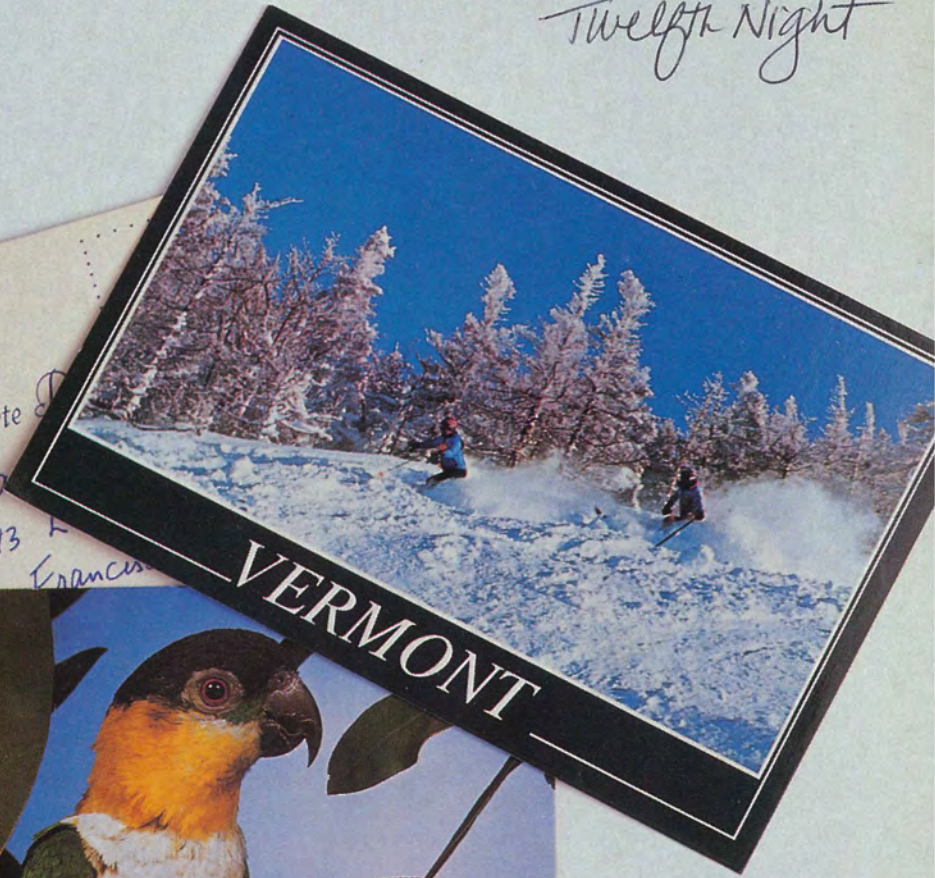
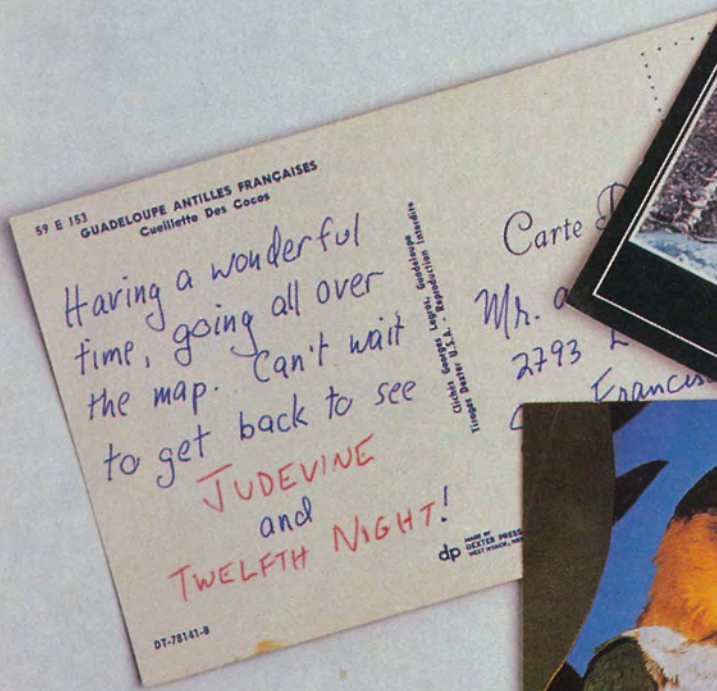


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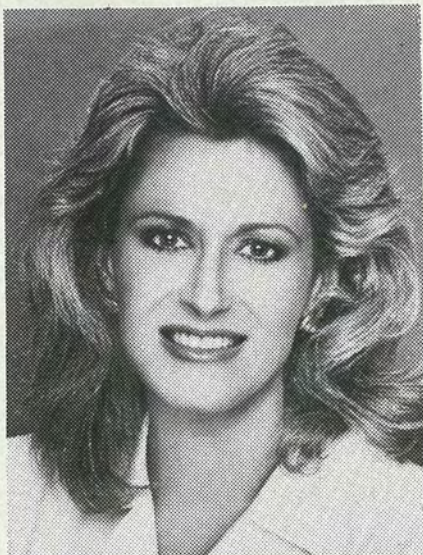


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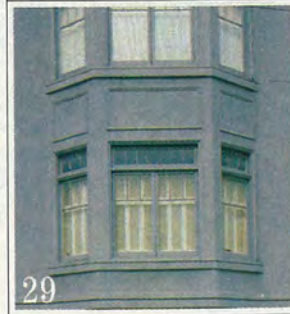


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## G R E A T   E X P E C T A T I O N S

# Far Away Lands & Fairy Tales

*People and Performances certain to make news in March*

### NEW BEAUTY

*Sleeping Beauty* is the grandest of Tchaikovsky's three ballets for the Imperial Ballet of Russia. And it is largely the splendor of Tchaikovsky's score that transformed this leisurely, somewhat anticlimatic story-ballet into a masterpiece of the high classic period. *Sleeping Beauty* may lack the tragic resonance of Tchaikovsky's *Swan Lake* or the charm of *The Nutcracker*, but it remains the ultimate challenge to a ballet company intent upon proving the strength of its classical line.

It was first performed in St. Petersburg's Maryinsky Theatre on January 15, 1890. The San Francisco Ballet will celebrate that first Beauty's 100th birthday with a new production staged by artistic director Helgi Tomasson after the original choreography of Marius Petipa.

The difficulty of reviving *Sleeping Beauty* is clear to anyone who has seen a mediocre modern performance. It requires a sense of drama but cannot be carried by drama alone. If the dancing is blurred or indistinct, there is very little left to see. We are presented with the most passive of heroines and heroes: a lovely adolescent who falls asleep at her Sweet Sixteen party and a prince whose only task is to awaken her with a kiss. It is in the time preceding and following this drowsy romance that the thrills occur.

At the core of the work is dancing for its own sake: the solos for the six fairies at Princess Aurora's christening, Aurora's own radiant Rose Adagio, and the diversions offered by the guest at her wedding

scene. The cast is huge, and the production demands sumptuous generosity, for it is the portrait of a great court at the height of its sybaritic indulgence.



Tchaikovsky's score seems to promise even more. He visualized the story as a victory of life over death, of goodness over evil. And his music, according to the Russian ballet historian Natalia Roslavleva in her book *Era of the Russian Ballet*, was "a work that amounted to a reform in ballet." Its rich formal beauty, structural

sweep, and implied pathos are not entirely matched by the long string of separate solos and duos choreographed by Petipa, although each one has its brilliance and characteristic mood.

Tomasson's collaborator in the new production will be Jens-Jacob Worsaae, who also created the sets and costumes for Tomasson's *Swan Lake* of 1988. While the ballet is based on a French fairy tale by Charles Perrault and is generally set in a mythical kingdom, Tomasson and Worsaae have taken as their inspiration the culture of Imperial Russia. The time frame will span the seventeenth to the eighteenth centuries, the periods of Peter the Great to Catherine the Great.

Aurora and her court sleep for one hundred years before Prince Florimund's gentle awakening kiss. If the audience, too, is not to doze through the proceedings, the dancing must cast a spell of physical enchantment. *Sleeping Beauty* completes Tomasson's presentations of the Tchaikovsky ballets, and it is his most ambitious undertaking yet. *Opens March 13 and remains in repertory throughout the season at the San Francisco Opera House. (415) 621-3838.*

### CHILD'S PLAY

Child prodigies in the visual arts are not entirely unknown, but they are rare. Wang Yani, a Chinese girl born nearly fifteen years ago in Guangxi Province, China, is remarkable for working only in the demanding medium of Chinese brush

*Above: Costume design by Jens-Jacob Worsaae for San Francisco Ballet's new production of Tchaikovsky's Sleeping Beauty opening at the Opera House on March 13.*

by Kate Regan





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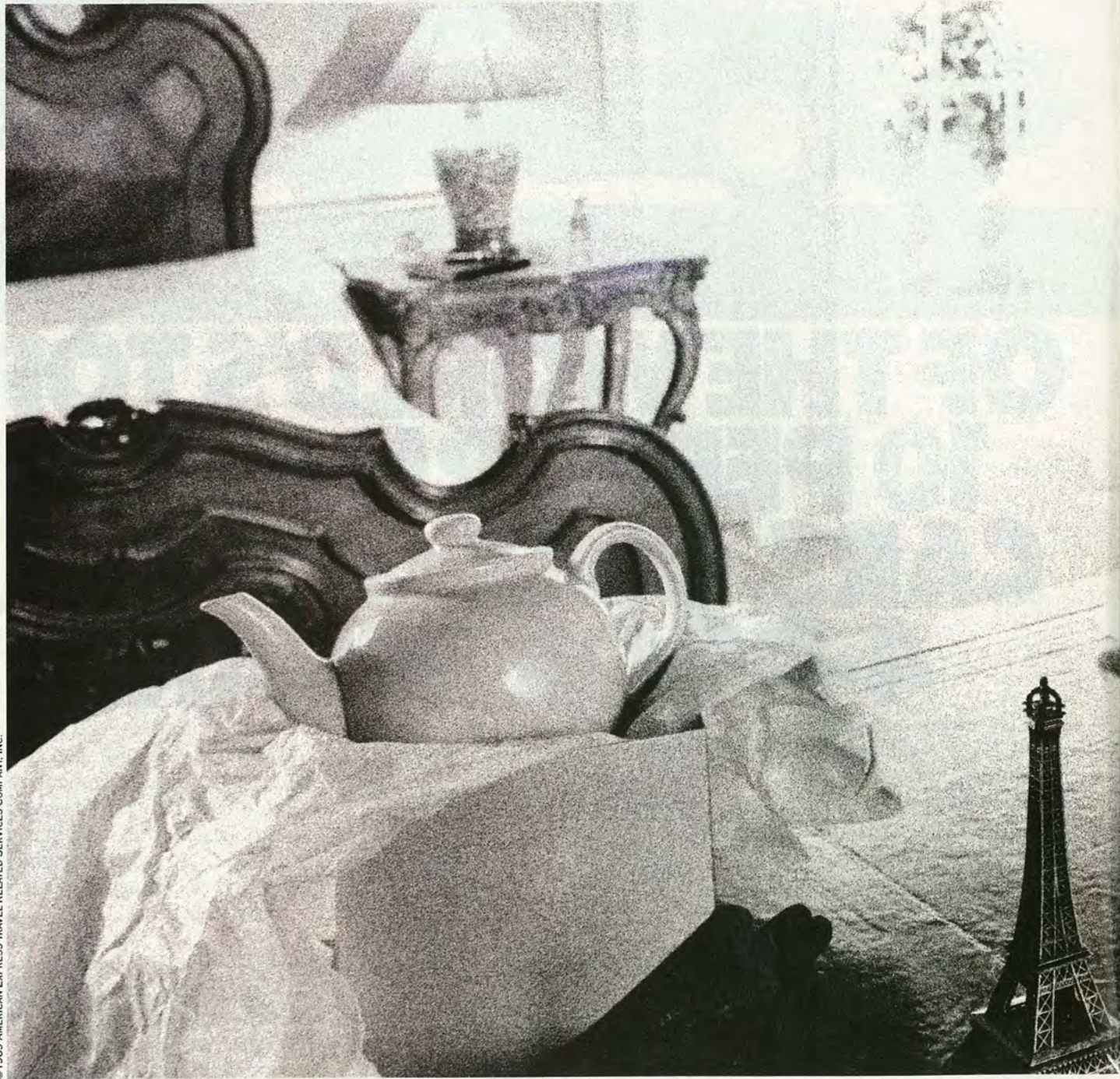
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Arriving at the Butterflies' House painted by Wang Yani at age 5. At the Asian Art Museum, March 7 through July 15.

painting, where spontaneity and sophistication are equally demanded. **Yani: The Brush of Innocence** is a retrospective of paintings by this artist from the ages of four to fourteen. Even to one who notes with skepticism the heavy-handed marketing of a very young adolescent, her paintings are undeniably delightful.

Somehow between the age of three and four, Yang Wani developed a mature sense of composition, line, motion, and color without losing the innocence and vitality that make children's art so appealing. Her playful monkeys, birds, dragons, and lions move with a comic, muscular particularity. (She does not have the same perceptive wit in making human figures.) Her landscapes are bold, confident, and convincing variations on a traditional Chinese theme. It is an astounding display of talent by one so young.

Seeing the exhibition at the Sackler Museum in Washington, D.C., where it opened, one did have doubts. Wang Yani has been so pedantically analyzed (the show is called a retrospective, and is categorized to the nth degree) and so lionized that one must wonder about her future. Will she grow into adult originality, as did Picasso and Klee, or calcify into a maker of pretty formulae, like Landseer? The exhibition contains nothing painted after the age of eleven, possibly due to the long advance time for organizing such shows, so there is little to indicate her more recent development.

These qualms aside, the *Brush of Innocence* offers much to amaze and please us. The formalities of traditional Chinese art have new vitality in these bold paint-

ings. Wang Yani's small universe is large enough to hold many moods and movements, and for the moment that seems enough. *March 7 through July 15 at the Asian Art Museum, Golden Gate Park. (415) 668-8921.*

### AN EASTERN WIND DANCES IN

Far in time and space from the gauzy struggles of a fairy court, the ghostly world of Harupin-Ha Butoh Dance Theatre offers a starker view of life-death confrontations. This Berkeley-based company, led by the butoh master Koichi Tamano, presented evocative local concerts long before the big Japanese butoh companies attracted international fascination. Until recently the company has remained unknown but to a small group of admirers, due to a performance schedule so erratic that it might be years between appearances. (Tamano began his working life in Japan as a waiter and cook in something called the Asbestos-Kan, and between engagements here in the Bay Area, he has worked quite serenely as a sushi chef.)

In the past two years, Tamano has slowly moved from his former obscurity, although one major series of performances planned for last year was interrupted by the October, 1989 earthquake. In March, he will participate in the 1990 Bay Area Dance Series in Oakland.

The term *ankoku butoh* has been translated — roughly, as all translation from Japanese must be — as "dark soul dance." It grew primarily from the artistry of Tatsumi Hijikata, who in the 1960s evolved a style that employed many movement techniques of ancient Noh theater and classical Japanese dance, but turned them upside down. The distortions of the old use of extreme slow motion, mask-like facial expressions (or actual masks), and frozen body postures create a nightmarish perversion of the elegiac tragedy of classic Japanese theatrical art. Grotesque juxtapositions of music and mime, weird grimaces, and bodies stripped down to bare muscle only thinly veiled by white powder — these were the unsettling hallmarks of a dance that intended to mock and mimic the horror of modern life after the atomic apocalypse.

Tamano's use of butoh, however, is dis-



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cernibly different from that of his fellow emigrants and far more famous colleagues. Eiko and Koma, for instance. There is a gleam of humor in his odd compilations — as in the mad parody/homage of Nijinsky's *Afternoon of a Faun*.

His art is more complex, possibly less despairing than other practitioners of butoh, and his sense of theater more compelling. And because his dances are less claustrophobically focused than those of Eiko and Koma, and because they seem to open up a larger vision of demonic possession, they are all the spookier and more enveloping.

Tamano's eccentric majesty dominates Harupin-Ha, but the company also includes his vastly gifted wife, Hiriko Tamano, and several apprentices whose powers have grown with each season. Butoh requires a nearly inhuman muscular and emotional control and expressiveness, and Tamano's current ensemble honors the art. *March 2, 3, and 4 at Laney College Theatre, 900 Fallon Street, Oakland. (415) 750-3250.*

**MEET LEROY VILLANUEVA**



*Baritone LeRoy Villanueva.*

It's been said more than once of LeRoy Villanueva that "he'll be a star someday," and anyone who's heard his baritone voice and watched his subtle ease on stage, may feel that the prediction rings true. But Villanueva manages to combine his operatic gifts with an intelligent modesty.

"I have a long way to go," he says now, "and I'll feel that way for a long time." It's not a pose of self-deprecation; it's the determination not to stifle himself through easy satisfaction. "I'm young and opera

demands everything. It's singing, acting, movement, but it's more than a combination of these elements — it's OPERA, something bigger than its parts. The more you acquire, in life experience, in training, in artistic sensibility, the more you bring to the role."

A winner of the San Francisco Opera's Schwabacher Memorial First Prize in the 1988 Grand Finals of the Merola Opera Program, Villanueva spent 1988 as a "Merolino," as the Merola people dub themselves, and then, as an Adler fellow, became a resident member in the 1989-90 season. His San Francisco Opera debut was as Prince Arjuna in the splendid 1989 production of Philip Glass's *Satyagraha*, followed by the role of the Journalist in Berg's *Lulu*, SFO's riveting opening opera for the 1989 season. He has since sung in *Otello*, *Madama Butterfly*, and *Die Frau ohne Schatten*, and next month makes his Schwabacher debut recital on a program offering works of Beethoven, Schumann, Bizet, Weill, and some Puerto Rican songs to reflect his family heritage.

"*Satyagraha* was such a moving experience for me. The presentation was very subtle, all the repetitions marked by almost subliminal changes." His twenty-minute part was "by far the most difficult piece I've done, requiring very high concentration. Also, singing in Sanskrit added to the work." (He sings in and "can get by" speaking in Italian, German, and French, but Sanskrit is not in his repertoire of languages.)

"It was even harder than *Lulu*, because *Lulu's* text is more easily interpreted and more related to natural speech. Oh, the acting part of *Lulu* is more demanding, but I want the acting roles."

Villanueva grew up in East Los Angeles, an environment he describes as "not such a great neighborhood," and began singing at age nine with the California Boy's Chorus. "They trained me for seven years. I traveled around the country, learned music theory, composition, acting, diction — everything. God knows where I'd be by now without that early discipline." He remains close to his family: this interview took place just before his Christmas visit home. But he says frankly that "I just got pulled out of East LA in time. I was lucky."



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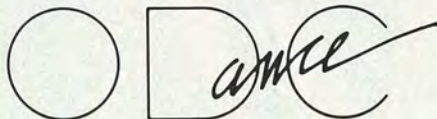
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**IN BRIEF: Theater:** American Conservatory Theater's peripatetic post-earthquake season continues with Molière's *The Imaginary Invalid*, a sardonic seventeenth-century look at an age-old malady: hypochondria; March 19 through April 14 at the Palace of Fine Arts . . . Berkeley Repertory Theatre brings its Parallel Season of new plays to



Peter Donat in A.C.T.'s production of *The Imaginary Invalid*, March 19.

the main stage at Addison Street with Quincy Long's *The Virgin Molly*, set in the brutal atmosphere of a Marine Corps "queerhouse," where men are expected to shape up or be booted out; February 28 through March 17, 2020 Addison Street, Berkeley . . . **Magic Theatre's Springfest** is a festival of new plays, some still being written at press time; March 21 through April 15 at the Southside Theatre, Building D, Fort Mason . . . Theatre Rhinoceros presents the off-Broadway success *Gertrude Stein and A Companion* by Win Wells; March 10 through April 14. **Dance:** Pilobolus Dance Theatre returns to the Bay Area with two programs of vintage and new works; March 8 through 10 at Stanford's Memorial Auditorium . . . **Tandy Beal,**

the supple Santa Cruz dancer/choreographer, brings her company to San Francisco with live jazz accompaniment by Art Lande and Paul McCandless; March 29 and 30, Herbst Theatre . . . ODC/San Francisco's spring program includes Brenda Way's new *The Secret House*, with music by Paul Drescher and book by Rinde Eckert; March 2 in Zellerbach Hall, UC Berkeley . . . The above-mentioned Bay Dance Series also offers Onye Onyamaechi in dances from the Igbo people of Nigeria (March 23 to 25), and the impish Remy Charlip in collaboration with the Children's Troupe (March 24); Laney College Theatre, Oakland . . . **Music:** Today's Artists presents pianist Jean-Louis Steurman in Bach's complete Goldberg Variations; March 11, Herbst Theatre . . . San Francisco Early Music Society's The Passionate Recorder program offers Marion Verbruggen on recorders and harpsichordist Robert Hill in Baroque works; March 17 in the First Congregational Church, Berkeley . . . The San Francisco Symphony presents Iona Brown, sterling conductor and violinist, in an all-Bach program, March 25 in Davies Hall . . . The Nexus Percussion Ensemble will be at The Old First Church on March 9 as part of the San Francisco Symphony's New and Unusual Music Series . . . Cal Performances presents Steve Reich and Musicians at Zellerbach Hall on March 3 . . . March 13 Ear Play presents flutist Janet Kutules and saxophonist Jim Dukey playing World and West Coast premieres at the Cowell Theater. (415) 540-1088. **Art: From Palace and Province:** Ancient Egyptian Art, selected from the Lowie Museum of Anthropology's Hearst Collection; March 21 through May 6 at the University Art Museum, UC Berkeley . . . **The Yiddische Gauchos**, an intriguing exhibition and video documentary on Eastern European Jewish settlers on the nineteenth century Argentine *pampas*; February 25 through June 3, Magnes Museum, Berkeley . . . **Treasures of the Abby Aldrich Rockefeller Folk Art Center**, some 200 sculptures, paintings, furnitures, and textiles from America's most eminent native folk art collection; March 10 through June 17 at the M.D. de Young Memorial Museum.

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*Continued on page ACT-21*



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## News of the American Conservatory Theater

### Northern California Grantmakers Pitch In after the Earthquake

Bay Area foundations, government agencies, and corporations have come together to provide \$740,000 to create the **Arts Recovery Fund** to aid artists and arts organizations in the nine Bay Area counties affected by the October 17 earthquake.

This public/private partnership — sponsored by Northern California Grantmakers — has been awarded a \$555,000 National Endowment for the Arts Challenge Grant. When the 3-to-1 match is made and all fundraising is completed, \$2.2 million will be available for arts relief in the San Francisco Bay Area. The Arts Recovery Fund is designed to aid artists and arts organizations throughout the Bay Area that suffered financial and property losses.

"We are delighted with the response of California foundations, corporations, and government agencies to the National Endowment Challenge Grant," said John Kreidler, representing the Northern California Grantmakers Arts Recovery Fund. "Speed is of the essence in helping individuals and groups that are in jeopardy. There is virtually no fat in the operational systems of arts organizations and many of the Bay Area's individual artists and groups are in grave financial danger as a result of the quake," said Kreidler, who is Program Executive for Arts and Humanities Programs for the San Francisco Foundation.

Because of the severe damage to the Geary Theater, and the resultant \$1 million in additional operating expenses and major ticket revenue losses, the American Conservatory Theater has been designated as one of the three major recipients of the Arts Recovery Fund. The other recipients of funds are Santa Cruz County and individual artists and organizations in other Bay Area counties, particularly in artists' live/work enclaves such as the South of Market area in San Francisco.



JOHN SUTTON

*The Geary Theater after the October 17 earthquake.*

The Arts Recovery Fund was established through leadership grants from Dayton Hudson Foundation on behalf of Mervyn's and Target Stores (\$150,000), Fleishacker Foundation (\$75,000), Grants for the Arts of the City of San Francisco

through its Voluntary Arts Contribution Fund (\$100,000), the William and Flora Hewlett Foundation (\$100,000), the James Irvine Foundation (\$150,000), the San Francisco Foundation (\$150,000), and the Zellerbach Family Fund (\$15,000).



# American Conservatory Theater

presents

## TWELFTH NIGHT OR WHAT YOU WILL

by William Shakespeare  
(c. 1600)

Directed by John C. Fletcher  
Music composed by Peter Erskine  
Scenery by Rick Goodwin  
Costumes by Beaver Bauer  
Lighting by Derek Duarte  
Sound by Stephen LeGrand  
Hair and makeup by Rick Echols

### The Cast

<i>Orsino, Duke of Illyria</i>	Harold Surratt
<i>Viola, later disguised as Cesario</i>	Nancy Carlin
<i>Sebastian, brother to Viola</i>	Daniel Reichert
<i>Sir Toby Belch, uncle to Olivia</i>	Micheal McShane
<i>Sir Andrew Aguecheek</i>	Michael Scott Ryan
<i>Maria, Olivia's waiting gentlewoman</i>	Wilma Bonet
<i>Feste, jester to Olivia</i>	Wesley Mann
<i>Olivia, a countess</i>	Fredi Olster
<i>Malvolio, Olivia's kinsman</i>	Peter Donat
<i>Antonio, friend to Sebastian</i>	Michael Winters
<i>Curio, attendant to the Duke</i>	Michael McFall
<i>Valentine, attendant to the Duke</i>	Richard Johnston
<i>Officer</i>	Sam Fontana
<i>Sea Captain, friend to Viola</i>	Kelvin Han Yee
<i>Handmaidens to Olivia</i>	Leslie Ishii Nadine Mozon
<i>Priest</i>	Luis Oropeza

### Islanders

Michael Ngonidzashe T. Chinyamurindi, Julianne Crofts, Gregory Fortescue, Kelley Gabriel, Marvin Greene, Elizabeth C. Holmes, Veronique Jeanmarie, Gillian Marloth, Eric Mills, Michael Nicolosi, Deborah Norton, Jim Price, Jeanne Marie Rohach, Elizabeth Sampson

Music Performed by: Peter Erskine, *Synthesizers, drums*  
Paulinho DaCosta, *Percussion*  
Vince Mendoza, *Trumpet*  
Don Grolnick, *Additional keyboards*  
Will Lee, *Electric bass*

### Understudies

*Orsino* — Kelvin Han Yee; *Viola* — Pippa Winslow; *Sebastian* — Richard Johnston;  
*Sir Toby Belch* — Michael Winters; *Sir Andrew Aguecheek, Antonio* — Richard Butterfield;  
*Maria* — Nadine Mozon; *Feste* — Patrick Stretch; *Olivia, Handmaidens* — Shari Simpson;  
*Malvolio* — Barry Kraft; *Curio, Valentine, Officer, Priest* — Eric Zivot; *Sea Captain* — Andrew Dolan.

Stage Manager: Karen Van Zandt

This production is made possible in part through the generosity of BankAmerica Foundation and The Andrew W. Mellon Foundation.





# The Improbable Fiction of Comedy

by Jonathan Marks

O mistress mine, where are you roaming?  
O, stay and hear, your true-love's coming,  
That can sing both high and low.  
Trip no further, pretty sweeting;  
Journeys end in lovers meeting,  
Every wise man's son doth know.

What is love? 'Tis not hereafter;  
Present mirth hath present laughter:  
What's to come is still unsure.  
In delay there lies no plenty;  
Then come kiss me, sweet and twenty,  
Youth's a stuff will not endure.

But it will endure in a world of magic and enchantment, in a land where song is everywhere and play is forever. In such a kingdom youth will last: in a realm of cakes and ale, where wisdom and folly frolic as playmates; where identity is slippery, where work is never mentioned, where death is banished.

Time will not pass in such a land; it will be allowed to skulk in just long enough to bring lovers together, and then it will be arrested, seized. It cannot be allowed to work its mischief: to steal love and youth, and bring us forward toward the grave.

Not here. Not in Illyria. Not in this languid, tropical paradise of music and idleness, of plentiful food and drink and laughter and love. Not in the realm where people are not what they are; not on the stage; not in Shakespeare's *Twelfth Night*.

Every wise man can tell you that no such place exists, but every wise man's son knows that it does — and so does the child, the fun-loving fool that secretly dwells within the soul of the wise man. These places exist in the self-delusive fantasies that make life worth living in the face of the reality of death.

In the eighteenth century a very wise man, Dr. Johnson, wrote that the dénouement of *Twelfth Night* "wants credibility, and fails to produce the proper instruction required in the drama, as it exhibits no just picture of life." True enough —



for a wise man, but lacking in the essential truth of the fool or the child, who is exempt from the waking world's need for credibility, who rejects the call for photo-realism in art, and shuns the intrusion of sober moral preachment in comedy.

Growing up — moving responsibly through time, assuming the garb of each successive age of man — is work. Comedy is play. And *Twelfth Night* is one of the crowning glories of the world's comic stage. "Play" is essential to it: play as in games, play as in music, play as in plays.

The word appears in the very first line, and the last.

Work exists in the real world, but *Twelfth Night* exists in a holiday world. It bears a holiday title: the last of the Christmas holidays. (Evidence suggests that Shakespeare was commissioned to write it for a *Twelfth Night* celebration for the law students at Middle Temple.) Its subtitle is the antithesis of obligation: *What You Will*. Anything goes in a land where you get whatever you want — what you will: the long-lost at sea are restored





is above the fun-loving revelers surrounding him: "You are idle shallow things; I am not of your element."

What to do with such a man? How to deal with his cold sobriety, his moralism, his sense of place and order? Simple: *play* with him; make sport of him; cast him in a play. But don't Puritans like Malvolio detest playing? Of course — on the outside; but inside there must be a child desperate to get out: a foolish child — like the rest of us fools — susceptible to the enchantments of dress-up, of material pleasures, of getting out of your everyday role, of smiling, and playing a part in the great game of love.

It works. A little comic plotting, some changes of costume and voice, some play-acting, and Malvolio goes right along with the game, playing his fool's part to perfection. "If this were played upon a stage now," says one of his tormentors, "I would condemn it as an improbable fiction."

The kids induce him to play their game, and so they have their cruel revenge on Malvolio for his intransigent adulthood. "And thus," says the Fool, "the whirligig of time brings in his revenges." The figure of sobriety, order, and responsibility is banished.

And then he is sent for again. Just as Malvolio secretly needed the world of play, this world secretly needs Malvolio. The whirligig of time keeps turning, even if it's magically suspended for play-time. It has really been there all along, but now we must come to terms with it; now all the lovers have been mated, and it is time to end the play. Youth's a stuff will not endure.

In Feste's final song, time returns with a vengeance. In the period of five little quatrains the little boy he once was comes face to face with his mortality, and the carefree tropical paradise disappears.

A great while ago the world begun,  
Hey, ho, the wind and the rain;  
But that's all one, our play is done,  
And we'll strive to please you every day.

to life, the unattainable prince offers his hand, gender is reversible at will, and the playful, drunken, gluttonous, lying, cheating, rioting, scheming old lecher gets the lady's maid to have and to hold. The "proper instruction required in the drama" is, indeed, not to be found in the world of *What You Will*. Every child gets all the cookies.

And yet that other world — the world of time and work and money and order, of cold and rain and death — will always threaten to intrude. There are storms at

sea, and brothers to be mourned; there are swords and naval battles and arrest warrants for pirates.

And there is Malvolio. Malvolio has a job, and he takes it seriously; he is Olivia's steward, and he proudly wears his chain of office about his neck. His job is not merely to scamper about bearing love-letters; his job is to keep order. The first words out of his mouth are of death, decay, and infirmity. When there is music he will squelch it: "Is there no respect of place, persons, nor time in you?" He





## Who's Who



**WILMA BONET** made her debut with A.C.T. in this season's *A Christmas Carol*. She has performed extensively with the San Francisco Mime Troupe, and received a Bay Area Critics Circle Award for her acting in *Secrets in the Sand* and a Drama-Logue Award for her role as Laurencia in *Fuente Ovejuna*. Her other Mime Troupe credits include *Factwino the Opera*, *Steeltown*, *Hotel Universe*, *Factwino Meets the Moral Majority* and *1985*. She has also appeared at the Old Globe Theatre, the Magic Theatre, Eureka Theatre, El Teatro Campesino, the L.A. Theatre Center, and with the Bilingual Foundation for the Arts in Los Angeles. She has appeared on television in "Midnight Caller," and in the films *El Milagro*, *Every Second Counts*, and *Howard the Duck*, among others. Ms. Bonet is an artist-in-residence with the East Bay Center for the Performing Arts in Richmond, where she also teaches acting.



**RICHARD BUTTERFIELD**, who is now in his fourth season with the company, has appeared as Charley Darnay in *A Tale of Two Cities*, Edgar in *King Lear*, the Soldier in *Sunday in the Park with George*, Tony in *Woman in Mind*, Captain Cummings in *Diamond Lil*, Billy in *The Real Thing*, Young Scrooge in *A Christmas Carol*, Miles Gloriosus in *A Funny Thing Happened on the Way to the Forum*,

Bluebeard in *Saint Joan*, and in *Side by Side by Sondheim*, *Feathers*, and *Faustus in Hell*. He has also worked with the San Jose Repertory Company, Berkeley Shakespeare Festival, and Berkeley Jewish Theatre. Last summer he acted in two productions in Connecticut: A.C.T.'s *Saint Joan* at the American Festival Theatre in Stratford and *Woman in Mind* at the Westport Country Playhouse. Mr. Butterfield is a graduate of Stanford University (with honors in international relations) and A.C.T.'s Advanced Training Program. He now teaches and directs in the A.T.P., teaches in the Young Conservatory, and serves on the Board of Trustees as one of two artist members.



**JOY CARLIN**, who has been a member of the acting company for many years, is an Associate Artistic Director of A.C.T. Among the roles she has played are Miss Pross in *A Tale of Two Cities*, Annie Parker in *When We Are Married*, Meg in *A Lie of the Mind*, Enid in *The Floating Light Bulb*, Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes*, and Odile in *Opéra Comique*. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her directing credits are *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Marco Millions*, and *Golden Boy* at A.C.T., and productions at the Oregon Shakespeare Festival, the San Jose Repertory Company, A Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of China, where she directed *You Can't Take It With You*.

Among the roles **NANCY CARLIN** has played in the last four seasons at A.C.T.



are Lucie Manette in *A Tale of Two Cities*, Beth in *A Lie of the Mind*, Iris in *Feathers*, Jennifer Dubedat in *The Doctor's Dilemma*, Masha in *The Seagull*, and Philia in *A Funny Thing Happened on the Way to the Forum*. She has worked at numerous theaters on the West Coast, including the Oregon Shakespeare Festival, the Eureka Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory of the Performing Arts, and Shakespeare/Santa Cruz, where she played Beatrice in *Much Ado About Nothing* and April in *Company*. Last season she appeared as Mrs. Elvsted in *Hedda Gabler* at Berkeley Rep and as Shelby in *Steel Magnolias* in the inaugural season of the Oregon Shakespeare Festival Portland Center Stage. Ms. Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.



A graduate of Bowdoin College, **ANDREW DOLAN** is in his third year with the Advanced Training Program. His studio roles include Clarence and Richmond in *Richard III*, Ben in *The Little Foxes*, Austin in *True West*, Sparkish in *The Country Wife*, Robert Chiltern in *An Ideal Husband*, and Tiger Brown in *The Threepenny Opera*. He has played Hal Carter in *Picnic* and Carl in *Getting Out* at City College of San Francisco, and was seen last season at the Geary in *Marco Millions*. Last summer Mr. Dolan appeared in *Coming Attractions* for Encore Presentations. He recently appeared as Keith



Rienzi in A.C.T.'s Plays-in-Progress production *Pick Up Ax*, and in *A Christmas Carol* at the Orpheum.



A third-year student in the Advanced Training Program, SAM FONTANA last summer played Che Guevara in *Evita* and Nachum in *Fiddler on the Roof* at P.C.P.A. in Santa Maria. Last season he appeared at the Geary in *Marco Millions* and in several A.C.T. Student Cabaret productions in Fred's Columbia Room. His studio roles at A.C.T. include Trigorin in *The Seagull*, Robert in *Company*, Simon Bliss in *Hay Fever*, Dorimant in *The Man of Mode*, and the title role in *Pericles*, and he played Mick Paloma in the Plays-in-Progress production *Pick Up Ax*. He was seen in A.C.T.'s recent production of *A Christmas Carol*, and has performed at South Coast Repertory Theatre in Costa Mesa and in numerous productions in Los Angeles. Mr. Fontana toured as Vince Fontaine in *Grease*, and was featured in the film *Quest*, written by Ray Bradbury.



SCOTT FREEMAN has appeared with the company in *Nothing Sacred*, *Joe Turner's Come and Gone*, *Golden Boy*, *A Christmas Carol*, *Macbeth*, *The Sleeping Prince*, and *A Tale of Two Cities*, as well as in the Plays-in-Progress production of *Seven Gables* and a studio production of Strindberg's *Creditors*. He performed in Ted Tally's *Coming Attractions* and David Mamet's *The Water Engine* with Encore Presentations, and as Orlando in *As You Like It* with the

San Francisco Shakespeare Festival. He has also been seen in *Tartuffe* and *Hamlet* at the Grove Shakespeare Festival, in *Vilainous Company* at the One Act Theatre, and as Benvolio in *Romeo and Juliet* with the South Coast Repertory. Mr. Freeman trained — and now teaches acting — in A.C.T.'s Advanced Training Program.



Since his return to A.C.T. in 1986 RICK HAMILTON has appeared as Barsad in *A Tale of Two Cities*, the Bailiff in *Nothing Sacred*, Bill in *Woman in Mind* (which he also played last summer at the Westport Playhouse with Sally Kirkland), Oswald in *King Lear*, Paul Cowan and Jim in *End of the World . . .*, Max in *The Real Thing*, and Elyot in *Private Lives*. He was a member of the company from 1973 through 1976, during which time he appeared in *Desire Under the Elms* (which toured the Soviet Union), *General Gorgeous*, *The Threepenny Opera*, and as Tranio in *The Taming of the Shrew*, which was televised for the PBS series "Theatre in America." During his ten seasons with the Oregon Shakespeare Festival he played such roles as Benedick in *Much Ado About Nothing*, Tom in *The Glass Menagerie*, Hotspur in *Henry IV, Part I*, Marc Antony in *Julius Caesar*, and Petruchio in *The Taming of the Shrew*. He has also spent seasons with the Alley Theatre, Milwaukee Repertory Theatre, Dallas Shakespeare Festival, and the Los Angeles Theatre Center. Mr. Hamilton was a member of the original cast of *Amadeus*, and played Jack Harkley in the film *The Principal*.

LAWRENCE HECHT, now in his 18th season with A.C.T., has performed in over two dozen productions, including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *Three Sisters*, *Happy Landings*, *The Holdup*, *Sunday in the Park with George*, *End of the World . . .*,



*A Lie of the Mind*, *Feathers*, *Woman in Mind*, *Saint Joan*, and *A Tale of Two Cities*. He has also directed a number of plays, including *The Dolly*, *Translations*, and *'night, Mother* at the Geary, numerous productions for Plays-in-Progress, and *Enemies* for Encore Presentations. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he now teaches at the Conservatory, which he headed from 1984 to 1988. Mr. Hecht has also served as actor, resident director, and Director of Actor Training for the Pacific Conservatory of the Performing Arts, where his directing credits include *Harvey*, *Major Barbara*, and *Bus Stop*.



ED HODSON has appeared with A.C.T. in *A Tale of Two Cities*, *Nothing Sacred*, *Woman in Mind*, *Golden Boy*, *A Lie of the Mind*, *A Christmas Carol*, and *The Real Thing*. At the Eureka Theatre he has performed in *A Narrow Bed*, *Fen*, and *Landscape of the Body*, and he has worked with Encore Presentations in *Enemies*, *The Water Engine*, and *Coming Attractions*. He is a member of Improv Theatre, toured nationally in *Amadeus*, and studied in A.C.T.'s Advanced Training Program.

LESLIE ISHII, originally from Seattle, holds a B.A. in music education and a B.F.A. in music performance (clarinet) from the University of Washington. She





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is a third-year student in the Advanced Training Program and the 1989/90 recipient of the Friends of A.C.T. Fellowship; her studio roles include Yelena Andreyevna in *Uncle Vanya*, Marina in *Pericles*, Lady Fidget in *The Country Wife*, Ismene in *Antigone*, and Mrs. Gobineau in Menotti's *The Medium*. Most recently she was seen as Belle Cousins in *A Christmas Carol* at the Orpheum. She has also performed in Seattle with the Northwest Asian American Theatre and the Pioneer Square Theatre, and in Santa Maria with P.C.P.A. Ms. Ishii trained in dance with the Martha Nishitani Modern Dance Studio and Marion Andersen at the University of Washington.



**RICHARD JOHNSTON**, who earned a B.A. at North Carolina State University, is a third-year student in the Advanced Training Program, where he has played Oscar in *Another Part of the Forest*, Haemon in *Antigone*, Astrov in *Uncle Vanya*, and Macduff in *Macbeth*. Last season he acted with Shakespeare/Santa Cruz and in *Marco Millions* at the Geary. He was recently seen as Fred in A.C.T.'s *A Christmas Carol*.

**STEVEN ANTHONY JONES** recently played Detective Lieutenant Fine in the A.C.T./Lorraine Hansberry co-production *Clara*. In the past two seasons he appeared at the Geary in *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*,



*Golden Boy*, *Feathers*, and *A Christmas Carol*. He has performed with the Negro Ensemble Company in New York, where he created the role of Pvt. James Wilkie in the original production of *A Soldier's Play*, and has appeared locally in the San Francisco Shakespeare Festival's *As You Like It* and in the Eureka Theatre productions of *The Cherry Orchard*, *Every Moment*, and *The Island*. He has also acted in *Master Harold . . . and the Boys* at San Jose Repertory Theatre, and in *Division Street* at Oakland Ensemble Theatre. Mr. Jones appears regularly in films and television.



**BARRY KRAFT**, a charter member of the company, has been seen in recent seasons in *The Doctor's Dilemma*, *A Christmas Carol*, *King Lear* (alternating in the title role), *End of the World . . .*, *Golden Boy*, as the Inquisitor in *Saint Joan*, and as Evrémonde in *A Tale of Two Cities*. He is a veteran of A.C.T.'s 1965 production of *King Lear* in Pittsburgh, as well as of the 1968 season in San Francisco. Mr. Kraft has spent 23 of the last 29 summers acting in Shakespeare festivals around the country, and has appeared in 34 of Shakespeare's 38 plays. Among the roles he has played at the Oregon Shakespeare Festival are Berowne in *Love's Labor's Lost*, Hotspur in *Henry IV, Part I*, Mark Antony in *Julius Caesar*, Leontes in *The Winter's Tale*, and Bottom in *A Midsummer Night's Dream*. He was seen recently as

Leontes in *The Winter's Tale* and Prospero in *The Tempest* at the Utah Shakespearean Festival. His work has been seen at the Empty Space in Seattle, the Berkeley Shakespeare Festival, Shakespeare/Santa Cruz, the Old Globe, and in the San Jose Repertory Company's productions of *Cyrano de Bergerac* (as Cyrano), *Edward Hastings' 007: Crossfire*, and *Passion* under the direction of Joy Carlin. Mr. Kraft is a trainer at the Conservatory, and has taught Shakespeare at the Santa Cruz and Irvine campuses of the University of California and for the National Theatre Conservatory in Denver.



**LAUREN LANE** is a third-year student in the Conservatory's Advanced Training Program, where she has played Arkadina in *The Seagull*, Audrey and Charles (the wrestler) in *As You Like It*, and Lavinia in *Another Part of the Forest*. Last season she appeared in *Marco Millions* at the Geary. Her regional theater credits include the Dallas Theatre Center and Stage West in Fort Worth, Texas. She has spent two seasons with Encore Presentations, appearing in *Coming Attractions* and *No End of Blame*. Recently she played Lula in *Dutchman* and the title role in *Clara* in the A.C.T./Lorraine Hansberry co-production *2 Acts of Passion*. Ms. Lane is a graduate of the University of Texas at Arlington.

**ANNE LAWDER** returns to A.C.T. for her eighteenth season. A graduate of Stanford University, she was an original member of the San Francisco Actor's Workshop. She has appeared with the Seattle Repertory Theatre, the Oregon Shakespeare Festival, P.C.P.A., and the Denver Center Theatre, acting in such plays as *Our Town*, *The Threepenny Opera*, *Lysistrata*, *Ring Round The Moon*, *Show Boat*, and *Hamlet* (twice). At A.C.T., where her husband, the late Allen Fletcher, was Con-





servatory Director, she has been seen in *Pillars of the Community*, *Equus*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *Romeo and Juliet*, *Ghosts*, *Another Part of the Forest*, *Mourning Becomes Electra*, *Morning's at Seven*, *Faustus in Hell*, and *The Immigrant*. Her films include the Movies of the Week *A Christmas Without Snow* and *Eye on the Sparrow* (directed by John Korty) and Francis Ford Coppola's *Tucker*. She appeared in Encore Presentations' world premiere of *Impatient Trains*, which was written by her daughter-in-law, Ellen Moore. In 1982 Ms. Lawder received the Alumni of the Year Award for Life Achievement from Burlingame High School. She has two children, John C. and Julia Fletcher (both distinguished theater professionals) and three beautiful grandchildren.



**FRANCES LEE McCAIN** was a member of A.C.T. from 1970 to 1972, appearing in *The Latent Heterosexual*, *Dandy Dick*, *Paradise Lost*, and as Cleopatra in *Caesar and Cleopatra*. Ms. McCain now makes her home in the Bay Area, and since her return to A.C.T. she has appeared as Madame Defarge in *A Tale of Two Cities*, Lottie in *When We Are Married*, Lorna in *Golden Boy*, *Seven Gables* in the Plays-in-Progress program, and *Enemies* for Encore Presentations. She was in Woody Allen's *Play It Again, Sam* on Broadway, the original produc-

tion of Lanford Wilson's *Lemon Sky* off-Broadway, and *Passion* (directed by Joy Carlin) at San Jose Rep. In Los Angeles, where she is a member of Ensemble Studio Theatre, she acted in *Babbitt* and as Natasha in *Three Sisters* at the Mark Taper Forum, and as Stella in *A Streetcar Named Desire* (with Jon Voight and Faye Dunaway) at the Ahmanson. Last season she played Beatrice in Arthur Miller's *A View from the Bridge* at the Berkeley Repertory Theatre. She has appeared in leading roles in many films and television series and specials; her credits include starring roles in *Back to the Future*, *Grem-lins*, *Footloose*, *Tex*, and *Stand By Me*. Ms. McCain trained at the Central School of Speech and Drama in London.



A third-year student in the A.T.P., **MICHAEL McFALL** played the title role in *Richard III* in the Conservatory studio, where he also played Leo Whalen in *Days to Come*, Michael in *Impatient Trains*, Medley in *The Man of Mode*, Isham in *Another Part of the Forest*, and Sandy in *Hay Fever*. Mr. McFall played Manchu in *Casualties* and Speed in *The Two Gentlemen of Verona*, among other roles, for TheatreWorks, and appeared last summer with the Utah Shakespearean Festival in *Macbeth*, *The Winter's Tale*, and as Sebastian in *The Tempest*. This season Mr. McFall played the Ghost of Christmas Future in *A Christmas Carol*, and Clay in *Dutchman* and Tierney in *Clara* in the A.C.T./Lorraine Hansberry Theatre co-production *2 Acts of Passion*.

**MICHEAL McSHANE**, now in his fourth season with A.C.T., has appeared as Maffeo Polo in *Marco Millions*, King Eops in *Feathers*, Roxy in *Golden Boy*, Charles Dickens in *A Christmas Carol*, Pseudolus in *A Funny Thing Happened on the Way to the Forum*, and in *Faustus in Hell* and *Diamond Lil*. He was the first recipient



of the Jules Irving Award, and won the Bay Area Theater Critics Circle Award for *Taco Jesus* at the One Act Theatre. He has played Falstaff three times: in Berkeley Shakespeare Festival productions of both parts of *Henry IV* and in *The Merry Wives of Windsor* for the San Francisco Shakespeare Festival, where he also played Touchstone in *As You Like It*. Mr. McShane has appeared in the films *Peggy Sue Got Married*, *Howard the Duck*, and Francis Ford Coppola's *Tucker*. Last season he made his Berkeley Rep debut in *Waiting for Godot*.



**DAVID MAIER**, a graduate of the Advanced Training Program, has acted in numerous roles throughout the Bay Area. He is a founding member and producer of Encore Presentations — the A.C.T. alumni production company — and a producer of A.C.T.'s Plays-in-Progress program, where he recently directed Anthony Clarvoe's *Pick Up Ax*. Mr. Maier is in his fourth season with A.C.T.

**WESLEY MANN** makes his debut with A.C.T. this season. He has acted extensively at P.C.P.A., appearing in *The Foreigner*, *Our Town*, *Cinderella*, *Crucifer of Blood*, *Greater Tuna*, and John C. Fletcher's production of *A Midsummer Night's Dream* (which also had a successful run at the Westwood Playhouse in Los Angeles). Mr. Mann has been seen in such other plays as *Damn Yankees*, *Charlie's*





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*Aunt*, and *Robin Hood*, and in the feature films *Who's Harry Crumb?*, *My Stepmother Is an Alien*, *Chattahoochee*, and *Back to the Future II*, and the television shows "Living Dolls," "Night Court," "A Normal Life," "Nutt House," and "Golden Girls."



NADINE MOZON acted with the Berkeley Shakespeare Festival last summer, playing in *Measure for Measure*, *The Taming of the Shrew*, *Romeo and Juliet*, and *Much Ado About Nothing* (Hero). She is a third-year student in the Advanced Training Program, where she has played in studio productions of *As You Like It* (Celia) and *The Cherry Orchard* (Carlotta). She was seen last season in *Marco Millions* at the Geary, and has appeared in this season's *A Christmas Carol*, in *Talking with . . .* at TheatreWorks, *The River Niger* and *Boogie-Woogie Landscapes* at the Lorraine Hansberry Theatre, and in the solo piece *When the Men on the Calendar Were Killed*, which she wrote for the Bravo Women's Series in San Francisco. Ms. Mozon, who is the 1989/90 recipient of the Peninsula Children's Theatre Association Fellowship Award, is a native of Washington, D.C., and earned a B.A. in English from the University of Hartford in Connecticut.

FREDI OLSTER was a member of the A.C.T. company from 1973 to 1976, appearing in *The Ruling Class*, *The Merry Wives of Windsor*, *The House of Ber-*



*narda Alba*, *Equus*, and as Kate in *The Taming of the Shrew*, which was also broadcast on "Theatre in America" (PBS). Since her return in 1986 she has performed in *The Real Thing*, *Private Lives*, *The Lady's Not for Burning*, *King Lear*, *A Christmas Carol*, *Woman in Mind*, and *When We Are Married*. At the Oregon Shakespeare Festival, where she spent five seasons, her roles included Beatrice in *Much Ado About Nothing*, Portia in *The Merchant of Venice*, Billie Dawn in *Born Yesterday*, and the title roles in *Miss Julie* and Anouilh's *Antigone*. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre, and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "Lou Grant," and "A Year in the Life."



LUIS OROPEZA made his debut at A.C.T. in 1987 as the Fool in *King Lear*. Since then he has played Tokio in *Golden Boy*, the Steward and DeCourcelles in *Saint Joan*, and roles in *Feathers*, *When We Are Married*, *Marco Millions*, *A Christmas Carol*, and this season's opener, *Right Mind*. He began his career performing Chicano street theater in the barrios of East Los Angeles, and spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theater credits — which have earned him four Critics Circle Awards and a Drama-

Logie Award — include a five-year-old girl in *Cloud Nine* and 21 different characters in *How I Got That Story* (both for the Eureka Theatre), and appearances with San Jose Repertory Theatre, Berkeley Shakespeare Festival, and Berkeley Repertory Theatre, where he was in *Filumena* and *The Good Person of Szechwan*. Mr. Oropeza has also worked at San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. He has appeared in Howard Barker's *No End of Blame* for Encore Presentations, and has been featured on "Falcon Crest" and "Midnight Caller." He is the Christmas Elf in the Hershey's Kiss commercial.



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

WILLIAM PATERSON is now in his 23rd season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, tak-





ing time out for live television, films, and four national tours with his own one-man shows. The list of A.C.T. productions in which he has appeared in major roles includes *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Dial "M" for Murder*, *Painting Churches*, *The Doctor's Dilemma*, *End of the World*. . . , *King Lear*, *Saint Joan*, and this season's *A Tale of Two Cities*. Mr. Paterson played Scrooge in the original A.C.T. production of *A Christmas Carol*, and this season he was Scrooge again in its fourteenth production. He served for nine years on the San Francisco Arts Commission.



**DANIEL REICHERT** was last seen as Sydney Carton in *A Tale of Two Cities*. Previously at A.C.T. he played Marco Polo in *Marco Millions*, Dunois in *Saint Joan*, and Edmund in *King Lear*, and he performed in *A Christmas Carol*, *Diamond Lil*, and *Feathers*. In studio productions in the Conservatory he has played Lopahin in *The Cherry Orchard*, York in *Henry VI, Part II*, Horner in *The Country Wife*, Sir Mulberry Hawk in *Nicholas Nickleby*, Laertes in *Hamlet*, and Fran in *Gemini*. He has also appeared as Jabe in *Orpheus Descending* with the New York Stage and Film Company, and as Benedict in the San Francisco Shakespeare Festival production of *Much Ado About Nothing*. Last summer at the American Players Theatre in Spring Green, Wisconsin

Mr. Reichert played Edmund in *King Lear* (directed by Morris Carnovsky), Tneseus in *A Midsummer Night's Dream*, and the Second Messenger in *Oedipus Rex*.



**MICHAEL SCOTT RYAN** is now in his third season at A.C.T., where he has appeared as Marley's Ghost in *A Christmas Carol*, as Pablo Juarez in *Diamond Lil*, and in *Right Mind*, *Golden Boy*, *Feathers*, *Marco Millions*, *When We Are Married*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum* (both here and in A.C.T.'s production at the American Festival Theatre in Stratford, Connecticut). A graduate of A.C.T.'s Advanced Training Program, he appeared with Encore Presentations in David Mamet's *The Water Engine*, Howard Baker's *No End of Blame*, and Ted Tally's *Coming Attractions*. He has played Adolph Eichmann in *Good* at the P.C.P.A. Theaterfest and Oberon in John C. Fletcher's production of *A Midsummer's Night Dream* at the Westwood Playhouse in Los Angeles. Mr. Ryan danced as a witch in the San Francisco Opera's *Macbeth*, and recently played Brian Weiss in the Plays-in-Progress production *Pick Up Ax*.



**KEN RUTA** joined A.C.T. when it first arrived in San Francisco in 1967, and remained with the company as actor/instructor for the next six seasons. He returned in 1982 to direct *Loot*, and was last seen with the company in *The Float-*

*ing Light Bulb*, *The Immigrant* (for both of which he received Bay Area Critics Circle Awards), and this season's *Right Mind* and *A Christmas Carol*. He was selected by Sir Tyrone Guthrie to be an original member of the Guthrie Theatre of Minneapolis, and acted in over thirty productions in thirteen seasons there; he also served as Associate Director of the Guthrie for two years under Michael Langham, directing *A Streetcar Named Desire*, *Doctor Faustus*, and *La Ronde* (which he also adapted and translated). Recently he appeared in the American premiere of *Breaking the Silence* at the Pasadena Playhouse, at San Diego's Old Globe in *Love's Labour's Lost*, *Coriolanus*, and *Romeo and Juliet*, and with the Seattle Repertory Theatre in *The Tempest* and *Nothing Sacred*. Among the other resident theaters in which he has both acted and directed are the Mark Taper Forum in Los Angeles, the Huntington in Boston, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and in the Broadway productions *The Elephant Man*, *The Three Sisters*, *Ross, Separate Tables*, and *Inherit the Wind*. Mr. Ruta has also appeared on radio, recordings, television, and film, and has performed and directed with the Lyric Opera of Chicago, the Dallas Opera, the Sacramento Opera, the Minnesota Opera, and the Minnesota Orchestra.



**SHARI SIMPSON**, a native of Chicago, played Viola in *Twelfth Night* at the Chicago Shakespeare Company and Stella in *The Collection* at the Lifeline Theater. A third-year student in the Advanced Training Program, she acted Edward and Betty in *Cloud Nine* and Nina in *The Seagull*. Last summer she appeared at Western Stage in Salinas as Abigail in *The*





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*Crucible* and as Alithea in *The Country Wife*. Most recently she was seen in A.C.T.'s *A Tale of Two Cities*. Ms. Simpson received a B.F.A. in acting from the University of Illinois at Champaign-Urbana.



**PATRICK STRETCH** joins the company as a third-year student in the A.T.P. He has appeared at the Geary in *Saint Joan*, *A Christmas Carol* (both this season's and the original production), and *Julius Caesar*, and has acted in studio productions of *The Seagull* (Konstantin), *As You Like It* (Touchstone), *Cloud Nine* (Betty/Edward), and *The Little Foxes* (Oscar). Prior to attending A.C.T. Mr. Stretch received a B.A. from U.C.L.A., where he was recipient of both the Hugh O'Brien and the Natalie Wood acting awards. Last summer he played Boyet in *Love's Labor's Lost* at Shakespeare/Santa Cruz.



**HAROLD SURRATT**, who was seen as Bob Cratchit in this season's *A Christmas Carol*, first appeared with the company from 1982 to 1984, playing in *Loot*, *A Christmas Carol*, *A Midsummer Night's Dream*, and *The Sleeping Prince*. Since that time he has played on Broadway in *Serious Money* and off-Broadway with the New York Shakespeare Festival in *As You Like It* and *Romeo and Juliet*, directed by Estelle Parsons. His regional theater credits include South Coast Rep (*Glen-garry Glen Ross*), Mark Taper Forum's Taper Too (*The Game of Love and Chance*), Denver Center Theatre Com-

pany (*Hamlet*, *The Time of Your Life*, *Pericles*, and *Accidental Death of an Anarchist*), Old Globe Theatre (*The Merry Wives of Windsor*), P.C.P.A. (*Death of a Salesman* and *The School for Scandal*), and the Berkeley Shakespeare Festival (*The Merchant of Venice* and the title role in *Othello*). He recently acted in *Lulu* and *Serious Money* for Berkeley Repertory Theatre, and has appeared in such television shows as "Simon and Simon," "Newhart," "The Bold and the Beautiful," and "Hunter," and in the feature film *The Dream Team*. Mr. Surratt is a graduate of A.C.T.'s Advanced Training Program.



Since joining A.C.T. in 1986 **HOWARD SWAIN** has appeared in *The Doctor's Dilemma*, *A Christmas Carol*, *The Seagull*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Marco Millions*, as the Dauphin in *Saint Joan*, Hysterium in *A Funny Thing Happened on the Way to the Forum*, and Gabelle in *A Tale of Two Cities*. Since coming to San Francisco in 1976 from his native Philadelphia — by way of Houston, L.A., Pittsburgh, London, and the University of Idaho — he has acted with the New Shakespeare Company, the Magic, Eureka, One Act, San Francisco Actor's Ensemble, San Francisco Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre, San Jose Rep, Shakespeare/Santa Cruz, and the Oregon Shakespeare Festival. Mr. Swain won a Bay Area Critics Circle Award for the role of Crow in *The Tenth of Crime* at Berkeley Repertory Theatre. He has also appeared on television in "Midnight Caller," "Jesse Hawkes," "Partners in Crime," "Hill Street Blues," and in the movies *Kiss Shot* with Whoopi Goldberg, *Cherry 2000*, and *Miracle Mile*.

**CATHY THOMAS-GRANT**, a graduate of the Advanced Training Program, is now in her second season at A.C.T., where she



has appeared in *A Funny Thing Happened on the Way to the Forum*, *Saint Joan*, *Marco Millions*, *A Christmas Carol*, *Golden Boy*, and *A Tale of Two Cities*. She has also acted with Encore Presentations in Edward Bond's *Saved*, and in *Currents* and *D.N.R.* in A.C.T.'s Plays-in-Progress series. This past summer Ms. Thomas-Grant directed the Bay Area premiere of David Beaird's *Scorchers* for Howler Productions at the Intersection for the Arts.



**SYDNEY WALKER**, a forty-five-year veteran of stage, film, and television, has performed in some 231 productions. A native of Philadelphia, he trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974 Mr. Walker joined A.C.T., and has since performed in 54 productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *Diamond Lil*, *A Christmas Carol*, *Loot*, *Angels Fall*, *The School for Wives*, *Translations*, *When We Are Married*, *Nothing Sacred*, the remounting of *Saint Joan* at the American Festival Theatre in Stratford, Connecticut, and in the Lorraine Hansberry/A.C.T. co-production *2 Acts of Passion*. He has



appeared on television in such serials as "The Guiding Light" and "The Secret Storm", and acted in *Love Story* and the NBC-TV film *Eye on the Sparrow*. Mr. Walker was narrator for the KQED-TV series "New York Master Chefs" and teaches auditioning in A.C.T.'s Conservatory. Last year he made his debut with Berkeley Rep in Craig Lucas's *Prelude to a Kiss*.



For the past two summers PIPPA WINSLOW acted with P.C.P.A. in Santa Maria and Solvang, performing Luisa in *The Fantasticks* and Johanna in *Sweeney Todd*. A graduate of the University of California at Irvine and a third-year student in the Advanced Training Program at A.C.T., she has played Varya in *The Cherry Orchard*, Myra in *Hay Fever*, and Margery Pinchwife in *The Country Wife* in studio productions, and Mary in this season's *A Christmas Carol* at the Orpheum. She has also played at La Marada Civic Theatre, San Gabriel Civic Light Opera, and the Terrace Theatre in Long Beach. She won a Drama-Logue Award for her work in *Quilters* at the Grove Theatre Company in Garden Grove. Miss Winslow is the first recipient of the Wattis Fellowship, which A.C.T.'s Board of Trustees established this year in honor of longtime friend Mrs. Paul L. Wattis.

MICHAEL WINTERS was a member of the A.C.T. company from 1978 to 1982; he directed *The Admirable Crichton* and acted in numerous productions, including *Pantagleize*, *The Three Sisters*, *Romeo and Juliet*, *The Winter's Tale*, *Hotel Paradiso*, and *The National Health*; and he toured from the Geary to Hawaii with *The Little Foxes* and to Japan with *Ah, Wilderness!* Last season he appeared with the company in *When We Are Married* and *Nothing Sacred*. He has spent four seasons with the Denver Center Theatre Company, appearing in such productions



as *Long Day's Journey into Night*, *Guys and Dolls*, *A Lie of the Mind*, *The Cherry Orchard*, and *Don Juan*. In Seattle he recently acted in *Rosencrantz and Guildenstern Are Dead* for the Intiman and in *Woman in Mind*, *Red Noses*, and the world premiere of *Happenstance* for A Contemporary Theatre. Mr. Hastings has also been a company member of the P.C.P.A. Theaterfest and the Oregon Shakespeare Festival, and has directed at P.C.P.A., Western Stage Company in Salinas, and the Vita Shakespeare Festival in Saratoga.



KELVIN HAN YEE played Medvedenko in A.C.T.'s *The Seagull*, several roles in *Marco Millions* and *A Tale of Two Cities*, and Brother Martin Ladvenu in *Saint Joan* (as well as Poulengy in last summer's American Festival Theatre production). He originated the role of Bradley Yamashita in *Yankee Dawg You Die* at the Berkeley Repertory Theatre and the Los Angeles Theatre Center, and was seen in the premiere of *Jan Ken Po* at the Bay Area Playwright's Festival, and in *007: Crossfire* at San Jose Rep. A founding member of the National Theater of the Deranged, an award-winning improvisational group, Mr. Yee has been a member of the Asian-American Theatre Company for ten years, appearing in *Paper Angels*, *Golden Lantern*, *Intake-Outtake Take II*, *Webster Street Blues*, and David Henry Hwang's *F.O.B.* His film credits include

Paul Fang in *A Great Wall* (the first American feature film shot in the People's Republic of China), and an appearance in *Gideon Oliver* for the "ABC Mystery Movie" last season.

## DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), assumed the leadership of A.C.T. early in 1986. A founding member of the company, he directed *Charley's Aunt* and *Our Town* during its first two San Francisco seasons. Since then he has staged many A.C.T. productions, including *The Time of Your Life*, *The House of Blue Leaves*, *Street Scene*, *Fifth of July*, *The Real Thing*, *King Lear*, and last season's *When We Are Married*. In 1972 he founded the company's Plays-in-Progress program, which is devoted to the development and presentation of new theater writing. Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference for three summers, and taught acting in 1984 at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. Last year the program took a major step forward with the residence at A.C.T. of three theater artists from Shanghai for the opening production, *Marco Millions*. He directed a national company of the London and Broadway musical *Oliver!*, staged the American production of *Shakespeare's People* (starring Michael Redgrave), directed the Australian premiere of *The Hot 1 Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. His A.C.T. productions have also been presented on tour in the United States, including Hawaii, and in Tokyo, and he has been a guest director at major resident theaters throughout the country. A graduate of Yale College and the Royal Academy of Dramatic Art, Mr. Hastings teaches in the A.C.T. Conservatory, and this season directed the West Coast premiere of Arthur Miller's *Clara* at the Lorraine Hansberry Theatre, and *Judevine*, which is currently playing at the PG&E Beale Street Theater.





# American Conservatory Theater

**JOHN SULLIVAN** (Managing Director) joined A.C.T. as its chief administrative officer in 1986. A former deputy director of the California Arts Council, he is a director of Theatre Bay Area and a member of the Advisory Committee of the Graduate School of Arts Administration at Golden Gate University. A native San Franciscan, Mr. Sullivan has been active in the theater since the mid-1970's, when he directed Harvey Perr's *Afternoon Tea* for the Circle Repertory Company in New York. Later he was associated with the Mark Taper Forum in Los Angeles as a resident director, producer, and head of the Forum Laboratory. More recently he produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau at San Francisco's Magic Theatre, and served on the Advisory Board of the San Francisco New Vaudeville Festival. Mr. Sullivan has directed and produced numerous short films, including three that were featured on the national Emmy Awards broadcast. His writings include *The National Outdoor Leadership School's Wilderness Guide*, a manual for camping and mountaineering published by Simon and Schuster.

**DENNIS POWERS** (Associate Artistic Director) joined A.C.T. in 1967 as Press Representative. He subsequently served as Dramaturge and Artists and Repertory Director, working with General Director William Ball on new adaptations or translations of *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, and *The Bourgeois Gentleman*. With Laird Williamson he adapted *A Christmas Carol* for the stage; the production has been presented annually since 1976 at A.C.T. and seen at other theaters as well. His dramatization of *Dracula* was commissioned and presented by the Pacific Conservatory of the Performing Arts in 1975. In 1985 he and Williamson wrote *Christmas Miracles*, which had its premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* were produced for television and seen throughout the country. During the past two seasons he worked with directors Paul Blake and Michael Smuin on the repertory productions of *Diamond Lil* and *Saint Joan*.

**SABIN EPSTEIN** (Conservatory Co-director) has been a member of A.C.T.'s training

faculty since 1973, and has been a guest instructor at Temple University, the University of California at Davis, and U.C./San Diego, where he directed *Guys and Dolls*. He has also directed productions as a guest artist at the University of Washington, California Institute of the Arts, and S.U.N.Y./Purchase; his recent studio productions for A.C.T.'s Advanced Training Program have included *Richard III*, *Cloud 9*, *The AIDS Show*, *Tartuffe*, *Heartbreak House*, and *Nicholas Nickleby*. For A.C.T.'s mainstage seasons he has directed *A Tale of Two Cities*, *Woman in Mind*, *The Immigrant*, and *Private Lives*. Mr. Epstein has also worked at the Georgia, Oregon, and Utah Shakespeare Festivals, and at San Diego Rep, where he directed *A Christmas Carol* and *Hard Times*. He is co-author, with John Harrop, of *Acting with Style* (published by Prentice-Hall).

**SUSAN STAUTER** (Conservatory Co-director) came to A.C.T. two years ago as Director of the Young Conservatory. She is a playwright (her *Miss Fairchild Sings* was produced at Little Victory Theatre in Los Angeles), director (more than 40 productions), actress (Cabaret Repertory Theatre), and educator. She earned her M.A. from the University of California at Fullerton, taught in southern California for 14 years (earning a citation for outstanding teaching in 1986/87), and served as Chairman of the Theatre Department of the Los Angeles County High School for the Arts. At the Conservatory she has created and directed *Who Are These People?* (in collaboration with Scott Freeman), *Find Me a Hero*, *The Wildest Storm of All* (*Teenage Voices Confront AIDS*), and *To Whom It May Concern*. Ms. Stauter has been a creative consultant at Disneyland, and toured to Alaska as playwright-in-residence with the Oregon Shakespeare Festival's Educational Outreach Program.

**JOHN C. FLETCHER** (Director), who made his Geary Theater debut with *Feathers* two seasons ago, has directed extensively at the Pacific Conservatory of the Performing Arts, where his productions have included *A Midsummer Night's Dream*, *Richard II*, *Good*, *The Suicide*, the world premiere of *Dark Lady*, and *Dopes on a Rope*, which he also wrote. He directed *Clarence Darrow* at Play-

makers Repertory in Chapel Hill, N.C. and David Mamet's *The Water Engine* at California Institute of the Arts, and in Los Angeles he won Drama-Logue Awards for *Our Town* (best production of 1983), *Private Wars* (best direction and ensemble acting, 1984), and *A Midsummer Night's Dream* (best production and direction, 1987; also L.A. Drama Critics Award). For Encore Presentations he has directed *Coming Attractions*, *The Water Engine*, and *Impatient Trains* (written by his wife, Ellen Moore). Mr. Fletcher studied acting at Juilliard and film at N.Y.U. and the San Francisco Art Institute, and has taught acting at P.C.P.A. (where he was Director of Actor Training), the University of North Carolina, and A.C.T., where he has directed many studio productions and served as Assistant Director of Conservatory Training.

**PETER ERSKINE** (Composer) is best known as a drummer who has played with such groups as Stan Kenton's and Maynard Ferguson's bands, Steps Ahead, and Weather Report (with whom he recorded the Grammy Award-winning album *8:30*). Among the other artists he has recorded with are Joni Mitchell, Freddie Hubbard, Jaco Pastorius, Michael Brecker, Rickie Lee Jones, Gary Burton & Pat Metheny. Music from two previous collaborations with director John C. Fletcher has been recorded; a suite from *Richard II* appears on his solo album *Transition*, and music from their Los Angeles production of *A Midsummer Night's Dream* (which won the L.A. Drama Critics Award for Best Original Musical Score in 1987) is available on his latest album, *Motion Poet* (both recordings available on Denon/A&M Compact Disc). Mr. Erskine keeps busy recording in both New York and Los Angeles, and performing throughout the United States, Europe, and Japan.

**RICK GOODWIN** (Scenery) served as Design Associate at A.C.T. for two years, and designed *Painting Churches* for the company. His other set design credits include *A Day in Hollywood/A Night in the Ukraine*, *Relatively Speaking*, and *Translations* for San Jose Rep, and *Division Street* and *The Amen Corner* for Baltimore's Center Stage. Mr. Goodwin also designs musical tours, industrial productions, and special events for FM Productions.



Costumes by **BEAVER D. BAUER** were seen in A.C.T. productions of *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She has designed extensively at the Magic Theatre, Eureka Theatre, Lamplighters' Musical Theatre, San Francisco Shakespeare Festival, Berkeley Repertory Theatre, San Jose Rep, and Shakespeare/Santa Cruz, and has won a number of Bay Area Theater Critics Circle Awards. Since 1972 she has worked in all capacities for the Angels of Light, a troupe that specializes in fantastic, outrageous, and magical cabaret and theater; she was responsible for their productions of *Holy Cow*, *Hotel of Follies*, and *True Tales of Hollywood Horror*.

**DEREK DUARTE** (Lighting) is now in his fifth season as A.C.T.'s resident lighting designer. Last season he designed eight productions, including *Marco Millions*, *Nothing Sacred*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum* (at both the Geary and the American Festival Theatre in Stratford, Connecticut). Past lighting designs for A.C.T. include the award-winning productions of *Sunday in the Park with George* and *Faustus in Hell*. Mr. Duarte's work has been seen in the Berkeley Repertory Theatre production of *Hard Times* as well as at the Los Angeles Theatre Center, Milwaukee Repertory Theatre, San Jose Rep, and Berkeley Shakespeare Festival, and at the Edinburgh Fringe Festival in Scotland and 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. Mr. Duarte, who holds an M.F.A. in theater technology from U.C.L.A., is on the faculty of Chabot College.

**STEPHEN LeGRAND** (Sound) is now in his fourth season as sound designer and composer for A.C.T. His work with the company has included musical compositions for *The Seagull* and *Faustus in Hell*, and he wrote the music for *A Lie of the Mind* and *Saint Joan* with his collaborator Eric Drew Feldman. They have won awards for their scores for *The Lady's Not for Burning* at A.C.T., *The Both of Crime* and *The Rivals* at Berkeley Rep, and *Fen* at the Eureka Theatre. Mr. LeGrand's

recent work has included scores for *Yankee Dawg You Die* at Berkeley Rep and the Los Angeles Theatre Center, and *Lulu* at the La Jolla Playhouse.

**RICK ECHOLS** (Wigmaster) has designed hair and makeup for over 200 productions at A.C.T. since 1971, including this season's *A Tale of Two Cities* and the company's tours to Connecticut, Hawaii, Russia, and Japan. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *The Taming of the Shrew*, and *A Christmas Carol*. Among his other television and film credits are *A View to Kill*, *Birdy*, "Over Easy" with Hugh Downs, *A Life in the Theatre* with Peter Evans and Ellis Rabb, "The Kathryn Crosby Show," and over 100 commercials. Mr. Echols also designed hair and makeup for the original production of *Cinderella* for the San Francisco Ballet and *Hamlet* with Anne Baxter and Christopher Walken for the American Shakespeare Festival. He worked on the national tours of *42nd Street*, *La Cage aux Folles* with Gene Barry, and *Sweet Charity* with Debbie Allen.

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

**EUGENE BARCONE** (Stage Manager) is a charter member of A.C.T. He has worked on more than 120 productions for the company, plus the television adaptations of *A Christmas Carol*, *The Taming of the Shrew*, and *Cyrano de Bergerac*, and he has directed for Plays-in-Progress. As an

associate director in the company he has been associated with Laird Williamson's annual production of *A Christmas Carol* for many years. This season marks Mr. Barcone's 25th anniversary with A.C.T.

**KAREN VAN ZANDT** (Production Stage Manager) has stage-managed company productions of *Saint Joan*, *Sunday in the Park with George*, *End of the World With Symposium to Follow*, *The Immigrant*, *A Christmas Carol*, *Mourning Becomes Electra*, *Another Part of the Forest*, and *A Tale of Two Cities*. She has also worked at the Marines Memorial Theatre as production stage manager for *The Boys in Autumn* (with Kirk Douglas and Burt Lancaster) and *Top Girls* by Caryl Churchill. Ms. Van Zandt was the production stage manager for *Greater Tuna* for a year.

**ALICE ELLIOTT SMITH** (Stage Manager), is in her eleventh season at A.C.T., where she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program, director of the studio production *Ah, Wilderness!*, and co-director of *Morning's at Seven*, *Picnic*, and the Plays-in-Progress production *Rio Seco*. In recent seasons she stage-managed *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Golden Boy*, *Feathers*, *Woman in Mind*, *Joe Turner's Come and Gone*, and *A Tale of Two Cities*.

**BRUCE ELSPERGER** (Stage Manager), who is now in his third season with A.C.T., was in Seattle for the previous three years as Production Stage Manager at the Intiman Theatre and Production Manager with the Bathhouse Theatre. He directed the Intiman's acting intern production of *A Streetcar Named Desire*, and produced and directed various shows independently, including *A Breeze from the Gulf*, *Bag Lady*, and a touring production of his musical revue, *A Tribute to American Musical Theater*. Before moving to Seattle he had served as Production Stage Manager with P.C.P.A. Theaterfest in Solvang and Santa Maria. Mr. Elsperger, who studied in London and graduated from Drake University, has also worked with disturbed children as an art therapist in the Des Moines schools.





## FOR YOUR INFORMATION

### BOX OFFICE INFORMATION

**A.C.T. Box Office:** In the lobby of the Geary Theater, Geary and Mason Streets.  
Mail: 450 Geary Street, San Francisco, California 94102.

**Ticket Information:** (415)749-2228  
Charge to Visa, American Express, MasterCard.

**Box Office Hours:** Monday through Sunday 10am-6pm.

**Performance Times:** Mon.-Sat. Eves. 8pm; Wed. & Sat. Mat. 2 pm. Other performance times as announced.

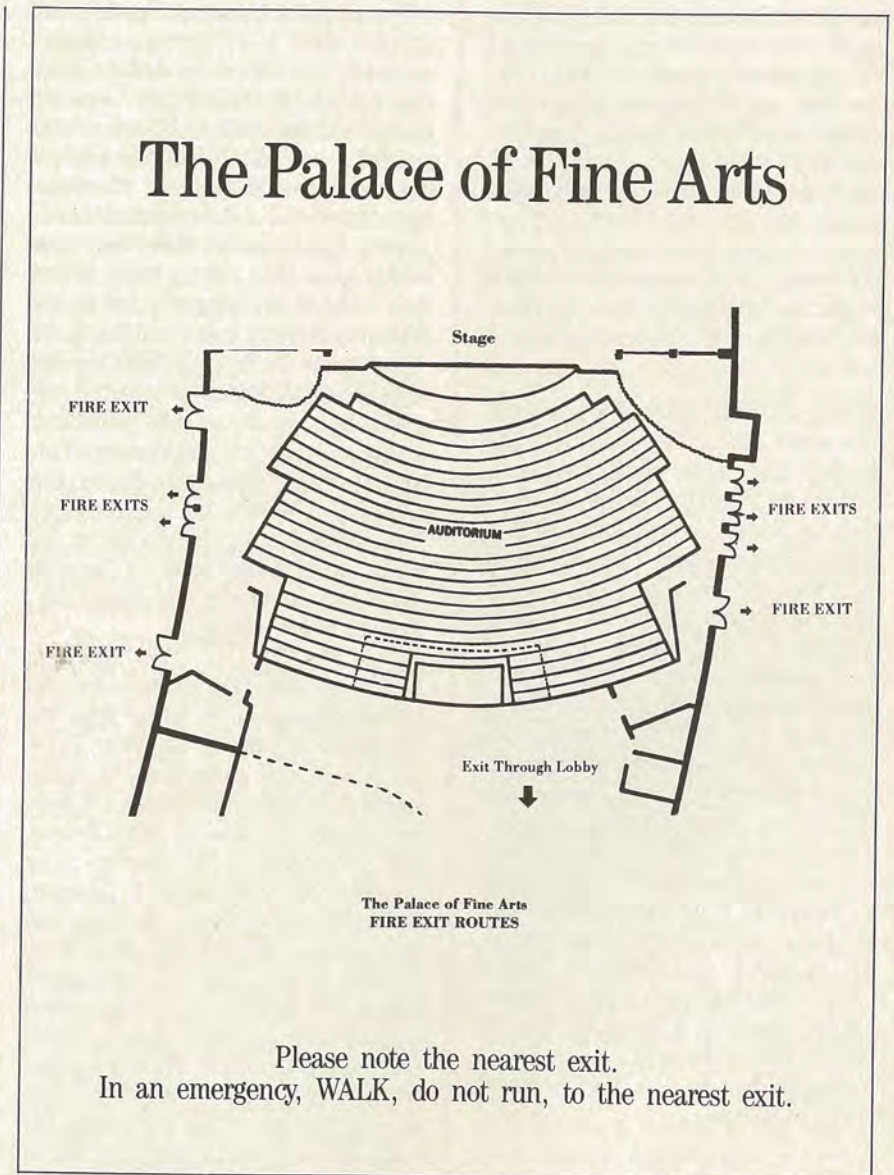
**Mailing List:** Call 749-2228 to request advance notice of shows, events, and subscription information.

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**Theater Parties:** For groups of 15 or more, call Linda Graham at (415)346-7805 for special group prices.

**Discounts:** Half-price tickets can be purchased at STBS on Union Square in San Francisco. Student and Senior Rush tickets at half price are available beginning at 5pm for evening performances. Senior Rush tickets for matinees only are just \$5.

**Ticket Policy:** All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges or lost ticket insurance. If at the last minute you are unable to attend, you may make a worthwhile contribution by donating your tickets to A.C.T. The value of donated tickets is tax-deductible and will be acknowledged by mail. Tickets for performances already past cannot be considered as a donation.



**Photographs and Recordings of A.C.T.** performances are strictly forbidden. Flash cameras can dangerously distract the actors.

**Beeps:** If you carry a beeper, watch, or cellular phone with alarm, please make sure that it is set to the "OFF" position while you are in the theater to avoid disturbing the concentration of performers and audience.

**Educators:** Call 749-2230 for information about \$7 Student Matinee Program tickets; teachers' handbooks; backstage tours. Call 749-2253 for information about A.C.T.'s Speakers Bureau.

**Conservatory:** A.C.T. offers community classes, training, and advanced theater study. Its Young Conservatory program offers training for students between the ages of 8 and 18. Call 749-2350 for a free brochure.



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# Way Out!

*Choreographer Brenda Way of ODC/San Francisco Goes Krazy*

It's nine o'clock on Tuesday morning at the New Performance Gallery, the yawning time when dancers arrive to limber up before the first class of the day. But today this whole block of San Francisco's Mission District is ominously quiet. A yellow ribbon cordons off a row of half a dozen Victorians on the adjacent Shotwell Street, beautiful homes that are leaning on each other like fallen dominoes. And the facade of the Gallery building itself — which houses not only the school, but a lively performance space and San Francisco's two largest and most distinguished modern dance companies — is riven with cracks, some of which appear superficial to the untrained eye, while others, closer to the foundation, look positively foreboding. An official tag at the door confirms suspicions. "LIMITED ENTRY: Enter at Your Own Risk."

Choreographer Brenda Way, who established NPG in 1980 as the institutional home for her Oberlin Dance Collective, arrives via BART from her home in the East Bay and sprints up the stairs of the office portion of the building, briefcase in hand, throwing wisecracks over her shoulder as she goes.

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*David Gere is a free-lance writer in the Bay Area who reports frequently on dance.*

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ALLAN FUCHS



"Serious damage," she says in a brisk monotone when asked about the status of the building that she, along with and her dance company, sweated blood to create. "But you know. I've never been con-

fused about property. I kill myself, I work hard to get it, but it never achieves a kind of intrinsic value. It's purely functional.

"Of course, I'll have to figure out how to raise \$40,000 to fix it," she adds with mock lightheartedness, suddenly reminding a visitor of Molly Brown, in her mink, rowing away from the Titanic. "But we're alright. Keeps your values on track."

The Unsinkable Brenda Way is an image that suits this forthright postmodernist, whose latest work, *Krazy Kat*, premieres at the San Francisco Ballet this month on Program III.

As founder nineteen years ago of the Oberlin Dance Collective at a small liberal arts college in Ohio, Way — an ardent feminist — determined that her students should learn not only how to make dances, but how to hang lights and negotiate with college bureaucrats as well. "In this country, nobody owes you anything," she says, in tones that recall her early aspirations to a political career. (If she hadn't gotten the Oberlin teaching position, she would have run for the New York State Senate, she says.) "You have to provide your own opportunities. And great talent, if it isn't willing or able to do that, can just dry on the vine."

When the Collective moved to San Francisco in 1976, Way expanded her

Above: *Choreographer Brenda Way's Loose the Thread for ODC/San Francisco.*  
Inset: *The Choreographer.*

by David Gere



dance agenda to encompass the health, wealth, and livelihood of the Bay Area dance community as a whole.

"When I chose to come out here, I knew that I wanted to help make this environment the most it could be," she says of the period when she and her dancers transformed an old stable into the NPG performance space, published a quarterly dance journal, and founded the dynamic American Inroads performance series. "The force, I think, of my persuasion was a function of believing in the bigger picture."

Now, in 1990, Way's tireless efforts to build an institution and a community worthy of it have paid off. The company has a new name — ODC/San Francisco — reflecting Way's desire for ODC to become a major cultural force in the life of this city. It has a different look, almost balletic after years of rough-and-tumble dancing in sneakers.

Artistic success for the company's founder is flowing like honey. Following on the heels of her 1988 *Loose the Thread* — a beautiful blending of her interest in new narrative forms with the expansive and evolving ODC dance technique — the choreographer has racked up a long list

of commissions, from such well-established presenters as Cal Performances (*Secret House* premieres March 2 at Zellerbach Hall), and from Stern Grove and the prestigious Walker Arts Center in Minneapolis (for 1991).

This month, upon her return from an unprecedented three-week tour of the Soviet Union with her company, Way achieves a new prominence as the SFB premieres her new *Krazy Kat* with designs by California painter Wayne Thiebaud and piano rags by William Bolcom, Charles L. Roberts, and Jelly Roll Morton. Way is the first modern dancer choreographer to be asked by SFB artistic director Helgi Tomasson to create a ballet for the company. Which leads inevitably to the question of whether all this attention and prestige will affect the artistic and community values Way has fought so hard to uphold. Far from it! "You gotta be true to what you see," she says, passion coloring her whispery voice. "What do you want to say? Then you say it."

Is it any surprize then that even though the subject of her new ballet for the SFB is *just* a comic strip, Way has sought and found opportunity in it to grapple with many of the social issues of our time?

George Herriman's *Krazy Kat* was popular in the 1910s, '20s and '30s, when comics were not so much for kids as for their politically-minded parents. A favorite of William Randolph Hearst, the strip chronicled the continually inventive and often nonsensical adventures of a whole cartoon world, led by the ever-trusting *Krazy Kat*, an irascible mouse named Ignatz — who was the unlikely object of *Krazy's* affections — and the chivalrous canine Offissa Bull Pupp. (According to art historian Robert Quinn, *Felix the Cat* is a pallid rip-off of *Krazy Kat*, and Herriman himself was convinced that Walt Disney stole the character of Ignatz as the basis for *Mickey Mouse*.)

Two years ago, when Way was making her first ballet, *This Point in Time*, for the Oakland Ballet, collaborator Thiebaud brought to the table a dog-eared copy of the collected *Krazy Kat* cartoons for consideration. Though nothing specific to the strips made its way into that ballet, says Way, "the images of these characters began to stick." When Helgi Tomasson contacted her about making a new piece for SFB, again with Thiebaud, she and the artist agreed to take *Krazy* as their subject. "I had to check with Helgi to



Brenda Way rehearsing Mikko Nissinen and Cynthia Drayer in her *Krazy Kat* for the San Francisco Ballet. Inset: George Herriman's *Krazy Kat* and Ignatz the Mouse in action.



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see if that was too funky for his Ballet," laughs Way, "but he seemed to think it was O.K."

As it turned out, Way and Thiebaud were not the first to take Herriman's characters as the inspiration for a ballet. Adolph Bolm had created a jazz-pantomime ballet based on *Krazy Kat* in 1921-22, more than a decade before he founded the San Francisco Opera Ballet, the immediate precursor of the SFB. But Way, who tracked down the original libretto, rejected Bolm's approach.

"It was just a simple narrative of one event, like one of the strips," says Way, who has been experimenting with complex literary forms since the early eighties. "And I didn't want to approach it that way. That wasn't interesting to me."

She was interested in doing something more substantive, more pertinent, with *Krazy Kat*. "There are lots of issues in that strip," explains Way. "There are lots of esthetic in-jokes, about drawing and the disappearance of objects and the whimsy of the artist. Herriman makes reference to the world of art and to the world of politics. There's a whole series on women's suffrage. And, of course, the eternal triangle. It's not just cartoon characters acting up and falling on their faces. I think that's why his strip is superior to so many others."

Way began her work in the NPG studio with two longtime members of ODC/San Francisco, Arturo Fernandez and co-artistic director K.T. Nelson. Working from the strips, the three developed what Way calls a "pool of gestures," duplications of body positions taken straight from Herriman's drawings. Shuffled in haphazard order, the gestures were then threaded together to create "tie-line" phrases rife with idiosyncratic movement for the principals, and group movement that exploited a cartoon-like merging of foreground into background. Sometimes the result suggested separate photographs connected in the blur of the eye, like a flip-book.

"There were places that were hard to get to physically that posed an interesting challenge," explains Way. "How can you get to a place where bodies don't actually go? How long can you stay there? And then what happens when you land?"

As for music, the choice of piano rags was a natural, says Way, because the early animated cartoons were accompanied by jazz music. The only thing that bothered her was that some of the Jelly Roll Morton rags had been used before, notably by Twyla Tharp in her classic *Eight Jelly Rolls*. Uneasy about the inevitable comparisons — Way's work has been likened to Tharps before — Way initially thought, "Oh God, this is a problem." But further listening convinced her that she had chosen the music that was really "right" for *Krazy*. Besides which, quips Way, "There's a reason [Tharp] chose it too."

Developing the preliminary material,



Way sat in on several regular classes at the Ballet to choose the dancers — three leads and a "cartoon chorus" of eleven. Soloist Christopher Stowell was cast as Ignatz because he was "wiry, quick, springy, and snappy," says Way. And principal dancer Timothy Fox, with his "great, innocent, all-American look," cut the perfect figure for Offissa Pupp.

For the role of *Krazy*, Way tapped Grace Maduell, a dancer in the corps de ballet, whose "unaffected, completely musical attitude" and "beautiful, optimistic face" suggested just the quality Way was looking for. It didn't hurt that Maduell had an unusually eclectic dance back-

ground either. Having studied everything from tumbling to tap (with the encouragement of her mother, a retired dancer from the nightclub circuit), Maduell was fearless and willing to try anything.

"So when Brenda said, 'I wonder if we could do this solo in tennis shoes,'" says Maduell, "I went out and I got my high-tops and had suede put on the soles and said, 'Sure.'"

Maduell's suitability for the part was further confirmed during the initial three-week rehearsal period, when Way was toying with the idea of having *Krazy* accompany her dancing by playing a set of spoons. Said Maduell, on the dime, "Shall I send home for my spoons, then?" Way was flabbergasted. "You just don't expect that your ballerina is going to send home for her own set of spoons," says the choreographer.

A vaudevillian's delight in gimmicks, however, was not Maduell's only strong suit. Way describes her as a consummate interpreter with unusual physical and emotional range.

Take the time when Maduell performed her final solo alongside Nelson, her coach, at a New Performance Gallery lecture-demonstration last July. Breaking out of an almost slavish concentration on Nelson's moves, the young ballet dancer suddenly took the role as her own, interpreting the phrase's timing and physical nuances in a completely distinctive way. "That was the first moment. I was almost in tears," recalls Way. "I was overwhelmed."

According to Maduell — who humbly credits Nelson with teaching her the essentials — what makes Way's technique different from ballet is that it "uses a lot of weight displacement. It's a lot more loose — and it takes more inner strength. You don't have to have perfect placement. But you have to be grounded, which is something you don't often use in ballet." Says ODC's Nelson, "The up and balance is a little longer. The stretch and the leap is a little fuller. Basically our style has a lot of motion and theirs has a lot of moments. So if you can integrate the two, it's more spectacular."

There's more to it than that. While most ballet dancing requires absolute



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corps precision — each dancer subordinating him or herself to the group in almost military fashion — Way encourages expressions of individuality, often pushed to the point of a subtle anarchy. A carry-over from the seventies when Way choreographed movement for non-dancers — who couldn't dance in perfect unison if they tried — this is Way's distinctive twist on the notion of virtuosity. It pervades virtually all her work.

Way acknowledges that her individualistic approach puts a special kind of pressure on the dancers. "It requires other kinds of attention, concentration, and risk — not physical risk so much as *emotional* risk — because you're on the line," she says. Which is why she decided to choreograph the early sections of the piece with Fernandez and Nelson back at NPG, before even stepping foot in the Ballet building.

But Way also maintains that the ideal circumstance in a modern/ballet collaboration "is that you come up with your ideas and your system and your style, and

you come right up against the skills and style and the traditions of the ballet people. And you both end up someplace else."

Which is why she involved the SFB dancers more and more in the creative work as she went on, until the last group section of the piece was choreographed completely on them. "You could see the people for whom that was an exciting challenge, as opposed to those who held back," says Way. "But that's not particularly uncharacteristic even of our company. We all hold back. There are some people who will connect more readily to the content of a given piece, or for whom the movement seems more personal and familiar."

Having studied ballet as a kid at the School of American Ballet in New York, Way thrives on the hybridization of ballet and modern dance techniques. "I come from a ballet background," says Way. "But as a modern-dance choreographer I spent a lot of years trying to throw it out. But that [balletic] clarity does reveal certain kinds of things that

I hadn't seen in my own work, which are special. If the table was switched and I was moving back to this company after being at a ballet company, I would be talking about a certain weightedness and power that I was getting from [ODC's] interpretation. They are different things. But two-thirds of my dance company or more is ballet-trained. It may be what I'll come back with next is exploiting that."

One of the recurring scenarios of the *Krazy Kat* strip, and one which is especially fascinating to the choreographer, has Ignatz hurling a brick at Krazy Kat, beaming her on the head but failing to elicit any reaction but love. Way thinks the brick-play is a significant image in two ways. "You know, maybe it's life that keeps knocking you on the head. Have you noticed? It does that," says Way with mock irony. And then there's "Krazy's persistence in seeing it her own way, and interpreting it in her own optimistic fashion."

But what does Way think of that kind of blind optimism? "I think that's what I have," she says, her voice drawing down to an intense whisper. "You know, I could describe [my life] absolutely as the Perils of Pauline. I got married too young. I had children too young. I had to support the family because the person I was married to didn't. But, I mean, all of those things which one could construe as hardship haven't functioned that way. They have been part and parcel of building what I feel is a tremendously productive and satisfying life."

Which is not to say that Way's attitude about the modern world is pollyanna. "I really don't mean it that way," she says, her clear gray eyes turning thoughtful.

"You know, in *Krazy Kat*," she continues after a pause, softening her Molly Brown tone a little, "the final image I have is these bricks falling. And what I'm doing is changing the ultimate message to one a little less optimistic, sort of more contemporary, a little disillusioned.

"It really is a pre-earthquake image," she adds hastily. She may have trouble convincing her audience of that, suggests her interlocutor.

"I know," she says, cocking her head to the side, "but it's a basic metaphor." □

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# On Location

*The emphasis in Real Estate today is on the Unique*

**I**t usually lasts from Thanksgiving to early February. And according to one vice president in the business, even the NFL playoffs have some affect.

That's right, buyers just aren't interested in purchasing property when there are store sales to raid and football titles to be won.

One look at the Residences at Spanish Bay, though, could sway even the most die-hard of shoppers and sports fans.

Situated at Pebble Beach on the Monterey Peninsula, Spanish Bay consists of eighty townhomes on a private, twenty-acre oceanfront enclave, adjacent to the Pebble Beach Company's new resort, the Inn and Links at Spanish Bay.

The two-story designs, priced from \$1.3 million to \$2.5 million, range in size from 3,500 to 4,200 square feet, with four floorplans available, with four units to a building. Phase two sales opened in April '89, with twenty-four residences, nine of which have been sold. Phase three is expected to break ground early this year.

Among the interior amenities in each home are French doors, mirrored wet bars, master suites with fireplaces, custom wood cabinetry and a

skylighted staircase in certain models.

Then, there's the privilege. The golf privilege. Because of Spanish Bay's loca-

"Golf is certainly a big draw," says Laura King of the Pacific Group. "It's also the lifestyle at Pebble Beach that is attracting people. For about twenty percent of those who have bought, this is their primary residence. For the other eighty percent, it serves as their secondary residence, where they can come for long weekends and play golf."

Special services offered at Spanish Bay on a fee basis include catering, housekeeping, and concierge assistance. Residents also receive an automatic membership in the Spanish Bay Club, which offers tennis, swimming, exercise programs, and massage therapy.

Farther north, in Sonoma County, Venture America has developed its second group of homes, Winter Creek Estates.

According to Kathryn McCord, vice president of marketing for Prudential California Realty, new subdivisions are springing up all over Sonoma County, but not all feature homes that are affordable for first-time buyers.

"The wild appreciation of 1989 redefined Sonoma County as a place limited to moderately priced homes and opened the doors to luxury home developments," she says.

Hidden in the hills of northeastern Santa Rosa, Winter Creek Estates' homes come with grounds ranging from 8.8 to

tion at Pebble Beach, residents are guaranteed play on one of Pebble Beach Company's four courses — The Links at Spanish Bay, Pebble Beach Golf Links, Spyglass Hill and Del Monte — and allowed to make special reservations.



*Above: Beautiful detailing is apparent in the two-story townhomes at The Residences at Spanish Bay in Pebble Beach on the Monterey Peninsula.*

by Barbara Miller



more than 11.5 acres. Prudential sees it as ideal land for horses.

The Monterey-style residences will have three to four bedrooms, four fireplaces, master suites, guest suites, libraries, formal dining rooms and three-car garages.

Two of the sites — where the estate homes run from \$950,000 and up — have already been sold.

But Prudential senior sales executive Martin Levy says that it's not just Sonoma County residents who purchase this kind of estate home.

"A wealth of buyers is coming from out of the area, specifically Los Angeles and Marin (counties)," he says. "People make a great deal of money by owning real estate in (those areas). They cash in, then come here and make cash offers."

Lucas Dalls Inc., a firm out of Oakland and Belmont, is also aware of the need for more estate-quality homes. It has recently focused on building custom homes in Half Moon Bay, Redwood City and San Carlos, though it still involves itself with mixed-use and low-income housing projects as well.

*Above: A classic "San Francisco" house is offered by Malin B. Giddings at 2961 Broderick Street.*

*Below: A trellised entryway leads to each townhome at The Residences at Spanish Bay.*

The company runs the gamut from high-rise condominium/office buildings to



single-family homes, and Lucas Dallas is proud of the fact that it invests its own money in the projects, which helps to reassure other investors, says former mortgage broker, and co-owner Bill Dallas.

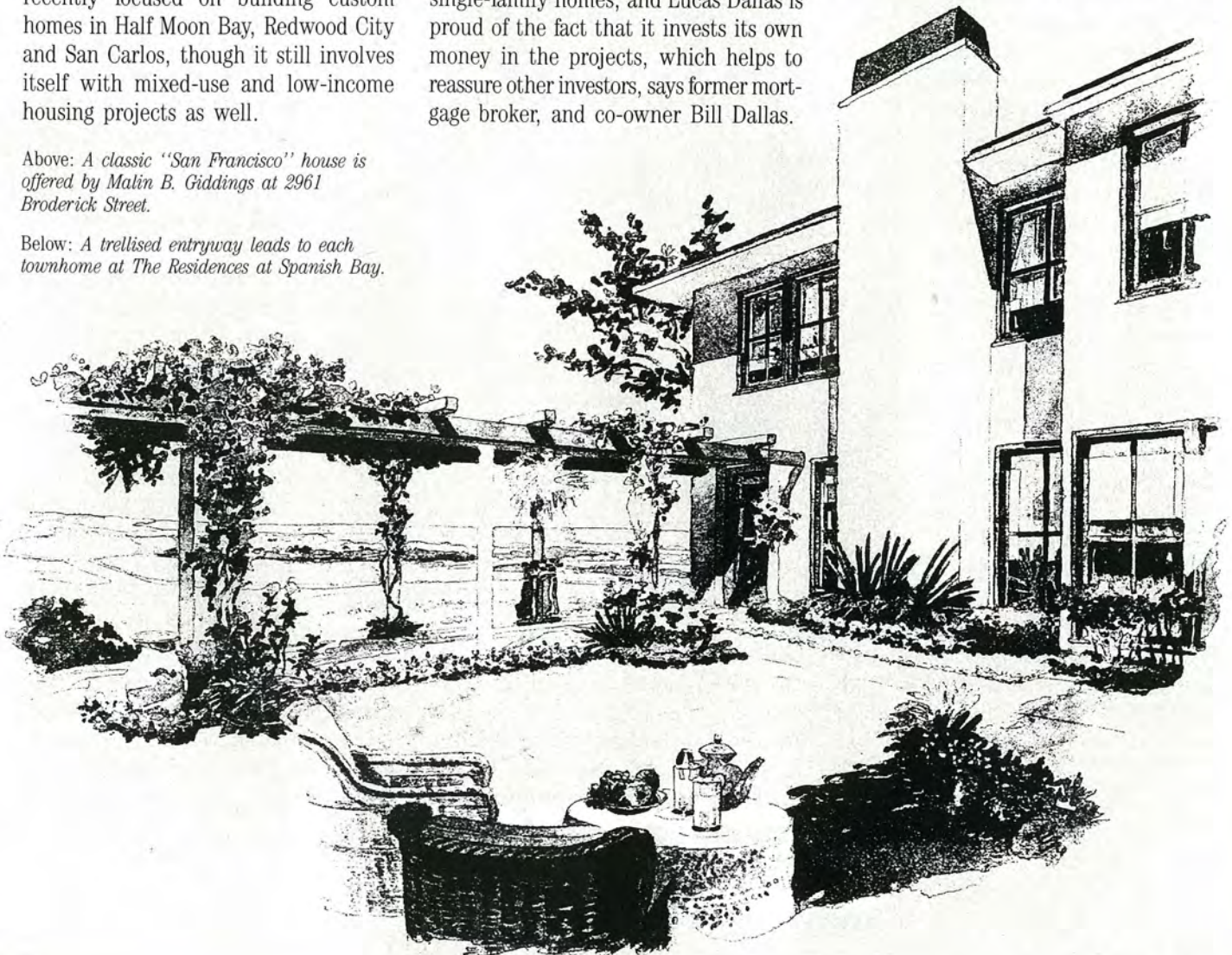
Among Lucas Dallas's current developments is: Ocean Colony, located about forty minutes south of San Francisco. A gated community, Ocean Colony consists of 4,000 to 5,000 square-foot homes with four to five bedrooms. Prices start around \$869,000.

"Many of the homes have ocean views and some are situated on the eleventh fairway of the Half Moon Bay Golf Links," says Chuck Clements, director of marketing and sales for Lucas Dallas. "We're attracting primarily second to third-time buyers."

The final phase of Ocean Colony is expected to be complete early this year.

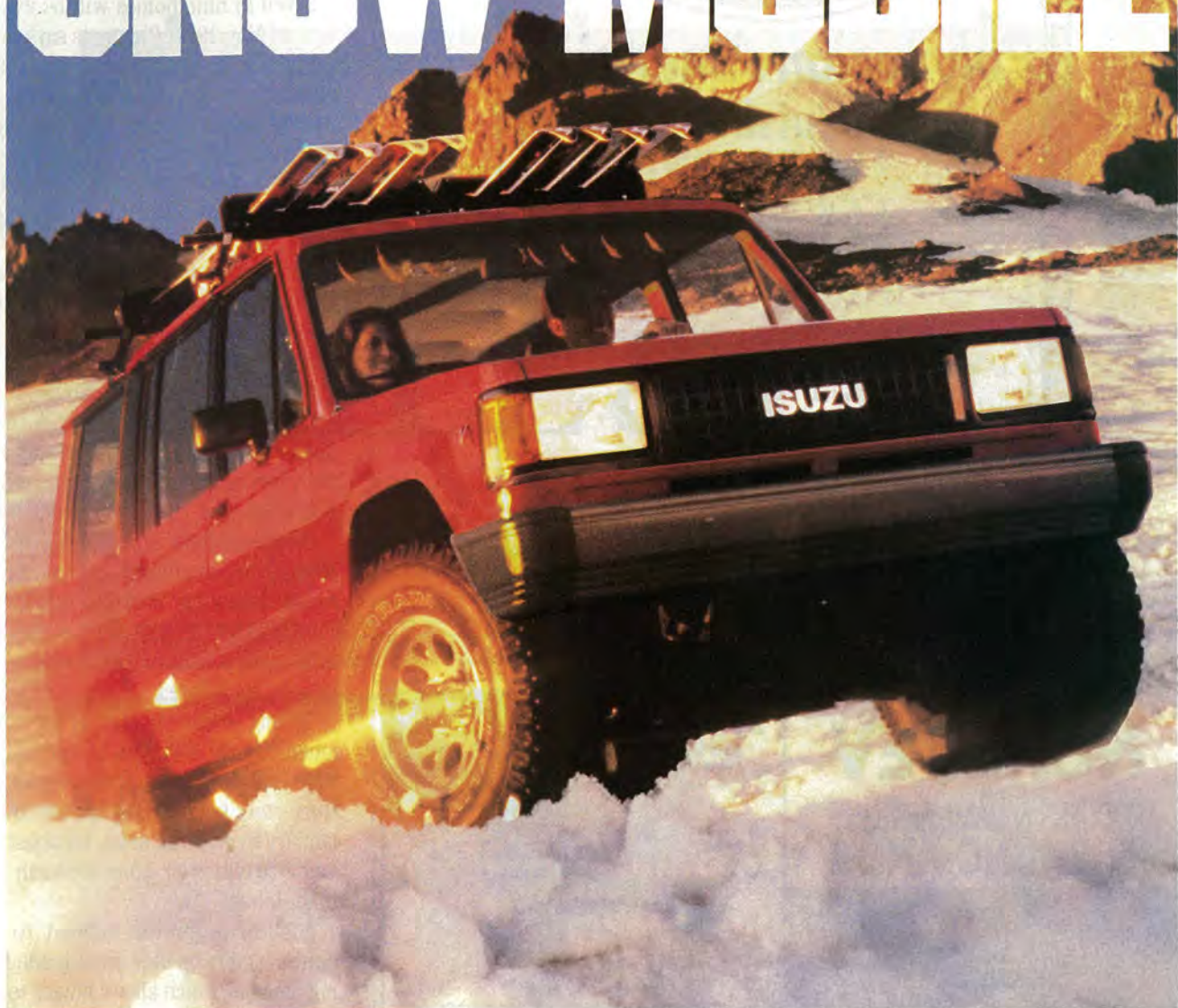
At the San Carlos subdivision, Lucas Dallas has designed 3,200 to 4,000 square-foot custom homes, all of which are different, Clements says.

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Designers have adopted Morrish and Mediterranean architectural styles, with rounded columns, dramatic archways and tiled roofs for the homes. Everything from villas, penthouses, giardinis and residences are offered.

Among some of the other interior amenities are skylights in top units, full size walk-in closets, private elevators in three-story townhouses, hardwood floors, laundry rooms in all units, breakfast nooks and a twenty-four-hour doorman in the main lobby.

Additional services offered to Lombardia buyers include an upgrade finishing program which allows buyers to select specific upgrades or take a credit off the price; an on-site design center which allows buyers a selection of various materials from Lombardia's upgrade package, plus consultation with a designer and the concierge, who can assist buyers with move-ins, deliveries and other services.

Ten, two and three-story villas are situated at the highest point of the site on Lombardia between Hyde and Larkin streets. Many, including the nine penthouse suites that overlook Chestnut Street, have expansive views of the Golden Gate Bridge, Alcatraz and Telegraph Hill.

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TUESDAY EVENING	WEDNESDAY EVENING	THURSDAY EVENING	FRIDAY EVENING	SATURDAY MATINEE	SATURDAY EVENING	SUNDAY MATINEE	SUNDAY EVENING
<b>F E B R U A R Y</b>							
		FEB 1 I	FEB 2 III	FEB 3 II	FEB 3 I	FEB 4 II	
FEB 6 III	FEB 7 I	FEB 8 III	FEB 9 II	FEB 10 I	FEB 10 III	FEB 11 III	

- Opening Night of Program  
8:00 PM
- Evening Performance  
8:00 PM
- Matinee Performance  
2:00 PM

FEB 16  
PAUL  
TAYLOR  
PROGRAM  
ONE

FEB 17  
PAUL  
TAYLOR  
PROGRAM  
TWO

- \* World Premiere
- \*\* United State Premiere
- \*\*\* San Francisco Premiere
- ‡ Revival
- † Curtain Raiser

<b>M A R C H</b>							
MAR 13 IV <small>Limited Availability</small>	MAR 14 IV	MAR 15 IV	MAR 16 IV <small>Limited Availability</small>	MAR 17 III	MAR 17 II	MAR 18 I	†MAR 18 I
MAR 20 IV	MAR 21 III	MAR 22 II	MAR 23 I	MAR 24 IV <small>Limited Availability</small>	MAR 24 IV <small>Limited Availability</small>	MAR 25 IV <small>Limited Availability</small>	†MAR 25 IV

<b>A P R I L</b>							
APR 3 V	APR 4 V	APR 5 VI	APR 6 VI	APR 7 V	APR 7 VI	APR 8 V	†APR 8 VI
APR 10 VI	APR 11 VII	APR 12 V	APR 13 VIII	APR 14 VIII	APR 14 VIII		

		APR 19 IV	APR 20 IV	APR 21 IV	APR 21 IV	APR 22 VI	†APR 22 V
APR 24 VIII	APR 25 VIII	APR 26 VIII	APR 27 V	APR 28 VII	APR 28 V	APR 29 VIII	

<b>M A Y</b>							
MAY 1 VII	MAY 2 VI	MAY 3 VII	MAY 4 VII	MAY 5 VI	MAY 5 VII	MAY 6 VII	†MAY 6 VII

## PROGRAMS

### I

- ‡ Serenade  
Balanchine/Tchaikovsky/Bates
- \* Con Brio  
Tomasson/Drigo/Worsaae/Cernovitch
- \* Valses Poeticos  
Tomasson/Granados/Aldredge/Cernovitch
- \* Harvest Moon  
deRibère/Wagner/Aldredge/Cernovitch

### II

- ‡ Menuetto  
Tomasson/Mozart/Varona/Elliott
- The Comfort Zone  
Kudelka/Beethoven/Loquasto/Cernovitch
- \* Krazy Kat  
Way/Thiebaud/S. Woodall/Elliott

### III

- Ballo della Regina  
Balanchine/Verdi/Benson/Bates
- \* The "Wanderer" Fantasy  
Bintley/Schubert-Liszt/Bartlett/Cernovitch
- In the middle, somewhat elevated  
Forsythe/Willems

### IV

- \* Sleeping Beauty  
Tomasson (Petipa)/Tchaikovsky/Worsaae/Miller  
NEW FULL-LENGTH PRODUCTION

### V

- Interplay  
Robbins/Gould/Sharaff/Tipton
- \* World Premiere  
Caniparoli/J. Woodall/S. Woodall/Slocum
- Symphony in C  
Balanchine/Bizet/Bates

### VI

- ‡ Variations de Ballet  
Christensen/Glazunov
- Connotations  
Caniparoli/Britten/S. Woodall/Slocum
- Rodeo  
deMille/Copland/Smith/Simmons/Elliott

### VII

- Il Distratto  
Christensen/Haydn/Barnard
- \*\* Rodin  
Jacobson/Debussy-Berg
- Handel — a Celebration  
Tomasson/Handel/Aldredge/Elliott

### VIII

- Forgotten Land  
Kyliañ/Britten/MacFarlane/Caboort
- \*\*\* La Sylphide  
Bournonville/Tomasson/Løvenskjold/Varona

All programs subject to change. All performances at the War Memorial Opera House, San Francisco.

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## Who's Who



**PETER DONAT**, born in Nova Scotia, attended the Yale School of Drama before beginning his professional career in the United States doing summer stock and several national tours. He was a member of Ellis Rabb's APA Company, spent seven seasons with the Stratford Shakespeare Festival in Canada, appeared extensively on and off-Broadway (winning the Theatre World Award for Best Featured Actor in 1957), and came to A.C.T. in 1968. Here he has played in more than fifty productions, including *King Lear*, *Hadrian VII*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *Uncle Vanya*, *The School for Wives*, *Faustus in Hell*, *Our Town*, *A Funny Thing Happened on the Way to the Forum*, and *A Tale of Two Cities*. He has guest-starred on such TV programs as "Hawaii Five-O," "Simon and Simon," "Hill Street Blues," "Dallas," and "Murder She Wrote," and starred in the NBC series "Flamingo Road" for two years. His films include *The Hindenburg*, *The China Syndrome*, *Highpoint*, *A Different Story*, *The Bay Boy* (with Liv Ullman), Francis Ford Coppola's *Godfather II*, *Tucker*, and *War of the Roses*. Mr. Donat recently appeared in *Love Letters* with Barbara Rush at Theatre on the Square.