

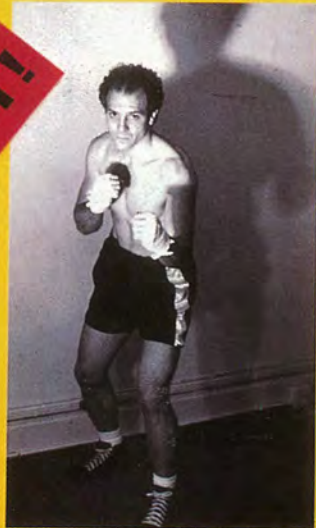
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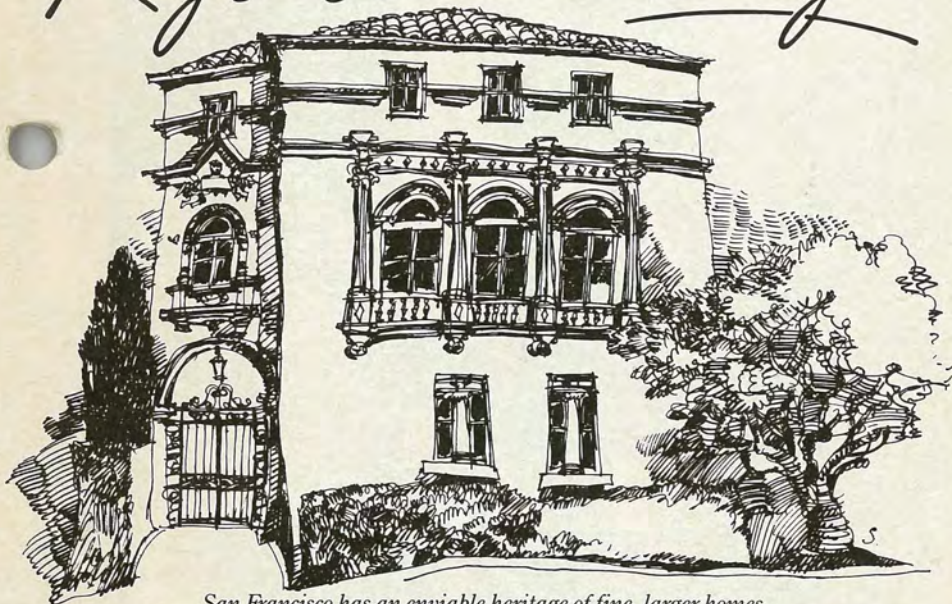


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The Theatre & Music Magazine
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MARCH 1988



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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 gulf, 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 ap-

pears 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 fought 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 [Olivier]; 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, *Half Life*, had three changes of cast in less than a year and I got so tired of rerehearsing it with new people.

"But I knew 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 Whitmore based on the friendship between Bernard Shaw and the Abbess Dame Laurentia McLachlen 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 who'd 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 slyly 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 Binkie 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 Hensler, 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 Shakespearian 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 through 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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WHO'S WHO AT A.C.T.



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 the 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*.



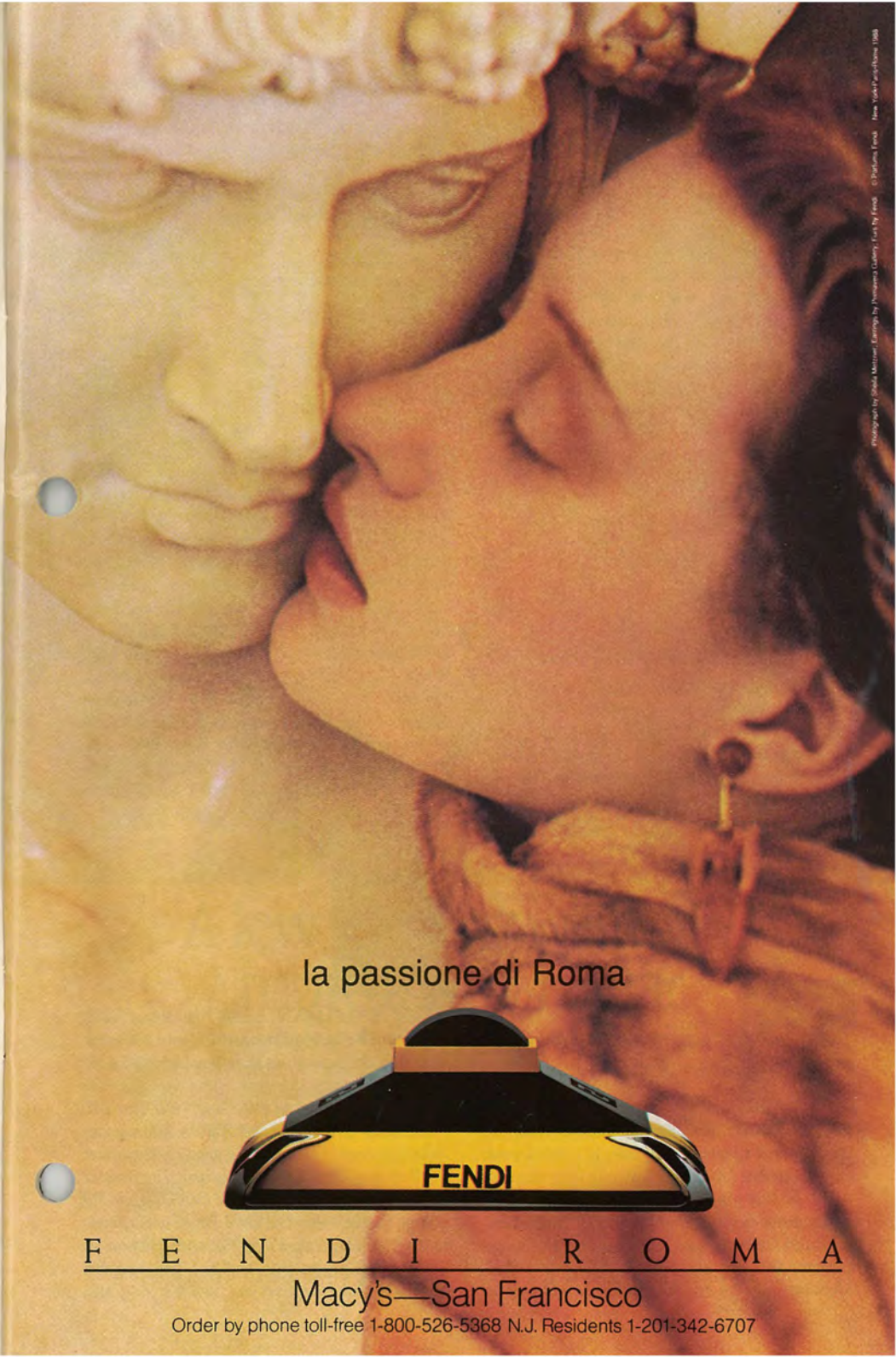
KATE BRICKLEY was educated at the University of Wisconsin, and completed her training at A.C.T. She has appeared with the company on the Geary stage in *Faustus in Hell*, *Private Lives*, *Othello*, *Macbeth*, *Peer Gynt*, and *A Christmas Carol*, and in studio productions of *The Cherry Orchard*, *The 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.



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 of Palo Alto, where he performed in Sondheim's *Merrily We Roll Along*. Among his other credits are Freddie in *Good* (directed by Julian Lopez-Morillas), Navarre in *Love's Labour's Lost*, Francis Flute in *A Midsummer Night's Dream*, and Catesby in *Richard III* with Dakin Matthews. Mr. Butterfield holds a Stanford A.B. with Honors in international relations, and teaches in the Advanced Training Program and Young Conservatory.

Among the roles **NANCY CARLIN** has played in her three years with the company are Beth in *A Lie of the Mind*, Jennifer Dubedat in *The Doctor's Dilemma*, and Masha in *The Sea Gull*.



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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.



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*.



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 Trofimov in *The Cherry Orchard* and the title roles in *Richard III* and *Nicholas Nickleby*. He was in *Life Is a Dream* at

the Ark 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.



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 Rabb's APA Repertory Company, appeared on and off-Broadway (winning the *Theatre World* Award for Best Featured Actor of 1957), and came to A.C.T. in 1968. 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 China Syndrome*, *The Bay Boy* (with Liv Ullmann), and Francis Ford Coppola's upcoming release *Tucker*.



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 Szechwan* 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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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 *Foxfire*. 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 Admirable Crichton*, and *Sunday in the Park with George*, in addition to playing as Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall was in Berkeley Rep's production of *The Art of Dining* and appeared as Violet in Center Space's production of *Snow White Falling*. She has also appeared with the Santa Rosa Summer Repertory Theatre, at Montana's Shakespeare in the Parks, and as Emily in *All Nighters* at the New Arts Theatre in New York. She is co-owner of the Josef Robe Co. of San Francisco.

SCOTT FREEMAN, who last appeared on the Geary stage as Young Scrooge in *A Christmas Carol*, has also performed with the company



in *Macbeth* and *The Sleeping Prince*, and in a studio production of Strindberg's *Creditors*. He also appeared in *Tartuffe* and *Hamlet* at the Grove Shakespeare Festival, in *Villainous Company* at the One Act Theatre, and as Benvolio 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*, Max 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*.

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This summer the Mark Taper Forum in Los Angeles will produce another of Mr. Harelík'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 *Harvey, 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 16th season with A.C.T., he has performed in more than 25 productions, including *The National Health, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings, The Holdup, 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, Fen*, and *A Narrow Bed* (which was written by his wife, Ellen McLaughlin), and his work with Western Stage 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 *Hostel Witness, Jamie's Gang*, and *Dakota's Belly, Wyoming*. He also appeared in New York in *Under Distant Skies, Boo, 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 Golovin* 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 vet-

eran of the 1965 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 Labor's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, Leontes in *The Winter's Tale*, and — last summer — Bottom in *A Midsummer Night's Dream* and Hodge in Dekker's *The Shoemaker's Holiday*. His work has been seen at the Empty Space in Seattle and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* (as Cyrano), Edward Hastings' *007: Crossfire*, and in *Passion Play* under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the University of California at Irvine and other educational institutions.



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



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 Millamant in *The Way of the World*, Olga in *The Three Sisters*, and Margaret in *The War of the Roses*, and she acted in *Cherry Terry the Rockin' Robin* for Plays-in-Progress. She has played leading roles in many musicals — including *Man of La Mancha*, *A Little Night Music*, and *Anything Goes* — and played Eva Peron'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.



FRANCES LEE McCAIN was a member of A.C.T. from 1970 to 1972, appearing in *The Latent Heterosexual*, *Dandy 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* off-Broadway, and *Passion* (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in *Babbitt* and as Natasha in *Three Sisters* at the Mark Taper Forum, and as Stella in *A Streetcar Named Desire* (with Jon Voight and Faye Dunaway) at the Ahmanson. She has appeared on television in many series and specials, and her film credits include *Back to the Future*, *Gremlins*, *Footloose*, *Tex*, and *Stand By Me*. Ms. McCain trained at the Central School of Speech and Drama in London.



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 1950's, 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; he was pianist and arranger for the film versions of *My Fair Lady*, *The Sound of Music*, *West Side Story*, and *Pennies from Heaven*; and he 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.



Progress productions of *Afternoons 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 Lou Gossett. 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.



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



LIAM 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*, Redpenny in *The Doctor's Dilemma*, Paul in *The Floating Light Bulb*, and Stan Laurel, Charlie Chaplin, and Pee Wee Herman in *Faustus in Hell*. He recently appeared in *Ah, Wilderness!*, directed by Ron Lagomarsino for the Berkeley Repertory Theatre's O'Neill Festival. Mr. O'Brien performed the role of Billy in both the original production and the revival of *Sharon and Billy* at the Magic Theatre, and received a Drama-Logue Award for his performance. His other credits include *Bent* at San Francisco Repertory Theatre, *The Concubine at the Feast* at Theatre Rhinoceros, and *The Threepenny Opera* at the Eureka Theatre.

DELORES MITCHELL was a company member from 1976 to 1983, performing in *The Little Foxes*, *The Rivals*, *The Winter's Tale*, *Much Ado About Nothing*, *The National Health*, and *Hotel Paradiso* at the Geary, and in Plays-in-
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FREDI OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in *The Ruling 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 companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman 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 *Filumena* and *The Good Person of Szechwan*. Mr. Oropeza 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 OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the

Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in fourteen productions at A.C.T., including *The Three Sisters* (which played on Broadway in 1969), *The Matchmaker* and *Desire Under the Elms* (which toured the Soviet Union), and *Macbeth*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*. Mr. Ottiwell 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 for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" for Murder*, *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.



DON PIPER is a third-year student in the Advanced Training Program, and has appeared in *A Christmas Carol* at the Geary and in studio productions of *The Cherry Orchard*, *Hamlet*, *Henry VI*, *The Way of the World*, and *The Physicists*. He recently appeared in the San

Francisco Shakespeare Festival's production of *Much Ado About Nothing* as Borachio and Encore Presentations' *Saved* as Harry. He has 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 *Whose 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 Lopahin in *The Cherry Orchard*, York in *Henry VI, Part II*, Horner in *The Country Wife*, Sir Mulberry Hawk in *Nicholas Nickleby*, Laertes in *Hamlet*, and Fran in *Gemini*. Last summer he appeared as Jabe in *Orpheus Descending* with the New York Stage and Film Company and as Benedick in the San Francisco Shakespeare Festival production of *Much Ado About Nothing*, directed by Albert Takazauckas. 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 VI (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 *Dusa, Fish, Stas & Vi*. Ms. Roblin studied history and English at Trinity College, University of Toronto.

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



shinin in *The Three Sisters*, Witwoud in *The Way of the World*, and Prospero in a modern adaptation of *The Tempest*. Other studio roles include Bottom in *A Midsummer Night's Dream* and Wackford Squeers in *Nicholas Nickleby*. After playing a punk devil in last season's *Faustus in Hell* he traveled to the P.C.P.A. Theatrefest to perform as Adolph Eichmann in *Good* and as Oberon in John C. Fletcher's production of *A Midsummer Night's Dream*, which was remounted and taken to the Westwood Playhouse in Los Angeles. He has also danced as a witch in the San Francisco Opera's *Macbeth* and played Edmund in *Long Day's Journey into Night*.



CARLOTTA 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 Wishfort in *The Way of the World*, Miss Krag and Tilda Price in *Nicholas Nickleby*, Ida Bolten in *Morning's at Seven*, and Madame Ranevsky in *The Cherry Orchard*. Last summer she appeared in P.C.P.A. 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 Theatre and the Ohio Valley Summer Theatre.



LANNYL STEPHENS, now in her second season with the company, has appeared as Sally in *A Lie of the Mind*, Mrs. in *Sunday in the Park with George*, Betty Boop and Marilyn

Monroe in *Faustus in Hell*, and in *A Christmas Carol*, *The Seagull*, and studio performances of *Tartuffe*, *The Three Sisters*, *King Lear*, and *Lydie Breeze*. She appeared at the Bay Area Playwrights' Festival as Sister in *Looking in the Dark for . . .*, and as Sister Robert Anne in *Nunsense* at the Marines Memorial Theatre. Miss Stephens is a founding member of Encore Productions, for which she played the role of the Parlor Maid/Temp in last season's production of *La Ronde*. She holds a B.A. in theatre arts from the University of Texas.



HOWARD SWAIN 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, Overtone 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 Tooth 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 *Partners in Crime* and *Hill St. Blues* on network television and the forthcoming films *Cherry 2000* and *Miracle Mile*.



SYDNEY WALKER, a forty-year veteran of stage, film, and television, has performed in some 216 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The*

National Health, *A Christmas Carol*, *Loot*, *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.



GRETCHEN 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 started 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 *Silk Stockings* (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* in London's West End. Other credits include starring roles in the national companies of *Destry Rides Again* and *Your Own Thing*, stock appearances in *Mame*, *Applause*, *Anything Goes*, and *Hello, Dolly*, and the Williamstown 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 *On Our Own* (CBS). She had a featured role in the film *Private Benjamin*. Last season Ms. Wyler starred in *Follies* at the San Jose Civic Light Opera.

DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early last year and guided the company through the most successful season in its history, is a graduate of Yale College and the Royal Academy of Dramatic Art. A founding member of A.C.T.,

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 A.C.T., including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, and this season's *King Lear*. In 1972 he founded Plays-in-Progress, which is devoted to the development and production of new writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. He directed the national company of the Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* starring Michael Redgrave, directed the Australian premiere of *The Hot l Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at resident theatres throughout the country.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of 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-1970's when he directed Harvey Perr's *Afternoon Tea* at the Circle 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 Detective*, 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 Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster.

The director of *Golden Boy*, **JOY CARLIN** (Associate Artistic Director) has been a member of the acting company for many years. Among the roles she has played are Meg in *A Lie of*
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the Mind, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other credits as a director are *The House of Bernarda Alba*, *The Lady's Not for Burning*, and *The Doctor's Dilemma* at A.C.T., and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of Shanghai, China, where she directed *You Can't Take It With You*. She is a trustee of the Berkeley Jewish Theatre.

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

PAUL BLAKE (Director), who was a resident director at A.C.T. for five years, is co-founder and Artistic Director of the Santa Barbara Theatre Festival. He recently co-produced (with Bill Kenwright) and directed *Words and Music*, starring Sammy Cahn, at the Duke of York's Theatre in London's West End following an 11-week run in San Francisco. Among the many productions he has directed in stock and regional theatres throughout the country are *Barefoot in the Park* with Shaun Cassidy and Julia Duffy, *Mass Appeal* 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 for development for Polygram Television, and as writer/director for the Peabody Award-winning series *Over Easy*, starring Hugh Downs. He has been responsible for bringing dozens of stars — 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 toured the U.S.S.R.) and *A Christmas Carol* (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 *Pantagleize*. He has directed and performed extensively at the Oregon Shakespearean Festival and the P.C.P.A. Theaterfest, where he played the title role in *Enrico IV* and Pilate 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 Pasquale* 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 Theater Company, and directed *Pericles*, *Coriolanus*, *Circe and Bravo*, *Vets*, *Two Gentlemen of Verona*, and Kopit's *Wings* for the Denver Center Theatre Company.

DOUGLAS W. SCHMIDT (Scenery) first worked at A.C.T. on *Faustus in Hell* last season. He designed *The Incredibly Famous Willy Rivers* at San Diego's Old Globe, and his Los Angeles work has included *The Genius*, *The Robber Bridegroom*, 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 Serban's *Agamemnon* (Joseph Maharam Distinguished Design Award, 1977). His Broadway work has included *Grease*, *Frankenstein*, *They're Playing Our Song*, *Smile, Romantic Comedy*, the national tour of *Legends*, and *Over Here!* and *Veronica's Room* (for which he won Drama Desk Awards). He has also designed extensively for the WNET/PBS series *Theatre in America* and *Playhouse New York*.

RICHARD SEGER (Scenery) has designed many A.C.T. productions, including *King Lear*, *Sunday in the Park with George*, *The Seagull*, *Hotel Paradiso*, *The Chalk Garden*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *Fifth of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons*, *Macbeth*, and *Something's Afoot*, which went on to Broadway. A graduate of the School of the Art Institute of Chicago, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway shows. Mr. Seger's other credits include productions at San Diego's Old Globe Theatre, such as *The Country Wife*, *Othello*, *Rashomon*, *The Importance of Being Earnest*, *Pygmalion* and *Kiss Me, Kate*; *Hay Fever* and *The Unvarnished Truth* at the Ahmanson in Los Angeles; *'night, 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 Showcase, 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 Member of the Wedding* and *A Midsummer Night's Dream*, and he designed sets for Stephen Paulus' *The Postman Always Rings Twice* at the Fort Worth Opera. Mr. Hollis's designs for the Sacramento Theatre Company include *Twelfth Night*, *Dreamhouse*, and *Cold Storage*.

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 from opera to night clubs — beginning as a founding director of the Brattle Theatre Company in Cambridge, Massachusetts. His two dozen Broadway design credits (sets, costumes, or both) include *Little Me*, *Walking Happy*, *Misalliance*, *Othello*, 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 produc-

THE AMERICAN CONSERVATORY THEATRE

presents

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 Oropeza
Mr. Carp Peter Donat
Siggie Will Leskin
Mr. Bonaparte Sydney Walker
Anna Gina Ferrall
Frank Bonaparte Scott Freeman
Roxy Gottlieb Micheal McShane
Eddie Fuseli Barry Kraft
Pepper White Howard Swain
Mickey Paul Coolbrith
Callboy 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 Komoski
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 Ottiwell; Joe Bonaparte, Drake, Driscoll — Daniel Reichert; Siggie — 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 Elsparger, 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
Union Pacific Foundation.

The Golden Boy of Broadway and Hollywood: Clifford Odets

by Jonathan Marks



Phoebe Brand, John Garfield, Luther Adler, Morris Carnovsky, and Frances Farmer in the 1937 premiere production of Golden Boy.

Clifford Odets was the golden boy of the American theatre. His arrival was like a dream — bursting from obscure poverty and struggle 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 moolah: the artist who had sold out to Hollywood: the champion of the downtrodden who had been stupefied 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 crooned their siren-songs 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 browbeat his wife and children, a Jew who had bought into the American dream of material success. In some ways 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, at 25, 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 getpenny; 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 among 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 they all shared, the 'Group Poorhouse' — but Clurman saw "no trace of talent."

Four years later Clifford Odets was the toast of the town. In the first few weeks of 1935 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 amidst 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 they responded sympathetically to every line, 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 Baruch, 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 \$3,000 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 wire back infusions of money to support its work.

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

Broadway, providing the Group with the greatest financial success in its history. The *World-Telegram* columnist Heywood Broun wrote that he "wept 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."



Clifford Odets in 1935

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 *Sweet 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 learn 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 fervidly 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-haired boy of Broadway. He wanted the devotion of the man in the cellar and the congratulations of the boys at '21'. 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.

WHO'S WHO *continued from ACT-7*

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, New York City Ballet, and New York 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 *Opéra Comique* and from the Los Angeles and Beverly Hills Chapter of the N.A.A.C.P. for *Ma 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 two engagements; and serving as resident Costume Supervisor. She has also designed costumes for the San Francisco Opera (*The Medium* and *La Voix humaine*), Sammy Cahn's *Words and Music*, and a national poster campaign for Levi 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 Madwoman of Chailot*. He won a Drama-Logue award for *The Comedy of Errors* at the Oregon Shakespearean Festival, and Bay Area Theatre Critics' Circle awards for costumes for *Pericles* and *Cymbeline* at the Berkeley Shakespeare Festival, where he 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 Conquests* 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 *Ma Rainey's Black Bottom* and the New York premiere of an adaptation of Charles Dickens's *Hard Times*. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C., and on the Fringe at the Edinburgh Festival in Scotland. Mr. Duarte holds an M.F.A. in 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 work last season included sound for six shows and musical composition for *The Seagull* and *Faustus in Hell*, and this year he wrote the music for *A Lie 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 Tooth of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were *The Madwoman of Chailot* with Miss Le Gallienne, Sylvia Sydney, and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *A Comedy of Errors*. Mr. Haire also stage-managed the Broadway productions of *Georgy* (a 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 regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

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

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

KAREN VAN ZANDT (Production Stage Manager), now in her eighth season at A.C.T., has stage-managed company productions of *A Christmas Carol*, *The Sleeping Prince*, *Mourning Becomes Electra*, and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill. Ms. Van Zandt was the production stage manager for *Greater Tuna* for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her ninth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven* and *Picnic*. Last season she was co-director of the PIP production *Rio Seco*. During the past three seasons she stage-managed *Opéra 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 Jose Repertory Company, Sunnyvale Summer Repertory, and the California Theatre Center, where he was Production Stage Manager and lighting designer. Last summer Mr. Graham was Production Manager for the Performing Arts Alliance Festival at Foothill College.

BRUCE ELSPERGER (Stage Manager) 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 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 PCPA/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. Elspenger's first season with A.C.T.

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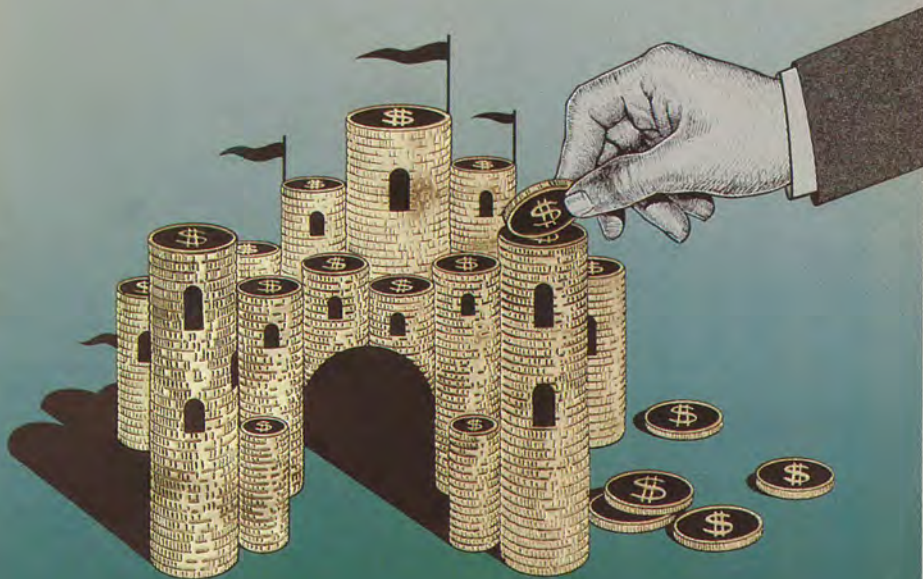
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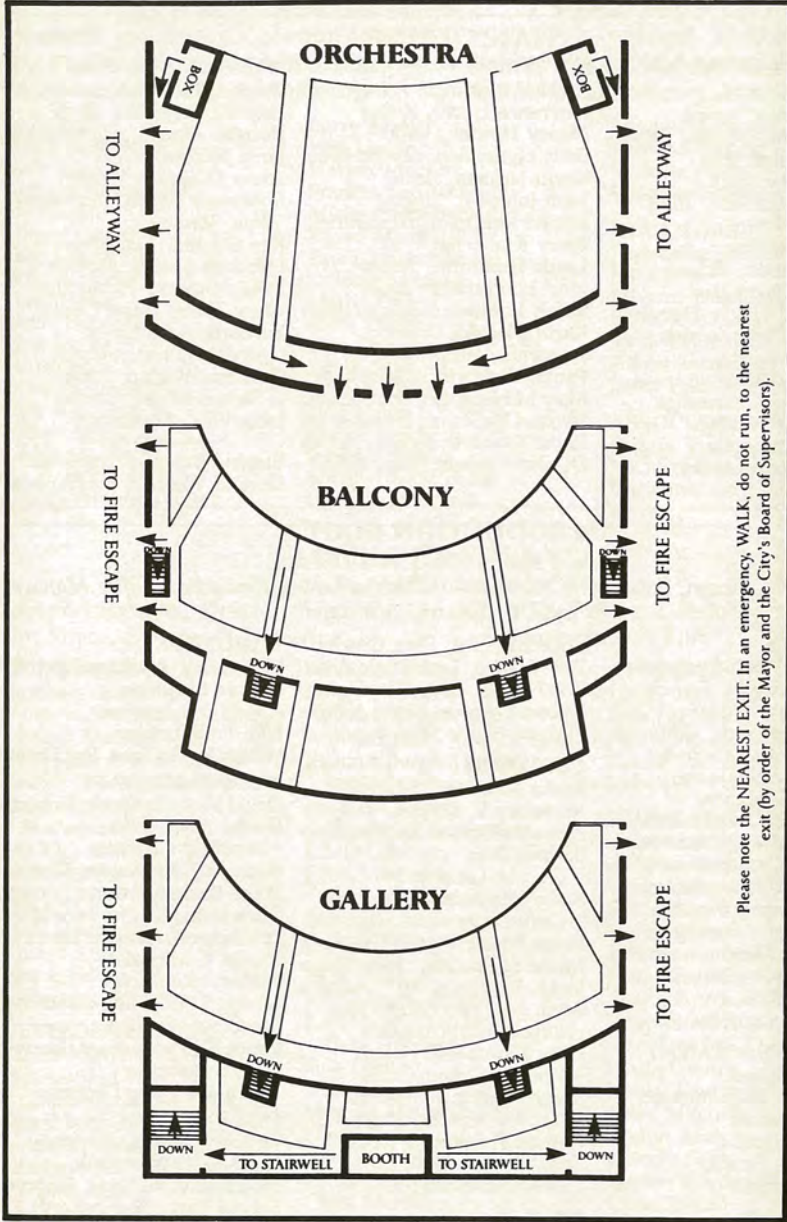
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The Practitioners

A.C.T. Wigmaster Richard Echols

by Misha Berson



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

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 hairdos."

But despite his modesty, some recognition is clearly in order. For 17 years Echols

has worked his hirsute behind-the-scenes magic in over 200 A.C.T. productions. He's fashioned elegant do's for Noël 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 ring of 101 hair tassels. "Each wig is made from several colors," he points out. "You blend them

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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 fall. 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 onstage 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 Donat 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."

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 cloistered, 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 cockscomb cap that looked like something a punk rocker would wear. To retain its stiff, spikey shape the wig was liberally coated with lacquer.

A Sacramento native, Echols learned his craft from an elderly French woman 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.

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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."

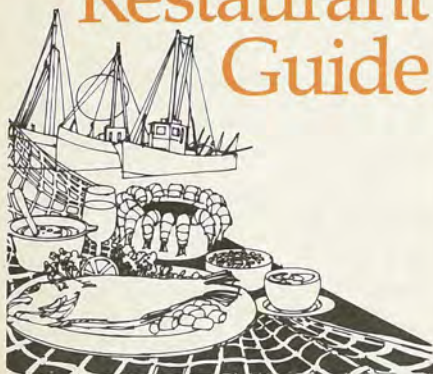
According to Echols, A.C.T. is one of only a few theatre companies in the country that continues to employ a fulltime resident wigmaster. (The Old Globe in San Diego, the Oregon Shakespearean Festival in Ashland, Oregon, and the Guthrie in Minneapolis are among the others.) But that doesn't mean that the time-honored profession is dying. Freelance master wigmakers 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 onstage," 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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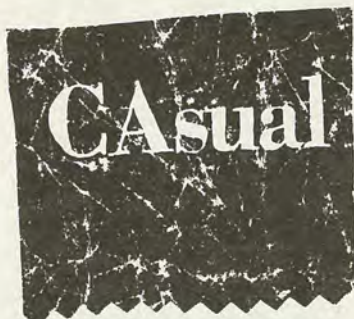
CREDIT CARDS

AE American Express MC MasterCard
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A special menu designed to make sure
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Pre-theatre dining and
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The Portman Grill.
Part of a perfect evening.

THE PORTMAN
SAN FRANCISCO
A PENINSULA GROUP HOTEL AFFILIATE

771-8600 • 500 Post Street • One block from Union Square

Leaning
Toward
Italian Food?

UMBERTO

141 Steuart Street (415) 543-8021
(one block from the Ferry Building
between Mission and Howard)

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

LES CELEBRITES at **HOTEL NIKKO**, 222 Mason Street, 1 block west of Union Square (415/394-1111 Ext. 100). B 6:30-11, L 11-2:30, D 6-10 daily. Located above street level, Les Celebrities 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 restaurant in San Francisco's newest downtown hotel. 2 Hour complimentary valet parking. AE CB DC V MC.

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

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

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

SUTTER GARDEN, 562 Sutter St., Btwn Powell & Mason (415/433-4434). B 7-10, L 11:30-2, D 5:30-10 Daily; Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE DC CB V MC DIS

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

TRADER VIC'S, 20 Cosmo Pl. (415/776-2232). L 11:30-2:30 Mon-Fri, D 5-12:30 AM; Flagship restaurant of the internationally known company. Exotic meats & fish. Delicacies from here & abroad. Full bar & wine list. AE DC CB V MC

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

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

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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 LE's sophisticated, 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.

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WHO COULD ASK FOR ANYTHING MORE!

Of these brands...



4 mg

tar, 0.4 mg. nic.



6 mg

tar, 0.6 mg. nic.



2 mg

tar, 0.2 mg. nic.



9 mg

tar, 0.7 mg. nic.



7 mg

tar, 0.7 mg. nic.

Carlton is lowest.



1 mg

tar, 0.1 mg. nic.

Carlton Box 100's

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.

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