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PERFORMING ARTS.
The Theatre & Music Magazine for California & Texas
MAY 1988

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Mitsubishi.
Bringing “Les Misérables” to the Stage
by Sheridan Morley

“Once in every decade a musical soars out at you across the orchestra pit to strike between the eyes as well as the ears. Les Misérables is one such: a great, blazing pageant of life and death at the barricades of political and social revolution.”

It was in a sports arena outside Paris almost a decade ago, early in 1980 to be precise, that two Frenchmen first put together a musical based on Victor Hugo’s classic 1862 novel Les Misérables. Alain Boublil and Claude-Michel Schönberg (a distant relative of the great composer Arnold Schoenberg) devised, with Jean-Marc Natel, an epic staging but with considerable transfer problems. Those few non-Frenchmen who saw it tended to come back from Paris raving about the score, but uncertain whether its libretto would translate and equally uncertain whether a sports arena concept could be made to work in other countries or more traditional prosenium-arch surroundings.

One who thought it would work upon hearing the 1980 French recording, though without ever seeing the show,

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One who thought it would work upon hearing the 1980 French recording, though without ever seeing the show, was...
was the London impresario Cameron Mackintosh who, from Cats through the decade to Phantom of the Opera, has turned the British stage musical from a local event into a multinational industry and who will by the end of this year have presented Les Misérables not only in London, New York and Los Angeles, but also in Boston, Washington, Japan, Poland, Iceland, Hungary, Australia, Norway, Austria, Israel, Canada, Argentina, Bulgaria, Brazil, Chile, Denmark, Germany, Greece, Moscow, Peru, Spain, Sweden and Turkey in a series of local co-productions.

Ironically, it will then return to Paris, not in the original version, but in a translation from the English, as part of the 1899 bicentennial revolutionary celebrations.

So what happened to turn a Parisian sports arena idea into a global hit? First of all, of course, the translation: however good that French original, it had no hope of worldwide success in anything but English given the economics of the musical theatre and its dominance by London and New York.

And that was where Mackintosh, who by 1982 had acquired foreign rights and declared his determination to bring Les Misérables at least over the Channel to London, if not also over the Atlantic to New York, ran into the first of his problems. Translating France's national poet and storyteller into English has never been easy, as any schoolchild facing French examination will tell you, and in the end Mackintosh got his translation from two very different writers, both of whom happened by chance to be ex-drama critics. James Fenton, who did the libretto for the acclaimed and controversial Jonathan Miller production of Rigoletto for the English National Opera, did a primary translation of the book and lyrics (since the show is through-sung—that is, without spoken text—the book is effectively its lyrics) and that was then developed by Herbert Kretzner, who had
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written some London stage shows in the 1960s and, more significantly, done the English-language translations of all Charles Aznavour's cabaret hits.

So Mackintosh now had an English-language version of Les Miserables, one which, thanks also to the continuing involvement of Boublil and Schönberg, ran about twice as long, at three hours, as the Parisian original. What Mackintosh still lacked, until 1985, was the framework for a London staging. Les Miserables was clearly not going to be another Cats or Starlight Express, that is, a show depending quite considerably on its choreography and scenic effects. It was, rather, an old-fashioned plot show, one which would require a classical level of acting and staging not usually associated with the chorus dancing of the traditional West End production.

What did Les Miserables most resemble in the recent English theatre? Certainly there had been no other great French musical of late, but there had been Trevor Nunn's version of Nicholas Nickleby for the Royal Shakespeare Company, co-directed (as is Miserables) by John Caird and also dealing with an immense social and urban pageant of love and loss, wealth and poverty told by a master Victorian storyteller, in that case Charles Dickens.

So Nunn and the RSC were the logical direction in which to turn for Les Miserables, and there Mackintosh ran into the next of his problems. Nunn said he would undertake Les Miserables, but not on the basis on which he had done Cats, which was simply to take a leave of absence from the RSC (of which he was then co-artistic director) and work on a freelance basis.

Instead, Nunn and Mackintosh decided that Les Miserables would need the full resources of a company-like the RSC and that it should first be seen on their own home territory at the Barbican Centre in London before progressing, if all went well, to the West End and Broadway. Mackintosh was still carrying a huge economic risk since he had to underwrite a large percentage of the RSC costs, but at least he was getting in return a ready-made company, many of whose members had long been working with Nunn and...
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on large-scale Shakespearian and Dickensian projects. These projects, while admittedly non-musical, did prepare them for the epic sweep of the story of Jean Valjean, his relentless pursuit by Javert and his love for the dying Fantine and her daughter Cosette.

What they were not prepared for was a curiously petulant undertow of British journalism in which it was long suggested that the RSC ought not to be "stopping" to a musical, least of all one destined for a commercial afterlife in the West End and on Broadway.

As a result, the original first night at the Barbican in October 1985 was critically a rather muted affair, though it seemed to me that night we were in the presence of one of the greatest things that had ever happened in the musical theatre. Once in every decade or so, given average theatregoing luck, a musical soars out at you across the orchestra pit to strike between the eyes as well as the ears. Les Misérables is one such: a great, blazing pageant of life and death at the barricades of political and social revolution.

But apart from Victor's victorious, what matters about Les Misérables is that, like Britten's Peter Grimes and Sondheim's Sweeney Todd and, for that matter, Verdi's Rigoletto, it sets out to redefine the limits of musical theatre. Like them it is through-sung, and like them it tackles universal themes of social and domestic happiness in terms of individual despair, but with a score that seems to consist of all the great marching songs that Edith Piaf never quite got around to singing. There is an energy and an operatic intensity here which exists in the work of no British composer of the present: that sense of a nation's history being channelled through trumpets and drums and guitars and violins and cellos.

These songs, ranging from the joyous "Master of the House" to the haunting "Empty Chairs at Empty Tables" by way of 20 or so others, all tell of love and war and death and restoration: patter songs, arias, duets and choruses of dazzling inventiveness and variety. For this is not the French Oliver!, nor even the musical Nicholas Nickleby, though it owes a certain debt to both. Rather, it is a brilliantly guided tour of the 1,200-page eternity that is Hugo's text, and there is no way that in three hours we could ask for more.
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That new traditional Royal Shakespeare Company march down to the footlights is here, as is a Third Man chase through the sewers, and even an autumnal ending worthy of Cyrano de Bergerac. Indeed, there are also some lovable orphans faintly reminiscent of Annie. Sure, the result is episodic, fragmented and sometimes evocative of other shows and other countries. But no musical exists in a vacuum. Just as John Napier's rich and rare setting is made up of old treasures

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Macy's Mom of the Year Contest
Jamie Harcus, 14, of San Leandro, has been named the grand prize winner of this year's essay contest sponsored by Macy's in cooperation with Hyatt Hotels and Resorts and KSFO/KA-YA-PM. Selected from over 11,000 entries, Jamie won a $500 Macy's shopping spree for her mom, Julie, and a luxurious weekend for four at the Hyatt including brunch or dinner. All entry fees benefit the March of Dimes of San Francisco.

LINGERIE SHOPPING EVENTS—May 5-7
Our new 5th floor lingerie department is your personal guide to perfect selection, proper fit and wonderful bonus offers for Mother's Day. Informal modeling and complimentary gift wrap May 5, 5:00-8:00 p.m., May 6, noon-6:00 p.m. and May 7, noon-5:00 p.m.

TERRI ROESE FABRIC DESIGNER—May 20, 21
She'll be in our 5th floor home furnishings department from 11:00 until 2:00 to demonstrate the intricate art and technique of fabric design and to introduce her hand-painted porcelain gifts.

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**Macy’s Union Square is more than a store… It’s the place to wrap up mom’s gift shopping.**
Calm Wilkinson and Patti LuPone were Jean Valjean and Fantine on opening night at London's Barbican Theatre in 1985.

about glamour or success. And yet, as the score surges through the theatre, you are aware time and again of how triumphantly the translation works, somewhere at the boundaries of Shakespeare and Brecht.

Les Misérables is everything that the musical theatre ought to be doing. It relies on no choreographic gimmicks, no repetitive phrasing, no simplistic homilies. It is not even a star show, though there are marvelous parts for half a dozen character players.

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Les Misérables is everything that the musical theatre ought to be doing. It relies on no choreographic gimmicks, no repetitive phrasing, no simplistic homilies. It is not even a star show, though there are marvelous parts for half a dozen character players. Yet those original Barbican reviews were,
Car and Driver calls it one of the ten best cars in the world.

Road & Track calls it one of the ten best values in the world.

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The experts have been saying a lot about the Ford Taurus. But then, there's a lot to be said for an automobile that offers world-class style and performance as well as world-renowned value. It's driven Car and Driver magazine to name it one of the ten best cars in the world three years straight. It moved Road & Track to call it one of the ten best values in the world among cars sold in the U.S. (including the Honda Accord LXi, Mazda 626, and Nissan Maxima SE). And as Motor Trend simply put it: "We should all stand up and applaud."

People, like Road & Track, are impressed by its available V-6 power (in a choice of 3.0L or its new 3.8L engine) and its sophisticated 4-wheel independent suspension. So many people, in fact, that Taurus now outsells every single car the competition makes (based on '87 model year manufacturers reported retail deliveries). Proof that its celebrated design has impressed more than just automotive editors.

And with Ford's continuing dedication to design leadership, we fully expect the success of the Taurus sedan and wagon to go on and on. And so, we imagine, with the experts' praise.

Ford Taurus.

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as I’ve suggested, oddly muted. Even the
good ones suggested that this was some-
how a very French and historical/social
epic, which is rather like complaining that
My Fair Lady is altogether too Shavian.
There were even initial doubts that Les
Miserables might not reach the West End,
let alone Broadway and the rest of the
world. What turned the show around,
intriguingly enough, was word of mouth.

Though one or two of us, and all credit
to very early London reviews in both
Time and Newsweek, had been shouting in
print about what we saw as the greatness
of Les Miserables (affectionately known by
its various producers as The Glams), what
really mattered was that long queues
began winding around the Barbican soon
after the first night, simply because word
had spread from the preview audiences
of something huge and musical and very
unusual.

That the show now lives in so many
worldwide locations is of course a con-
siderable tribute to its original creators,
not least Victor Hugo who knew a thing
or two about how to tell great stories in
a popular fashion to a large audience. In
London alone the Royal Shakespeare
Company and individual investors have
already had their money back three and
four times, and Les Mis was largely
responsible for seeing (along with the
subsequent success of another Les:
Liaisons Dangereuses) the Stratford com-
pany through a couple of difficult seasons
at home. Last year it scooped three Tonys
in New York, and international profits are
thought to be hovering around the $10
million mark already. Last summer I saw
it played with a cast of 200 Hungarians
at a spectacular open-air opera arena a
couple of hours south of Budapest, and
there too it was forming day-long queues.

Not altogether bad for a show which
one leading London critic originally
reckoned altogether too “ponderous” ever
to leave the Barbican. •

Sheridan Morley is the drama critic of Punch and
the International Herald-Tribune. The latest of
his numerous books is a history of the British stage
musical titled Spread a Little Happiness, published in the U.S. by Thames & Hudson.

This bottled water
did not make an ocean
voyage just to quench
thirst.

Its higher calling
is to accompany a great
Scotch Whisky.

Contrary to popular belief, most true connois-
sseurs of Scotch do not
take their whisky neat.

In Scotland itself—
land of purists—even
their revered
favourite, The
Famous Grouse
Scotch Whisky, shares
the glass more often than not with a modest
measure of water.

Ah! But what water! Strathmore Natural Scottish
Mineral Water has both heritage and pedigree to
complement The Famous Grouse...indeed to enhance
its greatness.

Bottled at source close by
famous Glamis Castle, this legendary
water journeys cross land and sea...
to glory, Famous Grouse and thee.

Please enjoy.

THE FAMOUS GROUSE
Scotland sends its best.
as I’ve suggested, oddly muted. Even the
good ones suggested that this was some-
how a very French and historical/social
epic, which is rather like complaining that
My Fair Lady is altogether too Shavian.
There were even initial doubts that Les
Miserables might not reach the West End,
let alone Broadway and the rest of the
world. What turned the show around,
intriguingly enough, was word of mouth.

Though one or two of us, and all credit
to our early London reviews in both
Time and Newsweek, had been shouting in
print about what we saw as the greatness
of Les Misérables (affectionately known by
its various players as The Glam), what
really mattered was that long queues
began winding around the Barbican soon
after the first night, simply because word
had spread from the preview audiences
of something huge and musical and very
unusual.

That the show now lives in so many
worldwide locations is of course a con-
siderable tribute to its original creators,
not least Victor Hugo who knew a thing
or two about how to tell great stories in
a popular fashion to a large audience. In
London alone the Royal Shakespeare
Company and individual investors have
already had their money back three and
four times, and Les Mis was largely
responsible for seeing (along with the
subsequent success of another Les:
Liaisons Dangereuses) the Stratford com-
pany through a couple of difficult seasons
at home. Last year it scooped three Tonys
in New York, and international profits are
thought to be hovering around the $10
million mark already. Last summer I saw
it played with a cast of 200 Hungarians
at a spectacular open-air opera arena a
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Edward Hastings
Artistic Director

John Sullivan
Managing Director

1987-88 REPERTORY SEASON

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by Sam Shepard
October 12 through December 12

A CHRISTMAS CAROL
by Charles Dickens
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THE FLOATING LIGHT BULB
by Woody Allen
December 29 through January 9

THE IMMIGRANT
by Mark Harelik
January 6 through February 13

DIAMOND LIL
by Mae West
January 27 through March 19

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by Arthur Kopit
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To Our Loyal Audience

A.C.T. relies upon you — the theatregoers of San Francisco and the entire Bay Area.

We need you, of course, to see and enjoy our productions, to witness our work, to follow our transformations and developments as a creative ensemble — but we also need your generosity.

To be specific, we need $325,000 more in donations from individual audience members by May 31 to meet our goal of $825,000 for Fiscal Year 1988.

Nobody else in the Theatre District requests this kind of commitment and generosity from its audience, but no other theatre in the city has the needs of A.C.T., or offers the same kind of programming. We are unique: America’s largest acting ensemble, performing a season of new and classical plays in rotating repertory on a not-for-profit basis.

We serve our community, not investors seeking financial gain. We offer a wealth of community services, from educational programs for the young to special performances for the elderly. And we keep our ticket prices low; even at capacity, revenue from ticket sales can cover only 75% of our expenditures.

Like a symphony orchestra or a ballet, a true repertory company needs individual donors to survive and flourish as a major cultural institution.

We need your help. Please give it.

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John Sullivan
Michael W. Burnor  
January 4, 1955-January 27, 1988

As the season moves towards closing night, the company and staff of A.C.T. would like to recall and salute a dear friend and colleague who was a part of the company for seventeen seasons — half his lifetime. Michael Burnor, whose final staff position was Operations Manager, passed away in January from complications surrounding Burkitt’s lymphoma. He was 33.

Michael Burnor was born in Washington, D.C., but came to San Francisco as a boy. He was educated at Galileo High School and City College, and began work at the Geary Theatre as an usher in 1969, at the age of fourteen. A decade later he was House Manager, and in 1981 he was made A.C.T. Facilities Manager. In this position he was responsible for the day-to-day maintenance of all A.C.T. administrative offices and studios, as well as of the Geary Theatre, where he supervised the renovation of the Mezzanine lobby, the expansion of its bathroom facilities, and the restoration of the Geary Cellar — now known as Fred’s Columbia Room.

In 1985 Michael left to become Operations Manager of the San Francisco Ballet, but he returned two years later — just last September — as A.C.T.’s Operations Manager, charged with the task of coordinating the restorations of the Geary.

His primary concerns were the safety and comfort of the theatre’s patrons, but he was also dedicated to the preservation and refurbishment of the glories of this magnificent house. (If you wish to honor Michael’s memory by contributing to a fund to improve the facilities and appointments of the Geary, please send a check — payable to A.C.T. — to 450 Geary St., San Francisco 94102.)

Michael Burnor worked full-tilt at this demanding position until he discovered his illness, just days before his death. On February 21 his colleagues from seventeen seasons celebrated his life with an afternoon of songs and reminiscences in the theatre he cherished and tended so well: the Geary.

Take a bow, Mikie. And . . . Curtain.
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WHO'S WHO AT A.C.T.

KATE BRICKLEY was educated at the University of Wisconsin, and completed her training at A.C.T. She has appeared with the company on the Geary stage in Faustus in Hell, Private Lives, Othello, Macbeth, Peer Gynt, Diamond Lil, and A Christmas Carol, and in studio productions of The Cherry Orchard, The School for Scandal, and Treasure of the Wells. Miss Brickley has also appeared at the Pacific Conservatory of the Performing Arts in Romeo and Juliet, Candide, and The Utter Glory of Morrissey Hall. Last summer she appeared in All Night Long with Encore Presentations. An instructor of acting and voice, she teaches in A.C.T.'s Young Conservatory, Academy, and Advanced Training Program.

RICHARD BUTTERFIELD played Edgar in King Lear and Captain Cummings in Diamond Lil earlier this season; last year, his first with A.C.T., he appeared as the Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol, and a drag queen (among other roles) in Faustus in Hell. Mr. Butterfield has worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, and Theatreworks of Palo Alto, where he performed in Sondheim's Merrily We Roll Along. Among his other credits are Freddie in God (directed by Julian Lopez-Morillas), Navarro in L eve's Labour's Lost, Francis Flute in A Midsomer Night's Dream, and Catelyn in Richard III with Dukin Matthews. Mr. Butterfield holds a Stanford A.B. with Honors in international relations, and teaches in the Advanced Training Program and Young Conservatory.

Among the roles NANCY CARLIN has played in her three years with the company are Beth in A Lie of the Mind, Jennifer Dubedat in The Doctor's Dilemma, and Martha in The Sea Gull. She has worked at numerous theatres on the west coast, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Berkeley Shakespeare Festival, and the Pacific Conservatory of the Performing Arts. At Shakespeare Santa Cruz last summer she played Beatrice in Much Ado About Nothing and April in Company. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

A graduate of A.C.T.'s Advanced Training Program and a former member of Santa Maria's P.C.P.A., PAUL COBDRETH appeared in the Allen Fletcher productions of The Unsuitable Miley Brown (as Christmas Morgan), Idiot's
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Delight (as Quillery), and Macbeth (Ross), and in Donovan Marley’s Billy Buitt (the Dansonker). Among Mr. Coolbruth’s recent credits in San Francisco are Atticus in Edward Hastings’ production of To Kill a Mockingbird and Davies in John Wilk’s The Caretaker.

BRIAN CRAWLEY, who holds a B.A. in English and theatre from Yale, is a third-year student in the Advanced Training Program. At A.C.T. he has played a waiter and a cop in Diamond Lil, Fred in A Christmas Carol, and a punk devil in Fustias in Hell; in student productions he played Troilus in The Cherry Orchard and the title roles in Richard III and Nicholas Nickleby. He was in Life Is a Dream at the Ar. Theatre in New York, and since coming to San Francisco has played Billy in Casualties and Don Juan in Much Ado About Nothing at Theatreworks, danced as a witch in the San Francisco Opera’s Macbeth, and appeared in Hans Christian Andersen and Kiss Me, Kate at P.C.P.A. Theatrefest.

DREW ESHELMAN made his debut with A.C.T. in The Bailing Class in 1975, and his work with the company since then has included King Lear, Diamond Lil, The Doctor’s Dilemma, Sunday in the Park with George, Fustias in Hell, You Never Can Tell, Macbeth, A Christmas Carol, and A Midsummer Night’s Dream. He has appeared in Hamlet at the Berkeley Shakespeare Festival, The Advocate and The Naming of the Stars at San Diego’s Old Globe Theatre, and The Good Person of Szechuan at the Berkeley Repertory Theatre. He was in the original production and the Los Angeles revival of One Flew Over the Cuckoo’s Nest, and has been prominently seen in San Francisco in Cloud Nine and Bent. Mr. Eshelman has also played featured roles in a number of films, including The Right Stuff and Magnum Force, and has appeared in several television series. He attended A.C.T.’s Advanced Training Program in 1975-76.

ELAN EVANS, a native of Stockton, California, trained at the Pacific Conservatory of the Performing Arts, where she appeared in The Suicide, Medea, and Firefly. Miss Evans worked in various capacities at the Denver Center Theatre Company before returning to California to complete her acting training. Now in her third year of A.C.T.’s Advanced Training Program.

GINA FERRALL is a graduate of A.C.T.’s Advanced Training Program, and has appeared at the Geary in Diamond Lil, Cat Among the Pigeons, A Christmas Carol, 1 Remember Mama, The Admirable Crichton, and Sunday in the Park with George. In addition to playing Lizzy in the Plays-in-Progress production of Lizzie Borden in the Late Afternoon, Miss Ferrall was in Berkeley Rep’s production of The Art of Dining and appeared as Violet in Center Space’s production of Snow White Falling. She has also appeared with the Santa Rosa Summer Repertory Theatre, at Montana’s Shakespeare in the Parks, and as Emily in All Nighters at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.

SCOTT FREEMAN, who last appeared on the Geary stage as Young Scrooge in A Christmas Carol, has also performed with the company in Macbeth and The Sleeping Prince, and in a studio production of Strindberg’s Creditless. He has appeared in Tarriffe and Hamlet at the Grove Shakespeare Festival, in Villainous Company at the One Act Theatre, and as Bernoldo in Romeo and Juliet with the South Coast Repertory, and he acted in the film No Way Out. Mr. Freeman trained — and now teaches acting — in A.C.T.’s Advanced Training Program.

ED HODSON, who studied in A.C.T.’s Advanced Training Program, has appeared on the Geary stage as Brodie in The Real Thing and Mike in A Life of the Mind. At the Eureka Theatre Company he has appeared in Landscape of the Body, Erm, and A Narrow Bed (which was written by his wife, Ellen McLaughlin), and his
Delight (as Quillery), and Macbeth (Ross), and in Donovan Marley's Billy Buut (the Dansker). Among Mr. Coothrith's recent credits in San Francisco are Atticus in Edward Hastings' production of To Kill a Mockingbird and Davies in John Wilk's The Caretaker.

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work with Western Stage has included Hotel Paradiso. He has acted with the Vermont Ensemble Theatre in Blue Wisdom, and with the 39th Street Project in New York in Host! Witness, James CRY, and Dakota’s Belly, Wyoming. He also appeared in New York in Under Distant Skies, Too, DERSUS on the Funny Farm, and The Blue Dahlia. Mr. Hodson played Mozart in a national tour of Amadeus.

STEVEN ANTHONY JONES, who joined the A.C.T. company this season with King Lear and A Christmas Carol, 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 Wilkie in the original production of A Soldier’s Play. He appeared locally in the Eureka Theatre productions of 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. Mr. Jones has also worked in film and television.

WILL LESKIN has appeared in A.C.T. productions of King Lear, A Christmas Carol, Diamond Lil, and Faustus in Hell; in the Conservatory he has played Mirabel in The Way of the World and Claudius and the Ghost in Hamlet. Among his other productions in the Bay Area are Cyrano de Bergerac at San Jose Repertory Company and Le Ronde with Encore Presentations. He previously performed in A Christmas Carol with Theatre Virginia in Richmond, where he also worked for three seasons with Dogwood Dell. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University and has completed two years in the Advanced Training Program. His wife Shannon is Managing Director of San Jose Repertory Company.

in Julius Caesar, Leontes in The Winter’s Tale, and last summer — Bottom in A Midsummer Night’s Dream and Hodge in Dekker’s The Shredmaker’s Holiday. 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: Creative, and in Passion Play under the direction of Joy Carlin. Mr. Krath is a trainer at the Conservatory, and has taught Shakespeare at the University of California at Irvine and other educational institutions.

MICHAELE MC SHANE, now in his second season with A.C.T., appeared last season as W.C. Fields, Oliver Hardy, and Jesus Christ in Faustus in Hell, and this year as Charles Dickens in A Christmas Carol and Spider Kane in Diamond Lil. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics’ Circle Award for Best Actor at the One Act Theatre. He played Falstaff in Berkeley Shakespeare Festival productions of both parts of Henry IV, and has appeared in the films Peggy Sue Got Married, Howard the Duck, and Francis Ford Coppola’s Ticker. He was also in The Merry Wives of Windsor at the San Francisco Shakespeare Festival. Mr. McShane continues his association with Reed Rahmman, Brian Lohman, and the other former members of the original Faulkline company.

DELORES MITCHELL was a company member from 1976 to 1983, performing in The Little Foxes, The Rivals, The Winter’s Tale, Much Ado About Nothing, The Nephew, and Hotel Paradiso at the Geary, and in Plays-in-Progress productions of Afternoons in Vegas and 30 Minutes for 25 Cents. From 1983 to 1986 she worked on the east coast as a member of the New York Shakespeare Festival Players in Rome and Juliet and As You Like It, and at Baltimore’s Center Stage, Crossroads Theatre in New Jersey, and the Tenth Pole Playhouse in Pennsylvania. Miss Mitchell recently performed in A Member of the Wedding at the (Continued on page ACT-7)
work with Western Stage has included Hotel Paradiso. He has acted with the Vermont Ensemble Theatre in Blue Wisdom, and with the 29th Street Project in New York in Host! Witness, Janice’s Gang, and Dakota’s Belly, Wyoming. He also appeared in New York in Under Distant Skies, Too, DERUS on the Funny Farm, and The Blue Dahlia. Mr. Hodson played Mozart in a national tour of Amadeus.

STEVEN ANTHONY JONES, who joined the A.C.T. company this season with King Lear and A Christmas Carol, 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 Wilkie in the original production of A Soldier’s Play. He appeared locally in the Eureka Theatre productions of 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. Mr. Jones has also worked in film and television.

This season BARRY KRAFT, a charter member of A.C.T., alternated in the title role of King Lear — the second time he has appeared in an A.C.T. production of the play; he is a veteran of the 1965 production in Pittsburgh. Mr. Kraft has spent 23 of the last 27 summers acting in Shakespearean festivals around the country, and has appeared in 34 of Shakespeare’s 38 plays. At the Oregon Shakespearean Festival he has played John of Gaunt in Richard II, Berowne in Love’s Labor’s Lost, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar, Leontes in The Winter’s Tale, and — last summer — Bottom in A Midsummer Night’s Dream and Hodge in Dekker’s The Shoemaker’s Holiday. 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; Crofton, and in Passion Play, under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the University of California at Irvine and other educational institutions.

WILL LESKIN has appeared in A.C.T. productions of King Lear, A Christmas Carol, Diamond Lil, and Faustus in Hell; in the Conservatory he has played Mirabel in The Way of the World and Claudius and the Ghost in Hamlet. Among his other productions in the Bay Area are Cyrano de Bergerac at San Jose Repertory Company and La Ronde with Encore Presentations. He previously performed in a Christmas Carol with Theatre Virginia in Richmond, where he also worked for three seasons with Dogwood Dell. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University and has completed two years in the Advanced Training Program. His wife Shannon is Managing Director of San Jose Repertory Company.

FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Latent Heterosexual, Dandy Dick, Odets’ Paradise Lost, and as Cleopatra in Caesar and Cleopatra, she was in Woody Allen’s Play It Again, Sam on Broadway, the original production of Lanford Wilson’s Lemon Sky off-Broadway, and Passing (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Babbitt and as Natasha in Three Sisters at the Mark Taper Forum, and as Stella in A Streetcar Named Desire (with Jon Voight and Faye Dunaway) at the Ahmanson. She has appeared on television in many series and specials, and her film credits include Back to the Future, Gremlins, Footloose, Tex, and Stand By Me. Ms. McCain trained at the Central School of Speech and Drama in London.

MICHEAL MCSHANE, now in his second season with A.C.T., appeared last season as W.C. Fields, Oliver Hardy, and Jesus Christ in Faustus in Hell, and this year as Charles Dickens in A Christmas Carol and Spider Kane in Diamond Lil. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics’ Circle Award for Best Actor at the One Act Theatre. He played Falstaff in Berkeley Shakespeare Festival productions of both parts of Henry IV, and has appeared in the films Peggy Sue Got Married, Howard the Duck, and Francis Ford Coppola’s Tucker. He was also in The Merry Wives of Windsor at the San Francisco Shakespeare Festival. Mr. McShane continues his association with Reed Knalinsky, Brian Lohman, and the other former members of the original Fultoline company.

DELORES MITCHELL was a company member from 1976 to 1983, performing in The Little Foxes, The Rivals, The Winter’s Tale, Much Ado About Nothing, The Naked Heart, and Hotel Paradiso at the Geary, and in Plays-in-Progress productions of Afternoons in Vesuvius and 10 Minutes for 25 Cents. From 1983 to 1986 she worked on the east coast as a member of the New York Shakespeare Festival Players in Romeo and Juliet and As You Like It, and at Baltimore’s Center Stage, Crossroads Theatre in New Jersey, and the Trenton Playhouse in Pennsylvania. Miss Mitchell recently performed in A Member of the Wedding at the (Continued on page ACT-5)
A costumed actor takes flight in this detail from a Grecian vase.

THE AMERICAN CONSERVATORY THEATRE
presents

FEATHERS
Variations on Aristophanes' The Birds
(Premiere)
by Stanley R. Greenberg

Directed by John C. Fletcher
Scenery by Barbara J. Mesney
Costumes by Beaver D. Bauer
Lighting by Derek Duarte
Music composed by Peter Erskine
Sound design by Stephen LeGrand
Wigs & hair by Rick Echols
Associate Director John Loschmann

The Cast
Merchant Lawrence Hecht
Wife Kate Brackley
Messenger Bird William Paterson
Egops Michael McShane
Eagle Michael Scott Ryan
Nightingale Lunny Stephens
Lark Steven Anthony Jones
Cuckoo I Howard Swain
Cuckoo II Liam O’Brien
Til Jennifer Robbin
Zena Peter Donat
Iris Nancy Carlin
Taxman I Drew Eshelman
Taxman II Luis Oropeza

The Flock
Richard Butterfield, Elan Evans, Will Leskin, Delores Mitchell, Don Piper,
Daniel Reichert, Cynthia Bassham, Martin Bedosian, John Purse,
Susanne Hornberger, Jennifer Joyce, Susanne Natter, Trina Oliver,
Martin Robinson, Astrid Santic, Desiree Sheridan,
Mary Beth Smith, Keeley Stanley, Chas Toledo, Lyn Wright

There will be one intermission.

UNDERSTUDIES
Merchant — Barry Kraft; Wife — Delores Mitchell; Messenger Bird — Drew Eshelman; Egops
— Will Leskin; Eagle — Daniel Reichert; Nightingale — Carlotta Scaramack; Lark — Brian
Crowley; Cuckoo I — Liam O’Brien; Cuckoo II — Howard Swain; Til — Elan Evans; Zena
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Stage Management:
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Old Birds in New Feathers
by Jonathan Marks

Feathers is the newest of the new built upon the oldest of the old: a play of today (despite its ancient Greek setting), written this year, inspired by and drawing upon the plot and themes of one of the oldest theatrical scripts in existence, The Birds of Aristophanes.

How old is the work of Aristophanes? Shakespeare's first plays were written just four centuries ago; The Birds was written 24 centuries ago—2401 years, to be exact, in 414 B.C. It is, then, six times as old as the oldest scripts in common currency on the stages of the Western world.

How remote is the Greek theatre from our own? We do know a certain amount about the Athenian theatre and drama of the 5th century B.C. — more than we know about most of the next twenty centuries — but scholars understandably tend to highlight all they know, and de-emphasize the vast amount of important information that has been irretrievably lost.

We have eleven scripts by Aristophanes, but many more have been lost. From these eleven we generalize about Aristophanic comedy, as if it were a genre the Greeks recognized, while in fact he had many rivals, equally esteemed in their day, who have been lost: Eupolis, Magnes, Aristomenes, Phrynichus, Crates, and Plato (the other Plato, "Plato Comicus"). Entire comic genres from his day have disappeared, leaving only the faintest traces: Syracusan comedy, Mimiambi, Middle Comedy, and the highly popular improvised farces.

Even those few scripts by Aristophanes that have survived — thanks to the pains of some ancient scribes and medieval clerics, whose criteria for selection are now unknown — are to a great extent mysteries to us. We know that the comedy of the Athenians, like their tragedy, was in large measure a musical form, but we know virtually nothing about the music.

And what we do know of Old Comedy — the form in which Aristophanes wrote — creates a picture that is quite unlike our image of comedy today. (By contrast New Comedy, which was created in the next century, is very similar to modern comedy.) Old Comedy was largely a choric form. Plots were unimportant; even the delineation of characters was relatively skimpy. All that was necessary was an absurd notion, a "happy idea," that could be manipulated for all its comic potential. And central to the success of any Old Comedy was the *parabasis*, a choral ode that addressed some serious question of the day, often totally unrelated to the theme of the rest of the play. Nothing in later comedy remotely resembles the *parabasis*.

When I see a place for the first time... I notice everything, the color of the paper, the sky, the way people walk, doorknobs, every detail.
Then, after I've been there for a while, I don't notice them anymore. Only by forgetting can I remember what a place is really like... so maybe for me forgetting and remembering are the same thing.
— from True Stories by David Byrne, Beth Henley, and Stephen Toulousky

Our production seems to have something to do with discovering that certain fundamental choices we made early on in life were not altogether naive or wrong, and that often we must return to the emotional and intellectual need that motivated the choice in order to refresh us as to its original worth.

— John C. Fletcher, director of Feathers

GRAVITY — the big "G"
Got a hold on me G-RAV-if-TY
Let me explain If it's a dream That you can fly If you can love Then you can defy G-RAV-if-TY
The big "G".

— James Brown, "Gravity"

We know that, like the tragedies, the comedies were performed in the context of a religious festival. Any notions about the ritual significance of the plays must be tempered, however, with an appreciation of how very different in tone Athenian worship was from our own. Before the tragedies were performed a gigantic phallic was carried about the theatre, and the actors in the comedies wore...
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— John C. Fletcher, director of Feathers

Gravity — the big “G”

Got a hold on me
G-R-A-V-I-T-Y

Let me explain
If it’s a dream
That you can fly
If you can love
Then you can defy
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leather phallics, with which they performed obscene bits of business. Athenian democracy was celebrated in a peculiar way, too: the playwrights exercised their freedom of speech by slandering prominent members of the audience by name. Nothing was too low or vulgar; as long as it got a laugh.

And what of Aristophanes himself? We know certain facts about his life, but there are also enormous holes in our knowledge. For example: Was he — like Aeschylus and most of the other early tragedians — the star performer in all his plays? Aelian, writing in the second century A.D., called him a “comic poet and professional buffoon,” but no other ancient source sheds any light on the question.

Once we admit how little we really know about Greek comedy, then, the notion of ‘doing Aristophanes straight’ becomes absurd. And what we do know is often at odds with our received notions; the only way to maintain ‘classical decorum’ while doing Aristophanes is to censor his writing — which is what has usually been done over the years.

It won’t do. We must recognize that Aristophanes is, in large part, a stranger to us.

And yet — one of the undeniable strengths of this ancient comedian is that something about him appeals to every era. The appeal varies, but there is always an appeal.

The Birds appeals to every age because it springs from a primal urge of humanity: the desire to revoke gravity, to fly like the humble birds, to soar above the common notion of existence: the natural laws that place some beasts over others, that declare that conflict is the common state of existence, and that mortality is the lot of all. Abolish gravity and you can metamorphose, you can reverse the

About the Author
Stanley R. Greenberg, who wrote FEATHERS: Variations on Aristophanes’ The Birds this year with a commission from A.C.T., is an accomplished writer of screenplays, teleplays, and drama, and has won awards in every form in which he has worked.

He is best known in the theatre for Pueblo, a play about the capture of an American spy ship off the coast of North Korea, which premiered at the Arena Stage in Washington, D.C. The televised version, which starred Hal Holbrook, won a Peabody Award.

His screenplay for Sediment Green, which starred Charlton Heston and Edward G. Robinson, earned him a Golden Nebula Award from the Science Fiction Writers of America.

Mr. Greenberg’s television work has included the dramas The Missiles of October (with Martin Sheen and William Devane as the Kennedy brothers), Blind Ambition (the story of John Dean), The Day the Bubble Burst (about the stock market crash of 1929), and F.D.R.: The Last Year with Jason Robards. He won an Emmy for The Defenders and was awarded an Edgar by the Mystery Writers of America for his television play The Apostate.

Mr. Greenberg is a resident of Kensington.

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The Birds of Aristophanes springs from a happy, absurd idea of pure wish-fulfillment — and so does Stanley R. Greenberg’s Feathers. This play, though, does not pretend to be pure Aristophanes; it consists of “variations” on his themes. It is as new and lively as 1988, though it touches themes millennia old: longings that were ancient when Aristophanes lay upon a rock — as what child hasn’t? — and watched the birds coveting overhead.
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*The Birds* appeals to every age because it springs from a primal urge of humanity: the desire to revoke gravity, to fly like the humble birds, to soar above the common muck of humanity, to see the world from an exalted vantage point. And if gravity can be repealed, so can the common order of existence: the natural laws that place some beasts over others, that declare that conflict is the common state of existence, and that mortality is the lot of all. Abolish gravity and you can metamorphose, you can reverse the orders of nature, and you never have to die.

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Touring Grand Corsica LT $10,991.00**

To those who regard R/T #1 as a playground, the description "GT" means a car with an engine, drive-train and suspension that are up to the task of flattening out the hills and straightening out the curves.

Such a car is the Beretta GT. Available with all the niceties such as a 2.8 liter fuel injected V6, 5-speed gearbox, Delco shocks, stabilizer bars front and rear. All wrapped up in a wind-cheating coupe. Just the package for the sporty set, right?

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$11,656.00*

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WHO'S WHO continued from page ACF-3

Oregon Shakespearean Festival and in the film "The Principal" with Jim Behnke and Lou Cozzett. A veteran of nine A.C.T. productions of "A Christmas Carol" (plus the ABC cable version), she is a graduate of Florida A. & M. University and a speech, voice, and acting trainer.

LIAM O'BRIEN who is now in his second season at A.C.T., has appeared as Dennis in "Sunday in the Park with George," Bedpenroy in "The Doctor's Dilemma," Paul in "The Floating Light Bulb," Pete and Charles in "End of the World," and Stan Laurel, Charlie Chaplin, and Pee Wee Herman in "Follies in Hell." Mr. O'Brien received a Drama-Logue Award for his performance as Billy in "Sharon and Billy," which he played in the original production and the Magic Theatre revival. His other credits include "Rent" at San Francisco Repertory Theatre, "The Cuckoolette at the Tuft at Theatre Rhinoceros, The Threepenny Opera at the Eureka Theatre, and "Ah, Wilderness!" (directed by Ron Lagomarsino) for the Berkeley Repertory Theatre's O'Neill Festival.

FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Sokolow Studio of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including "The Three Sisters" (which played on Broadway in 1969), "The Matchmaker" and "Desire Under the Elms" (which toured the Soviet Union), and Macbeth. He has also been seen in televised versions of A.C.T. productions of "Glory Boys," "A Christmas Carol," and "Pygmalion." Mr. Ottwell is a member of A.C.T.'s Board of Trustees.

LUIS OROPEZA began his career by doing Chicano street theatre in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits — which have earned him four Critics' Circle awards and a Drama-Logue award — include a five-year-old girl in "Cloud Nine" and 26 different characters in "Hoo I Got That Story" (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in "Filament" and "The Good People of Szechuan." Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. In his A.C.T. debut he played the Fool in "King Lear," and in "Diamond Lil" he was Diedrichs, the excited landlord.

WILLIAM PATTERSON 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. Patterson 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

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ACF-9
WHO'S WHO continued from page ACT-5

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national tours with his own one-man shows. His major roles for A.C.T. include You Can't Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Dear "MT" for Murder, Painting Churches, The Doctor's Dilemma, End of the World... and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of A.C.T.'s Board of Trustees.

DON PIPER is a third-year student in the Advanced Training Program, and has appeared in End of the World..., A Christmas Carol, and Diamond Lil at the Geary and in studio productions of The Cherry Orchard, Hamlet, Henry VI, The Way of the World, and The Physicists. He appeared in the San Francisco Shakespeare Festival's production of Much Ado About Nothing as Borachio and Encore Presentations' Seal as Harry. He has toured nationally in Annie Get Your Gun, The 1960's Radio Hour, and The Student Prince. Mr. Piper has performed in "Dallas Ft. Worth in Major Barbara, Deadshot, and Who's Life Is It, Anyways?"

JENNIFER ROBIN is a third-year student in A.C.T.'s Advanced Training Program. Her studio performances include Irina in The Three Sisters, Fanny Squeers in Nicholas Nickleby, Margaret in Henry VI (Parts I and II), Mrs. Fairnilee in The Way of the World, Dainty Fidget in The Country Wife, and Lucille in Gemini. This year she has appeared at the Geary in A Christmas Carol and Diamond Lil, and as Staas in Encore Presentations' production of Duse, Fish, Stars & Us. Ms. Robin studied history and English at Trinity College, University of Toronto.

MICHAEL SCOTT RYAN, a third-year student in the Advanced Training Program, has appeared on the Geary stage this season as Pablo Juarez in Diamond Lil, Mr. Driscoll in Golden Boy, and Jacob Marley in A Christmas Carol. His roles in studio productions within the Conservatory have included Vershinin in The Three Sisters, Witwoud in The Way of the World, and Prospero in a modern adaptation of The Tempest. He played O'Brien in John C. Fletcher's production of A Midsummer Night's Dream at the Westwood Playhouse in Los Angeles and at P.C.P.A. Theaterfest, where he also played Adolph Eichmann in Good. Mr. Ryan danced as a witch in the San Francisco Opera's Macbeth, and was featured as John

in Orpheus Descending with the New York Stage and Film Company and as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert Takacsy. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar.

CARLOTTA SCARMACK, a third-year student in the Advanced Training Program, performed this year in A Christmas Carol and Diamond Lil. This season her roles in studio productions at A.C.T. are Ophelia in Hamlet, Lady Wishart in The Way of the World, Miss Krag and Tilda Price in Nicholas Nickleby, Ida Bolten in Morning's at Seven, and Madame Ranevsky in The Cherry Orchard. Last summer she appeared in P.C.P.A.'s Theaterfest productions of A Midsummer Night's Dream and God. A native of Athens, Ohio, Miss Scarmack received a B.F.A. in theatre from Ohio University and performed in numerous productions for the School of Theatre and the Ohio Valley Summer Theatre.

LANNY STEPHENS, now in her second season with the company, has appeared as Sally in A Lie of the Mind. Mrs. in Sunday in the Park with George, Betty Boop and Marilyn Monroe in Faustus in Hell, and in Diamond Lil, A Christmas Carol, The Seagull, and studio performances of Tartuffe, The Three Sisters, King Lear, and Lydie Breeze. She appeared at the Bay Area Playwrights' Festival as Sister in Looking in the Dark... and as Sister Robert Anne in Nunsense at the Marines Memorial Theatre. Miss Stephens is a founding member of Encore Presentations, 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 has appeared in A.C.T. productions of A Lie of the Mind, The Doctor's

Sydney Walker, a forty-year veteran of stage, film, and television, has performed in some 237 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-nine productions including The Matchmaker (U.S.S.R. tour), Per Gynt, The Circle, Diamond Lil, A Christmas Carol, Love, Angels Fall, The School for Wives, and Translations. He has appeared on television in such serials as The Guiding Light and The Secret Storm, and acted in Love Story and NBC-TV Film Eye on the Sparrow; Mr. Walker is narrator for the KQED-TV series New York Master Chefs and teaches auditioning in A.C.T.'s Conservatory.
national tours with his own one-man shows. His major roles for A.C.T. include You Can't Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Dad, "MT" for Muscular Painting Churches, The Doctor's Dilemma, End of the World…, and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of A.C.T.'s Board of Trustees.

DON PIPER is a third-year student in the Advanced Training Program, and has appeared in End of the World…, A Christmas Carol, and Diamond Lil at the Geary and in studio productions of The Cherry Orchard, Hamlet, Henry VI, The Way of the World, and The Physicist. He appeared in the San Francisco Shakespeare Festival's production of Much Ado About Nothing as Borachio and Encore Presentations' Seashore as Harry. He has toured nationally in Annie Get Your Gun, The 1950's Radio Hour, and The Student Prince. Mr. Piper has performed in Dallas Ft. Worth in Major Barbara, Deathtrap, and Who's Life Is It, Anyway?

Jennifer Roblin is a third-year student in A.C.T.'s Advanced Training Program. Her studio performances include Irina in The Three Sisters, Fanny Squeers in Nicholas Nickleby, Margaret in Henry VI (Parts I and II), Mrs. Fairfax in The Way of the World, Daisy Fidget in The Country Wife, and Lucille in Gemini. This year she has appeared at the Geary in A Christmas Carol and Diamond Lil, and at StaaS in Encore Presentations' production of Duse, Fish, Stars & V. Ms. Roblin studied history and English at Trinity College, University of Toronto.

Michael Scott Ryan, a third-year student in the Advanced Training Program, has appeared in A Christmas Carol and Diamond Lil. In studio productions at A.C.T. he played Lopakhin in The Cherry Orchard, York in Henry VI, Part II, Horner in The Country Wife, St. Mulbury Hawk in Nicholas Nickleby, Laertes in Hamlet, and Fran in Gemini. Last summer he appeared as Jabe ACT-10 in Orpheus Descending with the New York Stage and Film Company and as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert Takacs-Baska. A native of Massachusetts, Mr. Reichted holds an A.B. in English from Vassar.

CARLOTTA SCARMACK, a third-year student in the Advanced Training Program, performed this year in A Christmas Carol and Diamond Lil. Her roles in studio productions at A.C.T. are Ophelia in Hamlet, Lady Windermere in The Way of the World, Miss Krag and Tilda Price in Nicholas Nickleby, Ida Bolten in Morning's at Seven, and Madame Ranevsky in The Cherry Orchard. Last summer she appeared in P.C.P.A.'s Theatrefest productions of A Midsummer Night's Dream and Good. A native of Athens, Ohio, Miss Scarlamm received a B.F.A. in theatre from Ohio University and performed in numerous productions for the School of Theatre and the Ohio Valley Summer Theatre.

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EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early in 1986 and last year, was the company through its 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., he directed Friday Night in the Bar, the Charlie's Angels feature film 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, Fifth of July, The Real Thing, and this season's King Lear. In 1992 he founded Plays-In-Progress, which is dedicated to the development and production of new writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. He directed the national company of the Broadway musical Oliver!, staged the American production of Shakespeare's People starring Michael Redgrave, directed the Australian première of The Hot Latte Baltimore and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Dramaturgical Theatre in Belgrade, where he has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative officer in 1966. A former deputy director of the California Arts Council, he is a member of the advisory board of the San Francisco New Velevue Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre community since the mid-1960's. He directed Harvey Peri's Aanom for the Circle Repertory Company in New York. He later joined the Mark Tapen Forum in Los Angeles and served as its Forum Laboratory. More recently he produced The Detective, a collaboration between Joseph Chaiken and Velevue Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinema, Mr. Sullivan has written and directed numerous short films, including three that were featured in the national Emmy Awards broadcast. He is co-author of The ACT-12 National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster.

The director of Golden Boy, JOY CARLIN (Associate Artistic Director) has been a member of the company since 1984, and A Midsummer Night's Dream roles she has played are Meg in A Lie of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Aunt Sally in A Quiet Place, and Ophelia in Hamlet. She was Resident Director of the Berkeley Repertory Theatre, and served as its artistic director. Among her other directing credits are The House of Bernadette, Alia, The Lady's Not For Burning, Private Lives, A.C.T., and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Drama Institute. China, where she directed You Can't Take It With You. She is a trustee of the Berkshire Jewish Theatre.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967. After several years as Press Representative he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director. He has written or adapted of such classic works as Oedipus Rex, Cyno de Berque, The Cherry Orchard and The Bourgeois Gentleman. With Laild Williamson he adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975, as well as by other theaters and schools. His direction of Dido and Aeneas was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by some thirty professional theatres. And Williamson wrote Christmas Miracles, which premiered at the Denver Center Theatre Company. Both Cygnet and A Christmas Carol have been presented on television.

JOHN C. FLETCHER (Director), who makes his Geary Theatre debut with feathers, has directed extensively at the Pacific Conservatory of the Performing Arts, where his productions have included A Midsummer Night's Dream, Richard II, Good, Tiny Alice, and Wasps. He is also an alumnus of the national Emmy Awards broadcast. He is co-author of The ACT-12.

Also wrote. He directed Clarence Darrow at Playmakers Repertory in Chapel Hill, N.C. and David Mamet's The Water Engine at California Institute of the Arts, and in Los Angeles he won Drama-Logue Awards for Our Town (best production of 1983), Private Vars (best direction and design), and A Midsummer Night's Dream (best production and direction, 1987). Mr. Fletcher studied acting at Juilliard and film at N.Y.U. and the San Francisco Art Institute, and has taught acting at P.C.P.A. (where he was Director of Actor Training), the University of North Carolina, and A.C.T., where he has directed many studio productions and served as Assistant Director of Conservatory Training. At A.C.T. JESSIE HOLLIS (Sceney) has designed The Majestic Kid, The Doctor's Dilemma, and Mr. Ratliff's Black Bottom (which also played at the Los Angeles Theatre Center). He has been created scenery for many other Bay Area companies, too: the Berkeley Repertory Theatre (nine productions), San Francisco Ballet, San Francisco Opera Showcases, Magic Theatre (where he designed the premiere production of Sam Shepard's True West), Berkeley Shakespeare Festival (What the Wind, and Marin Theatre Company), among his productions for the Oregon Shakespearean Festival are last year's The Member of the Wedding and A Midsummer Night's Dream, and most recently, the original of the Pauline's The Postman Always Rings Twice at the Fort Worth Opera. Mr. Hollis's designs for the Sacramento Theatre Company include Twelfth Night, Dreamhouse, and Cold Stone.

In the past two seasons BARBARA MENSEY (Sceney) has designed an extraordinary number of productions in the Bay Area: A Lie of the Mind at A.C.T., Shaun and Billy, Wild Indian, and Pledging My Life at the Magic; The Wiz at the Bay Area Black Bottom and the New York premiere of an adaptation of Charles Dickens's Hard Times. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C. and on the Fringe at the Edinburgh Festival in Scotland. Mr. Duarte holds an M.F.A. in the ature technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a The Spare Time Venture Group award to work on the Chabot College's Music Theatre. A.C.T.

DEREK DUARTE (Lighting) is in his third season as A.C.T.'s Resident Lighting Designer. Last season he designed eight productions, including The Real Thing and Sunday in the Park with Mr. Green. Recently Mr. Duarte designed lighting for the Los Angeles Theatre Center A.C.T. production of Marat/Sade and the New York premiere of an adaptation of Charles Dickens's Hard Times. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C. and on the Fringe at the Edinburgh Festival in Scotland. Mr. Duarte holds an M.F.A. in the theater technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a Theatre Communications Group award to work the lighting designer in New York.

PETER ERSKINE (Composer) is a drummer who has played with such groups as Stan Ken-
EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early in 1986 and last fall was appointed the company through its 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., he has directed The Chekov's Three Sisters and The Great Bear 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, Fifty Ys of the Rail Thing, and this season’s King Lear. In 1992 he founded Plays-in-Progress, which is designed to develop the development and production of new writing. Mr. Hastings served as a resident director at the Eugene O’Neill Playwrights’ Conference in Connecticut for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. He directed the national company of the Broadway musical Olivier, staged the American production of Shakespeare’s People starring Michael Redgrave, directed the Australian premiere of The Hot One in Baltimore, and restaged his A.C.T. production of Sam Shepard’s Buried Child in Serbian-Croatian at the Belgrade Drama. He has been a guest director at resident theatres throughout the country.

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In the past two seasons BARBARA MESNEY (Scenery) has designed an extraordinary number of productions in the Bay Area: A Life of the Mind at A.C.T., Sharon and Billy, Wild Indian, and Pledging My Life at the Magic; The White City at Berkeley; and One Act; Uncle Vanya at the Marin Theatre Company; Much Ado About Nothing at the San Francisco Shakespeare Festival; and Company at Shakespeare Santa Cruz. She received Drama-Logue Awards for Warhorse in the Magic and The Addams Family at the One Act. Her designs have also been seen at San Jose Rep, San Francisco Lamplighters, and the Bay Area Playwrights Festival. Miss Mesney was educated at New York’s High School of Performing Arts, Carnegie-Mellon University, and San Francisco State.

also wrote. He directed Clarence Darrow at Playmakers Repertory in Chapel Hill, N.C. and David Mamet’s The Water Engine at California Institute of the Arts, and in Los Angeles he won Drama-Logue Awards for Our Town (best production of 1983), Private Parts (best direction and production), and A Midsummer Night’s Dream (best production and direction, 1987). Mr. Fletcher studied acting at Juilliard and film at N.Y.U. and the San Francisco Art Institute, and has taught acting at P.C.P.A. (where he was Director of Actor Training), the University of North Carolina, and A.C.T., where he has directed many studio productions and served as Assistant Director of Conservatory Training.
He has worked on more than 70 productions at ACT.

KAREN VAN ZANDT (Production Stage Manager), now in her tenth season at ACT, has stage-managed company productions of A Christmas Carol, The Steadying Prince, 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. Ms. Van Zandt was the production stage manager for Greater Tuna for a year.

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

DUNCAN W. GRAHAM (Stage Manager) is now in his third season with A.C.T. He has also stage-managed for San Jose Repertory Company, Sunnyvale Summer Repertory Company, 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 ELSPEWER (Stage Manager) was in Seattle for the past three years as Production Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman’s acting intern production of A Streetcar Named Desire last season, and produced and directed various shows independently. Before moving to Seattle, Mr. Elsperer had served as Production Stage Manager with P.C.P.A. Theatrefest in Solvang and Santa Maria. Mr. Elsperer, who studied in London and graduated from Drake University, has also worked with disturbed children as an art therapist in the Des Moines schools.

CONTRIBUTORS

The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, the California Arts Council, the City and County of San Francisco Grants for the Arts, and the National Endowment for the Arts.

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Artistic Director

JOHN SULLIVAN
Managing Director

LAWRENCE HECTH
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David Maisr
Paula Markowitz
Delores Mitchell
Liam O'Brien
Fredi Oli<br>n
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Frank Arbeit
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Cynthia McCAnn, Registrar
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Denise Blank, Musical Theatre
Bonita Bradley, Yoga
Kate Brickley, Voice
Richard Butterfield, Voice, Musical Theatre
Joy Carlin, Acting
Joseph Chakin, Acting
Dwight Havens Co.
Michael Fields, Donald Fe<br>n
Joseph Kat, Text
Linda Laffamme, Acting
Sarah Labow, Creative Drama
Karim Magaldi-Lunger, Sat<br>urday Workshop
Paula Markowitz, Shakespeare
Mary Nelligan, Speech Reading
Michael McShane, Improvisation
Rebin Cordovin Norelli, Acting

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Loretta Lowe, Production Office Manager
Todd Guttmann, Scheduler

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Cathleen Edwards, Costumes
Peter Collins, Lighting
Robert Fletcher, Costumes
Jeffery Karof, Projection Design
Fritha Kasson, Costume Design
Stephen LeGrand, Sound/Music
Barbara J. Menery, Scene Design
Robert Morgan, Costumes
Richard Seager, Scenery
Douglas W. Schmidt, Scenery
Warren Travis, Costumes

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Charles Radek, Bartender
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Eugene Barone, Bridge Egger<br>ger
Steve Mitchell, Alice Elliott Smith, Stage Managers

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Randall Reid, Assistant Shop Foreman

WIGS
Rick Echols, Wigmaster

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Chuck Olsen, Properties Director
Frank Molina,

Edward Hastings, Acting
Nancy Housels, Voice
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Kevin Jackson, Acting
John Johnson, Singing
Rhoda Kaufman, Barney Kat, Text
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Old Globe Media Representative
Charlene Baldridge
by William E. Fark

Another in a series of conversations with men and women in the performing arts — performers, executives, offstage “workers” — aware that he represented an internationally-known periodical? And that his readers were eager to know more about the Pulitzer Prize-winning composer.

Charlene Baldridge, national media representative for San Diego’s Old Globe Theatre, listened carefully to the journalist’s pleas. When he paused to think of a new gambit, she explained the circumstances.

Mr. Sondheim regretted not being able to talk, she assured her caller. His schedule made it absolutely impossible.

The world premiere production of his new musical, Into the Woods, was due to open within a few days (December 4, 1986) at the Old Globe. Mr. Sondheim and author-director James Lapine were constantly making changes, and time was running out.

She added, in response to another question, that chances for an interview later on, after the show opened, were no better. Rewriting and polishing would very likely continue throughout the entire run of the show.

When the young man started to repeat his arguments, Baldridge suggested an alternative. Mr. Sondheim had once stated that his music represented him, and she did have an advance copy of the program.

...
The Practitioners

Old Globe

Media Representative

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STEPHEN Sondheim was not talking to the news media. No interviews. No press conference. No prepared statement. Nothing!

The young man calling from Paris couldn’t believe it. Was Mr. Sondheim

Above: Charlene Baldridge with Old Globe managing director Thomas Hall.

Your long term commitments require lasting relationships.
with a listing of the musical numbers. Perhaps that, with a brief description of each song might help. Her promise to send the material by cable was sufficient to end the conversation on an acceptably positive note.

"That happened every day for three months," Baldridge said. "I had calls from all over, people wanting to interview Stephen Sondheim. Since they couldn’t get to him in New York, they apparently thought it would be easier out here. He Theatre, Cassius Carter Centre Stage and Lowell Davies Festival Theatre. Cooperating with (and in this instance, stalling) media representatives is only a part of the job, which she says she “invented.”

"Not by myself," she explained. "Tom Hall [Old Globe managing director] and Joe Kobryner [its marketing and operations director] had the original idea. But I'm responsible for developing the position."

Before Baldridge, the theatre center's promotion and publicity were handled at the national level by an East Coast agency. But media interest grew as Old Globe's involvement in theatre expanded beyond its home town.

"We recognized the need for an on-the-spot representative," Kobryner said. "And Charlene was the obvious choice. I had asked her to come here originally as public relations assistant. We wanted another writer and I knew her work from the opera and as a contributor to Performing Arts. Within a few months, Charlene was doing more than we asked, and looking for additional assignments.

"Charlene has endless energy and enthusiasm. And initiative! Since the position didn't exist before, she felt she had to prove to Old Globe and to herself that a national media representative was indeed necessary. She has proved it beyond everyone’s expectations."

Her official title, "Publications and National Media Director," does not indicate the scope of Baldridge's position. The first part is easy: she writes and edits The Herald, Old Globe's quarterly newsletter, and writes, edits and arranges for publication of the theatre programs. Directing media relations on a national scale is more involved. And personal. Arranging for out-of-town writers to see Old Globe shows and interview artists is routine procedure. She is also often involved in booking hotel accommodations, confirming transportation details, and getting the visitors tickets for other San Diego theatres.

"I talk at walking dogs," she said. "But I'm available for just about anything else." Baldridge bases national media programs on the annual media calendar which she calls "my basic tool. Although the shows are different each season, production dates do not vary by more than a day or two from year to year. So I have something firm to work from."

When Old Globe artistic director Jack O'Brien decides on a show, Baldridge sets up a work file for it, sometimes months or a year in advance.

"I'm working now on a play that we won't be doing till 1989," Baldridge continues. "If a show has been done elsewhere, such as August Wilson's for Turner's Come and Gone, which played at Old Globe in January of this year and had been produced at Yale Repertory, I try to get photos, color slides, clippings, a bio of the playwright. Anything I can use to start my own background files."

Once a season is confirmed, Baldridge sends out general releases in a regular sequence: announcements of the plays and the directors and nearer to performance dates, the performers. She also notifies writers who might have an interest in a particular show.

She sends reminders too about other projects which relate to Old Globe. The TV version of I Never Sang for My Father, to be broadcast in June, had triple interest. Jack O'Brien directed it for American Playhouse, and two of the stars are Old Globe alumni. Daniel J. Travanti played in The Taming of the Shrew and Hamlet in the 1977 San Diego National Shakespeare Festival. Harold Gould was in The Skin of Our Teeth, which O'Brien directed on the Old Globe stage and televised live for PBS. Co-star Dorothy McGuire represents another local, but not Old Globe, association. She co-founded the La Jolla Playhouse.

Another advance project was preparing for Neil Simon's residency in connection with the world premiere of his Rumors at the Old Globe. Baldridge was accepting interview requests in February, although the play doesn't open till September.

An important part of her job is her annual trip to New York, where she meets with critics, writers and editors, bringing them up-to-date on Old Globe activities. Her most recent visit was in connection
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Her most recent visit was in connection
with the Broadway opening of Into the Woods. The Josh Ellis Agency handled media relations, but Baldridge was on hand for information about the show’s history.

“She was very much in touch,” Adrian Brian-Brown of the agency said. “Charlene gave us every assistance in promoting the show, to make sure of its smooth transfer to New York City.

On that trip, which was typical, Baldridge met 15 writers, critics and editors for lunch or dinner. She had short visits with as many others, and telephone conversations with perhaps twice that number.

She contacts media reps even when she

is on vacation. During a recent visit to Chicago, for her high-school reunion, she met with writers from the city’s major publications.

“During my journeys I’m also a spokesperson for Southern California theatre,” Baldridge said. “I’m frequently asked about companies in Los Angeles and Orange County, so I stay informed about what they’re doing. And there’s a growing curiosity about San Diego, which I can satisfy because I see the shows at La Jolla Playhouse, San Diego Rep and Gaslamp Quarter Theatre.”

Baldridge reads extensively: five daily newspapers and a dozen periodicals. She copies items for her files, then routes the material to others at Old Globe. Acting as resource person for other departments is a task she has added to her duties. She reads plays the company has scheduled and writes synopses for use by the box office and the education and marketing department.

“I feel that I’m finally fulfilling my potential in this job,” she said. “I didn’t realize that I’ve been preparing for it all my life.”


“I was very, very fortunate,” she recalled. “Even in those dark ages, my school had a gifted student program. We had an accelerated schedule, with emphasis on individual interests. Mine was in the arts, and I was doing college-level work in high school.”

Although Baldridge’s primary emphasis was on vocal training, she studied all phases of music and the visual arts as well.

Baldridge postponed a singing career in favor of marriage. And postponed it again when she was left a widow with three children. After a move West and retraining in the banking field, she remarried and subsequently returned to school to study music and writing.

This led to her giving up banking for the less secure but more challenging profession of freelance writer. As a volunteer, she worked on promotion for the San Diego Opera.

“When I came to San Diego, I knew my subject. I knew the area, and I knew Old Globe,” Baldridge said. “I grew up with the job. I had models for the publications I devised my own system for the rest.”

A system that works wonderfully well, according to those who are its beneficiaries.

Mel Winkler and L. Scott Caldwell in August Wilson’s Joe Turner’s Come and Gone
with the Broadway opening of *Into the Woods*. The Josh Ellis Agency handled media relations, but Baldridge was on hand for information about the show’s history.

“She was very much in touch,” Adrian Brian-Brown of the agency said. “Charlene gave us every assistance in promoting the show, to make sure of its smooth transfer to New York City.

On that trip, which was typical, Baldridge met 15 writers, critics and editors for lunch or dinner. She had short visits with as many others, and telephone conversations with perhaps twice that number.

She contacts media reps even when she is on vacation. During a recent visit to Chicago, for her high school reunion, she met with writers from the city’s major publications.

“During my journeys I’m also a spokesperson for Southern California theatre,” Baldridge said. “I’m frequently asked about companies in Los Angeles and Orange County, so I stay informed about what they’re doing. And there’s a growing curiosity about San Diego, which I can satisfy because I see the shows at La Jolla Playhouse, San Diego Rep and Gaslamp Quarter Theatre.”

Baldridge reads extensively: five daily newspapers and a dozen periodicals. She copies items for her files, then routes the material to others at Old Globe. Acting as resource person for other departments is a task she has added to her duties. She reads plays the company has scheduled and writes synopses for use by the box office and the education and marketing department.

“I feel that I’m finally fulfilling my potential in this job,” she said. “I didn’t realize that I’ve been preparing for it all my life.”


“I was very, very fortunate,” she recalled. “Even in those dark ages, my school had a gifted student program. We had an accelerated schedule, with emphasis on individual interests. Mine was in the arts, and I was doing college-level work in high school.”

Although Baldridge’s primary emphasis was on vocal training, she studied all phases of music and the visual arts as well.

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Mel Winkler and L. Scott Caldwell in August Wilson’s *Joe Turner’s Come and Gone.*
When a clergyman backs up his alibi in the investigation of a second, willful theft he has perpetrated, the man is transformed to his former moral self. He starts a new life, prospers and strives unfailingly for the benefit of the commonweal. He is hunted down, however (and here the nightmare really darkens), by a fanatical police inspector so determined to see the man prosecuted for his past indiscretion that he pursues him mercilessly to the death.

Kafka instinctively understood that the power good men have to bring about change within themselves and the bad world around them is despised by the unbending, unimaginative authoritarian state. Victor Hugo had the same idea, and quite a few other good ones, at least 50 years before Prague's prince of welt- schmerz ever wrung his hands over a piece of paper. Thus it is that Hugo's 19th-century novel, Les Misérables, adapted into a stirring pop opera by many of the same folks who brought you Nicholas Nickleby, today seems to resonate simultaneously with the paranoia that is so familiar to us in our own time and the spirituality that suffused the greatest works of art of the Romantic era.

All this and entertainment, too! You needn't care a centime for high-toned literary conceits to enjoy Les Mis. This show's thrilling theatricality and driving pace are enough to rouse even the most TV-anesthetized rabbler. A list of historic proportions is about to break out on the Century City barricades - and just in time for the bicentennial of the French
Above: Randy Greff as Jean Valjean in the Broadway production of Les Misérables. At the Shubert Theatre beginning May 21.

It's the kind of nightmare that in our modernity we knowingly refer to as "Kafkaesque." An honest man commits a single crime in order to feed his starving family and winds up in jail. He is caught attempting to escape and given an additional 19-year sentence. Released at last, he now wears comfortably the mantle of outlaw in which the guardians of society have unjustly cloaked him. But when a clergyman backs up his alibi in the investigation of a second, willful theft he has perpetrated, the man is transformed to his former moral self. He starts a new life, prospees and strives unselfishly for the benefit of the commonweal. He is hunted down, however (and here the nightmare really darkens), by a fanatical police inspector so determined to see the man prosecuted for his past indiscretion that he pursues him mercilessly to the death.

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Revolution! Previews begin May 21, Shubert Theatre, 2020 Avenue of the Stars, (800) 233-3123, Los Angeles. (See related story on page 10 of this issue of Performing Arts.)

THE GLOBE’S EXPANDING UNIVERSE
California has long looked south to San Diego’s Old Globe Theatre for fine and varied programming. The past year has seen a longer but equally curious string of productions on the Golbe from the east, direction, which has New York lies. The reason for the recent coast-to-coast trave- see the impressive number of shows (three, for the record) that origi- nated last year at the Globe and which will be seen on or around Broadway before the current season. A fourth show, Joe Turner’s Come and Gone played in San Diego as the final stop on its re- gional theatre tour, immediately before opening on Broadway where it now seems likely to become the hit play of the season.

New play development appears lately to be on the mind of Jack O’Brien, the Globe’s artistic director. And what O’Brien thinks merits the attention of his loyal and adventurous local audience is proving to be very much to the taste of folk back East. But then when you are utilizing the talents of writers like Stephen Sondheim, A.R. Gurney Jr, and Stephen Metcalfe, you have every reason to believe that the plays you produce will find life beyond Balboa Park.

Gurney and Metcalfe will join a new and exciting cast at the Globe by new works bound to attract national attention (Show Me the Way to Go Home a family play, and White Linen, a musical, respectively) as the theatre’s annual summer festival gets underway next month. And another writer who has enjoyed bi-coastal acclaim, Neil Simon, will be on hand to oversee the world premiere of his latest comedy, Rumors. With the sit- uation very new, the Globe’s proven formula for success, O’Brien has also chosen three Shakespearean plays for Festival ’88, and an infrequently produced trio they are: Timon of Athens, Love’s Labour’s Lost and Coriolanus. Rounding out this summer’s fifth organisation and undoubtedly chosen just for the fun of it is Jeeves Takes Charge, a stylish adaptation of P.G. Wodehouse stories that has already been seen in New York, thank you very much! Festival ’88. June 2 through October 29. Old Globe Theatre, Balboa Park, (619) 239-2255, San Diego.

STAGE SHORTS
Orange County: South Coast Repertory concludes its current season with the June 10 through July 14 American premiere engagement of Golden Girls, a play that asks the question: what makes women athletes? (714) 997-2602, Los Angeles: Playing through June 19 at the Mark Taper Forum is The Piano Lesson, the latest installment in August Wilson’s extraordinary chronicle of black life in America. (213) 440-1062 ... Kismet, the magic carpet musical, arrives in Pasadena at the Civic Auditorium under the auspices of the California Music Theatre. June 16 through 22, (818) 356-SHOW ... Wisecracker Eugene Morris Jerome grows up and becomes writer Neil Simon in Broadway Bound, the final play in the popular playwright’s autobiographical trilogy, at the Ahmanson Theatre thru July 3. (213) 440-1062 ... Garson Kanin’s classic cock-eyed comedy, Born Yesterday, will be revived at the Pasadena Playhouse, June 16 through July 17, (818) 356-5104, San Diego: The Rep’s new season at the Lyceum Theatre opens May 18 with The Mystery of Irma Vep, Charles Ludlam’s Victorian romp for two (very funny) actors. (619) 233-8258 ... Gaslamp Quarter Theatre Company’s production of Betrayal, the backwoods, told romance by Harold Pinter, plays May 11 through July 2. (619) 234-9583, Bay Area: Now and forever — or at least from May 23 into early July — Cats can be caught at the Golden Gate Theatre, (415) 474-3800 ... South Pacific will be performed as the 75th annual Mountain Play, May 22 through June 26 in Mill Valley. (415) 383-0159 ... Summer arrives at the Paul Masson Mountain Winery in Saratoga on May 20 with the opening of the VITA Shakespeare Festival’s 12th season. (408) 867-2395.

Dance
THE CORPS DE BALLET OF SUMMER
Balletomanes — and others of us who enjoy watching lovely bodies in motion — can look forward to a few more exhilarating workouts before slipping into the languors of summer. Though the rising temperature out of doors offers a fine argument in favor of a hefty retreat into hammock or onto beach blanket, there remain a couple of compelling reasons to maintain relatively erect seated positions for at least another month or so. From such vantage points (and while still fully clothed, probably) may we best receive the National Ballet of Canada and the Paris Opera Ballet, both soon to arrive in Southern California to lift our seasonally slackened spirits.
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remarkable peripeteia, Bruhn turned from his own roots in the traditional classical repertory and took the National Ballet, which was similarly grounded in tradition, fearlessly into the realm of the ultra-modern, commissioning dances from even the most uncompromising and controversial of contemporary iconoclasts. The result has been the development of a company of unusual versatility and strength.

Featuring on the programs to be danced on tour next month by the Royal Ballet are Balanchine's classic study of the melancholic, sanguine, phlegmatic and choleric humors, The Four Temperaments, and the full-length Onegin, a ballet by John Cranko based on the Pushkin verse novel with guest artist Fernando Bujones dancing the title role at some performances. The company's artistic associate Glen Tetley will be represented by the local premiere of his acclaimed Alice, set to music by David Del Tredici and recounting the perennially appealing tale of the little girl who travels through the looking glass into a wonderland where even over-anxious white rabbits and somnambulant dormice have the grace of ballet dancers. May 26 through 28, Civic Theatre, 202 C Street, (619) 234-5855, San Diego. May 30 through June 5, Pasadena Civic Auditorium, 300 E. Green Street, (213) 410-8362, Pasadena. June 7 through 12, Orange County Performing Arts Center, 600 Town Center Drive, (714) 556-ARTS, Costa Mesa.

Don't slip off to the pool yet; the Paris Opéra Ballet is coming to Orange County. The exclusive Southern California engagement of the 300-year-old troupe that gave the world its first performances of Giselle, Coppélia and La Sylphide will find the Parisians up to some rather newer tricks. Artistic director Rudolph Nureyev (yes, the same Rudi whom we recently saw dancing with the American Ballet Theatre) has staged a Cinderella certain to look right at home in proximity to the motion picture industry's central stronghold. Hollywood, circa 1950, provides the setting for this treatment of the classic fairy tale as scored by Sergei Prokofiev. Prince Charming becomes a leading man in search of the starlet of his dreams and the girl's fairy godmother is a producer (to be danced locally by Nureyev) with the power to transform raw talent into Academy Award material. Groucho Marx, Judy Garland, King Kong, Fred Astaire and Charlie Chaplin all make cameos appearances before the clock strikes midnight when, just as in real-life LA, everybody scurries off to bed so as to look their best next day on the set. June 14 through 19, Orange County Performing Arts Center, 600 Town Center Drive, (714) 556-ARTS, Costa Mesa.

Music

BRIEFLY NOTED

Bay Area: Russian pianist Vladimir Feltsman appears with Herbert Blomstedt and the San Francisco Symphony during the orchestra's 30th annual Bee-

The Paris Opéra Ballet performs Rudolf Nureyev's Cinderella at the Orange County Performing Arts Center during their June 14-19 engagement.
Glen Tetley's new ballet, Alice, based on Lewis Carroll's magical tale, will be performed by the National Ballet of Canada.

The Toronto-based Canadian company was lovingly shaped in the years before his death in 1983 by Erik Bruhn, a choreographer of exceptional intelligence and culture who was among the greatest dancers/nobles of the century. In a remarkable peripetia, Bruhn turned from his own roots in the traditional classical repertory and took the National Ballet, which was similarly grounded in tradition, fearlessly into the realm of the ultra-modern, commissioning dances from even the most uncompromising and controversial of contemporary iconoclasts. The result has been the development of a company of unusual versatility and strength.

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SUTTER GARDEN, 562 Sutter St., Brown Powell & Mason (415) 443-4534. B 9:30, L 11:30-2, D 5:30-10 Daily; Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE CB CB V MC.

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