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The Theatre & Music Magazine for California & Texas
MARCH 1988

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by Sheridan Morley

19
THE PROGRAM

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THE PRACTITIONERS
A.C.T. WIGMASTER
RICHARD ECHOLS
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Mastering
The Art of Survival
by Sheridan Morley

"I am bleakly uninterested in politics or power, and I've never had the desire for a public life that wasn't totally to do with acting."

YOU have to imagine," said Kenneth Tynan almost 40 years ago, "that between good and great acting in the British theatre is fixed an inexorable golf, which may be crossed only by the elect whose visas are in order. Olivier pole-vaults over, hair-raisingly, in a single animal leap. Redgrave, with lunatic obstinacy, plunges into the torrent and usually sinks within yards of the opposite shore." Richardson, though Tynan never got around to him, presumably just walked on the water. And Gielgud? Gielgud, noted Tynan, "seizes a parasol and crosses always by tightrope. What's more, he is still up there on the high wire at a time when all the others are either dead or in retirement.

Talking to me recently at his home in Buckinghamshire, he acknowledged for the first time that he is about to return to the stage after almost a decade, and that he is also about to return to Hollywood for the sequel to the Arthur film that won him an Oscar and gave him a whole new lease of movie life in 1981. Next year he will also be on weekly television in a marathon sequel to The Winds of War, which has taken him most of the last two years to shoot all over the world.

For a man of 83 who moved to the country some years ago with vague thoughts of writing his memoirs, it has to be said that one of our greatest living and working actors has seldom in his life been more active. By the time this appears he will have republished his first autobiography, Early Stages, and the British Theatre Museum in Covent Garden will have opened a major exhibition, one entirely devoted to the career Gielgud started at the Old Vic in 1921.

"I'm not altogether sure I like this sudden interest in me: it's probably because they all think I'm about to die. Most of the scripts I get sent nowadays are about men at death's door, and the television people keep coming around saying they want to film a celebration of my life when I know very well that what they really want is to have the obituary all ready in the can in case I suddenly pop off. This year I've already been at death's door in an Italian film, and then of course I died in Arthur, though I suppose it's all a useful dress rehearsal for the real thing."

"But I've reached an age now where I really dread talking to people unless they are very old friends, and most of those seem to be either dead or extremely deaf.

For a long time I thought shy of this play, because I knew it would mean having to turn up on terrible television shows to advertise it. When Ralph [Richardson] was alive we used to do quite a lot of that sort of thing in America, we were like the brokers' men, but without him it won't be the same. I miss him terribly. He was a very suspicious man, you know; took ages before he would let you become his friend, but once he did let you in then
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you were there for life. I wanted to open the National as Henry IV to his Falstaff, but he wasn’t having any of that, said he’d already done it once.

“I was never really as close to Larry [Oliver]: we had a kind of love-hate thing because I was such a friend of Vivien’s [Vivien Leigh] and I think he thought me rather frivolous. Whenever I went to stay for the weekend he always seemed to be disguised for the next role, and he always kept a beady eye on what I was doing. A few years ago he suddenly said ‘Not thinking of another Lear by any chance, are you?’ and I knew that he’d probably got one in mind.’

Over the last decade there have in fact been countless rumours that Gielgud would return to either the National Theatre or the Royal Shakespeare Company in one last major Shakespeare, but it was not to be:

“The National got in a terrible muddle over Lear, kept sending me different directors and elaborate touring plans before we even had a cast, and in the end I really do so dislike those great new concrete aircraft hangars they all work in nowadays. West End theatres may be crumbling, and the galleries may be uncomfortable, but at least they have a history and a kind of spirit. The trouble is that actors now won’t stay in them for more than about three months: the last play I did, Habit Life, had three changes of cast in less than a year and I got so tired of rerehearsing it with new people.

“But I know I had to get back to a play eventually, and when I read The Best of Friends I thought it was the one, though I had to ask them to build up the part a bit because I didn’t want to come back after so long in a half-hearted kind of way. It’s a new piece by Hugh Whiteman based on the friendship between Bernard Shaw and the Abbess Dame Lauretta McClatchen and Sir Sydney Cockerell, who was a great friend of Alec Guinness and ran the Fitzwilliam Museum in Cam-

bridge. I play Cockerell, and it’s really the story of their lives drawn from all their letters to each other. The production team is the same one that did 84 Charing Cross Road, which was also of course entirely based on a correspondence, and we’re hoping that Ray McAnally will play Shaw.”

The Best of Friends went into rehearsal early in the year, after Sir John had gone to America for Arthur on the Rocks, which reunited him with Dudley Moore and Liza Minnelli.

“I was rather shocked by some of the language in the first Arthur, but they were so nice to me and kept putting up the money so in the end it proved irresistible. I love that butler character, and they’ve brought him back from the grave to advise Arthur on his new troubles. The original film got me a whole new audience around the world with whom I’ve never heard of my stage work, and it also got me a wonderful white-wine commercial in California. Ralph always said that classical actors ought never to do commercials, and it was only years later that I discovered he’d stylishly gone off to do one for Concorde. My real ambition was to do one for underwear which would start with me saying ‘At my time of life, all’s quiet on the Y-Front’.

“But after Arthur it was really rather nice to be making a lot of money for the first time; I made a terrible mistake back in the 1930s when Alexander Korda offered to give me a contract and film my Hamlet and I tossed my head and said I hated myself in films. So all the others of my generation got those wonderful studio contracts and cars out of him, and I was left with Binnie Beaumont in the theatre who was a friend and therefore kept asking me to take a reduction in salary.

“A few years ago I had to sell a lot of paintings, which nearly broke my heart, and I really thought we couldn’t afford to stay in this house, but then along came the films and the television and it’s been
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all right since, though I'm still rather stingy about how much everything costs," Fifteen years ago, Gielgud and Martin Heneka, the man with whom he has shared his life since soon after the war, decided they had seen enough of the destruction of their London and moved to a splendid baroque country house:

"I suddenly realized walking down Shaftesbury Avenue that I no longer knew any of the names in lights, and that all my old friends were now only visible in black and white films on Saturday afternoon television. There seemed no point in going on being a Londoner just because I'd been one for 70 years, and I hate a lot of what is going on in the modern theatre. I couldn't hear more than half of Liaisons Dangereuses even in that very small theatre, and I can't bear the belief directors now have that they must impose their own academic ideas onto classic texts. In my time we knew the audience had enough trouble dealing with the Shakespearean verse, let alone a lot of modern-dress relevance rubbish as well.

"But the great thing is to keep the memory going, and that's really why I'm coming back to a play. If you only do films and television, you just have to learn a few lines for each day and that's very dangerous: Sybil Thorndike kept her memory going into her nineties by always doing at least one long play a year. Edith Evans gave up the theatre and then couldn't remember a thing.

"Survival is what really matters: when I started out at drama school the principal, Lady Tree, said I walked like a cat with rickets and later some critic said I was the greatest actor in the world but only from the neck up. In the end there comes a kind of freedom, even in front of a camera: Tony Richardson taught me to enjoy films, not just to go rushing off back to the theatre every night after shooting, and now I'm really very happy on a film set where they slap you on the back and call you Jack.

"In the theatre they regard me now as some terrible old dalai lama come to give advice: they asked me to address the company at Stratford this year and I really couldn't think of anything useful to say to them. The style is so different. I dread going backstage, because I know I'll just drop another brick, though I don't think I have ever been quite as acid as dear Emlyn Williams, and there's another obituary I've just had to write."

A lunch with Gielgud is still one of the best reasons I know for a career in arts journalism: an extraordinary rich and rambling mix of theatre history and latter-day Hollywood anecdote. As it was ending, I wondered if he was now looking ahead to eventual retirement, or what would seem a long overdue peerage, or maybe a combination of both.

"Neither, since you ask. I am bleakly uninterested in power or politics of any kind, and have never had the desire for a public life that wasn't totally to do with acting. I saw how terribly ill and unhappy Larry became when he got caught up in the backstage struggles of the National, though he still managed to go on acting superbly though it all. I'm really very happy the way I am, though I wouldn't mind having my name on a theatre one day. In America, you know, they now even name them after drama critics."

As one myself, I ventured that this seemed to me an admirable arrangement; Sir John gives the polite but firm impression that he'd as soon see them named after master criminals.

"I intend to go on as long as I can as an actor, because apart from building all the bonfires in the garden and pottering about behind Martin pulling up weeds that he maintains are plants, there really ain't a great deal I have ever wanted to do. The time goes very fast indeed, so I think I must be quite happy.”

Sheridan Morley is the drama critic of Punch.
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all right since, though I’m still rather stingy about how much everything costs."

Fifteen years ago, Gielgud and Martin Henale, the man with whom he has shared his life since soon after the war, decided they had seen enough of the destruction of their London and moved to a splendid baroque country house:

"I suddenly realized walking down Shaftesbury Avenue that I no longer knew any of the names in lights, and that all my old friends were now only visible in black and white films on Saturday-afternoon television. There seemed no point in going on being a Londoner just because I’d been one for 70 years, and I hate a lot of what is going on in the modern theatre. I couldn’t hear more than half of Liaisons Dangereuses even in that very small theatre, and I can’t bear the belief directors now have that they must impose their own academic ideas onto classic texts. In my time we knew the audience had enough trouble dealing with the Shakespearean verse, let alone a lot of modern-dress relevance rubbish as well.

"But the great thing is to keep the memory going, and that’s really why I’m coming back to a play. If you only do films and television, you just have to learn a few lines for each day and that’s very dangerous: Sybil Thorndike kept her memory going into her nineties by always doing at least one long play a year. Edith Evans gave up the theatre and then couldn’t remember a thing.

"Survival is what really matters: when I started out at drama school the principal, Lady Tree, said I walked like a cat with ricketts and later some critic said I was the greatest actor in the world but only from the neck up. In the end there comes a kind of freedom, even in front of a camera: Tony Richardson taught me to enjoy films, not just to go rushing off back to the theatre every night after shooting, and now I’m really very happy on a film set where they slap you on the back and call you Jack.

"In the theatre they regard me now as some terrible old dalai lama come to give advice: they asked me to address the company at Stratford this year and I really couldn’t think of anything useful to say to them. The style is so different. I dread going backstage, because I know I’ll just drop another brick, though I don’t think I have ever been quite as acid as dear Emlyn Williams, and there’s another obituary I’ve just had to write."

A lunch with Gielgud is still one of the best reasons I know for a career in arts journalism: an extraordinary rich and rambling mix of theatre history and latter-day Hollywood anecdote. As it was ending, I wondered if he was now looking ahead to eventual retirement, or what would seem a long overdue peerage, or maybe a combination of both?

"Neither, since you ask. I am bleakly uninterested in power or politics of any kind, and have never had the desire for a public life that wasn’t totally to do with acting. I saw how terribly ill and unhappy Larry became when he got caught up in the backstage struggles of the National, though he still managed to go on acting superbly though it all. I’m really very happy the way I am, though I wouldn’t mind having my name on a theatre one day. In America, you know, they now even name them after drama critics."

As one myself, I ventured that this seemed to me an admirable arrangement; Sir John gives the polite but firm impression that he’d as soon see them named after master criminals.

"I intend to go on as long as I can as an actor, because apart from building all the bonfires in the garden and pottering about behind Martin pulling up weeds that he maintains are plants, there really isn’t a great deal I have ever wanted to do. The time goes very fast indeed, so I think I must be quite happy."□

Sheridan Morley is the drama critic of Punch.

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by Sam Shepard
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A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 26

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
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END OF THE WORLD WITH SYMPOSIUM TO FOLLOW
by Arthur Kopit
February 17 through April 12

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ANNE BETANCOURT joins the A.C.T. acting company to play Rita in Diamond Lil. She recently starred in I Don't Have to Show You No Stinkin' Badges (written and directed by Luis Valdez), which after a five-month run at the Los Angeles Theatre Center moved to the Burt Reynolds Theatre in Jupiter, Florida, and then to San Diego Rep. She has appeared in two other Valdez productions: Zoot Suit in Los Angeles and Soldierboy by Severo and Judith Perez in San Juan Bautista. Her other theatre work in Los Angeles includes The Exception and the Rule, Street Sounds, Passion Play, and Fever. She has been a guest star on Cagney and Lacey and 227, and has appeared on L.A. Law, Superior Court, Falcon Crest, Lou Grant, Hill Street Blues, Fantasy Island, and The New Twilight Zone.

RICHARD BUTTERFIELD played Edgar in King Lear 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 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), Navarre in Love's Labour's Lost, Francis Flute in A Midsummer Night's Dream, and Catesby in Richard III with Dalain Matthews. Mr. Butterfield holds a Stanford A.B. with Honors in international relations, and teaches in the Advanced Training Program and Young Conservatory.

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, and A Christmas Carol, and in studio productions of The Cherry Orchard, The School for Scandal, and Trelawny 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 Productions. An instructor of acting and voice, she teaches in A.C.T.'s Young Conservatory, Academy, and Advanced Training Program.

Among the roles NANCY CARLIN has played in her three years with the company are Beth in A Lie of the Mind, Jennifer Dubeck in The Doctor's Dilemma, and Masha in The Sea Gull.
WHO’S WHO AT A.C.T.

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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. Recently she performed with Shakespeare Santa Cruz as Beatrice in Much Ado About Nothing and as 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.

PETER DONAT was born in Nova Scotia, attended the Yale Drama School, and spent seven seasons with the Stratford Shakespeare Festival in Canada. He was a member of Ellis Rab’s APA Repertory Company, appeared on and off-Broadway (winning the Theatre World Award for Best Featured Actor of 1987), and came to A.C.T. in 1988. Here he has played in more than fifty productions, including King Lear, The Merchant of Venice, Hadrian VII, Cynro de Bergame, Equus, Man and Superman, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, and Our Town. Mr. Donat has appeared often on TV including a starring role in the NBC series Flamingo Road. His films include The Hindenburg, The Clansman Syndrome, The Bay Boy (with Liv Ullmann), and Francis Ford Coppola’s upcoming release Tucker.

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 Fred in A Christmas Carol and a punk devil in Faustus in Hell; in student productions he played Trotmow in The Cherry Orchard and the title roles in Richard III and Nicholas Nickleby. He was in Life Is a Dream at the Aré 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 Ruling Class in 1975, and his work with the company since then has included King Lear, The Doctor’s Dilemma, Sunday in the Park with George, Faustus 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 Tempest and The Taming of the Shrew 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

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A graduate of A.C.T.'s Advanced Training Program and a former member of Santa Maria's P.C.P.A., PAUL COOLBRITH appeared in the Allen Fletcher productions of The Unsinkable Molly Brown (as Christmas Morgan), Idiot's Delight (as Quillery), and Macbeth (Ross), and in Donovan Marley's Billy Budd (the Dansker). Among Mr. Coolbrith'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.

PETER DONAT was born in Nova Scotia, attended the Yale Drama School, and spent seven seasons with the Stratford Shakespeare Festival in Canada. He was a member of Ellis Rabitt's APA Repertory Company, appeared on and off-Broadway (winning the Theatre World Award for Best Featured Actor of 1987), and came to A.C.T. in 1988. Here he has played in more than fifty productions, including King Lear, The Merchant of Venice, Hadrian VII, Cyrano de Bergerac, Equus, Man and Superman, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, and Our Town. Mr. Donat has appeared often on TV, including a starring role in the NBC series Flamingo Road. His films include The Hindenburg, The Cima Syndrome, The Bay Boy (with Liv Ullmann), and Francis Ford Coppola's upcoming release Tucker.

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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 1973-74.

ELAN EVANS, a native of Stockton, California, trained at the Pacific Conservatory of the Performing Arts, where she appeared in The Suicide, Medea, and Fire. Miss Evans worked in various capacities at the Denver Center Theatre Company before returning to California to complete her acting training, and is now in her third year of A.C.T.'s Advanced Training Program. Her Bay Area debut was as Ursula in last summer's production of Much Ado About Nothing for the San Francisco Shakespeare Festival. Miss Evans received her B.F.A. at the College of Santa Fe, New Mexico.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program, and has appeared at the Geary in Cat Among the Pigeons, A Christmas Carol, I Remember Mama, The Adirondack Central, and Sunday in the Park with George. In addition to playing as Lizzy in the Plays-in-Progress production of Little Birds in the 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 Park, and as Emily in All Nighter 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 Steinberg's Creditors. He also appeared in Tartuffe and Hamlet at the Grove Shakespeare Festival, in Villains company at the One Act Theatre, and as Berenst 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.

Since his return in 1986 RICK HAMILTON has appeared as Oswald in King Lear, Mac in The Real Thing, and Elyot in Private Lives. He was a member of the A.C.T. company from 1973 through 1976, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), General Gorgeous, The Threepenny Opera, and as Tranio in The Taming of the Shrew, which was televised for the PBS series Theatre in America. He was a member of the original cast of Amadeus. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in Julius Caesar, and Petruchio in The Taming of the Shrew. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was featured in the film The Principal.

MARK HARELIK has had a long association with A.C.T., appearing most recently as Haskell Harelik in The Immigrant (which he also wrote) and in Arms and the Man and The Real Thing.
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 1973-74.

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MARK HARDELIG has had a long association with A.C.T., appearing most recently as Haskell Harrel in The Immigrant (which he also wrote) and in Arms and the Man and The Real Thing.
This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Hazell's plays, Lost Highway: The Music and Legend of Hank Williams, in which he will also appear.

LAWRENCE HECHT is the director of A.C.T.'s Advanced Training Program. In addition to staging such A.C.T. productions as The Dolly, Translations, and 'night, Mother, he has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, where his directing credits include Hamlet, Major Barbara, and Bus Stop. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for Plays-in-Progress. Now in his eighth season with A.C.T., he has performed in more than 25 productions, including The National Health, The Visit, Burnt Child, Night and Day, The Three Sisters, Happy Landings, The Holidays, Sunday in the Park with George, and this season's A Lie of the Mind.

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 Lie of the Mind. At the Eureka Theatre Company he has appeared in Landscape of the Body, Tem, and A Narrow Bed (which was written by his wife, Ellen McLaughlin), and his work with the Geary's Women's Program has included Hotel Paradise. He has acted with the Vermont Ensemble Theatre in Blue Window; and with the 29th Street Project in New York's Hotel Witness, Jamie's Gang, and Dakota's Belly, Wyoming. He also appeared in New York in Under Distant Skies, Bee, DEROS on the Funny Farm, and The Blue Dahlia. Mr. Hodson played Mozart in a national tour of Amadeus.

In his first season with A.C.T., STEVEN ANTHONY JONES has appeared in King Lear, and A Christmas Carol. He has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of A 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.

In her four decades onstage RUTH KOBART has had several careers: in opera; as a musical comedienne on Broadway; on television; and as a dramatic stage actress. A specialist in contemporary music, she sang with the New York City Opera, Cincinnati Summer Opera, and in the premiere of Menotti's Maria Goléin in Brussels with the NBC TV Opera. Her Broadway career included How to Succeed in Business Without Really Trying (a role she repeated in the movie) and A Funny Thing Happened on the Way to the Forum (for which she was nominated for a Tony). She came to San Francisco in 1965, joining A.C.T. in its first season here and six subsequently, appearing in Tartuffe, Thieves' Carnival, The House of Bernarda Alba, The Threepenny Opera, Hotel Paradise, The Doctor's Dilemma, and Sunday in the Park with George. She spent seven years touring Annie, and a year in town in One Flew Over the Cuckoo's Nest.

This season BARRY KRAFT, a charter member of the company, 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 1968 production in Pittsburgh, as well as of Under Milk Wood, The Crucible, and Our Town during the 1968 season in San Francisco. Mr. Kraft has spent 21 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 Labour's Lost, Hotspur in Henry IV, Part 1, 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: Crepuscule, and in Passion Play under the direction of Roy 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, and Faustus in Hell; in the Conservatory he has played Miranda 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 Shanns is General Manager 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, Odelet's 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 on Broadway, and Basia (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Balintur 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, Gemini, Footlose, Tex, and Stand By Me. Ms. McCain trained at the Central School of Speech and Drama in London.

DAVID MAIER, who appeared on the Geary stage earlier this season in King Lear, is a graduate of the A.C.T. Advanced Training Pro-

gram and has acted in numerous roles throughout the Bay Area. A founding member of Encore Presentations (the A.C.T. alumni production company), he also serves as a producer of Plays-in-Progress.

A third-year student in the Advanced Training Program who teaches in the Young Conservatory and Academy, PAULA MARKOVITZ has appeared on the Geary stage in A Christmas Carol and Faustus in Hell. In studio productions at A.C.T. she has played Milliam in The Way of the World, Olga in The Three Sisters, and Marie in The War of the Roses, and she acted in Cherry Tree the Rocker Robin for Plays-in-Progress. She has played leading roles in many musicals—including MAM of the Month, A Little Night Music, and Anything Goes—and played Eva Perón's sister in Harold Prince's production of Evita. Local audiences have also seen her as Sister Hubert in Nunsense. Ms. Markovitz attended the London Academy of Dramatic Art.

ACT41
This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Harelik's plays, Lost Highway: The Music and Legend of Hank Williams, in which he will also appear.

LAWRENCE HECHT is the director of A.C.T.'s Advanced Training Program. In addition to staging such A.C.T. productions as The Dolly, Translations, and Night, Mother, he has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, where his directing credits include Harley P. Miller's Barons, and Bus Stop. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for Plays-in-Progress. Now in his 18th season with A.C.T., he has performed in more than 25 productions, including: The National Health, The Visit, Burned Child, Night and Day, The Three Sisters, Happy Landings, The Holiday, Sunday in the Park with George, and this season's A Lie of the Mind.

ED HUDSON, 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 Lie of the Mind. At the Eureka Theatre Company he has appeared in Landscape of the Body, Em, and A Narrow Bed (which was written by his wife, Ellen McLaughlin), and his work with the Children's Program has included Hotel Paradiso. He has acted with the Vermont Ensemble Theatre in Blue Window, and with the 29th Street Project in New York in Hotel Witness, Jamie's Gang, and Dakota's Belly, Wyoming. He also appeared in New York in Under Distant Skies, Bob, DEROS on the Funny Farm, and The Blue Dahlia. Mr. Hudson played Mozart in a national tour of Amadeus.

In his first season with A.C.T. STEVEN ANTHONY JONES has appeared in King Lear, and A Christmas Carol. He has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pete James Wilke in the original production of A Soldier's Play. He appeared locally in the Eureka Theatre production 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. In her four decades onstage RUTH KOBART has had several careers: in opera; as a musical comedienne on Broadway; on television; and as a dramatic stage actress. A specialist in contemporary music, she sang with the New York City Opera, Cincinnati Summer Opera, and in the premiere of Menotti's Maria Goretti in Brussels with the NBC TV Opera. Her Broadway career included How to Succeed in Business Without Really Trying (a role she repeated in the movie) and A Funny Thing Happened on the Way to the Forum (for which she was nominated for a Tony). She came to San Francisco in 1967, joining A.C.T. in its first season here and six subsequently, appearing in Tartuffe, Thieves' Carnival, The House of Bernarda Alba, The Threepenny Opera, Hotel Paradiso, The Doctor's Dilemma, and Sunday in the Park with George. She spent several years touring Annie, and a year in town in One Flew Over the Cuckoo's Nest.

This season BARRY KRAFT, a charter member of the company, 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 1968 production in Pittsburgh, as well as of Under Milk Wood, The Crucible, and Our Town during the 1968 season in San Francisco. Mr. Kraft has spent 21 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 Labour's Lost, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar, Leonato 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' 1707: Cynograph, and in Passion Play under the direction of Roy 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, 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 Cienega 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 Shannan is General Manager of San Jose Repertory Company.

FRANCES LEE MCCAIN was a member of A.C.T. from 1970 to 1972, appearing in The Latest Heterosexual, Dundie Dick, Odets's 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 at Playwrights' Workshop, and in Passion (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in Balbitt and as Natasha in Three Sisters as part of 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.

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ACT I
A native of Boston who studied piano at the New England Conservatory of Music, graduated from Harvard, and earned his M.A. and Ph.D. from the University of Southern California, HARPER MACKAY has worked in various musical capacities in film, television, and stage productions since the 1960s, and for the last 25 years has been musical director of the American Center for Music Theater in Los Angeles. He has conducted musicals in Boston, St. Louis, and Los Angeles; was pianist and arranger for the film versions of My Fair Lady, The Sound of Music, West Side Story, and Fanny from Havana; and has been musical director for NBC specials starring Carol Channing, Danny Thomas, Sammy Davis, and many others. He previously appeared in San Francisco with the Civic Light Opera.

MICHEAL McSHANE, now in his second season with A.C.T., appeared last season as W.C. Fields, Oliver Hardy, and Jesus Christ in Blanket in Hell, and this year as Charles Dickens in A Christmas Carol. He was the first recipient of the Jules Irving Award, and won the Bay Area Critics’ Circle Award for Taxi at the One Act Theatre. He played Ratsluf in Berkeley Shakespeare Festival productions of both parts of Henry IV, and has appeared in the films Peggy Sue Got Married, Hindsight 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 Rahlmann, Brian Lohman, and the other former members of the original Faultline company.


Progress productions of Afternoon in Vegas 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 Totem Pole Playhouse in Pennsylvania. Miss Mitchell recently performed in A Member of the Wedding at the Oregon Shakespearean Festival and in the film The Principal with Jim Belushi and Los Gatos. 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.

LIAN O’BRIEN is now in his second season at A.C.T. following appearances last year as Dennis in Sunday in the Park with George, Redepuny in The Doctor’s Dilemma, Paul in The Floating Light Bulb, and Stan Laurel, Charlie Chaplin, and Pee Wee Herman in Jassus in Hell. He recently appeared in A Little Wildness, directed by Ron Lomagomino for the Berkeley Repertory Theatre’s O’Neill Festival. Mr. O’Brien performed the roll of Billy in both the original production and the revival of Shams and Billy at the Magic Theatre, and received a Drama-Logue Award for his performance. His other credits include Best at San Francisco Repertory Theatre, The Concubine at the Feast at Theatre Rhinoceros, and The Three Penny Opera at the Eureka Theatre.

FREDI OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in The Raging Class, The Merry Wives of Windsor, the House of Bernarda Alba, Equus, and as Kate in The Taming of the Shrew, which was also broadcast on Theatre in America (PBS). Since her return in 1986 she has performed in The Real Thing, Private Lives, and King Lear. At the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dawn in Born Yesterday, and the title roles in Miss Julie and Anouilh’s Antigone. She has been a member of the company of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartmann Theatre, and Alley Theatre. Her television credits include guest appearances on Cagney and Lacey, Lou Grant, and A Year in the Life.

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 How 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 The Christmas Carol and The Good Person of Szechwan. Mr. Oropesa has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and for two seasons at the Denver Center Theatre Company, where he played the Fool in Accidental Death of an Anarchist. In his A.C.T. debut he played a very different Fool—in King Lear.

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1963. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Solosiovna 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 Machbeth. He has also been seen in television versions of A.C.T. productions of Glorious Hallelujah, A Christmas Carol, and Cynmno de Bergari. Mr. Ottiswell is a member of A.C.T.’s Board of Trustees.

WILLIAM PATerson is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. His major roles at A.C.T. include You Can’t Take It With You, Jumpen, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japanese tour), The Belle of Amherst, The Buried Child, Happy Landings, The Gin Game, Diet “M” for Murder, Painting Churches, The Doctor’s Dilemma, 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.

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Francisco Shakespeare Festival's production of Much Ado About Nothing as Borachio and Encore Presentations' S<nav>ed as Harry. He has toured nationally in Annie Get Your Gun, The 1940'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?

This year DANIEL REICHERT, a third-year student in the Advanced Training Program, has played Edmund in King Lear and performed in A Christmas Carol. In studio productions at A.C.T. he played Lopatin in The Cherry Orchard, York in Henry VI, Part II, Horner in The Country Wife, Sir Mulberry Hawk in Nicholas Nickleby, Laertes in Hamlet, and Fran in Gemini. Last summer he appeared as Jabe in On Hereto 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 Sakuazuakas. A native of Massachusetts, Mr. Reichert holds an A.B. in English from Vassar College.

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 VII (Parts I and II), Mrs. Fainall in The Way of the World, Dainty Fidget in The Country Wife, and Lucille in Gemini. This year she has appeared in A Christmas Carol and as Stas in Encore Presentations' production of Duse, Fish, Stas & Vi. Ms. Roblin studied history and English at Trinity College, University of Toronto.

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MICHELl SCOTT RYAN is a third-year student in the Advanced Training Program of the Conservatory, where he has appeared as Ver-Act-4

Monroe in Faustus in Hell, and in A Christmas Carol, The Seagull, and studio productions of Buffy, The Three Sisters, King Lear, and Lysistrata. She appeared at the Bay Area Playwrights’ Festival as Sister in Looking in the Dark for . . . and an Sis in Robert Anne in Nunsense at the Marines Memorial Theatre. Miss Stevens is a founding member of Encore Productions, for which she played the role of the Perfor al Maid in Reno 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 Dilemma, A Christmas Carol, and The Seagull. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company, Ovation Theatre, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Repertory Company, Shakespeare Santa Cruz, and the Oregon Shakespeare Festival. He appeared as Crow in The Ith of Crime at the Berkeley Repertory Theatre, for which he received a Bay Area Critics' Circle Award. Mr. Swain's other credits include roles in Returns in Crime and Hill St. Blues on network television and the forthcoming films Cherry 2000 and Miracle Mile.

CAROLlTTA SCARMACK, a third-year student in the Advanced Training Program, performed this year in A Christmas Carol. Among her roles in studio productions at A.C.T. are Ophelia in Hamlet, Lady Waskal in The Way of the World, Miss Krag and Tilda Price in Nicholas Nickleby, Ida Rollet in Morning's at Seven, and Madame Ravezky in The Cherry Orchard. Last summer she appeared in P.C.P.A. Theatrefest productions of A Midsummer Night's Dream and Good. A native of Athens, Ohio, Miss Scarmack received a B.F.A. in theatre from Ohio University and performed in numerous productions for its School of Thea-Act-4

National Health, A Christmas Carol, Lost, 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 the NBC-TV film Eye on the Sparrow. Mr. Walker was narrator for the KQED-TV series New York Master Chefs and teaches auditioning in A.C.T.'s Conservatory.

GRETHEl WYLER was still a teenager when she first hit Broadway, fresh from Bartlesville, Oklahoma by way of the corps de ballet of the St. Louis Municipal Opera. She joined in the chorus of Where's Charley? with Ray Bolger, moving on to the original company of Guys and Dolls. Her performance as the singing, dancing lead of Cole Porter's last show St. Louis in Depression (with Don Ameche) won her an Outer Circle Critics' Award. Her name went up in lights as the star of Damn Yankees and Bye Bye Birdie, and then as Sweet Charity at the West End. Other credits include starring roles in the national companies of Destry Rides Again and You're Own Thing, stock appearances in Mame, Applause, Anything Goes, and Hello, Dolly, and the Williamsstown Theatre Festival in The Man Who Came to Dinner. Her last Broadway show was Sly Fox with George C. Scott. Television audiences will remember her as Dr. Conrad on Dallas and as a regular in Our Own (CBS). She has a featured role in the film Private Benjamin. Last season Ms. Wyler starred in Folies at the San Jose Civic Light Opera.

SYDNEY WALKER, a forty-year veteran of stage, film, and television, has performed in some 26 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Mooyal, 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-eight productions including The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle, The
he directed Charley's Aunt and Our Town during the company's first two San Francisco seasons. Since then he has staged many shows for ACT, including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The N lil Thing, and this season's King Lear. In 1972 he was Artistic Director, later devoting leadership and production to development of new writing. Mr. Hastings served as a resident director for the American Repertory Theatre, producing and directing in Boston, and will do so at the Portland Playwrights Conference in Connecticut for three summers, and taught acting in 1984 at the Japanese Drama Institute as part of the Theatre Bridge Program, and in 1983 for the ACT and the Shakespeare 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 l Baltimore, and restaged his ACT production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined ACT as its chief administrative and financial officer in 1988. A former deputy director of the California Arts Council, he is a director of the theatre Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Fier's A Father's Day at the San Francisco Repertory Company. He joined later the Mark Taper Forum in Los Angeles as head of its Forum Laboratory. More recently he produced The Director, a collaboration between Joseph Chaikin and Vaudeville 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 on the national Emmy Awards broadcast. He is co-author of the National Outdoor Lesbian National of the Year Award (1988). The Golden Boy, JOY CARLIN (Associate Artistic Director) has been a member of the ACT company for many years. Among the roles she has played are Meg in A Lir of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Dovell in The Time of Your Life, Elaine in The House of Blue Leaves, A is for Aegypt, Aunt Sally in All the Way Home, Birdie in The Little Foxes, and Odile in Opéra Comique. She has been Resident Director of the Berkeley Repertory Theatre, and was Associate Artistic Director. Among her other credits as a director are The House of Bernarda Alba, The Lady's Not for Burning, and The Little Foxes at ACT, and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, The Actor's Theatre, and Five Great Performers From Germany at ACT. She is a graduate of the Berkeley Jewish Theatre.

DENNIS POWERS (Associate Artistic Director) joined a C.T. in 1987. After several years as Artistic Director at the Berkeley Repertory Company, he became a member of the ACT Board. His debut production was The Threepenny Opera, the most important British musical of the 20th century. His production of the 1987 production was one of the most important of the summer. Dennis was a guest director at the Brooklyn Academy of Music Theatre Company, and directed Pericles, Cymbeline and King Lear for the Denver Center Theatre Company.

PAUL BLAKE (Director), who was a resident director at ACT for five years, is co-founder and Artistic Director of the Santa Barbara Theatre Festival. He recently co-produced (with Bill Reilly) the national premiere of The White Peacock. His production of the British show was a hit in San Francisco. Among the many productions he has directed in stock and regional theatres throughout the country are Barfod in The Park with Shaun Cassidy and Julia Duffy, Miss Appol with John Travolta and Charles Durning, and She Loves Me with Pam Dawber and Joel Higgins, which recently played at the Ahmanson in Los Angeles. He has served as a consultant to the building of the Polygram Television, and as writer/director for the Peabody Award-winning series Over Easy, starring Hugh Downs. He has been responsible for the development of many lights—such as Peggy Lee, Julie Harris, Cheryl Ladd, Vic Tayback, Donna McKechnie, Valerie Bertinelli, and Sally Kellerman—to perform at Santa Barbara.

LAIRD WILLIAMSON (Director) staged A.C.T.'s productions of The Matchmaker (which starred Tommy Tune), The Caucasian Chalk Circle (which he also co-adapted), his other A.C.T. credits include Sunday in the Park with George, A Month in the Country, The Visit, and Panama. He has directed and performed extensively at the Oregon Shakespearean Festival and the P.C.F.A. Theatre, where he played the title role in The Winter's Tale and in the World premiere of Robert Patrick's Judas, and directed award-winning productions of The Physicists, Blood Wedding, and Arthur Kopit's Indians. He directed Don Quixote and The Portuguese Inn for Western Opera and The Taming of the Shrew for San Diego's Old Globe. Mr. Williamson was a guest director at the Brooklyn Academy of Music Theatre Company, and directed Pericles, Cymbeline and King Lear for the Denver Center Theatre Company.

DOUGLAS W. SCHMIDT (Director) is a director at A.C.T. on Fautune in Pittsburgh. He has been an Associate Director since 1998. He directed The Incredibly Famous Willy Rivers at San Diego's Old Globe, and his last San Francisco production has included The Genius, The Barber Bride, and The Traveler at the Mark Taper Forum and Light Up the Sky at the Ahmanson. He was resident designer at Lincoln Center's Vivian Beaumont Theatre for several years, where his award-winning designs included Gorky's Enemies, Richard Foreman's production of The Threepenny Opera, and Andrei Serbski's adaptation of Chekhov's The Seagull (Ovation Design Award, 1979). His Broadway work has included Graceland, The Death of a Salesman, and The Visit at the Mark Taper Forum).

ROBERT FLETCHER (Costumes) has been in the theatre arts for forty years—as actor, director, producer, and designer of sets and costumes in every form. He has been a member of night clubs—beginning as a founding director of the Bratle Theatre Company in Cambridge, Massachusetts. His two downtown Broadway design credits (sets, costumes, or both) include Little Me, Waiting Happy, Missellite, Ohello, and the national company of Singin' in the Rain; he was nominated for Tony Awards for the sets and costumes of Hadrian VII and for producing.

Continued on page ACT 13 ACT 17

RICHARD SEGREN (Scenery) has designed many A.C.T.'s productions, including King Lear, Sunday in the Park with George, The Hotel Paradiso, The Cloth Gorden, Burial Child, The Girl of the Golden West, The Winter's Tale, Fifth of July, The Visit, The Bourgeois Gentleman, And Among the Pigeons, Machetts, and Burial Child, among others. He is a graduate of the School of the Art Institute of Chicago. Mr. Segren also created sets for the American premiere of the Off-Broadway production of Butlerson Fire and several other off-Broadway shows. Mr. Segren's other credits include productions at San Diego's Old Globe Theatre, the Berkeley Repertory Theatre, such as The Country's Aft, Othello, Rashomon, The Importance of Being Earnest, Pygmalion and Kiss Me, Kate; Hay Fever and The Unpleasant Truth at the Los Angeles, Ninth, Mother at the Mark Taper Forum; and La Traviata and Rigoletto for the Central City Opera Association in Colorado.

At A.C.T. JESSE HOLLIS (Scenery) has designed The Majestic Kid, The Doctor's Dilemma, and Ma Rainey's Black Bottom (which also played at the Los Angeles Theatre Center). He has created scenery for many other Bay Area companies, too: the Berkeley Repertory Theatre (nine productions), San Francisco Ballet, San Francisco Opera, Opera San Francisco, Magic Theatre (where he designed the premiere production of Sam Shepard's True West), Berkeley Shakespeare Festival, and Marin Theatre Company. Among his productions for the Oregon Shakespearean Festival are last year's The Winter's Tale and A Midsummer Night's Dream and his design for Stephen Paul's The Pied Piper Ring with Kings for the Fort Worth Opera. Mr. Hollis's designs for the Sacramento Theatre Company include Twelfth Night, Dreamhouse, and Cold Songo.
he directed Charley’s Aunt and Our Town during the company’s first two San Francisco seasons. Since then he has staged more shows for A.C.T., including The Time of Your Life, The House of Blue Leaves, Street Scene, Fifth of July, The Nail Thing, and this season’s King Lear. In 1972 he was a Sundown Playwrights’ Group, which is devoted to the development and production of new writing. Mr. Hastings served as a resident director at Actors’ Shakespearean Festival and as a guest director at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, Hotel, and the Shakespeare Theatre of Los Angeles. Mr. Hastings was born in San Francisco, where he directed San Francisco’s American Conservatory Theatre, and in Chicago, and has been a guest director at the University of Chicago and the University of Illinois. He has been a guest director at numerous theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1983. A former deputy director of the California Arts Council, he is a director of the theatre’s Bay Area and a member of the advisory board of the San Francisco New Vaudeville Festival. A native San Franciscan, Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Pekar’s Aftoon Theatre and Repertory Company in New York. He later joined the Mark Taper Forum in Los Angeles as head of its Forum Laboratory. More recently he produced The Director’s Cut, a collaboration between Joseph Chaikin and Vaudeville 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 on the national Emmy Awards broadcast. He is co-author of The National Outdoor Livingroom: A Manual for camping and mountaineering published by Simon and Schuster.

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GOLDEN BOY
(1937)
by Clifford Odets

Directed by Joy Carlin
Scenery by Jesse Hollis
Costumes by Warren Travis
Lighting by Derek Duarte
Sound by Stephen LeGrand
Wigs & hair by Rick Echols

The Cast

Tom Moody Steven Anthony Jones
Lorna Moon Frances Lee McCain
Joe Bonaparte Ed Hodson
Tokio Luis Oropesa
Mr. Carp Peter Donat
Sigie Will Leskin
Mr. Bonaparte Sydney Walker
Anna Gina Ferrall
Frank Bonaparte Scott Freeman
Roxy Gittieb Michael McShane
Eddie Fuseli Barry Kraft
Pepper White Howard Swain
Mickey Paul Coolbrith
Calboy Liam O'Brien
Sam Don Piper
Lewis Brian Crawley
Drake Drew Eshelman
Driscoll Michael Scott Ryan
Barker David Maier

AND

Martin Bedoian, David Carrera, Tracey Kamoski
Jonathan Scott, Cathy Thomas-Grant

The Scenes

ACT ONE

Scene One: The small Broadway office of Tom Moody.
Scene Two: Later that night. Bonaparte home.
Scene Three: Two nights later. Moody's office.
Scene Four: A few nights later. The Park.
Scene Five: The next week. Bonaparte home.

ACT TWO

Scene One: Six months later. A gymnasium.
Scene Two: A few nights later. The Park.
Scene Three: The next day. Moody's office.
Scene Four: Six weeks later. Arena dressing room.

ACT THREE

Scene One: Six months later. Moody's office.
Scene Two: The next night. Arena dressing room.
Scene Three: Late the same night. Bonaparte home.

There will be two ten-minute intermissions.

UNDERSTUDIES

Moody — Lawrence Hecht; Lorna — Lanny Stephens; Mr. Bonaparte — Drew Eshelman; Mr. Carp — Frank Ottwell; Joe Bonaparte, Drake, Driscoll — Daniel Richert; Sigie — Brian Crawley; Anna — Nancy Carlin; Roxy, Lewis — Don Piper; Tokio — David Maier; Eddie Fuseli — Paul Coolbrith; Frank Bonaparte, Sam — Richard Butterfield; Mickey, Pepper White — Michael Scott Ryan.

Stage Management:
Bruce Elsperger, Alice Elliott Smith, Eugene Barcone.

Thanks to Don Stewart and Newman's Gym;
Davis Law and Community Music Center.

This production has been made possible, in part, by a grant from
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Frank Bonaparte — Scott Freeman
Roxy Gottlieb — Michael McShane
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Pepper White — Howard Swain
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The Golden Boy of Broadway and Hollywood: Clifford Odetsy Jonathan Marks

Clifford Odets was the golden boy of the American theatre. His arrival was like a dream — bursting from obscure poverty and suddenly into a blaze of instant adulation, enormous celebrity, and fortune. For a few years in the mid-1930s he was on top of the world; he went to Hollywood, married a movie star, and shuttled back and forth between the movie capital and the New York stage.

The aftermath was like a nightmare from which he couldn’t awake: decades of unfulfilled promise, of regret and self-reproach. Odets had become the prototype of a new sort of American icon: the idol who had fallen into vats of molasses: the artist who had sold out to Hollywood: the champion of the downtrodden who had been stumped by the sweet smell of success.

Now, a quarter-century after his death, it should be possible to re-examine his output of half a century ago without regret, without reproach; to experience the punchy vigor of his colorful prose, his direct — sometimes frankly melodramatic — plotting, and the power of his passionate commitment. Now his plays take the stage again as if from another world: from far-off America of the 1930s, of the melting pot, where a different language was spoken and different myths crossed their streams in the ears of the people. It is a world very different from our own, but with enough similarities to make its concerns familiar and compelling to us.

And yet — it is hard to look at Golden Boy, his most successful play, without thinking of Odets’s own struggle for success, his spectacular triumph, and the years of self-destruction and waste it brought him. Odets seems to have created in its leading character an image of himself locked in mortal combat with his shadow, pummeling his way to triumph and defeat simultaneously.

His father, Louis J. Odets, was a hard-driving small businessman in Philadelphia and the Bronx, an overbearing hustler who browbeats his wife and children, a Jew who had bought into the American dream of material success. In some ways he was the polar opposite to the Italian father of Golden Boy, he was horrified when young Cliff followed a very different dream: to become an actor and playwright, to turn his back on commerce and pursue art at any cost.

Clifford pursued his dream. He was drama counselor at a summer camp, an actor touring in stock, social director in the Borscht Belt, writing all the time. In 1931, 29, he found his artistic home: the Group Theatre, which was just being founded by Lee Strasberg, Cheryl Crawford, and Harold Clurman, the man Odets would call “the witness of my life.”

Clurman, who would become one of our theatre’s foremost analytical critics, conceived of the Group as an antidote to the mindless commercialism and triviality of Broadway. Its goal would be the creation of theatre as art, rather than as get-rich-quick business; its concerns would be the social and political problems of the day; its core would be a permanent company of actors devoted to nourishing and challenging each other and their art.

Clurman saw Odets as a second-rank actor, as a sometime roommate, as a compassionate companion on late-night rambles. But he was still the poor of New York in the depth of the Depression, but not as a writer. Odets showed him a couple of plays he had written — sitting on his cot, typewriter perched on his knees, in the ten-room flat that they all shared, the “Group Poohouse” — but Clurman saw “no trace of talent.”

Four years later Clifford Odets was the toast of the town. In the first few weeks of 1933 the Group produced his Awake and Sing! under Clurman’s direction, and a rump group of its members, over Strasberg’s objections, produced his Waiting for Lefty, directed by the author and Sanford Meisner. After the first reading of Lefty, which was set amid a taxi drivers’ strike, the actor Luther Adler had said to Clurman, “Harold, the Group has produced the finest revolutionary playwright in America,” and the opening night audience proved his point; at the end of an evening now legendary, in which the audience rose to its feet yelling “Strike! Strike!”

Soon five of his plays were running simultaneously in New York, and productions sprung up in dozens of towns across the nation. His phone rang off the hook: Tallulah Bankhead, Ruth Gordon, Helen Hayes, Clare Booth Luce, Bernard Bunch, Walter Winchell. “The lion-hunters were on the trail,” as Clurman saw it.

And Hollywood called. The first talent scout had offered $500 a week; soon MGM upped the bidding to $1,000 a week. When the money got high enough, Odets went.

He was not the first member of the Group to leave for Tinseltown, nor would he be the last; the lure of Hollywood would claim them all (except for Strasberg, who had to wait four decades for the call), and would help to destroy the Group in 1941.

And Odets was — to put it mildly — ambivalent about Hollywood. He loved its promise and challenge, he loved its gold, its cars, its women (one of whom, Luise Rainer, he married), but he was still essentially a playwright, still a member of the Group, and he would return periodically to its fold to work on a play, and when he left he would write back infusions of money to support them.

Golden Boy was the product of one of these returns, in 1937. Directed by Clurman (and with sets by Mordecai Gorelik), its cast contained much of the heart and sinew of the serious American theatre: Lee J. Cobb, Frances Farmer, Jules (later John) Garfield, Morris Carnovsky, Adler, Phoebe Brand, Robert Lewis, and Elia Kazan, as well as Martin Ritt and Karl Malden. It ran for 248 performances on...
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Golden Boy was the product of one of these returns, in 1937. Directed by Clurman (and with sets by Mondicci Gorek), its cast contained much of the heart and sinew of the serious American theatre: Lee J. Cobb, Frances Farmer, Jules (later John) Garfield, Morris Carnovsky, Adler, Phoebe Brand, Robert Lewis, and Elia Kazan, as well as Martin Ritt and Karl Malden. It ran for 248 performances on
Broadway, providing the Group with the greatest financial success in its history. The World-Telegram columnist Heywood Broun wrote that “he swept copiously all over the Floor of the Belasco,” and after its triumphant London opening James Agate of the Times said, “The acting attains a level which is something we know nothing at all about.”

In 1938 Time — in one of the few cover stories it has ever run on a playwright — called Clifford Odets “the Boy Wonder of the United States theatre . . . its White Hope . . . his country’s most promising playwright.”

And what became of his promise? Hollywood. There were still compelling plays in him, some of which came out, but he always went back to the movies. Though some of his screenplays, such as Street Smell of Success, were highly praised, his total film output over the years was relatively undistinguished. When he was working on Golden Boy he told an interviewer that Hollywood was a place where “You never can get started working. It’s a good place for a vacation . . . . All the quacks in the world are out there” — talented people, but with a “cynical, negative attitude towards the joint; make the money and get the hell out, is the way a lot of them feel.”

And after a while he stopped getting out, persuading himself that here was where America’s dreams could be forged, that here he could further the ideal of social justice among the mass audience. In 1937 he said “Our left wing playwrights can lead a lot from the movies. It’s a training school in technique . . . how to please people, how to entertain them, and — most important — how to change their minds.” In 1962, the year before his death, he was still justifying: “I feel innerly that the TV will hone me sharp, be something that pulls me out of my sloth, that lays down gleaming tracks for my future more serious work. This fer-volity is my hope — amen!”

Harold Clurman’s final judgment was harsh: “Odets wanted to run with the hares and hunt with the hounds; he wanted to be the great revolutionary playwright of our day and the white-helied boy of Broadway. He wanted the devotion of the man in the cellar and the congratulations of the boys at 2F. He wanted the praise of the philosophers and the votes of Variety’s box-score.”

But Odets’s own judgment was even harsher. When the London critics compared him with Shaw and Shakespeare, he modestly declared: “I could have been a first-class composer, but will always be a second-class playwright.”

And yet — Clifford Odets left behind a handful of powerfully immediate plays, ripe with the fragrant smell of American speech, still capable of stirring an audience. And he left a poignant image of himself in the golden boy Joe Bonaparte, the sensitive young man of immigrant stock who abandons his art — his music — to fight his way to success and fortune, but sees in his foe — the man who would tear his head off with his fists to gain his own success — another mirror-image of himself.
Broadway, providing the Group with the greatest financial success in its history. The World-Telegram columnist Heywood Broun wrote that he “swept contempt all over the Floor of the Belasco,” and after its triumphant London opening James Agate of the Times said, “The acting attains a level which is something we know nothing at all about.”

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WHO’S WHO continued from ACF

ing High Spirits. His 23 designs for A.C.T. include King Lear, The Real Thing, and The Seagull. He has also designed for the New York City Opera, the New York City Ballet, and New York’s Pro Musica Antiqua. Mr. Fletcher’s film work includes all four of the Star Trek movies and The Last Starfighter and he was nominated for an Emmy for his television work. He recently designed sets and costumes for She Loves Me at the Ahmanson in Los Angeles.

FRITHA KNUDSEN (Costumes) has won two awards for her designs for A.C.T.: from the Bay Area Theatre Critics Circle for Opere Comique and from the Los Angeles and Beverly Hills Chapter of the N.A.C.P. for Ms Rainey’s Black Bottom. Her other work for the company includes costume designs for Passion Cycle, You Never Can Tell, and The Doctor’s Dilemma; adding costumes to A Christmas Carol for its last regional engagement; and serving as resident Costume Supervisor. She has also designed costumes for the San Francisco Opera (The Midsummer Night’s Dream, The Magic Flute, and a national poster campaign for Leivi Strauss). A graduate of California State University/Hayward who teaches at the Nueva Learning Center and lectures at Berkeley, Ms. Knudsen has also worked at P.C.P.A., Seattle Repertory Theatre, and the Oregon Shakespearean Festival.

WARREN TRAVIS (Costumes) designed sets and costumes for A.C.T.’s The Lady’s Not for Burning two seasons ago, and previously worked with the company as costume designer for Romeo and Juliet under the direction of the late Allen Fletcher. At P.C.P.A. in Santa Maria he worked with Mr. Fletcher’s son, the director John C. Fletcher, on The Suicide, and designed sets for The Midsummer of Chaillot. He won a Drama-Logue award for The Comedy of Errors and the Oregon Shakespearean Festival of the Bay Area Theatre Critics’ Circle awards for costumes for Pericles and Cymbeline at the Berkeley Shakespeare Festival. He has also designed a unit set for four of the history plays. A professor of dramatic arts at U.C./Berkeley, Mr. Travis created designs for The Norman Conquest at Berkeley Rep and Trigger, with music by Philip Glass, for the Oakland Ballet.

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 George. Recently Mr. Duarte designed lighting for the Los Angeles Theatre Center/ A.C.T. production of Ms Rainey’s Black Bottom and the New York premiere of an adaptation of Charles Dickens’ 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 a degree in theatre technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a Theatre Communications Group grant to observe the work of lighting designers in New York.

STEPHEN LEGRAND (Sound) is now in his second season as sound designer and composer for A.C.T. His last work has included sound for six shows and musical composition for The Seagull and Swan Lake in Hill, and this year he wrote the music for A Life of the Mind with his collaborator, Eric Drew Feldman. They have won awards for their scores for The Lady’s Not for Burning at A.C.T., The Teatro of Crime and The Rituals at Berkeley Rep, and Ten at the Eureka Theatre.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. Among the productions he stage-managed were The Madness of Chaillot with Miss Le Gallienne, Sylvia Sydney, and Leora Duna, The Rituals, John Brown’s Body, She Stoops to Conquer, and A Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of Georgy (a musical by Carol Bayer Sager), and Miss Reardon Drinks a Little (with Julie Harris and Estelle Parsons), and the national tour of Woody Allen’s Don’t Drink the Water (with Sam Levene and Vivian Blaine). Mr. Haire joined A.C.T. in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions; he has also taken the company on numerous national, regional, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARCON (Stage Manager) is a charter member of A.C.T. Mr. Barcon has directed for Plays-in-Progress and worked on the televised adaptations of Cymbeline, The Taming of the Shrew, and A Christmas Carol.
He has worked on more than 70 productions at A.C.T.

KAREN VAN ZANDT (Production Stage Manager), now in her eighth season at A.C.T., has stage-managed company productions of *A Christmas Carol*, *The Sleeping Prince*, *Morning 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 *Tip Gifs* by Caryl Churchill. Ms. Van Zandt was the production stage manager for *Gnarly Ton* 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 been the company's master schedules, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ab*, *Wilderness*, and co-director of Morning's at Seven and Picnic. Last season she was co-director of the Pip production *Rio Soco*. During the past three seasons she stage-managed *Opera Comique*, *Night, Mother*, *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, and Faustus in Hell.

DUNCAN W. GRAHAM (Stage Manager) is now in his third season with A.C.T. He has also stage-managed for San José Repertory Company, Sunnysvale Summer Repertory, and the California Theatre Center, where he was Production Stage Manager and lighting designer. Last summer Mr. Graham was Production Manager for the Performing Arts Alliance Festival at Foothill College.

BRUCE ELSERGGER (Stage Manager) was Production Stage Manager at the Intiman Theatre in Seattle for the past three years, in addition to serving as Production Manager with the Bathhouse Theatre in Seattle. He also directed the Intiman Theatre's acting intern production of *A Streetcar Named Desire* last season, and independently produced and directed various productions in Seattle. Prior to moving to Seattle he served as stage manager and production stage manager with PCPT/Theatrefest in Solvang and Santa Maria. He studied in London, graduated from Drake University, and worked with disturbed children as an art therapist in the Des Moines schools. This is Mr. Elsberger's first season with A.C.T.

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The following corporations have generously matched gifts made to A.C.T. by their employees in the past year, thus doubling the impact of many individual contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting live theatre in San Francisco. Alexander & Baldwin, Inc. ABLE Foundation BankAmerica Foundation Carter Hawley Hale Stores Chevron U.S.A. CPCC North America Del Monte Corporation Equitable Life Assurance Society Exxon Corporation Federated Department Stores Fremantle Fund Insurance Company Heublein Foundation, Inc. IBM Corporation International Data Corporation Mutual Benefit Life Charitable Trust Names in the News R.J. Reynolds Industries R.H. Macy & Co. Security Pacific Foundation Southern Pacific Transportation Company Tandy Corporation Times Mirror Transamerica Corporation United Technologies

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The Practitioners
A.C.T. Wigmaster Richard Echols
by Misha Berson

MOST theatre artists thrive on applause and public recognition, but not Richard Echols. As the resident wigmaster for San Francisco’s American Conservatory Theatre, Echols is happy to leave the spotlight to his colleagues. He’s satisfied if the actors look like their hair belongs to them — even though it usually doesn’t. “I don’t like my work to be noticed,” Echols declares. “When it isn’t noticed then I know I’ve succeeded. I don’t want people to leave the theatre humming the hairdo.”

But despite his modesty, some recognition is clearly in order. For 17 years Echols has worked his histrionic behind-the-scenes magic in over 200 A.C.T. productions. He’s fashioned elegant do’s for Noel Coward ingenues, fringed bald pates for Charles Dickens’s notorious humbugger Scrooge, towering masses of powdered curls for Restoration comedy fops, beards and whiskers for Shavian gentlemen and Shakespearean monarchs. Considered one of the best hair and makeup consultants in the business, he’s also dressed heads for feature films and for more than 50 television commercials.

But his first love is theatre. Explains Echols, “As a wigmaster I’m really doing as much for the actor as the audience, particularly in our repertory situation where an actor plays a contemporary piece in the afternoon and Shakespeare in the evening. My job is to help the actor create a look he can live with and act with in each show.”

Working in a tiny backstage studio crammed to the ceiling with hairpieces, wig blocks, hairdryers and styling aids, Echols is responsible for the appearance of every theatrical character throughout the season. For actors displaying their own hair onstage, Echols will dye, cut, set or perm it to fit the role. More often than not he creates hairpieces from scratch — sometimes as many as 30 for one production — to achieve the desired dramatic effect.

Echols’s design process begins a month before opening night when he meets with other members of the production team. “I always confer with the costume designer, the director and the actor,” he explains. “The costume designer has the look for the entire show in mind. The director is the captain of the ship. But the actor usually has the most to offer as to who a character is and how they would wear their hair.”

If the show is a period piece, Echols will research historical resources to see what hairstyles were popular at the time. “The best way is to look at portrait paintings or, if they’re available, news photos,” he says. “From Renaissance paintings and works by the Dutch Masters you get a good idea of the period. We went all the way back to Egyptian art for our production of Antony and Cleopatra.”

When wigs are called for, Echols usually orders real human hair from the DeMayo Brothers, a theatrical hair supply house in New York. Getting exactly the right color is important, and he makes his selections from a sampling rug of 501 hair tassels. “Each wig is made from several colors,” he points out. “You blend them

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Wigmaker Richard Echols in the initial stages of affixing the wig of A.C.T.'s King Lear. Peter Donat.

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head with bushy, arched eyebrows and a full goatee. We made everything sweep upward to give him the regality of a king, and we took his hairlines as far back as possible for the age.”

For Lear’s daughters — the virtuous Cordelia, and the sharp-as-a-serpent’s-tooth Goneril and Regan — Echols came up with a variety of headgear exemplifying the changes their characters undergo: “In the beginning they all had ‘close’ hair to show that these girls were very closely knit, very much under their father’s thumb. After Lear gives Regan and Goneril his land they come back with their hair puffed up like they’ve just gone off to the beauty shop, and the outcast Cordelia’s hair is loose and flowing. Later, Goneril wears a hard, helmet-type wig to do battle with her father.”

But the most remarkable headgear in the production was worn by Luis Oropeza as Lear’s Fool. For Oropeza, Echols devised a removable hot pink coxcomb cap that looked like something a punk rocker would wear. To retain its stiff, spiky shape the wig was liberally coated with lacquer.

A Sacramento native, Echols learned his craft from an elderly French wigmaker while still in his teens. He put himself through college constructing wigs, but didn’t consider making a career of it until a friend talked him into applying for a job at A.C.T. in 1971. He was hired, and continued his training with stints at the Max Factor school in Hollywood and at the National Theatre in Tokyo, Japan, where he studied Kabuki wigs and makeup.

During breaks in his A.C.T. schedule, Echols frequently works as a stylist on touring productions of such hit Broadway shows as La Cage aux Folles and 42nd Street. “La Cage was the first musical I did,” he recalls, “and now I love them. It’s very different from doing the classics — there’s a lot of energy and people around, and often hundreds of wigs to deal with.”
together to get many shades. The hair generally comes from European sources. The hair from France is the best—it's very fine. I'm just beginning to use synthetic hair, too, because it's readily available and higher in quality than it used to be.'

Echols weaves each wig himself, a painstaking endeavor that involves tying small clamps of hair onto a woven net cap. The same intricate process is repeated for facial hair—eyebrows, beards, and sideburns. It's called 'ventilating,' and you do it with a small, wood-handled hook," he explains. "You tie on one to ten strands at a time, and it can take up to 40 hours to create a shoulder-length hair. But I don't find it tedious. I find it relaxing. It's like needlepoint, which I also like to do."

Once a wig is assembled, Echols will cut and set it to create the appropriate style. The next step is crucial: affixing it to the performer's head with spirit gum so it looks like it's growing naturally out of the head. According to Echols, "Men's wigs are particularly difficult. We're used to seeing men with toupees on, but when we see it on stage it's jarring. It has to be done with great delicacy."

Echols also has to contend with the problem of advance publicity shots taken before a show's wigs and makeup are ready. "Press people make my life miserable," he laughs. "Often we have to just mock something up, and frequently the look will change later. The actors won't look the same onstage as they do on the cover of the program or on the theatre marquee, and the public doesn't understand why."

One of Echols's recent challenges was preparing a slew of wigs and facial hairpieces for A.C.T.'s production of the monumental Shakespearean tragedy King Lear. The first order of business was to create the right look for Peter Dorn in the title role. Says Echols, "Lear is in his eighties and we wanted him to be white-headed with bushy, arched eyebrows and a full goatee. We made everything sweep upward to give him the regality of a king, and we took his hairlines as far back as possible for the age."

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It's probably very similar to working at the opera.

For three years he was also the makeup and hair stylist for a San Francisco TV talk show starring Kathryn Crosby, the widow of Bing Crosby and a former member of the A.C.T. acting company. "Every morning I'd run down to the television studio by 7:30 to get Kathryn ready for a 9 o'clock taping," he remembers, "and then I'd race back to A.C.T. to start my work here. It was hectic but a lot of fun."

According to Echols, A.C.T. is one of only a few theater companies in the country that continues to employ a full-time resident wigmaster. (The Old Globe in San Diego, the Oregon Shakespearean Festival in Ashland, Oregon, and the Guthrie in Minneapolis are among the others.) But that doesn't mean that the time-honored profession is dying. Freelance master wigmasters are much in demand, and some of the best use the Bay Area as their home base. San Francisco is also a center for wigmaker training: Echols teaches the craft at A.C.T.'s Conservatory, and there is also a commercial wigmaking school in the city.

Though Echols knows he can make more money in films and television, he much prefers a life in the theatre. "A.C.T. is a family company and always has been," he says. "Even though we have new leadership, [current artistic director] Ed Hastings was a founding father of the company. We had some rough years of financial cutbacks, but now it's like the old days again and it's a nice feeling to be part of it."

But where does a wigmaster get his glory if he wants no one to notice the actors' hair? "I get it from the satisfaction of creating something that works well, from making a character come to life on stage," answers Echols. "The main reason I work here is to keep doing the classics — Chekhov and Shakespeare and Shaw. I guess I just love the theatre and want to do my little part to keep it alive."

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**Vic's**
HARRY’S BAR AND AMERICAN GRILL, 500 Van Ness (415/398-HARRY), 1, 11:30 Mon-Fri, D 5-11 Sun-Thu, All 12 Fri-Sat, No. Italian ristorante featuring authentic regional dishes, homemade pastas & desserts. Full bar serves Italian Botolino. AE DC CB V MC.

LES CELEBRITES at HOTEL NIKKO, 222 Mason St, 1 block west of Union Square (415/994-1711 Ext 301), B 6-10, L 11-11, D 5-11 daily. Located above street level, Les Celebrites offers a strikingly different dining experience in exciting city-French cuisine. Enjoy the eclectic decor with its contrasting textures and colors. A far-from-ordinary dining experience in San Francisco’s newest downtown hotel. 2 Hour complimentary valet parking. All CB DC V MC.

COUVIER, 465 Davis Court, near Jackson (415/ 981-7029), L 11:30-2 Mon-Fri, D 5-11 Mon-Sat. This delightful French restaurant is a favorite lunch spot for executives by day and becomes a romantic dining spot at night. AE DC V MC.


PIERRE A MERIDION, 70 Third St, (415/956-6400), L, 12:30-2 Mon-Fri, D 5-10 Mon-Sat. Contemporary French cuisine, impeccably prepared & elegantly served, luxuriously appointed, widely spaced tables, richly diverse menu that changes with the season, nightly fixed-price tasting menus & an exceptional wine list combine to make a meal at the Meridien’s acclaimed Pierre restaurant the closest possible approximation of a 5-star dining experience in France. Reservations recommended. Complimentary valet parking. AE DC CB V MC.

SUTTER GARDEN, 562 Sutter St., Brian Powell & Moore (415/433-4343), B 7:30, L, 12:30-2, D 5:30-10 Daily. Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE DC CB V MC DIS.

THE PORTMAN GRILL, THE PORTMAN HOTEL at the corner of Post & Mason. 1 block west of Union Square (415/775-6600), B-L 7:30 AM-11 PM, D from 5:30. In a dramatic Piazza atrium setting with fountains, sculpture, fireplaces & grand piano. The Portman Grill is San Francisco’s newest dining sensation. Exceptional service & dining in the tradition of the world’s finest grills, with an emphasis on California cuisine. An ideal place for dining & relaxing before or after the theatre. Reservations recommended. Valet parking. All DC CB V MC.

TRADER VIC’S, 20 Corona Pl. (415/776-2332), L, 11:30-2:30 Mon-Fri, D 5-12:30, Al. Flagship restaurant of the internationally known company. Exotic meats & fish. Delicious from 6 pm & afterward. Full bar & wine list. AE DC CB V MC.

UMBRELLA, 250 Post St, one block from the Ferry Building (415/433-8222), L 11:30-2, Mon-Fri, D 5-11 Mon-Sat, Step into an Old World Mediterranean villa to feast on seafood, meats & fresh prepared with light sauces & fresh pasta. AE DC CB V MC DIS.


Leaning Toward Italian Food?

TOYOTA CAMRY

TOTALLY SATISFYING.

The 1988 Toyota Camry is an inspired blend of refined power, graceful style, and plush comfort. In 1987, Camry was ranked #1 in its segment in customer satisfaction. The heritage continues. Enhanced in 1988, Camry LEX’S sophisticated, fuel efficient, multi-valve engine delivers excellent cruising capabilities, quick acceleration, and plenty of passing power. Camry’s ride is blissfully smooth and quiet, and front-seat driver is in an ally in any weather. Its plush aerodynamic styling is a perfect finishing touch. And the new Camry Wagon is an extended version of the same satisfying story. 1988 Camry Satisfaction perfected. Get More From Life... Buckle Up!

TOYOTA QUALITY WHO COULD ASK FOR ANYTHING MORE...
TOYOTA CAMRY
PERFECTLY SATISFYING.

The 1988 Toyota Camry is an inspired blend of refined power, graceful style, and plush comfort. In 1987, Camry was ranked #1 in its segment in customer satisfaction. The heritage continues. Enhanced in 1988, Camry's Lexus sophistication. Fuel efficient, multi-valve engine delivers tireless cruising capabilities. Quick acceleration, and plenty of passing power. Camry's ride is blissfully smooth, and quiet, and front-wheel drive is an ally in any weather. Its flush aerodynamic styling is a perfect finishing touch. And the new Camry Wagon is an extended version of the same satisfying story. 1988 Camry Satisfaction perfected.

Get More From Life... Buckle Up!

TOYOTA QUALITY
WHO COULD ASK FOR ANYTHING MORE

POWERFULLY SATISFYING
Poor from a satisfying reserve of power. Camry's ten-cam, 16-valve EFI engine shrinks distance with its horsepower.

GRAVITING CONTROL
The quality feel of control, handling and performance is a positive pleasure for anyone who enjoys driving a fine sedan.

*1988 estimated 25 city/32 highway MPG for Camry LS with 4-speed automatic transmission.
**1988 Toyota Motor Sales, U.S.A., Inc.
Of these brands...

4 mg
3 mg
2 mg
9 mg
7 mg

tar, 0.4 mg, nic. tar, 0.6 mg, nic. tar, 0.2 mg, nic. tar, 0.7 mg, nic. tar, 0.7 mg, nic.

Carlton is lowest.

1 mg
tar, 0.1 mg, nic.

Carlton Box 100's

© The American Tobacco Co. 1981

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

100's: Box: 1 mg, tar, 0.1 mg nicotine av. per cigarette, FTC Report Jan. '85.

Lowest of all brands is Carlton Box King—less than 0.01 mg, tar, 0.002 mg, nic.