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Performing Arts Network, Inc.

3229 Overland Avenue, #309
Los Angeles, CA 90064
(213) 407-3018

DCA Media, Inc.

3680 Ninth Avenue
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(619) 297-6430

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PERFORMING ARTS
The Theatre & Music Magazine for California & Texas
NOVEMBER 1987

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Be a part of all that is happening at Macy's on the Square—San Francisco West. Claude Montana, Giorgio Armani, Sonia Rykiel, Byblos, Thierry Mugler, Genny, Missoni, Jean-Paul Gaultier, Krizia—to name only a few.
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The return of the hourglass figure.
Time stands still in Claude Montana's curvaceous peplum jacket over a bustier and slim, short skirt. (D. 165) - Macy's San Francisco only
Location courtesy of The Radisson Renaissance Hotel, San Francisco.

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Location courtesy of The Ramada Renaissance Hotel, San Francisco.
SOMETHING is always happening to Hamlet. That’s what Hamlet is for: we turn it, tirelessly, to the light of the age, and country, in which we live. At this year’s Edinburgh Festival, graced with more Soviet musicians, actors and cultural politicians than any occasion here since the October Revolution, the Moscow Studio Theatre of the South West presented a loud, lively and fluent version of the play on the Fringe. It featured a hippie Hamlet at least as old as his mother and the usurping King. Elsinore was indeed dominated, whenever he was on stage, by Valery Belyakovitch’s brilliant, witty and disarming Claudius. Mr. Belyakovitch also directed, so there may be a moral there.

In Ingmar Bergman’s Stockholm production, which visited the National Theatre in London this summer, Claudius was again to the fore, grossly debauching the unresisting Queen to the applause of the whole court. Much of the action was witnessed as though in some psychic corner of her own mind, by a sexually disturbed Ophelia, who emerged as the prime victim and most tragic figure in the play.

The danger of all this, particularly if the play is in a language other than your own, is that it detracts attention from the Prince.
London Report
by Michael Ratcliffe

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The danger of all this, particularly if the
play is in a language other than your own,
is that it detracts attention from the Prince.
When Claudius is so disarming, clearly the right man is on the throne of Denmark, no matter how he got there; if Ophelia haunts the play, it is harder to care about Hamlet. And where are the great Hamlets of today? It is, in fact, in Britain and elsewhere, that leading actors of the late 1980s fail to strike fire from the greatest of all roles, as though puzzled by its indecisiveness, and scared of its heroic isolation.

I have not seen a tragic Hamlet, with whom audiences could identify, since five years ago when Jonathan Pryce called forth the speeches of his dead father, Exorcist-fashion, from his own belly, as though possessed by some involuntary spirit of revenge. I have not seen a kingly more introspective, slower production and heads would have been thudding on chests in one of the most endemic manifestations of Festival Fatigue.

Visitors to Edinburgh — particularly critics from London and abroad — get used to skipping lunch and dinner, eating at quite unsuitable times, in the street and on the run between a French play set in a disused wash-house at one end of the city and the sweaty, colorful birth of Papua New Guinea in a church community centre at the other — with what seems like an infinite number of insistently radical (i.e., cheap) versions of Twelfth Night, A Midsummer Night’s Dream and Macbeth in between. It is surprising how many hours you can survive on dry-roast peanuts, chocolate and nectarines.

The Edinburgh Diet.

The great joy of the Festival, where I spend most of August every year, is its unpredictability and the extra energies it draws from you when back home you would be shuttering the door and thinking of bed.

The city itself is glorious and sustains you by its exhilarating diversity and compactness. Most shows are no more than a mile apart. A lesser joy is the predictability of the tiny scandals which splutter and pop around Festival and Fringe alike every year. The subjects are always the same: money, language, sex. One woman wrote to the paper about the female nakedness in the marvelous Mexican Donna Giovatti I wrote about in an earlier article; needless to say, she had not seen the show. An Edinburgh councillor complained that Ian Heggie’s play A Wholly Healthy Glasgow was an insult to Edinburgh’s great historic rival, a remark which drew roars of laughter all over Scotland, since the occasion of an Edinburgh rushing to the defense of Glasgow had not been recorded before.

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In A Wholly Healthy Glasgow Heggie matches the speech techniques of David Mamet to the generous, dirty, blunt and
brutally funny dialect of Scotland's largest city to create an original dramatic language. The play is an inverted moral comedy of pure corruption destroyed by devious innocence. Ben Johnson would have acknowledged it as a distant heir, and nodded benignly. Behind the black comedy lies the bleak fact that Glasgow has one of the poorest public health records in Europe.

Less amusing in the councillor's complaint was the implied threat that the Council would have to consider withdrawing funds from the Festival if it put on plays of "that kind." The Scots lead the world in sustaining their own myths and concealing the truth about themselves, especially from the English. The truth is that the ladies of Edinburgh, much-mocked since Muriel Spark made them immortal in The Prime of Miss Jean Brodie, are not only curious but extremely tough. They like to find out for themselves. People crash noisily and ostentatiously out of every show at the Festival, less from moral disapproval than because there is always another show to take in if you are a bit fed up with the one you've got. When I attended a midweek matinee of A Wholly Healthy Glasgow they all laughed like anything, listened hard and came back after the break. So did their young grandchildren.

My optimum number of shows on one day in Edinburgh is five - veteran punters boast double that - and I am careful to cover five on only one day in each of the three weeks. This year, in the middle week, it was Tuesday, August 18. It began with the actors of the Shaliko Company from La Mama in New York slicing their way through a front curtain of newspapers with naked razor blades and ended, at two thirty in the morning, with The Purple Rabbit Play. The razor blades were not at all pleasant, but the purple rabbit - of whom more in a moment - was irresistible.

Shaliko's Punch, exceptionally well-designed and directed by Leonard Shapiro in high Expressionist style, was a ferocious and horribly funny London
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A scene from one of the hits of Edinburgh '87: the "ferocious and horribly funny" Punch!, presented by the Shaliko Company of New York.
Punch and Judy script, virtually unchanged from 1827. It made a gritty, timeless statement about human violence and metropolitan desolation and was the kind of show where even the kids on the door warn you not to sit in the front two rows. I took the hint and avoided the center gangway, too, but I still ended up participating, with a tiny toy pistol in my hand, firing away. "Punch!" certainly made up for a serious shortfall of black coffee that morning.

Next, a complete Othello by one of the best Scottish touring companies, which last year reduced As You Like It to 90 minutes non-stop by removing, among many other things, the character of Jaques completely. Not such a bad idea for audiences all over the Highlands and Islands who may never have seen Shakespeare before. I was hoping for similar revitalizing surgery on Othello, one of my least favorite plays in the canon; in vain, and I was flagging more than a little when we emerged around five. Late Afternoon Droop: Tea cures it. (Malt whisky only seems to . . .)

Back to the hotel for office calls and a brief, always disconcerting, connection with the world somewhere outside (to cover the Edinburgh Festival is briefly to experience the isolation of the foreign correspondent or the political commentator at party conferences always in the right place at the wrong time); then out again to the stark and elegant production of Michael Kohlhaas by the Cameri Theatre of Tel Aviv — a production almost ruined by a hideous Anglo-American headphone commentary which turned Kleist's moral drama of vigilante revenge into a movie for John Wayne. I find visual surtitles far less distracting than aural headphones and hope that festivals of foreign theatre follow the opera houses into setting them up.

One soggy egg sandwich and one wet and windy walk round the Castle Rock later, I was sitting in near-total darkness with the voice of a single actor performing a piece called Company. This had nothing to do with Sondheim, but was a recent, rather funny autobiographical Beckett monologue about old age and the selective misfit of memory, directed by Tim Pigott Smith, Octavius in the Hopkins/Dench Antony and Cleopatra at the National Theatre and the beastly Ronald Merrick in The Jewel in the Crown. Julian Curry, an actor with a long, mournful head and voice to match, cast, and held, the spell.

Edinburgh being historically obsessed with both education and God, a large number of Fringe performances take place in churches and schools — most of them loaned for the Festival, a few permanently converted to performance use. Company was in a rough but lively new arts centre, run by one of Edinburgh's most inspired mavericks, Richard Dimarco, now well-established in a former Gothic primary school off the Royal Mile. After Company was over around eleven, we all lingered in the cafe next door for an hour while the stage was set up for what had already become known on the grapevine as "The Purple Rabbit Play." The purple rabbit became the dark horse of this year's Fringe and once the word was out there wasn't a seat to be had for the rest of the run. The Tattoo Theatre, to give the show its proper title, later transferred to the Almeida in London.

The subject of Mladen Materic's play without dialogue (I avoid the word "mime" for its misleading connotations of clowning in white faces) is family life. A young Yugoslav couple — the play comes from the Obala Open Stage Company in Sarajevo — sets up and lovingly furnishes an apartment and produces a child, a son. They quarrel, part, and, after endless adventures in which the boy invokes a large rabbit in purple silk coat to act as guardian angel and household god, come together again at the end. It is
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Basic human preoccupations made a heartening return at Edinburgh this year. The Tattoo Theatre was about love; Le Lavoir (The Wash-house) about work. Thirteen women in the public wash-house of Amiens in Northern France gather round the tub on an ordinary Tuesday in August 1914 which turns out to be the day of general mobilization in France, and, effectively, the last day of peace. They wash, scrub, gossip, dream, sing. The less French you know the more you could enjoy the informal, naturalistic choreography of Dominique Durbin and Hélène Prévost's production. Those with a certain amount of French were frustrated by the resonant acoustic of the wash-house, which alternately swallowed and released every other word, but the ensemble was superb. True Festival stuff.

Everything I have mentioned so far — save the Papuans, A Wholly Healthy Glasgow and Michael Kohlhass — was on the Festival Fringe, which operates quite separately from, and this year far outshone, the theatre in the main Festival itself. (The Fringe is 90 percent theatre; the Festival, of course, embraces music,
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From the depths of the ocean, the rhythmic beauty of nature has been preserved in delectable light and dark selections of Godiva® Chocolate. And just like all Godiva Chocolates, the unique Oysters and Scallops are filled with glorious surprises that tempt the most cultured of palates.
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From Chevrolet.

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**Manufacturer's suggested retail price for a Corsica LT equipped with LT Option Package 2 and 2.8 Liter V6 with L.F.I. engine. Includes dealer prep. Tax, license, destination charges and other optional equipment additional. Corsica prices start at $6,070.00.
Grand Touring
Beretta GT
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theatre, dance, fireworks, the Edinburgh Military Tattoo, opera, and visual art.) It was always going to be difficult, given the Festival director's limited budget and his own idiosyncratic tastes, to match the magnificent World Theatre Season he gave us last year, when no fewer than seven outstanding productions from Sweden, Germany, Poland, Spain, the U.S.A. and Japan dazzled British audiences starved of such things ever since the World Theatre Seasons at the Aldwych Theatre in London came to an end more than ten years ago.

One side effect of Edinburgh's 1986 triumphs has been the visits of shows directed by Bergman, Peter Stein and Yukio Ninagawa to the National Theatre this year, but (although I did not see it all) there was a slightly tired look to Edinburgh's own international theatre program this August, with too many shows that have been around before and too many hybrid shows moving into an uneasy middle ground between the disciplines of theatre, tourism, athletics and dance. The financial compulsion to present instantly popular foreign shows — there is no time for a success to build in a festival schedule — to the dubious spectacle of a French provincial ballet company packing three-and-a-half thousand people into the largest theatre in Britain, — the Edinburgh Playhouse, for a sight of the great Nureyev in roles which he can no longer dance.

This is Edinburgh at its meanest and worst: opportunistic, patronizing, shortsighted. Few London dance critics bothered to attend the Festival at all this year, and the rather peculiar opera program contained only one event of a festival nature: the British premiere of Edward Bond and Hans Werner Henze's Singspiel after Balzac, The English Cat. Ian Strasfogel's tremendously chic produc-

(Continued on page 74)
A fiddler's concert in the Usher Hall, Edinburgh.

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(Continued on page 74)
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October 10 through December 5

A LIE OF THE MIND
by Sam Shepard
October 12 through December 12

A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 26

THE FLOATING LIGHT BULB
by Woody Allen
December 29 through January 9, 1988

THE IMMIGRANT
by Mark Harelik
January 6 through February 13

DIAMOND LIL
by Mae West
January 27 through March 19

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

GOLDEN BOY
by Clifford Odets
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April 13 through May 28

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A NOTE FROM THE ARTISTIC DIRECTOR

Dear Friend:

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

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

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

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

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

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

Cordially,

Edward Hastings
Artistic Director

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PORTMAN PROVES FRIEND TO THE ARTS

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

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

For A.C.T., The Portman generously agreed to host the Season Gala on October 17, 1987, featuring a lavish dinner and cast party. The hotel has also provided luxury accommodations for a host of illustrious A.C.T. alumni attending the Gala, including Marsha Mason, Harry Hamlin, Richard Dysart and Laurence Luckinbill. Season Gala Chairman Erika Hills has deemed the hotel "the best thing to happen to San Francisco since the arrival of A.C.T."

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

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

SIMPSON PAPER SPONSORS "LEAR"

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

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

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

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

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

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WHO'S WHO AT A.C.T.

JOSEPH BIRD is now in his 18th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in Ellis Rabb's APA-Phoenix Repertory Company in New York. Mr. Bird spent much of his career performing on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include Paradise Lost, Peer Gynt, The Merchant of Venice, Tristram, Ah, Wilderness! Much Ado About Nothing, Richard III, The Three Sisters, A Christmas Carol, A Midsummer Night's Dream and The Lady's Not for Burning. Mr. Bird has also appeared on Broadway in The Show-Off with Helen Hayes and in Hamlet with Ellis Rabb. Shakespeare Festival, Berkeley Jewish Theatre and Theatreworks of Palo Alto, where he portrayed Franklin Sheppard in Sondheim's Merrily We Roll Along. Among his other credits are Freddie in Good, directed by Julian Lopez-Morillas, Navarro in Love's Labour's Lost, Francis Flute in A Midsummer Night's Dream and Catesby in Richard III with Dakin Matthews. Mr. Butterfield also teaches in the Conservatory and Young Conservatory Programs and will be seen later this season in Diamond Lil and The Birds.

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

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

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

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

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

Paul Coolbrith makes his professional debut at A.C.T. in *King Lear*. A graduate of A.C.T.’s Advanced Training Program and former member of Santa Maria’s F.C.P.A., Mr. Coolbrith appeared in, among other roles, the Allen Fletcher productions of *The Unsinkable Molly Brown* as Christmas Morgan, the acclaimed *Iolanthe* as Quinylie and Macbeth as Ross, in addition to Donovan Marley’s *Buddy Buddha* as the Danske. In San Francisco, Mr. Coolbrith’s most recent credits are Atticus in Edward Hastings’ *To Kill a Mockingbird* and Davies in John Wilk’s production of *The Caretaker*.

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

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Paul COOLBRITH

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MEGAN COLE

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

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

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

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

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

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

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

BARRY KRAFT, a charter member of the company, has recently returned from teaching...
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**BARRY KRAFT**, a charter member of the company, has recently returned from teaching in Dakota's *Belly Wyoming*, *Hostel Witness* and *Jamie's Gang*. He was also seen in New York productions of *Under Distant Skies*, *Boo*, *DEROS on the Funny Farm*, *The Blue Dahlia*, and toured nationally as Mozart in *Amadeus*.

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DON PIPER is a third-year student in the Advanced Training Program and has appeared in studio productions of The Cherry Orchard, Hamlet, Henry VI, The Way of the World and The Physicists. He recently appeared in the San Francisco Shakespeare Festival's production of Much Ado About Nothing as Borachio and Encore Presentations' Saved as Harry. He has also toured nationally in Annie Get Your Gun, The 39th Birthday Hour and The Student Prince. Before relocating to the Bay Area, Mr. Piper was active in Dallas/Ft. Worth theatres, where his performances included Cousins in Major Barbara, Clifford in Deathtrap and Ken Harrison in Who's Life Is It, Anyway?

JEANNE PAULSEN makes her first appearance on the Geary stage as Goneril in King Lear. She has been seen by Bay Area audiences at the San Jose Repertory Company in The Very Last Lover of the Riven Cane and How the Other Half Loves, and at the Oregon Shakespearean Festival as Martha in Strange Snow, for which she won a Drama-Logue award. Other OSF productions in which she performed include The Three Sisters, Broadway, Light Up the Sky, An Enemy of the People, Artichoke and The Matchmaker, among others. In Seattle, her work has been seen in the Empty Space production of Fed and a Contemporary Theatre's productions of The Marriage of Bette and Boo, Diary of a Servant, Cloud 9, Top Girls and A Christmas Carol. Her other credits include roles at the Milwaukee Rep, Denver Center Theatre Company and the Pacific Conservatory for the Performing Arts. Miss Paulsen holds a BA from the University of Northern Iowa and an MBA from the University of California/San Diego.

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Mr. Swain's other credits include roles in Partners in Crime and Hill St. Blues on network television, as well as the role of baseball player Chico in the recently released films 2000 and Miracle Mile.

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

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

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is currently a director of Theatre Bay Area, and a member of the advisory boards of the San Francisco New Vaudeville Festival and Mr. Sullivan has been active in the theatre since the mid 1970's when he directed Harvey Perr's Afternoon Tea at the Circle Repertory Company in New York. He later joined the staff of the Mark Taper Forum in Los Angeles and the staff of the California Arts Council in San Francisco. Sullivan is a graduate of the University of Southern California's film school. Mr. Sullivan has written and directed numerous short films including three which were featured on the national Emmy Awards. He is also a co-author of The National Outdoor Leisures' School's Guide, a manual for camping and moonlighting published by Simon and Schuster. Mr. Sullivan is a native of San Francisco.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967, after six years at the Oakland Tribune as a theatre writer and a season at Stanford Repertory Theatre as Associate Managing Director. After several years at A.C.T. Press Representative, he became General Director. William Ball's executive assistant and, later, Director of 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 Gentlemen. 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. He has a large dramatization of Dracula which 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 the film version of Dracula's Miracles, which had its world premiere at the Denver Center Theatre. Both Tyrone and A Christmas Carol have been presented on television. Mr. Powers is a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

ALBERT TAKAZAUKAS (Director) made his A.C.T. debut, after a notable career in the Bay Area, with last year's successful production of The Floating Light Bulb. As an opera director, he has worked throughout the United States including Seattle, where he opened last year's Seattle Opera season with Tosca. In theatre, he first drew critical attention in his native Manhattan with the only American production in a century of Victor Hugo's Hernani. Later, he directed David Mamet's Ole Bow-Award Winning Sexual Perversity in Chicago, which brought him to San Francisco's Magic Theatre ten years ago. His work at The Magic Theatre also includes These Men, Genjutsu, Cutting Canvas (co-authored with James Keller) and the record-breaking Sharon and Billy. Other productions in the Bay Area include Tartuffe, Chekhov in Yalta, The Way of the World and The Rocky Horror Show. Mr. Takazuckas continues to write with Mr. Keller. Their comedy, An Hour for the Opera, toured for three consecutive years. Last year he directed Molnar's The Guardsman, Much Ado About Nothing and The Magic Flute. Projects this season include: Uncle Vanya, Marin Theatre Company; What the Butler Saw, Berkeley Rep; Albert Herring, Arkansas Opera; and a visiting professorship at the University of California/Santa Barbara.

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

BARBARA MESNEY (Scenery) has recently designed the scenery for Much Ado About Nothing at the San Francisco Shakespeare Festival, Company at Shakespeare Santa Cruz, Pentametre at the One Act Theatre Company and The Nish at the Eureka Theatre Company. Her designs have also been seen at the San Jose Repertory Company, San Francisco Lamp-lighters and the Magic Theatre, where she
in Gemini. This past summer he appeared as Jabe in Orpheus Descending with the New York Stage and Film Company and, most recently, as Benedick in the San Francisco Shakespeare Festival production of Much Ado About Nothing, directed by Albert Takaazuckas. A relative newcomer to the West Coast, Mr. Rietzett is a native of Massachusetts and holds an A.B. in English from Vassar College.

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

**DIRECTORS, DESIGNERS AND STAFF**

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

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

**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 currently a director of Theatre Bay Area, and a member of the advisory board of the San Francisco New Vaudeville Festival. Mr. Sullivan has been active in the theatre since the mid 1970's when he directed Harvey Perr's Afternoon Tea at the Circle Repertory Company in New York. He later joined the staff of the Mark Taper Forum in Los Angeles. Following the closing of the Forum Laboratory, he produced over 20 new works by American playwrights. More recently, he produced The Detective, a collaboration between Joseph Chaikin and Vadivelou Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California's film school, Mr. Sullivan has written and directed numerous short films including three which featured on the national Emmy Awards. He is also the co-author of The National Outdoor Leasing School's Wildfire Guide, a manual for camping and mountaineering published by Simon and Schuster. Mr. Sullivan is a native San Franciscan.

**DENNIS POWERS** (Associate Artistic Director) joined A.C.T. in 1967, after six years at the Oakland Tribune as an arts writer and a season at Stanford Repertory Theatre as Associate Managing Director. After several years as A.C.T. Press Representative, he became General Director. He is currently Executive Director and, last year, Dennis supervised Artists and Repertoire Director, collaborating with Bill 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 subsequently produced in some thirty theatres and schools. In 1985, he and Williamson wrote Christmas Miracles, which had its world premiere at the Denver Center Theatre Company. Both Cyrano and A Christmas Carol have been presented on television. Mr. Powers is a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

**HOWARD SWAIN** was seen last year in A.C.T. productions of The Doctor's Dilemma, A Christmas Carol and The Seagull. He has worked with the Magic Theatre, Eureka Theatre, One ACT4.

**ALBERT TAKAAZUCKAS** (Director) made his A.C.T. debut, after a notable career in the Bay Area, last year's successful production of The Floating Light Bulb. As an opera director, he has worked throughout the United States including Seattle, where he opened last year's Seattle Opera season with Tosca. In theatre, he first drew critical attention in his native Manhattan with the only American production in a century of Victor Hugo's Hernani. Later, he directed David Mamet's Oleave Award-winning Sexual Perversity in Chicago, which brought him to San Francisco's Magic Theatre ten years ago. His work at The Magic Theatre also includes These Men, Genres, Cutting Canvas (co-authored with James Keller) and the record-breaking Sharon and Billy. Other productions in the Bay Area include Tartuffe, Chekov in VQA, The Way of the World and The Rocky Horror Show. Mr. Takaazuckas continues to write with Mr. Keller. Their comedy, An Hour for the Open, toured for three consecutive years. Last year he directed Molinar's The Courtesan, Much Abo About Nothing and The Magic Flute. Projects this season include: Uncle Vanya, Latin Theatre Company; What the Butler Saw, Berkeley Rep; Albert Herring, Arkansas Opera; and a visiting professorship at the University of California/Santa Barbara.

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

**BARBARA MESNEY** (Scenery) has recently designed the scenery for Much Abo About Nothing at the San Francisco Shakespeare Festival, Company at Shakespeare Santa Cruz, Pantomime at the One Act Theatre Company and The Nish at the Eureka Theatre Company. Her designs have also been seen at the San Jose Repertory Company, San Francisco Lamp-lighters and the Magic Theatre, where she
created sets for both the original production and the revival of "Sharon and Billy" and the productions of "Wild Indian and Warhorses," for which she received a Drama-Lecture award. Her work as a scenic artist has been seen at A Contemporary Theatre and the Intiman Theatre in Seattle, and the Oregon Shakespearean Festival and at Old Times among others, and she recently completed a series of sixty murals with long-time collaborator Wayne R. Olds for the Showboat Hotel in Atlantic City. A graduate of San Francisco State University, Miss Mesney has also studied at Carnegie Mellon University and the High School of the Performing Arts in New York City.

ROBERT FLETCHER (Costumes) was one of the four founding directors of the famous Brattle Theatre Company in Cambridge, Massachusetts. Their first season started in the fall of 1927, making this year his fortieth anniversary in professional theatre, film and television. He has served as actor, director, producer, set designer or costume designer in every area of entertainment from grand opera to night clubs, sometimes combining two or three of those offices at one time. His other sets or costumes or both for two dozen Broadway shows, such as How to Succeed in Business Without Really Trying, Little Me, Walking Happy, Haidmian VII, Mislaid, James Earl Jones, O'Neill, Doubles and the national company of Seagull. In the same tradition, his work in the theatre, he has designed for the New York City Opera, New York City Ballet and the New York Pro Musica Antiqua. He received Tony nominations for the sets and costumes for Haidmian VII and for producing the film Sukis, the musical version of Noel Coward's Blithe Spirit. An Emmy Award-winner as well as a film veteran — his film credits include all four of the Star Trek movies from Paramount and The Last Starfighter from Lorimar — Mr. Fletcher's designs for A.C.T. include The Taming of the Shrew, Cyrano de Bergerac, The Circle, The Matchmaker, The Real Thing and The Seagull. Earlier this year he designed both sets and costumes for a major revival of the musical "She Loves Me" at the Ahmanson Theatre in Los Angeles. King Lear marks his twenty-third association with A.C.T.

BEAVER D. BAUER (Costumes) returns to the company after designing costumes for last season's The Floating Light Bulb. She has worked extensively as a designer at the Berkeley Repertory Theatre, Magic Theatre, Eureka Theatre, Lamplighters' Musical Theatre, and the San Francisco Shakespeare Festival. Since 1972, she has worked in all capacities for the Angels of Light, a cabaret and theatre troupe specializing in fantastic, outrageous and magical performances. Completely self-taught in all aspects of the theatre, she was responsible for the Angels of Light productions Holy Cow, Hotel of Follies and the 1983 production True Tales of Hollywood Horror.

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

STEPHEN LEORAND and ERIC DREW FELDMAN began their musical collaboration with the Berkeley Repertory Theatre's production of The Thorns of Crime, for which they won both Drama-Logue and Bay Area Theatre Critics' Circle awards. Since then, they have composed scores for the Eureka Theatre's production of Fen, for which they were again honored by Drama-Logue, and for A.C.T.'s production of The Lady's Not for Burning, which garnered them a second BARTCC award. Other scores include The Birthday Party at Berkeley Rep and A Narrow Bed at the Eureka. Last season at A.C.T. their work was heard in both The Seagull and Faustus in Hell. Mr. LeGrand also serves as resident sound designer for the company.

RON McFARLAND is a founding member of Composers Inc., a group of five Bay Area composers dedicated to the performance of new American music. His interest in recent years has been drawn toward opera and musical theatre. Before the success of his three act opera, The Donner Party, Mr. McFarland was known primarily as a composer of songs and instrumental music. His opera, Song of Segue, was staged in 1985 on the In Performance series at Forest Medows, San Rafael and was a finalist in the New York University American Opera Competition in the spring of that year. A piano student of the late Ethel Leginska and Ivan Nadus, Mr. McFarland studied composition with Arnold Schoenberg. He maintains a studio in the Fillmore District where he divides his time between teaching and composition.

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

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

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

KAREN VAN ZANDT (Production Stage Manager), now in her ninth season at A.C.T., has stage managed company productions of Sunday in the Park with George, The Real Thing, Mr. Rainey's Black Bottom, A Christmas Carol, Mourning Becomes Electra and Another Part of the Forest. She has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production Ah, Wilderness! and co-director of Mornings at Seven and Picnic. Last season she was co-director of the PTP production Rio Seco. During the past three seasons she stage managed Opera Comique, Night, Mother, Private Lives, The Lady's Not for Burning, The Floating Light Bulb and Faustus in Hell.

DUNCAN W. GRAHAM (Stage Manager) is very happy to return to A.C.T. for his third season. Prior to A.C.T. he stage managed for San Jose Repertory Company, Sunnyside 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 Footlight College.

BRUCE ELSBERGER (Stage Manager) joins A.C.T., for the first time this season. He has been the Production Stage Manager at the Intiman Theatre in Seattle for the past three years, in addition to serving as Production Manager with the Ballthouse Theatre in Seattle. He also has been a theatre actor and has been the company's resident production of A Stranger Named Desiré this season, and independently produced and directed various productions in Seattle. He served as stage manager and production stage manager with PCPA/Thetreestofin Solvang and Santa Maria prior to moving to Seattle. He studied in London, graduated from Drake University and worked with disturbed children as an art therapist in the Des Moines, Iowa schools.
created sets for both the original production and the revival of "Sharon and Billy" and the productions of "Wild Indian" and "Warhorse," for which she received a Drama-Legue award. Her work as a scenic artist has been seen at A Contemporary Theatre and the Intiman Theatre in Seattle, and the Oregon Shakespearean Festival and at A.C.T. among others, and she recently completed a series of sixty murals with long-time collaborator Wayne R. Olds for the Showboat Hotel in Atlantic City. A graduate of San Francisco State University, Miss Mesney has also studied at Carnegie Mellon University and the High School of the Performing Arts in New York City.

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

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A Man Named Shakespeare
by Jonathan Marks

William Shakespeare was, for most of his professional career, an actor with the leading theatrical troupe in London: the Lord Chamberlain's Men, later called the King's Men. His fortunes were tightly bound to those of his company; he was a significant stockholder, with a share that fluctuated around 10%. Though he continued acting until his retirement in 1611, five years before his death, his most significant contribution to the fortunes of his company was the writing of plays, some 37 in number, to attract customers to the playhouse. Many of these found favor among the theate-going public; the popularity of his plays helped to keep the King's Men at the top of the English theatrical heap, and afforded Shakespeare the wherewithal to make significant investments in real estate.

The critics of the day generally considered Shakespeare one of the very best playwrights in London.

He was born in Stratford-upon-Avon in 1564, the third of eight children of John and Mary Shakespeare. His mother was a member of one of the foremost families of Warwickshire, the Ardens. His father was a successful tradesman — a glover — who participated in local politics, eventually becoming Bailiff, the highest elective office in Stratford. Numerous documents still bear John Shakespeare's name, but none bears his signature; he drew a glover's tool by his name as his mark. He may have been illiterate.

He enrolled his son William, however, in the King's New School at Stratford, which offered an excellent classical education. We don't know whether William finished the curriculum or dropped out, but it is clear that his life changed very quickly. Stratford underwent a recession; his parents suffered severe financial setbacks; and, when he was eighteen, Will impregnated and married Ann Hathaway, an heiress some eight years his senior. Two years later their daughter Susanna was joined by twins, Hamnet and Judith.

Shakespeare did not go on to university, but what he did next is a mystery; from the birth of the twins in 1585, history tells us nothing about William Shakespeare for seven years. When he resurfaces in 1592 he is in the metropolis, London; he is an actor, and he is gaining success as a playwright.

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Listening to “Lear”

by Dennis Powers

capable of making all disagreeables evaporate, from their being in close relation
ship with Beauty and Truth. Exa
mine King Lear, and you will find this exemplified throughout.” Goethe paid
tribute to the universality of Shakespeare’s aging monarch when he obser
ved that “an old man is always a King Lear.”

In fact, the universality of the play, its
timelessness and its undiminished ability to speak directly to us in human terms,
are the foundations on which A.C.T. Artistic Director Edward Hastings has
built his production. Instead of locating the drama in its most familiar setting of
prehistoric Britain, Hastings has opted for a more abstract context.

Working closely with designers Richard
Seger (scenery), Robert Fletcher (costumes), Derek Duarte (lighting) and
Stephen LeGrand (sound), as well as composer Ron McFarland, Hastings has
placed Shakespeare’s work in an evocative, nonspecific environment that
underscores its human qualities rather than its historical ones. Without referring
to any single period in history, Fletcher’s costumes suggest a society where wealth,
power and military might are revered and where greed, cruelty and ruthlessness are
often masked by tradition and formality. Seger’s setting, with its reversible back
wall and movable panels, combining rough wood and elegant metallic surfaces,
fluidly accommodates both interior and exterior locales. And, as the director
points out, it has the added value of eliminating tedious scene changes that
might inhibit the production’s momentum.

Hastings’ rationale for freeing the play
from its usual moorings of time and
place? “I think it throws the emphasis onto Shakespeare’s words,” he says. “I
hope it will make our audiences listen harder and, as a result, feel and under
stand more about the play and respond in a deeper way to the characters and the
poetry. King Lear isn’t a play about Stonehenge, after all. It’s a drama about
people whose humanity we recognize at once and whose problems we face in our
own lives.”

In addition, Hastings wants the scen
ery and costumes to extend and support the series of dualities that he sees as cen
tral to the play—appearance and reality, vision and blindness, reason and
madness, kindness and cruelty, and the stark combination of roughness and elege
ance that characterizes not only the society portrayed but the towering poetry
of the play as well.

In Shakespeare’s opening scene, old
Lear falls victim to the hypocrisy of his
two elder daughters, Goneril and Regan,
whose effusive protestations of love con-
cel their hostility and resentment, while
he banishes Cordelia, the youngest and
most truly loving of his daughters, as a
punishment for her blunt honesty in
speaking to him. Later, when Goneril and
Regan show their true colors, Lear is
devastated and strikes out on his own in
the company of a few ragged followers,
exchanging castle and crown for a hovel
and a bed of straw. Bereft of power and
privilege, he plumbs the depths of sor
row and madness — and in the process
discovers his own humanity.

“The play,” as critic Kenneth Muir
points out, “is not only a tragedy of
parents and children, of pride and inde
gratitude: it is also a tragedy of
kingship. Power corrupts not only the
possessor’s capacity for loving, but the
spontaneity of others’ love. He can never
be sure that the professed love of friends
and relations is disinterested, since it may
easily be purposeful flattery. What is

Interfering With
The Present

Shakespeare does not retell history but re
creates it in the movement of life — there
is no end to it and you cannot find a
beginning. The curtain falls in the thea
tre but in history it all continues. The tex
ture builds up layer after layer swelling
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Take the year I was working on Lear:
there was war first at one end of the world
then at the other; every day without fail
people were killed; there was arson in
world capitals, whole districts were burnt
down; grenades of tear gas flew about;
students revolted and troops stormed into
the universities; it was the hour of the
Kommandants, the tanks rolled into the
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the present.

— from King Lear: The Space of Tragedy,
by Grigori Kozintsev, director of the
Listening to “Lear”
by Dennis Powers

capable of making all disagreeables evaporate, from their being in close relationship with Beauty and Truth. Examine King Lear, and you will find this exemplified throughout.” Goethe paid tribute to the universality of Shakespeare’s aging monarch when he observed that “an old man is always a King Lear.”

In fact, the universality of the play, its timelessness and its undiminished ability to speak directly to us in human terms, are the foundations on which A.C.T. Artistic Director Edward Hastings has built his production. Instead of locating the drama in its most familiar setting of prehistoric Britain, Hastings has opted for a more abstract context.

Working closely with designers Richard Seger (scenery), Robert Fletcher (costumes), Derek Duarte (lighting) and Stephen LeGrand (sound), as well as composer Ron McFarland, Hastings has placed Shakespeare’s work in an evocative, nonspecific environment that underscores its human qualities rather than its historical ones. Without referring to any single period in history, Fletcher’s costumes suggest a society where wealth, power and military might are revered and where greed, cruelty and ruthlessness are often masked by tradition and formality. Seger’s setting, with its reversible back wall and movable panels, combining rough wood and elegant metallic surfaces, fluidly accommodates both interior and exterior locales. And, as the director points out, it has the added value of eliminating tedious scene changes that might inhibit the production’s momentum.

Hastings’ rationale for freeing the play from its usual moorings of time and place? “I think it throws the emphasis onto Shakespeare’s words,” he says. “I hope it will make our audiences listen harder and, as a result, feel and understand more about the play and respond in a deeper way to the characters and the poetry. King Lear isn’t a play about Stonehenge, after all. It’s a drama about people whose humanity we recognize at once and whose problems we face in our own lives.”

In addition, Hastings wants the scenery and costumes to extend and support the series of dualities that he sees as central to the play—appearance and reality, vision and blindness, reason and madness, kindness and cruelty, and the stark combination of roughness and elegance that characterizes not only the society portrayed but the towering poetry of the play as well.

In Shakespeare’s opening scene, old Lear falls victim to the hypocrisy of his two elder daughters, Goneril and Regan, whose effusive protestations of love conceal their hostility and resentment, while he banishes Cordelia, the youngest and most truly loving of his daughters, as a punishment for her blunt honesty in speaking to him. Later, when Goneril and Regan show their true colors, Lear is devastated and strikes out on his own in the company of a few ragged followers, exchanging castle and crown for a hovel and a bed of straw. Bereft of power and privilege, he plumbs the depths of sorrow and madness — and in the process discovers his own humanity.

“The play,” as critic Kenneth Muir points out, “is not only a tragedy of parents and children, of pride and ingratitude: it is also a tragedy of kingship. Power corrupts not only the possessors’ capacity for loving, but the spontaneity of others’ love. He can never be sure that the professed love of friends and relations is disinterested, since it may easily be purposeful flattery. What is

Interfering With The Present

Shakespeare does not retell history but recreates it in the movement of life — there is no end to it and you cannot find a beginning. The curtain falls in the theatre but in history it all continues. The Texture builds up layer after layer swelling with the blood and tears of generations...

Take the year I was working on Lear: there was war first at one end of the world then at the other; every day without fail people were killed; there was arson in war capitals, whole districts were burnt down; grenades of tear gas flew about; students revolted and troops stormed into the universities; it was the hour of the Kommandants, the tanks rolled into the town. Martin Luther King was murdered — the fighter against violence. Photographs appeared in the newspapers of a new police uniform — a steel helmet covering the head with only a narrow slit for the eyes; the whole body was covered with armour, like an enormous shield... What century was this?

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more, the appetite for flattery grows by what it feeds on; those who refuse to flatter are hated and banished, while the flatterers are rewarded.”

Shakespeare’s subplot, paralleling the story of Lear and his daughters with that of Gloucester and his two sons Edgar and Edmund, has occasionally been the subject of unfavorable criticism. One of its most celebrated detractors was Leo Tolstoy, who argued in 1907 that the subplot is “utterly superfluous” and serves only to “distract one’s attention.”

Irish critic Edward Dowden made a convincing case for the defense, however, when, in discussing the relationship of the parallel story lines in an 1879 essay, he noted that “one story of horror serves as a means of approach to the other, and helps us to conceive its magnitude.”

In writing King Lear, scholars believe, Shakespeare characteristically drew on several sources, including an existing play, The True Chronicle History of King Leir, of unknown authorship. Among the other sixteenth-century works to which Shakespeare turned were Edmund Spenser’s The Faerie Queen, Raphael Holinshed’s Chronicles and Sir Philip Sidney’s Arcadia. When King Lear was first performed, probably in 1605 or 1606, the title role was played by Shakespeare’s associate Richard Burbage. Notable later interpreters include Thomas Betterton, David Garrick, Edmund Kean, William Macready, Henry Irving and, in our own time, John Gielgud, Michael Redgrave, Orson Welles and Laurence Olivier.

A Man Named Shakespeare

Continued from page 8

learned poets who dallied in playwriting — Greene lamented the fact that this new fellow who was attracting crowds to the theatre was not a university man, as a writer should be, but rather came from the ranks of the actors, “those Puppets (I meane) that spake from our mouths, those Anticks garnish in our colour.” This young Shakespeare was just “an upstart Crow, beautified with our feathers”: an actor doing the work of a man of letters, writing plays.

And an actor he would remain. Aside from the sonnets, and some poetry he wrote during the plague years when the theatres were closed, Shakespeare showed little interest in the literary life. He never bothered to publish his plays; some came out in pirated (and garbled) editions during his life, but eighteen of them remained unpublished until seven years after his death, when two of his fellow actors published an authoritative edition of his works for posterity.

William Shakespeare showed little interest in posterity. He wrote for his fellows: the actors and the theatregoing public.

And his fellow actors knew what we all now know: that William Shakespeare was not just one of the best playwrights of his day, but the best writer mankind has produced. And their descendants, the players of today, know what many tend to forget: that he wrote his plays for one purpose only: for the actors to perform for the entertainment and stimulation of the public.

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<td>Artistic Director</td>
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<td>Joy Carlin, Associate Artistic Director</td>
<td>Dennis Powers, Associate Artistic Director</td>
<td>Arthur Ballet, Literary Advisor</td>
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<td>Mary Garrett, Company Manager</td>
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<td>Carlotta Scarma</td>
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<td>Garland J. Simpson</td>
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<td>Nancy Carlin</td>
<td>Lannyl Stephens</td>
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<td>Megan Cole</td>
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<td>Brian Crawley</td>
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<td>DIRECTORS</td>
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<td>Drew Eshelman</td>
<td>Joy Carlin</td>
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<td>Eilan Evans</td>
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<td>Rick Hamilton</td>
<td>Laird Williamson</td>
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<td>Ed Hodson</td>
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<td>Eugene Barcone</td>
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<td>Nancy Houdek</td>
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- Loretta Lowe, Production Office Manager
- Todd Gutmann, Scheduler

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- Derek Duarte, Lighting
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Casting the Musical
From "Sondheim & Co."
by Craig Zadan

A poor first audition caused Alexis Smith — at right, with Follies costar Dorothy Collins — to be eliminated from consideration for a role in which she scored the greatest triumph of her career.

The process of casting a Broadway musical is usually as vague to most producers as it is to actors. To accommodate the enormous task of finding the right performer for the right role, producers employ casting directors. One of the most skilled in her profession is Shirley Rich, who worked for Rodgers and Hammerstein and Harold Prince before opening her own independent casting office.

"I have my own philosophy of how to treat actors," she says, "having begun as one myself. A casting director must be knowledgeable about every aspect of the theatre. It takes a lot of time and energy and patience. I don't feel you can cast unless you cover talent... We don't think you can do it just from interviewing and auditioning actors. You must see them in performance, notice aspects of their singing, acting, dancing, and try to remember them by storing these facts in the back of your mind..."


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"Actors by nature are so busy trying to sell themselves they make a lot of mistakes. They often talk too much at auditions. Instead of singing numbers not normally done — and they can be found if they look hard enough — such as songs cut from shows, usually every year there is a song that everybody sings. The year of Man of La Mancha three hundred out of five hundred actors sang 'The Impossible Dream.' Obviously, the production team sitting out there all day listening to the same song done over and over is going to be much harsher on you if you are the ninety-ninth actor singing the same song. And, in general, you're always safer never to sing a song written by the composer you're auditioning for.

"An actor who's new to singing should go any time he can to audition. There's only one way to be trained to audition well and that is to audition as much as possible — not in your apartment and not in your car's studio, but on the stage. The one thing that you've got to be able to do if you are going to remain in a profession such as this, where there is little employment for most of its actors, is to keep your inner confidence, because you are going to go through such torturous weeks, months, years. That's why you should study all the time while you are unemployed. Unless you are working on scenes or working with a vocal coach or dancing all the time, you're never going to make it. You also have to be prepared to find work outside the business while you're studying and training — nobody can make money in show business fifty-two weeks a year.

"A major problem the casting director must face is that some of the most talented people in the world can't give a good audition, and if you go by that and discard these people you would miss some of the most gifted people in New York. So you have to do their readings in different ways and take more time with them. Think frankly, even with a lousy reading, there is something that you're going to see. And then, at the other end of the spectrum, there are actors who come in and give extraordinary readings, get hired, and then the show goes into rehearsal and they never go further than the reading in performance. But when I see someone I believe in, I will go to the moon to help him get the part."

Joanna Merlin, also from an acting background — and today, at times, still active in that profession — took over casting in the Prince office when Shirley Rich exited, at the tail end of casting Company.

"Casting begins on a show," she says, "when Actors' Equity posts a casting notice and anyone who's a member can come and be interviewed. What that means is that you spend a few minutes with each person trying to find out if the actor is physically right for a role, what his background is, and if he's qualified enough to be auditioned. The big problem is that you don't have unlimited auditioning time. You get a résumé and sometimes that résumé is all made up and you don't know that. You don't really know if the person is right until you audition.

Stephen Sondheim (right) and Harold Prince

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**Oberon**

Verdi

**PRODUCTION**

**DIRECTIONS**

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Jacques Offenbach

Dahl, Gustafson, Johnson, Quittmeyer - Bruno

Nov. 4, 9, 16, 17, 22, 24, 29, 30, Dec. 1, 8, 15, 22, 29, Jan. 1, 8, 15, 22

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**THE QUEEN OF SPADES**

Peter Tschaikowsky

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**THE TALES OF HOFFMANN**  
Jacques Offenbach  
Dahl, Gustafson, Johnson, Quittmeier, Bruno

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Prices Sat, Sun, Mats:  
Evenings:  
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A scene from the A.C.T. production of Ma Rainey’s Black Bottom by August Wilson.

Perhaps the question most frequently asked in the American theatre is, “Where are the playwrights?” Each generation believes that the past was a golden age of dramatic writing and the present is barren by comparison. I remember hearing the question in the fifties, when Williams, Miller, Hansberry, Gibson, and Inge were dominating the stage. It was asked again in the sixties, when Albee, Gelber, Kopit, Bullins, Feiffer and Ribman were generating plays. And it has been insistently posed in recent years — a period, paradoxically, when American playwriting may very well have been entering a renaissance. Even American playwrights are sometimes prone to accept the legend of their invisibility. In a recent article in the New York Times, Albert Innaurato bemoaned the cultural conditions that were making it hard for them to succeed.

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Here are the Playwrights

An upbeat assessment of the state of contemporary American drama by one of our foremost directors and critics.

by Robert Brustein

Perhaps the question most frequently asked in the American theatre is, "Where are the playwrights?" Each generation believes that the past was a golden age of dramatic writing and the present is barren by comparison. I remember hearing the question in the fifties, when Williams, Miller, Hansberry, Gibson, and Inge were dominating the stage. It was asked again in the sixties, when Albee, Gelber, Kopit, Bullins, Feiffer and Ribman were generating plays. And it has been insistently posed in recent years – a period, paradoxically, when American playwriting may very well have been entering a renaissance. Even American playwrights are sometimes prone to accept the legend of their invisibility. In a recent article in the New York Times, Albert Innaurato bemoaned the cultural conditions that were making it impossible...

impossible for dramatists like himself to work: insufficient royalties, indifferent audiences, unavailable actors, unadventurous producers. The situation sounds dismal — until you notice there are more talented playwrights around the theatre today than at any other time in our history.

Playwrights are a stubborn breed. Potentially the most ballyhooed writers in our society, they rarely enjoy consistent public or critical approval. One day they are lions, the next day goats. They can work for years on a script, rehearse it for months, and see it die in a week. They may experience every form of discouragement known to a writer; yet, unlike our actors and directors, they rarely abandon the stage permanently for movies or television (many have the option to moonlight in these lucrative fields). Playwriting is not so much a craft as an obsession. Playwrights often seem to have no other choice than to write plays.

I know good dramatists who haven't had a work produced in New York in over ten years. Yet, every season, like clockwork, they submit a new script. In the past, one could argue, they were playing the odds. With one Broadway hit, followed by tours, out-of-town productions, and publication in the Samuel French catalogue, their financial future was assured. Nobody expects this anymore. Today, a serious American play stands as much chance on Broadway as a classical revival, which is to say a brief run at best, even in the unlikely event it gets produced. American playwrights are exiles in their own land, their traditional territory having been usurped by British imports, formula musicals, and lightweight comedies.

Yes, it's true that Marsha Norman's 'night Mother, David Mamet's Glengarry Glen Ross, August Wilson's Ma Rainey's Black Bottom, and David Rabe's Hurlyburly, perhaps a few others, have enjoyed pro-

![Image of Marsha Norman and others](image-url)
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ductions on Broadway in the past five years. All of them originated at resident theatres and none, I believe, made profits on their commercial runs. John Guare's *The House of Blue Leaves* will transfer to Broadway after successful showings first at the Mitzi Newhouse, then at the Vivian Beaumont in Lincoln Center. My guess is this play won't make a profit either, though it's closer than most to having a successful formula. With this kind of record, even the most adventurous Broadway producers are being forced to recognize that they can't return investments with serious plays, and this in turn inhibits any desire to risk capital in the hope of advancing American theatre. The situation will not improve, it will deteriorate further.

So where are the playwrights? They're here, all right, though not in commercial venues. They are still being welcomed by resident companies, off-Broadway and beyond, and by the various playwriting festivals in Louisville, Waterford, and the Berkshires. Their fees range from pin money to modest royalties, but the possibility of the Big Bonanza is becoming more and more remote. A Broadway playwright once remarked that you can't make a living in the theatre, only a killing. Now you can't even make a killing. Your best hope for a living is an NEA or Rockefeller or Guggenheim grant, or a play that makes the rounds of the non-profit theatres, possibly followed by a modest movie sale.

I am going to propose a strange hypothesis; I hope it will not be construed as showing insensitivity to the American playwright's material need. But it is my growing conviction that the very conditions blocking commercial success are proving responsible for artistic developments of a very high order. In the past, the pattern of American playwriting has usually been one or two major successes, accompanied by phenomenal media acclaim, followed by a succession of disappointing failures and a critical write-off. This was the pattern of O'Neill, who was forced to abandon the stage for almost a decade and afterwards watch his masterpiece, *The Iceman Cometh*, rejected by press and public alike. It was the experience of Clifford Odets, who couldn't ring a cash register on Broadway after *Awake and Sing* and *Golden Boy*. It was the fate of Arthur Miller after *All My Sons* and *Death of a Salesman*, a dramatist of world acclaim who hasn't managed to make a significant theatrical impact in
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Now, of course, whether by choice or
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No wonder, when Sam Shepard, one of
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With *Marie and Bruce*, savaged by the New York press, Wallace Shawn emerged as a playwright of courage and intellect. And although I was not among the admirers of *Aunt Dan and Lemon*, it could not have been predicted by anything Shawn had yet written. Christopher Durang has been distilling his special brew of denatured venom for about a decade now, each new work a deeper incision into the source of the pain that produced it. Arthur Kopit has moved gracefully from absurdist comedies to the interior journeys of Wings to the satiric indignation of *End of the World*. These, I believe, are all major playwrights. But even less ambitious, less versatile, or less prolific writers — Lanford Wilson, Marsha Norman, Terrence McNally, Keith Reddin, Albert Inauro, Robert Auletta, A.R. Gurney, Beth Henley, August Wilson, Richard Nelson, Charles Mee, Jr., Harry Kondoleon, William Hauptman, and many others — are composing plays with serious intentions, powerful themes, rigorous craftsmanship, and subtleties of character and action.

The numbers alone suggest that something unusual is happening in our theatre, but the general quality and intelligence of the work is the real measure. Because they so rarely have Broadway hits, few of these playwrights have found their way into the feature sections of newspapers and magazines. Their existence is not a significant fact in the minds of the literate public at large. But this may be the very reason they continue to write with such obdurate intensity, with such astonishing unpredictability. Obscurity has advantages as well as disappointments, just as sudden fame can prove to be the greatest enemy of promise. In the past, a few notable writers — J.D. Salinger, Edmund Wilson — made a conscious decision to refuse celebrity on the premise that it was death to talent. In Salinger’s case, so far as we know, the talent died anyway. At the present time, celebrity is electing to refuse quite a few notable writers — with somewhat more encouraging results. The effect on the income of such writers is damaging, the drain on their egos debilitating. But the impact on the development of their gifts has been unquestionably salutary. Today’s playwrights may not have as much chance as yesterday’s to get momentarily rich and famous. But they have a better shot at something more elusive and more satisfying — the capability to last the course with dignity, without compromising their talents. So the next time you hear someone ask, “Where are the American playwrights?” tell him, “They’re here!”

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**The Well-Attired Single Malt.**

When The Los Angeles Times dubbed The Macallan “The Chateau Margaux of Scotch” we were quite flattered. But we were flabbergasted when Gentlemen’s Quarterly wrote “If a lover of single malts were, heaven forfend, restricted to one whisky, he might well choose The Macallan.” For what does an American magazine noted for sartorial splendor know about our offering from Craigellachie, Scotland? A great deal, as it seems. Far more than we know about trousers, cravats and such. Although, after perusing a few issues, our own Gavin McPhee is lookin’ a wee bit natty. What with his brogues all a gleamin’ the ladies are takin’ a second look.

**The Macallan.**

**Premium Single Malt Scotch.**
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The Macallan,
Premium Single Malt Scotch.

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LONDON REPORT continued from page 22

A Festival Fringe juggler entertains the crowd.

tion, set in a kind of computerized Rubik-cube by Hans Hoffer, was the only representative of contemporary European theatre at its most sparkling in Edinburgh this year, but the piece itself is too long to sustain either its novelty or delicate weight.

Otherwise, the Berliner Ensemble’s newish *Troilus and Cressida* was the most interesting work I saw from Europe, directed by Manfred Wekwerth and Joachim Tenschert and designed with austere beauty by Manfred Arndt. Far from signifying an upturn in the company’s artistic fortunes, however, it confirmed one’s fears that the Ensemble is trapped in a rigid aesthetic ill-suited to an argued play like *Troilus*, further abusing its inheritance with a performance of gross selfishness by its star actor, the bull-like Ekkehard Schall, Brecht’s son-in-law.

Edinburgh — and the British Cultural establishment generally — is very bad at hospitality and organizing events around distinguished guests: the turnover of shows is so fast and the money for grand occasions simply isn’t there — so it was left, as so often, to the Traverse Theatre to offer a sympathetic, young environment to Schall, Barbara Brecht and (on a separate morning) the artistic director of the Moscow Art Theatre. Discussion, questions, jokes, a sense of shared community.

The Traverse, founded in the sixties and one of the most influential studio fringe theatres in Britain, is still at the unfashionable end of medieval Edinburgh. Now run by a young, lively, idealistic and cosmopolitan director, Jenny Killick, it remains the heart of new writing on any Edinburgh Festival Fringe. This year the Traverse also hosted *Le Laveur*, the Market Theatre Johannesburg, and a new play from the National Theatre Studio, most of whose work is not publicly performed. Mick Ward’s *Apart from George* is a small, true tragedy set in the flat Fen country of East Anglia; it confirms the arrival of another new, keen writing talent, and comes to London for a short run in November.

The Traverse has two spaces in its tenement premises: tiny, on the ground floor, and less tiny, under the roof. During the Festival it turns round, on average, ten shows a day from morning coffee to midnight. Yet there is no skimping, never a sense of routine: acting and direction are the best available; design is outstanding. The best piece this year was Manfred Karge’s *Man to Man*, a marvelously eccentric monologue for a German woman who survives the Depression and Third Reich by taking over her husband’s crane-driving job, clothes and personality when he unexpectedly dies during a period of mass unemployment around 1932. (Karge is a bit vague on chronology.)

*Man to Man* is witty and touching, an adventure of fearlessness; a comedy of gender, a lament for the lost identity of woman forced by history and a male world to deny her own self. It was performed at the Traverse with heartbreaking simplicity by Tilda Swinton, a tall, pale, sandy-haired actress smothering her beauty in dirty punk wig, hideous male undergarments and chalky white face. It comes to the main theatre at the Royal Court in London in January, and should
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give the New Year a sharp new start.

Only one other show matched the best of the Traverse this year. American work of quality is seen and heard under ideal conditions among the roving and ravenous audiences of the Edinburgh Fringe. They are hungry to recognize it when — too infrequently — it comes. Very much in the Traverse tradition of meticulous ensemble in writing, direction and acting was Hauptmann, from the Stormfield Theatre Company of Chicago. John Logan's documentary about the man electrocuted in 1936 for the murder of the Lindbergh baby managed to remain ambiguous while being clearly partisan. Hauptmann received and hid some of the ransom money but was never involved in the kidnap, Logan believes.

The play was superbly directed by Terry McCabe and acted by a flawless ensemble movingly led by Denis P. O’Dwyer as the arrested victim: devious, plausible, pitiful, foolish.

Such experiences are too intimate for the Festival itself, although last year Andrzej Wajda’s famous Cracow production of Crime and Punishment played in what would normally be a Fringe venue, with an audience restricted by the director himself to about a hundred people, staring spellbound through half-open windows and doors into small rooms where a murderer and his hunter played a game to the death. Such events can never be “cost-effective,” but they are events, and that is what Festivals, as distinct from the rest of the year, are for.

The Edinburgh Festival has never been more popular and survives the use made of it by politicians of all kinds. What it now needs is to retain its popularity while regaining some of the daring innovation and influence it used to have. When that happens, I shall be happy to go on the Edinburgh Diet for three weeks without a break.

Michael Ratcliffe is the theatre critic of The Observer in London.
give the New Year a sharp new start.

Only one other show matched the best of the Traverse this year. American work of quality is seen and heard under ideal conditions among the roving and ravenous audiences of the Edinburgh Fringe. They are hungry to recognize it when — too infrequently — it comes. Very much in the Traverse tradition of meticulous ensemble in writing, direction and acting was Hauptmann, from the Stormfield Theatre Company of Chicago. John Logan's documentary about the man electrocuted in 1936 for the murder of the Lindbergh baby managed to remain ambiguous while being clearly partisan. Hauptmann received and hid some of the ransom money but was never involved in the kidnap, Logan believes.

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GAYLORD INDIA. One Embarcadero Center (415/397-7775), Ghirardelli Square (415/773-8620), Stanford Shopping Center, Palo Alto (415/362-6961), L 11:45-3:45, D 5:30-11 Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC

HARRY'S BAR AND AMERICAN GRILL, 500 Van Ness (415/36-HARRY). 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

L'OLIVIER, 465 Davis Court, near Jackson (415/961-7524), L 6-9:30, 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


PIERRE AT MERIDIAN, 50 Third St. (415/794-6400), 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-price tasting menus & an exceptional wine list combine to make a meal at the Meridien's critically acclaimed Pierre restaurant the closest possible approximation of a 3-star dining experience in France. Reservations recommended. Complimentary valet parking. AE DC CB V MC

THE PORTMAN GRILL, THE PORTMAN HOTEL, at the corner of Post & Mason, 1 block west of Union Square (415/773-8600), B-L 7 AM-11 PM, D from 5:30; In a dramatic 8-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 VICS, 20 Cosmo Place (415/779-2222), 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 Stuart Street, one block from the Ferry Building (415/544-8821), L 11:30-2:30 Mon-Fri, D 5:30-10 Mon-Sat: Step into an Old World Mediterranean villa to feast on seafood, meats & food prepared with light sauces & fresh pasta. AE DC CB V MC

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE, 680 Sutter St. (415/393-8900), B 6:30-10:30, L 11:30-2:30 Mon-Sat, D 6-11:30, Nightly; Salads, steak & fresh seafood. Special menu for early dining. Full bar & wine list. Sherlock Holmes Cocktail Lounge, 4:30-11:30 daily, with live entertainment. AE DC CB V MC DIS

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HARRY'S BAR AND AMERICAN GRILL. 500 Van Ness (415/56-HARRY). L 11:30-2 Mon-Fri, D 5:30 Sun-Thu; till 12 Fri-Sat. No Italian restaurant featuring authentic regional dishes, homemade pastas & desserts. Full bar serves Italian libations. AE DC CB V MC

L'OLIVIER. 465 Davis Court, near Jackson (415/961-8854). 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 (415/777-7301). L-D 11:15 AM-12 AM Mon-Thu, till 1 Fr-Sat, till 2 Sun; International deli specializing in salads, sandwiches & barbecue, fresh fish & desserts. Entertainment by singing waiters. AE DC V MC

PIERRE AT MERIDIAN. 50 Third St. (415/974-6400). L-D 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

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UMBerto. 141 Steuart St. (415/544-8821). L 11:30-2:30 Mon-Fri, D 5:30-10:30 Mon-Sat; Step into an Old World Mediterranean villa to feast on seafood, meats & food prepared with light sauces & fresh pasta. AE DC V MC

WHITE ELEPHANT, HOLIDAY INN UNION SQUARE. 480 Sutter St. (415/399-8000). B L 6:30-10:30, L 11:30-2:30 Mon-Sat, D 6-11 Daily; Nightly Salads, steak & fresh seafood. Special menu for early dining. Full bar & wine list. Sherlock Holmes Cocktail Lounge. 4-11 Daily, with live entertainment Tue-Sat AE DC CB V MC

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