PETER DONAT** joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and performed for seven seasons with Canada's Stratford Shakespeare Festival. In New York, he has performed both off-and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince*, *The School for Wives*, *Macbeth*, *Our Town*, *Opera Comique* and *The Lady's Not for Burning*. Mr. Donat's television credits include a starring role in the NBC-TV series, *Flamingo Road*, and a Disney pilot titled *Earth-Star Voyager*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II*, *The Bay Boy* with Liv Ullmann and an upcoming release, *Tucker*, directed by Francis Ford Coppola.



**RICK HAMILTON** was seen last season as Max in *The Real Thing* and Trigorin in *The Seagull*. He was a member of the A.C.T. company from 1973-1976, during which time he appeared in *Desire Under the Elms* (which toured the Soviet Union), *General Gorgeous*, *The Threepenny Opera* and as Tranio in the widely acclaimed production of *The Taming of the Shrew*, which was televised for the PBS series





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*Theatre In America*. On Broadway, he was a member of the original cast of *Amadeus*. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in *Much Ado About Nothing*, Tom in *The Glass Menagerie*, Hotspur in *Henry IV, Part I*, Marc Antony in *Julius Caesar* and Petruchio in *The Taming of the Shrew*. He has also spent seasons performing with Milwaukee Repertory Theatre, The Alley Theatre, the Dallas Shakespeare Festival and Los Angeles Theatre Center. He can be seen in the recently released film, *The Principal*.



in *Dakota's Belly Wyoming*, *Hostel Witness* and *Jamie's Gang*. He was also seen in New York productions of *Under Distant Skies*, *Boo*, *DEROS on the Funny Farm*, *The Blue Dahlia*, and toured nationally as Mozart in *Amadeus*.



**LAWRENCE HECHT** continues this year as head of A.C.T.'s Advanced Training Program. In addition to staging such A.C.T. productions as *The Dolly*, *Translations* and *'night, Mother*, he has also served as actor, resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 16th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings*, *The Holdup* and *Sunday in the Park With George*.



**STEVEN ANTHONY JONES** has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of *A Soldiers' Play*. Mr. Jones also has worked in films, television and industrial films. He appeared locally in the Eureka Theatre productions *The Cherry Orchard*, *Every Moment* and *The Island*, the San Jose Repertory Theatre's *Master Harold . . . and the Boys* and in *Division Street* at Oakland Ensemble Theatre.

**ED HODSON** performed most recently with the Vermont Ensemble Theatre Company, where he played Norbert in *Blue Window* under the direction of Sarah Ream. He studied in the Advanced Training Program at A.C.T., and was seen last season as Brodie in *The Real Thing*. He has worked at the Eureka Theatre Company, appearing in *Landscape of the Body*, *Fen* and *A Narrow Bed*, which was written by his wife, Ellen McLaughlin. Mr. Hodson has performed in New York for the 29th Street Project



**BARRY KRAFT**, a charter member of the company, has recently returned from teaching



Shakespeare in Acting at the University of California at Irvine and performing the roles of Hodge in *The Shoemaker's Holiday* and Bottom in *A Midsummer Night's Dream* at the Oregon Shakespearean Festival. In 1965, he appeared in the A.C.T. production of *King Lear* at the Pittsburgh Playhouse as well as in *Under Milkwood*, *The Crucible* and *Our Town* during the company's 1967-68 season in San Francisco. His work has been seen at The Empty Space in Seattle and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* as Cyrano, *Edward Hastings' 007: Crossfire* as Tom and in *Passion Play* as Jim under the direction of Joy Carlin. A veteran of 34 of Shakespeare's 38 plays, Mr. Kraft has spent 20 of the last 26 summers acting in Shakespearean festivals around the country, including the Old Globe Theatre's San Diego Shakespeare Festival, the Marin Shakespeare Festival, the California Shakespeare Festival, the Colorado Shakespeare Festival, the Berkeley Shakespeare Festival and the Oregon Shakespearean Festival. During past seasons at OSF in Ashland, Oregon, he performed the roles of John of Gaunt in *Richard II*, Berowne in *Love's Labour's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, and Leontes in *The Winter's Tale*, among others. Mr. Kraft has also taught Shakespeare at various other educational institutions.



**ANNE LAWDER** returns to A.C.T. for her sixteenth season. She was graduated from Stanford University and was an original member of the San Francisco Actor's Workshop. In Washington, D.C., she studied dance with Mary Day. In New York, she studied movement with Katya Delakova and speech with Alice Hermes and sang with the New York City Opera Chorus. She appeared with Seattle Repertory Theatre, Denver Center Theatre Company, and as a resident artist with the Santa Maria-Solvang Theatrefest, where she played leading roles in *Show Boat*, *Hamlet*, *Mame* and *Harvey*. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in *A Doll's House*,

*You Can't Take It with You*, *Pillars of the Community*, *Man and Superman*, *Equus*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *Romeo and Juliet*, *Ghosts*, *Another Part of the Forest*, *Mourning Becomes Electra*, *Morning's at Seven*, and *Faustus in Hell*. Whiles teaching and acting at A.C.T., she studied singing with Stuart Brady for twelve years. Her films include *A Christmas Without Snow* (CBS Movie of the Week) and *The Music School* (PBS *American Short Story* series), *Eye on the Sparrow* (NBC Movie of the Week this fall) and the forthcoming *Tucker*. In the summer of 1986, she performed in *Richard II*, directed by her son, John C. Fletcher. She is a charter member of the Pacific Theatre Ensemble in Los Angeles, of which her daughter Julia Fletcher, is Artistic Director. She has three beautiful grandchildren. Hooray!



**WILL LESKIN** joins the A.C.T. company after completing two years in the Advanced Training Program, where he performed many roles, including Mirabel in *The Way of the World* and Claudius and The Ghost in *Hamlet*. Among the other Bay Area productions in which he has appeared are A.C.T.'s *Faustus in Hell*, San Jose Repertory Company's *Cyrano de Bergerac* and Encore Presentations' *La Ronde*. Mr. Leskin and his lovely wife Shannon came to San Francisco from Richmond, Virginia, where he performed for three seasons with Dogwood Dell and at Theatre Virginia in *A Christmas Carol*. Mr. Leskin holds a B.F.A. in Acting from Virginia Commonwealth University.

**DAVID MAIER** returns to the Geary stage in *King Lear* this season and will also appear in the upcoming productions *Golden Boy* and *Diamond Lil*. Mr. Maier is a graduate of the A.C.T. Advanced Training Program and has acted in numerous roles throughout the Bay Area. He is a founding member of the A.C.T. alumni production company, Encore Presentations, and will also act as a producer this season for the A.C.T. Plays-in-Progress series. During the



Christmas holiday, he can be seen as the "jovial sadist" Man Ray in the new Bill Cosby feature film, *Leonard VI*.



**WILL MARCHETTI** is a native San Franciscan. He trained locally with the San Francisco Theatre Company and in New York with Stella Adler and Herbert Berghof. He is the newly-named Artistic Director of the Marin Theatre Company, where he recently directed *The Marriage of Bette and Boo* in the company's new 250 seat performance space. He performed the role of Dad in both the original production and the revival of *Sharon and Billy* at the Magic Theatre, receiving a Bay Area Theatre Critics' Circle award for his performance, and appeared in the original Magic Theatre production of Sam Shepard's *Fool for Love*, which went to New York. His other credits include work at the Eureka Theatre in *Husbandry* and *About Face* and the Marin Theatre Company in *The Guardsman*, directed by Albert Takazaukas. This is Mr. Marchetti's first performance for A.C.T.

**FREDI OLSTER** returns to A.C.T. having appeared last season as Charlotte in *The Real Thing*. She was a member of the A.C.T. company from 1973-76, during which time she portrayed Kate in the award-winning production of *The Taming of The Shrew*, which was televised for the PBS series "Theatre In America." She was also seen in the *The Ruling Class*, *Merry Wives of Windsor*, *House of Bernarda Alba*  
ACT-2



and *Equus*. At the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in *Much Ado About Nothing*, Portia in *The Merchant of Venice*, Billie Dawn in *Born Yesterday* and the title roles in *Miss Julie* and Anouilh's *Antigone*. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "The Lou Grant Show" and "A Year in the Life."



**LUIS OROPEZA** began his career by doing Chicano street theatre in the barrios of East Los Angeles. He spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits include five-year-old Cathy in *Cloud Nine* and twenty-six different characters in *How I Got That Story*, both for the Eureka Theatre. He has appeared at San Jose Repertory Theatre, Berkeley Shakespeare Festival and Berkeley Repertory Theatre, where he was Domenico Sorriano in *Filumena* and, most recently, Shu Fu the barber in *The Good Person of Setzuan*. Mr. Oropeza did two seasons for the Denver Center Theatre Company and has also worked at San Diego Repertory Theatre and New Mexico Repertory Theatre prior to returning to San Francisco and joining A.C.T.

**WILLIAM PATERSON** is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's*





*Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows, which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. Last season he appeared in *The Doctor's Dilemma*, the 11th anniversary of *A Christmas Carol*, as Scrooge, a role he originated, and *Faustus in Hell*. He presently serves as a member of the San Francisco Arts Commission and is a member of the Board of Trustees of A.C.T.



**JEANNE PAULSEN** makes her first appearance on the Geary stage as Goneril in *King Lear*. She has been seen by Bay Area audiences at the San Jose Repertory Company in *The Very Last Lover of the River Cane* and *How the Other Half Loves*, and at the Oregon Shakespearean Festival as Martha in *Strange Snow*, for which she won a Drama-Logue award. Other OSF productions in which she performed include *The Three Sisters*, *Broadway*, *Light Up the Sky*, *An Enemy of the People*, *Artichoke* and *The Matchmaker*, among others. In Seattle, her work has

been seen in the Empty Space production of *Fen* and A Contemporary Theatre's productions of *The Marriage of Bette and Boo*, *Diary of a Scoundrel*, *Cloud 9*, *Top Girls* and *A Christmas Carol*. Her other credits include roles at The Milwaukee Rep, Denver Center Theatre Company and the Pacific Conservatory for the Performing Arts. Miss Paulsen holds a BA from the University of Northern Iowa and an MFA from the University of California/San Diego.



**DON PIPER** is a third-year student in the Advanced Training Program and has appeared in studio productions of *The Cherry Orchard*, *Hamlet*, *Henry VI*, *The Way of the World* and *The Physicists*. He recently appeared in the San Francisco Shakespeare Festival's production of *Much Ado About Nothing* as Borachio and Encore Presentations' *Saved as Harry*. He has also toured nationally in *Annie Get Your Gun*, *The 1940's Radio Hour* and *The Student Prince*. Before relocating to the Bay Area, Mr. Piper was active in Dallas/Ft. Worth theatres, where his performances included Cousins in *Major Barbara*, Clifford in *Deathtrap* and Ken Harrison in *Whose Life Is It, Anyway?*.



**DANIEL REICHERT** joins the company this year as a third-year student in the Advanced Training Program. While a student at A.C.T., he performed the roles of Lopahin in *The Cherry Orchard*, York in *Henry VI, Part II*, Horner in *The Country Wife*, Sir Mulberry Hawk in *Nicholas Nickleby*, Laertes in *Hamlet* and Fran



in *Gemini*. This past summer he appeared as Jabe in *Orpheus Descending* with the New York Stage and Film Company and, most recently, as Benedick in the San Francisco Shakespeare Festival production of *Much Ado About Nothing*, directed by Albert Takazauckas. A relative newcomer to the West Coast, Mr. Reichert is a native of Massachusetts and holds an A.B. in English from Vassar College.



**LANNYL STEPHENS** is a second year company member. She appeared last season in *Sunday in the Park with George*, *A Christmas Carol*, *The Seagull* and as Betty Boop and Marilyn Monroe in *Faustus in Hell*. She appeared at the Bay Area Playwrights' Festival as Sister in *Looking in the Dark For . . .* and, most recently, in *Nunsense* at the Marines Memorial Theatre. Her studio performances at A.C.T. include *Dorine in Tartuffe*, *Olga in The Three Sisters*, *Goneril in King Lear* and *Beaty in Lydie Breeze*. Miss Stephens is a founding member of Encore Productions, for which she played the role of the Parlor Maid/Temp in last season's production of *La Ronde*. She holds a B.A. in Theatre Arts from the University of Texas.



**HOWARD SWAIN** was seen last year in A.C.T. productions of *The Doctor's Dilemma*, *A Christmas Carol* and *The Seagull*. He has worked with the Magic Theatre, Eureka Theatre, One

Act Theatre, San Francisco Repertory Company and Overtone Theatre. In 1982 he joined the Berkeley Shakespeare Festival and has also performed for the Berkeley Jewish Theatre, San Jose Repertory Company, the Oregon Shakespeare Festival and the Berkeley Repertory Theatre where he appeared as Crow in *The Tooth of Crime*, receiving a Bay Area Critics' Circle Award. He returns to the company following a summer at Shakespeare Santa Cruz. Mr. Swain's other credits include roles in *Partners in Crime* and *Hill St. Blues* on network television, as well as the yet to be released films *Cherry 2000* and *Miracle Mile*.

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## DIRECTORS, DESIGNERS AND STAFF

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**EDWARD HASTINGS** (Artistic Director), who assumed the leadership of A.C.T. early last year and guided the company through the most successful season in its history, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T., his productions of *Charley's Aunt* and *Our Town* were seen during the company's first two San Francisco seasons. Since then, he has staged many shows for A.C.T., including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *All the Way Home*, *Fifth of July* and last season's *The Real Thing*. In 1972, he founded the A.C.T. Plays in Progress program devoted to the development and production of new writing. For three summer seasons, Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut. He taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced *The Saintliness of Margery Kempe* and *Epitaph for George Dillon* and directed the national company of the Broadway musical *Oliver!* He staged the American production of *Shakespeare's People* starring Michael Redgrave, directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, San Francisco Opera Center and Berkeley Repertory Theatre.



**JOHN SULLIVAN** (Managing Director) joins A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is currently a director of Theatre Bay Area, and a member of the advisory board of the San Francisco New Vaudeville Festival. Mr. Sullivan has been active in the theatre since the mid 1970's when he directed Harvey Perr's *Afternoon Tea* at the Circle Repertory Company in New York. He later joined the staff of the Mark Taper Forum in Los Angeles, where as head of its Forum Laboratory, he produced over 20 new works by American playwrights. More recently, he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California's film school, Mr. Sullivan has written and directed numerous short films including three which were featured on the national Emmy Awards. He is also the co-author of *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster. Mr. Sullivan is a native San Franciscan.

**DENNIS POWERS** (Associate Artistic Director) joined A.C.T. in 1967, after six years at the *Oakland Tribune* as an arts writer and a season at Stanford Repertory Theatre as Associate Managing Director. After several years as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard* and *The Bourgeois Gentleman*. With Laird Williamson, he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976, as well as by other theatres and schools. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by some thirty theatres and schools. In 1985, he and Williamson wrote *Christmas Miracles*, which had its world premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been presented on television. Mr. Powers is a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

**ALBERT TAKAZAUCKAS** (Director) made his A.C.T. debut, after a notable career in the Bay Area, with last year's successful production of *The Floating Light Bulb*. As an opera director, he has worked throughout the United States

including Seattle, where he opened last year's Seattle Opera season with *Tosca*. In theatre, he first drew critical attention in his native Manhattan with the only American production in a century of Victor Hugo's *Hernani*. Later, he directed David Mamet's Obie Award-winning *Sexual Perversity in Chicago*, which brought him to San Francisco's Magic Theatre ten years ago. His work at The Magic Theatre also includes *These Men, Geniuses, Cutting Canvas* (co-authored with James Keller) and the record-breaking *Sharon and Billy*. Other productions in the Bay Area include *Tartuffe*, *Chekhov in Yalta*, *The Way of the World* and *The Rocky Horror Show*. Mr. Takazaukas continues to write with Mr. Keller. Their comedy, *An Hour for the Opera*, toured for three consecutive years. Last year he directed Molnar's *The Guardsman*, *Much Ado About Nothing* and *The Magic Flute*. Projects this season include: *Uncle Vanya*, Marin Theatre Company; *What the Butler Saw*, Berkeley Rep; *Albert Herring*, Arkansas Opera; and a visiting professorship at the University of California/Santa Barbara.

**RICHARD SEGER** (Scenery) has designed many A.C.T. productions, including *Sunday in the Park with George*, *The Seagull*, *The Three Sisters*, *The Holdup*, *Hotel Paradiso*, *The Little Foxes*, *The Chalk Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *Fifth of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons*, *Macbeth* and *Something's Afoot*, which went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway shows. Mr. Seger's other credits include productions at San Diego's Old Globe Theatre, such as *The Country Wife*, *Othello*, *Rashomon*, *The Importance of Being Earnest*, *Kiss Me Kate* and *Pygmalion*; *Hay Fever* and *The Unvarnished Truth* at the Ahmanson in Los Angeles; *'night, Mother* at the Mark Taper Forum; and new productions of *La Traviata* and *Rigoletto* for the Central City Opera Association in Central City, Colorado.

**BARBARA MESNEY** (Scenery) has recently designed the scenery for *Much Ado About Nothing* at the San Francisco Shakespeare Festival, *Company* at Shakespeare Santa Cruz, *Pantomime* at the One Act Theatre Company and *The Wash* at the Eureka Theatre Company. Her designs have also been seen at the San Jose Repertory Company, San Francisco LAMP-lighters and the Magic Theatre, where she



created sets for both the original production and the revival of *Sharon and Billy* and the productions of *Wild Indian* and *Warhorses*, for which she received a Drama-Logue award. Her work as a scenic artist has been seen at A Contemporary Theatre and the Intiman Theatre in Seattle, and the Oregon Shakespearean Festival and at A.C.T. among others, and she recently completed a series of sixty murals with long-time collaborator Wayne R. Olds for the Showboat Hotel in Atlantic City. A graduate of San Francisco State University, Miss Mesney has also studied at Carnegie Mellon University and the High School of the Performing Arts in New York City.

**ROBERT FLETCHER** (Costumes) was one of the four founding directors of the famous Brattle Theatre Company in Cambridge, Massachusetts. Their first season started in the fall of 1947, making this year his fortieth anniversary in professional theatre, film and television. He has served as actor, director, producer, set designer or costume designer in every area of entertainment from grand opera to night clubs, sometimes combining two or more of those offices at one time. He has designed either sets or costumes or both for two dozen Broadway shows, such as *How to Succeed in Business Without Really Trying*, *Little Me*, *Walking Happy*, *Hadrian VII*, *Misalliance*, James Earl Jones' *Othello*, *Doubles* and the national company of *Singin' in the Rain*. In addition to his work in theatre, he has designed for the New York City Opera, New York City Ballet and the New York Pro Musica Antiqua. He received Tony nominations for the sets and costumes for *Hadrian VII* and for producing *High Spirits*, the musical version of Noel Coward's *Bliithe Spirit*. An Emmy Award-winner as well as a film veteran — his film credits include all four of the *Star Trek* movies from Paramount and *The Last Starfighter* from Lorimar — Mr. Fletcher's designs for A.C.T. include *The Taming of the Shrew*, *Cyrano de Bergerac*, *The Circle*, *The Matchmaker*, *The Real Thing* and *The Seagull*. Earlier this year he designed both sets and costumes for the major revival of the musical *She Loves Me* at the Ahmanson Theatre in Los Angeles. *King Lear* marks his twenty-third association with A.C.T.

**BEAVER D. BAUER** (Costumes) returns to the company after designing costumes for last season's *The Floating Light Bulb*. She has worked extensively as a designer at the Berkeley Repertory Theatre, Magic Theatre, Eureka Theatre, Lamplighters' Musical Theatre, and the San Francisco Shakespeare Festival. Since 1972, she has worked in all capacities for the Angels of Light, a cabaret and theatre troupe

specializing in fantastic, outrageous and magical performances. Completely self-taught in all aspects of the theatre, she was responsible for the Angels of Light productions *Holy Cow*, *Hotel of Follies* and the 1983 production *True Tales of Hollywood Horror*.

**DEREK DUARTE** (Lighting) returns to A.C.T. for a third season as resident lighting designer after designing eight productions last season, including *The Real Thing* and *Sunday in the Park with George*. Most recently Mr. Duarte designed lighting for the Los Angeles Theatre Center/A.C.T. production of *Ma Rainey's Black Bottom* and the New York premiere of Charles Dickens' *Hard Times*. His work has been seen at Berkeley Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland and at the Kennedy Center in Washington, D.C. In 1986 he was awarded a Theatre Communications Group grant to observe lighting designers in New York City. Currently on the faculty of Chabot College, Mr. Duarte holds a MFA in theatre technology from UCLA.

**STEPHEN LeGRAND** (Sound) rejoins A.C.T. for his second season as sound designer and composer. His work last year included sound for six shows and musical composition for *The Seagull* and *Faustus in Hell*. With collaborator Eric Drew Feldman, Mr. LeGrand has written award-winning scores for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* at Berkeley Rep and *Fen* at the Eureka Theatre.

**STEPHEN LeGRAND** and **ERIC DREW FELDMAN** (Music, *Lie of the Mind*) return to A.C.T. after composing last season's *The Seagull* and the previous season's *The Lady's Not for Burning*, for which they received a Critics Choice award. Their musical work has been heard in other Bay Area venues, most notable the Berkeley Rep in *The Tooth of Crime* and the *Birthday Party* and The Eureka Theatre in *Fen* and *A Narrow Bed*. They have been honored twice by Drama-Logue and three times by the Critics Circle in the last two years. Mr. LeGrand serves as resident sound designer for A.C.T.

**RON McFARLAND** is a founding member of Composers Inc., a group of five Bay Area composers dedicated to the performance of new American music. His interest in recent years has been drawn toward opera and musical theatre. Before the success of his three act opera, *The Donner Party*, Mr. McFarland was known primarily as a composer of songs and instrumental music. His opera, *Song of Pegasus*, was staged in 1985 on the In Performance series at Forest Medows, San Rafael and was a finalist



in the New York University American Opera Competition in the spring of that year. A piano student of the late Ethel Leginska and Istvan Nadas, Mr. McFarland studied composition with Arnold Schoenberg. He maintains a studio in Tiburon, where he divides his time between teaching and composition.

**J. STEVEN WHITE** has been with A.C.T. for eleven seasons in a variety of capacities, excelling as an actor, teacher, choreographer, administrator and director. He traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978 and spent the 1985-86 season as the Denver Center Theatre Company Acting Conservatory Director. He has acted in twenty-eight A.C.T. productions, served as a teacher and administrator in the A.C.T. Conservatory, and was director of the 1984 and 1985 Summer Training Congress. Mr. White has been fight choreographer for sixty-one productions, including the San Francisco Ballet's *Romeo and Juliet*, directed by Michael Smuin, and A.C.T.'s *Cyrano de Bergerac*, and last season was Associate Director on Smuin's production of *Faustus in Hell*. He has directed six productions in A.C.T.'s playroom, most recently serving as producer and co-director of Dalt Wonk's *Rio Seco*. Although he continues to teach stage combat at A.C.T., he hopes to spend much of the current season in New York with his wife, actress Annette Bening.

**JAMES HAIRE** (Production Director) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he stage managed were *The Madwoman of Chaillot* with Eva Le Gallienne, Sylvia Sydney and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer* and *A Comedy of Errors*. Mr. Haire also stage managed the Broadway productions of *Georgy*, a new musical by Carol Bayer Sager at the Winter Theater, *And Miss Reardon Drinks a Little* with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed more than one hundred productions as well as taking the company on numerous regional, national and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

**EUGENE BARCONE** (Stage Manager) is a charter member of A.C.T. Mr. Barcone has directed for the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A*

*Christmas Carol*. He has worked on more than 70 productions at A.C.T.

**KAREN VAN ZANDT** (Production Stage Manager), now in her ninth season at A.C.T., has stage managed company productions of *Sunday in the Park with George*, *The Real Thing*, *Ma Rainey's Black Bottom*, *A Christmas Carol*, *Mourning Becomes Electra* and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as Production Stage Manager for *The Boys in Autumn*, with Kirk Douglas and Burt Lancaster, and *Top Girls* by Caryl Churchill. For a year between A.C.T. seasons, Ms. Van Zandt was the production stage manager for *Greater Tuna*.

**ALICE ELLIOTT SMITH** (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her ninth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!* and co-director of *Mornings at Seven* and *Picnic*. Last season she was co-director of the PIP production *Rio Seco*. During the past three seasons she stage managed *Opera Comique*, 'night, *Mother*, *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb* and *Faustus in Hell*.

**DUNCAN W. GRAHAM** (Stage Manager) is very happy to return to A.C.T. for his third season as an assistant stage manager. Prior to A.C.T. he stage managed for San Jose Repertory Company, Sunnyvale Summer Repertory and the California Theatre Center, where he was production stage manager and lighting designer. Last summer, Mr. Graham was production manager for the Performing Arts Alliance Festival at Foothill College.

**BRUCE ELSPERGER** (Stage Manager) joins A.C.T., for the first time this season. He has been the Production Stage Manager at the Intiman Theatre in Seattle for the past three years, in addition to serving as Production Manager with the Bathhouse Theatre in Seattle. He also directed the Intiman Theatre acting intern production of *A Streetcar Named Desire* this season, and independently produced and directed various productions in Seattle. He served as stage manager and production stage manager with PCPA/Theatrefest in Solvang and Santa Maria prior to moving to Seattle. He studied in London, graduated from Drake University and worked with disturbed children as an art therapist in the Des Moines, Iowa schools.

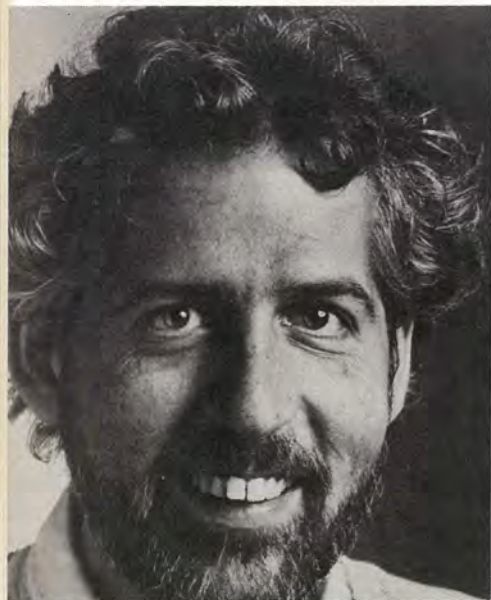


# Director's Notes

(To the actors before the first reading of the play)

We are all so lucky to be doing this very fine play.

An American Romance Epic. Romance. Not romantic. *La Romance de la Rose*. The quest of two estranged lovers for reunion. Epic — the sweep of the vision across the Western states of America.



Albert Takazauckas

There are many traditional strands woven into the fabric of this play. In the classic tradition: the feuding families —

*"In fair Verona where we lay our scene . . ."*  
and . . .

*"Oh, the Hatfields and McCoys,  
They were feudin' mountain boys . . ."*

Layers of mythology — Orpheus brings Eurydice back from the dead. The burning and destruction of the family house. The ritual of fire to purge the past. Oedipus killing his father in Mexico and "marrying" his mother Lorraine. Menelaus getting fair Helen back and

destroying the House of Troy. Venus in head bandage and Mars in a leather flyer's jacket continue to love and hate with the same intensity.

The American tradition of the lone figure in the vast landscape, as in the early Western plays: *Arizona*, *The Great Divide*, *The Girl of the Golden West*.

The tradition of incest and family decay that started with *The Oresteia*.

All of these couched in the present. Not Troy or Carthage, but California and Montana. Not the Montagues and Capulets, but the Oakies and the ranchers. Not Orpheus and Eurydice, but a semi-literate couple, an ex-con and a would-be actress.

The ghost play (not for the first time: see *Buried Child* and *Fool for Love*). The dead father in Mexico. The dead mother in Montana. At the top of the play, Beth has just returned from the dead. Jake believes Beth is still dead. Beth says, "He killed us both."

The restating of legend and myth in one's own time and speech. A continuation of O'Neill in *Mourning Becomes Electra* and Tennessee Williams in *Orpheus Descending*. But Shepard goes further than these primitive experiments in blending classical mythology and contemporary life. The Cowboy covers his tracks better. He is less self-conscious, less pretentious. Cain and Abel, or *True West*.

Sigmund and Sieglinde running from Wotan, or *Fool for Love*.

I want to give *A Lie of the Mind* as much space as I can; to physicalize its epic proportions.

First and last, the play is haunted by the terrible power of the past which is purged by fire and ritual: flame and flag.

— Albert Takazauckas



THE AMERICAN CONSERVATORY THEATRE

*presents*

# A LIE OF THE MIND

(1985)

by Sam Shepard

*Directed by* Albert Takazauckas

*Scenery by* Barbara J. Mesney  
*Costumes by* Beaver D. Bauer  
*Lighting by* Derek Duarte  
*Music by* Stephen LeGrand and  
Eric Drew Feldman  
*Wigs and Hair by* Rick Echols

Cast

(in order of appearance)

*Frankie* Howard Swain  
*Jake* Lawrence Hecht  
*Beth* Nancy Carlin  
*Mike* Ed Hodson  
*Lorraine* Anne Lawder  
*Sally* Lannyl Stephens  
*Baylor* Will Marchetti  
*Meg* Joy Carlin

There will be two ten minute intermissions.

## UNDERSTUDIES

*Meg* — Carlotta Scarmack; *Beth* — Elan Evans; *Jake* — Will Leskin;  
*Mike* — Brian Crawley; *Lorraine* — Paula Markovitz;  
*Baylor* — Paul Coolbrith; *Sally* — Jennifer Roblin;  
*Frankie* — Daniel Reichert

Stage Management - Alice Elliott Smith and Eugene Barcone

Scenery and costumes for *A Lie of the Mind* were constructed in the A.C.T. studios.

# Sam Shepard: Playwright, Actor, Son

by Jonathan Marks



Sam Shepard

Samuel Shepard Rogers VI died in a car crash in New Mexico. A combat bomber pilot who had seen action in World War II, he became a dirt farmer in southern California. For his amusement he drank, played dixieland jazz, and — secretly — wrote. He was no good at farming. He wasn't much good at drinking, either, but he was thorough.

He gave his son his name, and taught him to play the drums. When the seventh Sam Shepard Rogers was 19, in 1962, the two had a bitter fight. Young Sam left, and soon renounced his name. He became Steve Rogers, and then Sam Shepard.

ACT10

His father had wanted him to be a veterinarian. He had spent a bit of time studying agriculture at San Antonio Junior College. He had experience as a sheep shearer, orange picker, and (in his words) as "horseshit remover and hot walker" at Santa Anita Race Track. From these experiences he forged a new career: acting.

After a brief tour with a small troupe, the Bishop's Company Repertory Players, he moved to Greenwich Village, and entered an entirely new scene. Acting jobs were scarce, so he made his money as a busboy and waiter, and picked up gigs drumming in jazz and rock combos. He was surrounded by cockroaches, drugs, and women. He started to write.

He wrote fast, like an action painter. He didn't rewrite, he didn't bother much with endings. "You get a certain spontaneous freaky thing if you write real fast," he said in 1968. "You don't get anything heavy unless you spend real time." As fast as he wrote them, they were produced: five plays in 1964, three the next, and the next: *Cowboys*, *Chicago*, *Icarus's Mother*, *4-H Club*, *La Turista*, *Forensic and the Navigators*, *Operation Sidewinder*, *Mad Dog Blues*, *Cowboy Mouth*, *Back Bog Beast Bait*, *The Tooth of Crims*. Sometimes one of his combos (which bore such names as Lothar and the Hand People or the Holy Modal Rounders) accompanied the performances, with Shepard on drums. Sometimes he acted in his own plays.

Very early on he was hailed as one of the leading figures in the revitalization of American playwriting, but he has never been accepted in the traditional marketplace of the commercial theatre. To this day, he has never had a play on Broadway, but his honors have been pro-





Pulitzer Prize play at A.C.T.: Lawrence Hecht and Barbara Dirickson in Shepard's *Buried Child*.

digious: a Pulitzer Prize for *Buried Child*, the New York Drama Critics' Circle Award for *A Lie of the Mind*, eleven Obies, the Golden Palm Award of the Cannes Festival for his screenplay *Paris, Texas*, and Rockefeller, Guggenheim, and Yale/ABC Fellowships. For a number of years he was playwright-in-residence at the Magic Theater in San Francisco. Last year he was admitted to the American Academy of Arts and Letters.

He no longer writes in a white heat; he works carefully, spending "real time" on his life's work: reforging the myth of America. Recent plays such as *Angel City*,

*True West*, *Curse of the Starving Class*, and *A Lie of the Mind* have revealed that Shepard has been able to inform the innovative fire and spunk of his earliest plays with a matura craftsman's hand.

In recent years Sam Shepard has gained enormous celebrity as a film actor, in *Days of Heaven*, *Resurrection*, *Frances*, *The Right Stuff*, and the film version of his own play *Fool for Love*, among others.

Almost twenty years ago Shepard said that he was happy that, despite the esteem in which some critics held him, he was still not a popular playwright, not a success in commercial terms. "I prefer



**Shepard Off-Broadway:** Will Patton and Amanda Plummer appeared in the premiere production of *A Lie of the Mind* last season at the Promenade Theatre in New York.

it that way. It's like the primitive feeling that if they take your photograph, your soul gets stolen. When someone's work becomes popular, you lose something." He doesn't seem very worried now, though, about losing his soul to the camera. "I'm in an incredibly privileged position, and in a way it's accidental. I didn't go out of my way to get into this movie stuff. I essentially think of myself as a writer. But there's no reason why you can't be many different things."

Samuel Shepard Rogers VII is, essentially, a writer. But he is also an actor, and understands the stage from inside out — an important factor contributing to the stageworthiness of his writing.

Samuel Shepard Rogers VI, while he lived, never revealed to anyone that he

was a writer. He never understood the stage, either. He only saw one of his boy's plays . . . but he was drunk that night, and loudly argued with the characters from his seat.

When his old man was killed, Sam Shepard went to New Mexico to clean out the room where he'd been living. That was when he discovered that he was the son of a writer.

He read some of his father's work at the funeral.

Remember: A.C.T. offers generous discounts to each person who is a member of a group larger than 15 persons. For details, contact Linda Graham at (415) 346-7805.





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Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage. This list reflects gifts received between January 1, 1986 and April 15, 1987

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A.C.T. wishes to announce the creation of a Cleo Faulkner Memorial Scholarship Fund. A loyal member of the Friends of A.C.T. and a long-time supporter of the company, Ms. Faulkner was most recently coordinator for the popular A.C.T. 400 group, a social club made up of A.C.T. subscribers. Ms. Faulkner's energy, enthusiasm and concern will be sorely missed by the company.

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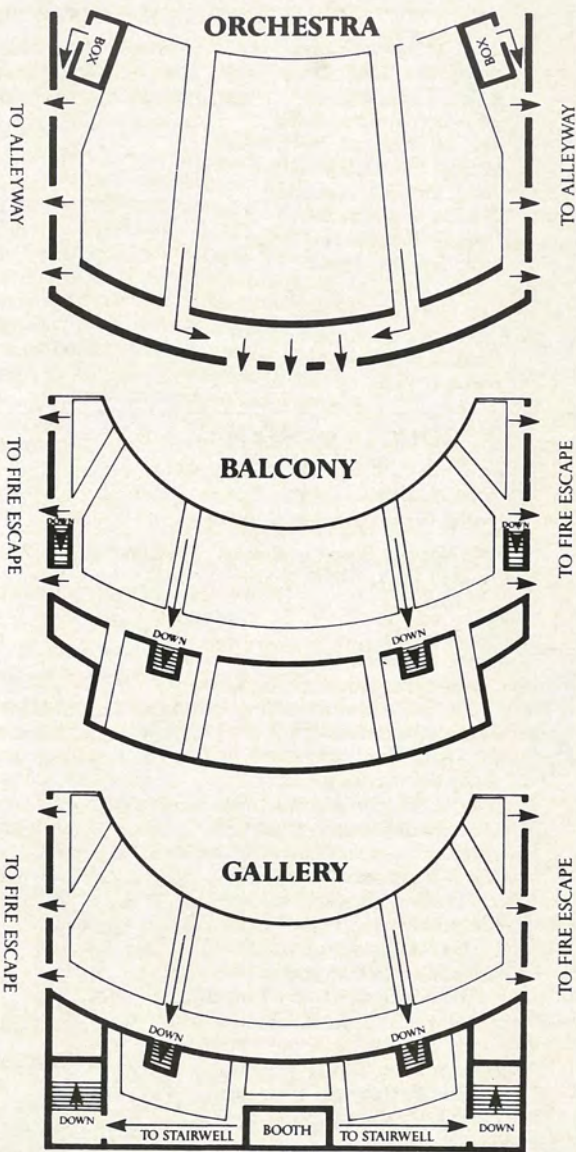
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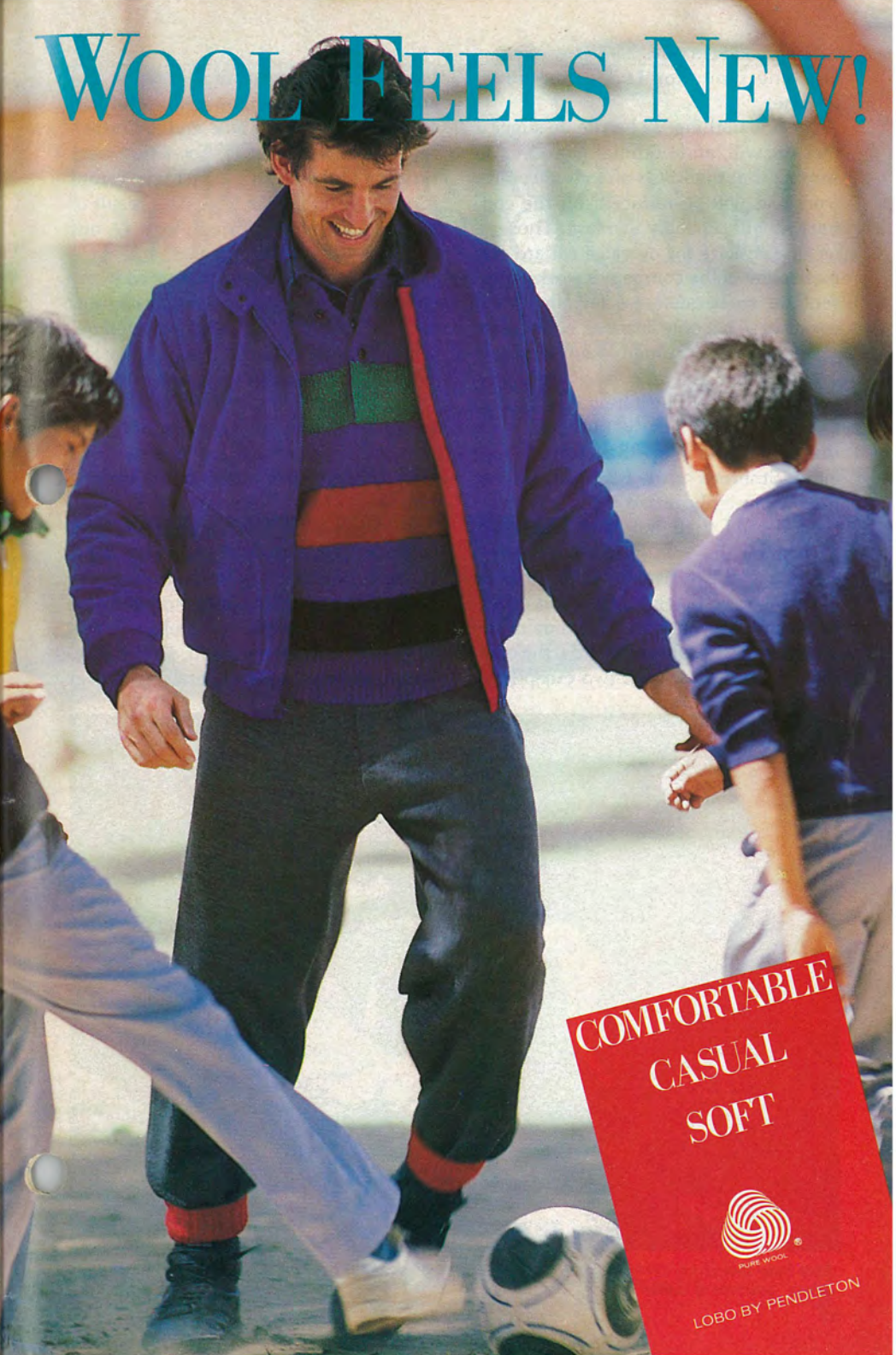




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LONDON REPORT *continued from page 20*  
matching funds for Luce's "incentive"  
scheme.

There is nothing, as I write, to suggest that she will, and nothing, moreover, to suggest that the RSC's already excessive workload will be reduced; on the contrary, it will probably increase. Those of us who criticize the overall standard and motivation of the company's work at present do so because we feel that their resources — not only financial, but creative, imaginative and human — are seriously overstretched. In June they frightened everyone to death by letting it be known that, if their finances did not improve by the end of the year, they would close either Stratford or the Barbican. Having thus thoroughly raised the alarm, they then denied their intention to do any such thing.

Pending the arrival of Peter Shaffer, Albert Finney, Maggie Smith and others in the autumn, just the right side of the deadline for the Olivier Awards, the commercial West End, with two exceptions,

has met its own crisis of short runs and sudden closures either with solid old certs like *Canterbury Tales* and *An Inspector Calls* or with recent shows that were no great shakes even the first time round (*Corpsel*, *Light Up the Sky*). As a result of all this, we went through one of our "what-is-theatre-for?" phases.

This was considerably protracted in my case by a week's visit to Israel, a country which claims the highest rate of theatre-going in the world, and where theatre like everything else, takes part in an exhilaratingly politicized society which has only two questions on its mind: identity and survival. Even boulevard comedy and farce concern themselves with, say, the nature of Jewishness and the Israeli occupation of the West Bank. Then, too, an entire, scurrilous and very funny revue (visually funny to us, verbally funny to the Hebrew-speaking audience) attacked the rise of Jewish religious intolerance and fundamentalism condoned, so the playwright claimed, by the liberals' guilt over



Alan Bates and Carole Nimmons in *Melon* — "one more night out with middle-class, middle-aged male agony," courtesy of Simon Gray.

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their own secularism, and caused by the rise of extremism in Islam. Our own false distinction between art and entertainment does not exist.

The two West End exceptions to the sure-fire earlier referred to were Sondheim's *Follies* (at the Shaftesbury) and Simon Gray's *Melon* (at the Haymarket). In Israel we learned of the meticulous care taken by the producer Cameron Mackintosh over the Hebrew lyrics of *Miserables*, having them translated back into English to doublecheck for omissions and nuance. Mackintosh has become a producer in the David Merrick mould: having taken a risk, he protects it intensively against avoidable disaster. With *Mis* behind him — or rather all round him and across the world for the foreseeable future — he has rescued *Follies*, a show which never seems to have made money for anyone, least of all the original Broadway producers of 1971.

In taking the risk avoided by other producers for 15 years, he has persuaded James Goldman to simplify the plot and rewrite his dialogue completely, and Sondheim to replace four of the original numbers by four less tricky or less bleak, closer to the idiom of an actual *Follies* show and generally more assimilable by a broader audience today. The show suffers — the marital bickering of the two couples at the *Follies* reunion sticks out more than ever — but there are queues every night for returns and it looks as though the trick might have worked. Diana Rigg, Julia Mackenzie, Dolores Gray ("I'm Still Here"), Adele Leigh ("One More Kiss") and Lynda Baron ("Who's that Woman?") steal the show.

Directed by Mike Ockrent and designed by Maria Björnson (*Phantom of the Opera*), it looks beautiful, witty, haunting and gorgeous, and if it succeeds, it will clearly form the basis of the long-awaited New York revival of the show. Still, it proves, to anyone like me who loves and is continually amazed by Sondheim's work,



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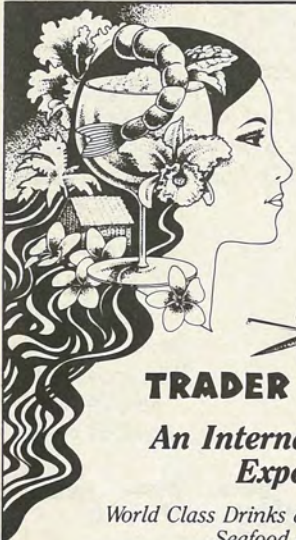



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that *Follies* is far from being his best show. We now await the superior *Pacific Overtures* at English National Opera and *Merrily We Roll Along* at the Half Moon in the East End.

*Gray's Melon* — Simon, that is, not Dolores — turned out to be one more night out with middle-class, middle-aged male agony, starring the potentially marvelous, but here under-parted and mannered Alan Bates as the self-pitying publisher-protagonist.

Superficially, Ayckbourn's *A Small*



Michael Gambon and Polly Adams in Alan Ayckbourn's "very funny and very dark" *A Small Family Business* (at the National's Olivier Theatre), in which the playwright proves that he has also "become a director of versatility and class."

*Family Business* offers the mixture as before, but most of Ayckbourn's plays break some new ground. This one tells of a dowdy fitted-furniture business taken over by corrupt interests and how the family's Mr. Clean (Michael Gambon) has, *Godfather*-fashion, to condone murder and make corruption respectable in order to save firm and family from ruin.

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It is very funny and very dark, opening with a brilliantly perfect farcical sequence in which the hero arrives home to celebrate changing jobs by making love to his wife. She, unknown to him, has planned a surprise party with the entire family crouched in darkness behind the sitting-room door. Ayckbourn's use of space, with one boring, purpose-built house doing duty for three, often at the same time, is exceptionally clever throughout. He has become a director of versatility and class.

He is also, of course, an exceptionally prolific writer. Since *A Small Family Business*, he has already written and directed *Henceforward* . . . for his small home theatre in the round at Scarborough on the Yorkshire coast. *Henceforward* . . . is a playful, experimental and — to me at least — unsuccessfully resolved piece about a composer in the near-anarchic near-future who is torn between the mischievous reprogramming of androids to get his estranged wife and young daughter back and his artist's ambition to produce on his synthesizer the perfect musical sound for love. He fails, but it is hard to care as much as one should, for even the human beings are two-dimensional in character and the prevailing moods either sentimental or cold.

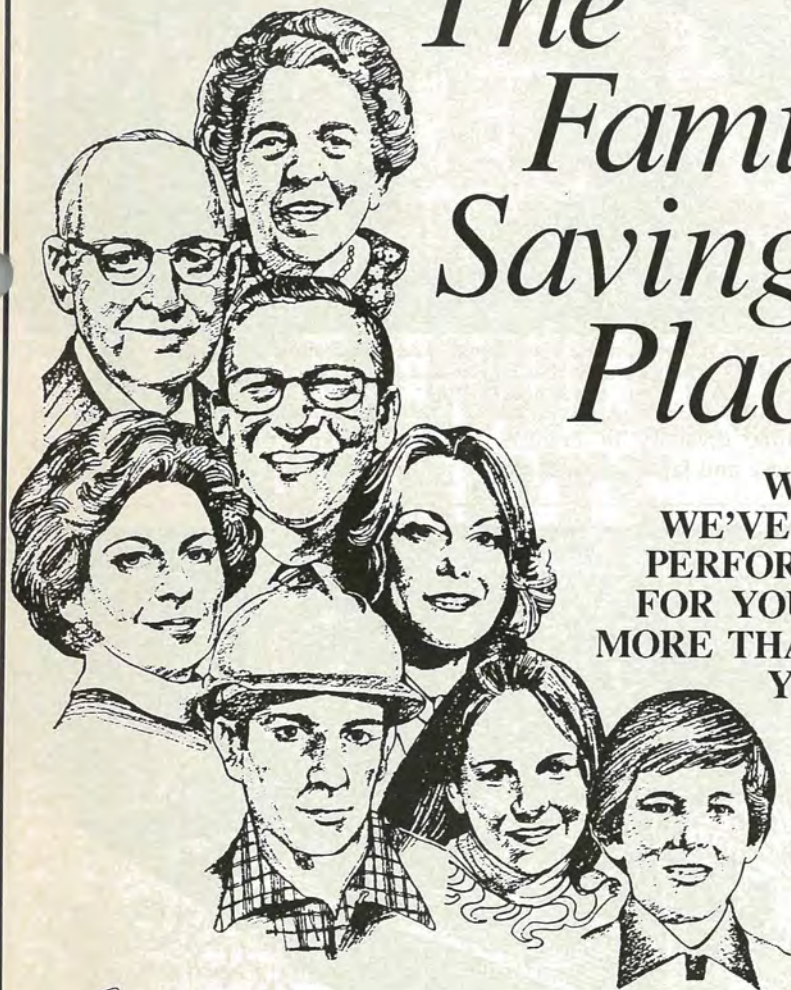
Three shows should be recorded from the somewhat chaotic and disseminated imports of LIFT — the biennial London International Festival of Theatre, which scattered itself across some 20 miles of the capital from the river Thames near Kew Gardens to Shadwell Basin in an as-yet unglamorized section of the London Docks. It rained for the best part of the three weeks, and my favorite shows were all indoors, from Mexico, Canada and the U.S.S.R.: *Donna Giovanni*, a brilliant, erotic transcription of Mozart's opera into a musical folk *commedia* for four women and one man (Compania Divas, directed by Jesusa Rodrigues); *The Dragon's Trilogy* by Robert Lepage's Théâtre Repere from Quebec, telling a strikingly original, poetic,



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country house play, acted in, out and right through the middle of a three-dimensional *dacha*, with the audience at either end. At four hours, *Cerceau* was interminably garrulous and at least an hour too long, but a great impression was conveyed of Russian emotional energies on the move, sniffing intellectual freedoms on the breeze, longing to be used.

Most visiting productions to LIFT would be considered, at some point or other, as self-indulgent and therefore un-English. But the young English audience is responding very keenly to bold and epic work both at home and from abroad. Two bold attempts to grapple with European expressionism and melodrama have enlivened the summer months: David Pountney's production of Shostakovich's famously scandalous opera *Lady Macbeth of Mtsensk* (1936, excoriated by Stalin) and Mike Alfreds's of *The Wandering Jew*, adapted by him and Micheline Wandor from the immense best-selling serial novel (1844-5) by Eugene Sue.

Alfreds is one of the most individual and distinguished directors in Britain, respected by actors throughout the profession for the searching, simplicity and truthfulness of his work. His productions are never blocked out; the actors have such confidence in him and in one another that they improvise the actual movements afresh every night. Their spontaneous reactions can produce electrifying effects, as in the *Cherry Orchard* he directed for Ian McKellen's company at the National last year. On the strength of that he has now acquired his own company to do three productions at the NT. He avoids the obvious, as always, by mounting a four-and-a-half-hour version of a wild 19th-century melodrama which outsold Dickens and Balzac, to the latter's intense despair.

The Alfreds company imposes both great austerity and extravagance on this piece of kitsch. The result, though extremely resourceful and choreograph-





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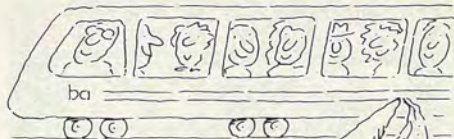
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ically dramatic, becomes merely repetitive when the drama of the inheritance being withheld from rightful legatees by the wicked machinations of the church is prolonged artificially by a codicil to the will.

Sue is a terrible writer, though technically skilled, so this is hardly *Nicholas Nickleby*, nor the Goldoni *Country Trilogy*, which the company tackles next. *The Wandering Jew* has the potential for a cult. *Lady Macbeth* was certainly that, packed out for every performance. An astonishing and outrageous piece of musical theatre which mixes sex, politics, psychology, slapstick, poetry, tenderness and wit, this story of provincial adultery, murder and repression survived everything that Pountney's glorious and vulgar productions could throw at it. You emerged at the interval *and* at the end gasping in disbelief and on a great high at such a shared joy in the resources and possibilities of theatre.

This is more than could be said for the Kirov Opera, which brought to Covent Garden, and those very theatres in Manchester and Birmingham which the RSC will no doubt shortly visit, immaculate examples of Soviet official culture in *Boris Godunov*, *Eugene Onegin* and *The Queen of Spades*. All three were wilfully conducted by Yuri Temirkanov (the opening of *Onegin* like fast congealing toffee), played with outstanding accuracy, theatrical color and instinct by the Kirov orchestra; adequately sung; not acted at all; and designed in conventional picture-book architectural landscapes.

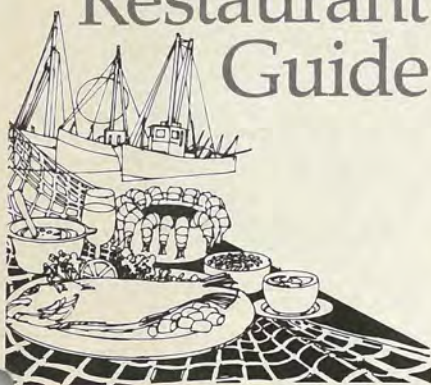
*Glasnost* is bringing us a greater diversity of work from the Soviet Union than ever before, including the Mayakovsky Theatre (Moscow) at the National in October, the Gorky Theatre (Leningrad) and a studio *Hamlet* from Moscow at the Edinburgh Festival, which is about to engulf me as I write. More of that, I hope, next time. □

*Michael Ratcliffe is theatre critic of The Observer in London.*



# SAN FRANCISCO

## Restaurant Guide



**CAFE RIGGIO**, 4112 Geary Bl. (415/221-2114). D 5-11 Mon-Sat, 4:30-10 Sun; Superb Italian cuisine, veal, pasta & seafood specialties. Impeccable service in a comfortable, lively atmosphere. Full bar, comprehensive wine list. No reservations. V MC

**CALIFORNIA CAFE BAR & GRILL**, Broadway at The Embarcadero (415/433-4400). L 11:15-2:30 Mon-Fri, D 5:30-10:30 Daily, BR 10-2:30 Sun; The freshest California/American cuisine featuring mesquite grill, Southwestern/Cajun specialties. Parking. Res. AE V MC

**THE CARNELIAN ROOM**, 555 California St., 52nd Fl. (415/433-7500). D 3-12 Mon-Fri, 4-12 Sat, BR 10:30 AM Sun; Seasonal American cuisine. Award winning wine list. Breathtaking views of SF. Private banquet suites. AE DC CB V MC DIS

**CHINA STATION**, 700 University Ave., Berkeley (415/548-7880). L-D 11:30-1 Daily. Cocktails till 2; Extensive menu featuring fresh seafood, located in the historic So. Pacific railroad depot. Full bar. Free parking. AE DC V MC

**CIAO**, 230 Jackson St. (415/982-9500). L-D 11-12 Mon-Sat, 4-12 Sun; Chic, bright & lively. Milanese menu features charcoal grilled fresh seafood & meats. Pasta made as you watch. For desserts, try Italian ice with espresso. Full bar. AE DC CB V MC

**CORINTIA-RAMADA RENAISSANCE HOTEL**, Market at Fifth (415/392-8000). D 5:30-11 Tue-Sat; Even among discerning San Franciscans, the Ramada Renaissance is known for fine dining. Consider the Corintia. Here the mood is shadow-blue, highlighted by etched glass, sambonnet silver & fine imported crystal. Dinner menus offer innovative expressions of Northern Italian cuisine. The wine list features over 150 domestic & imported labels. Reservations suggested. AE DC CB V MC DIS

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

**HARRIS'**, 2100 Van Ness (415/673-1888). L 11:30-2 Mon-Fri, D 5-10:30 Nightly; Finest steak, prime rib, fresh seafood, chicken, duck, etc. in elegant traditional setting. Housemade desserts. Piano nightly. AE DC V MC

**HARRY'S BAR AND AMERICAN GRILL**, 500 Van Ness (415/86-HARRY). L 11:30-3 Mon-Fri, D 5-11 Sun-Thu, till 12 Fri-Sat; No. Italian ristorante featuring authentic regional dishes, homemade pastas & desserts. Full bar serves Italian libations. AE DC CB V MC

**L'OLIVIER**, 465 Davis Court, near Jackson (415/981-7824). L 11:30-2 Mon-Fri, D 6-10 Mon-Sat; This delightful French restaurant is a favorite lunch spot for executives by day and becomes a romantic dining spot at night. AE DC V MC

**MAX'S OPERA CAFE**, 601 Van Ness (415/771-7301). L-D 11:15 AM-12 AM Mon-Thu, till 1 Fri-Sat, till 12 Sun; International deli specializing in salads, sandwiches & barbecue, fresh fish & desserts. Entertainment by singing waiters. AE DC V MC

**PIERRE at MERIDIEN**, 50 Third St., (415/974-6400). L 11:30-2 Mon-Fri, D 6-10 Mon-Sat; Contemporary French cuisine, impeccably prepared & elegantly served, luxuriously appointed, widely spaced tables, richly diverse menus that change with the seasons, nightly fixed-priced tasting menus & an exceptional wine list combine to make a meal at the Meridien's critically acclaimed Pierre restaurant the closest possible approximation of a 3-star dining experience in France. Reservations recommended. Complimentary valet parking. AE DC CB V MC

**THE PORTMAN GRILL, THE PORTMAN HOTEL**, at the corner of Post & Mason, 1 block west of Union Square (415/771-8600). B-L-D 7 AM-11 PM, D from 5:30; In a dramatic 17-story atrium setting with fountains, sculpture, fireplaces & grand piano, The Portman Grill is San Francisco's newest dining sensation. Exceptional service & dining in the tradition of the world's finest grills, with an emphasis on California cuisine. An ideal place for dining & relaxing before or after the theatre. Reservations recommended. Valet parking AE DC CB V MC

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**UMBERTO**, 141 Steuart Street, one block from the Ferry Building (415/543-8021). L 11:30-2:30 Mon-Fri, D 5:30-11 Mon-Sat; Step into an Old World Mediterranean villa to feast on seafood, meats & fowl prepared with light sauces & fresh pasta. AE CB DC V MC

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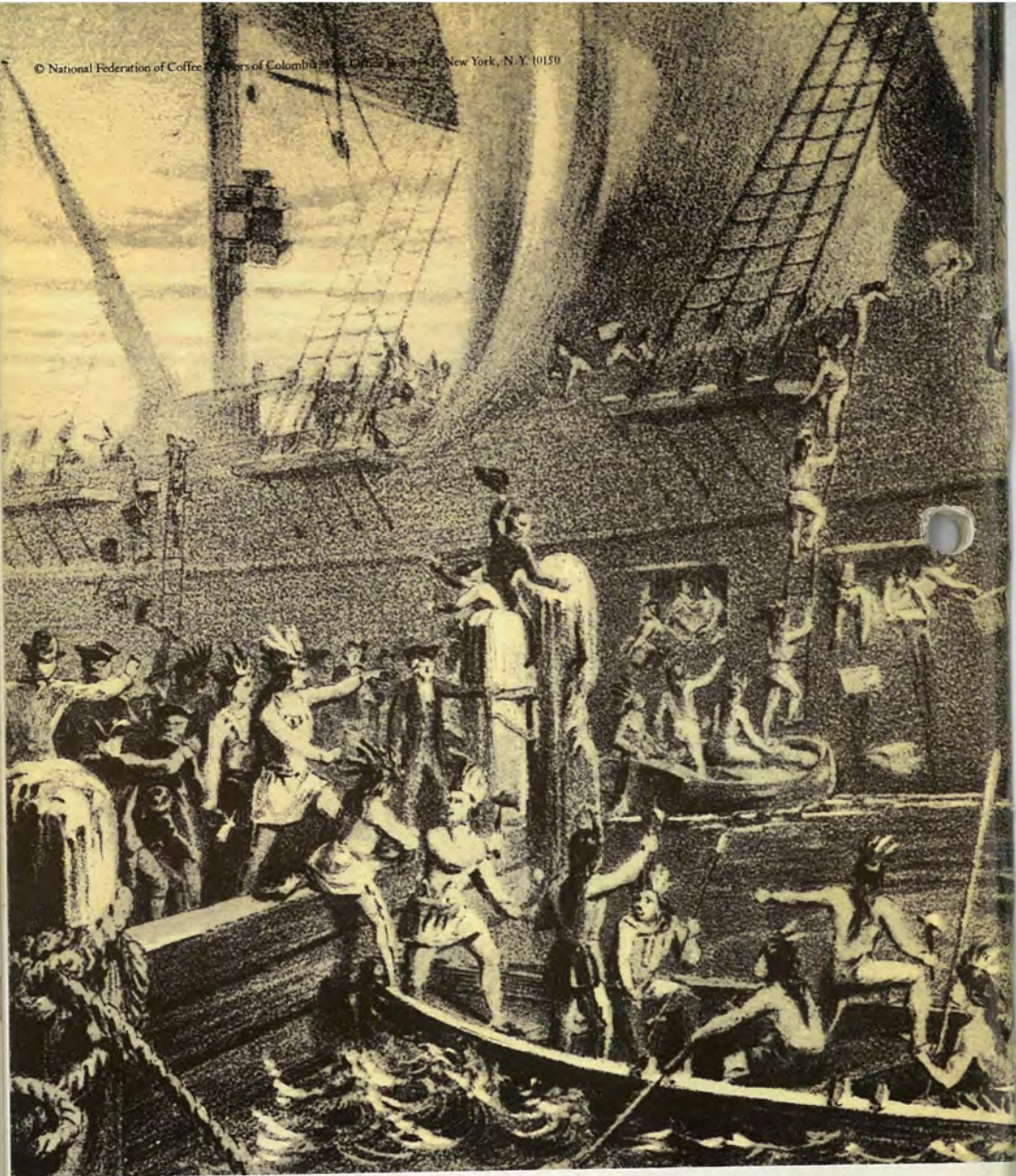
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