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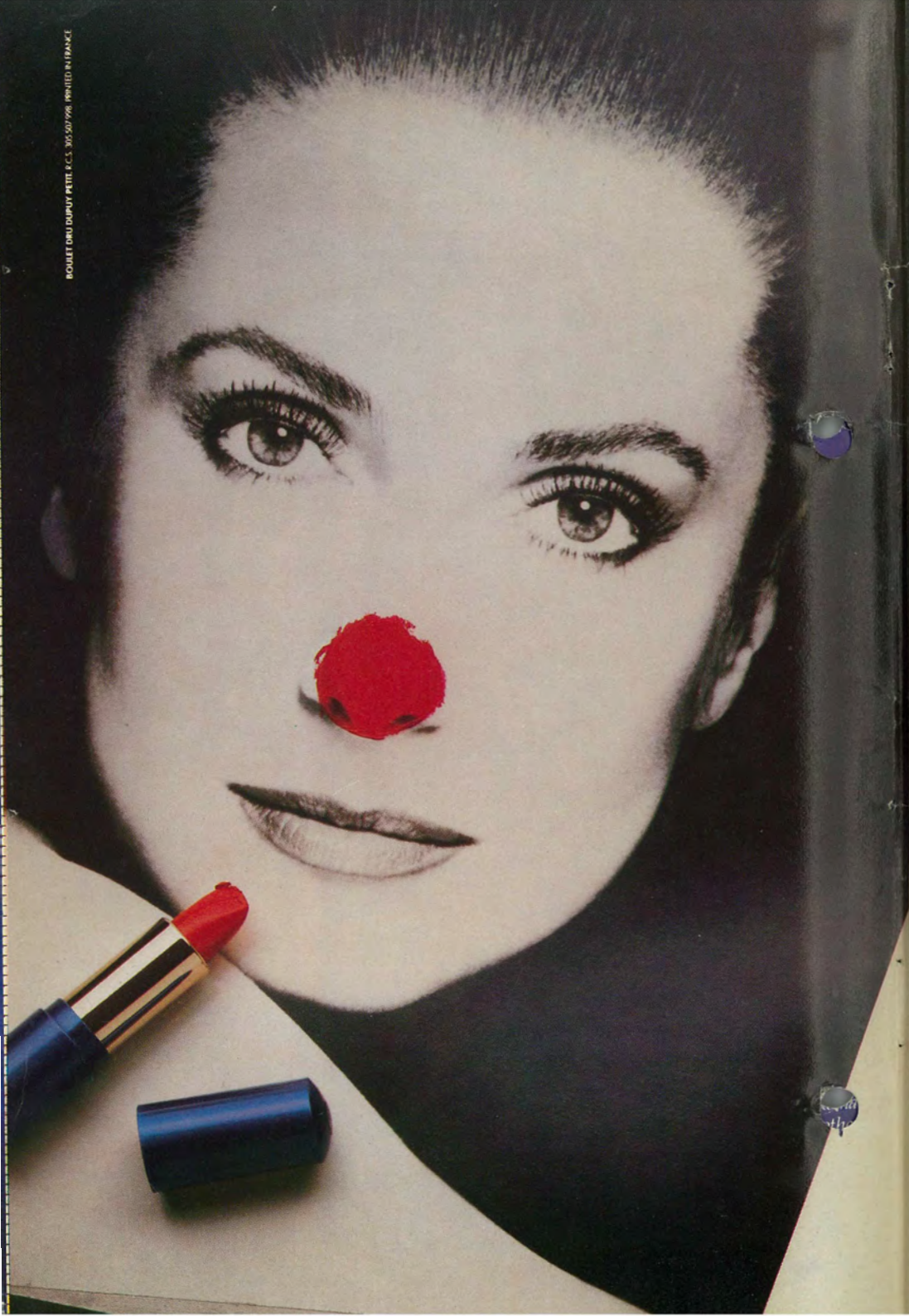
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for California & Texas

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Vernon Washington. Photo by Larry Merkle.

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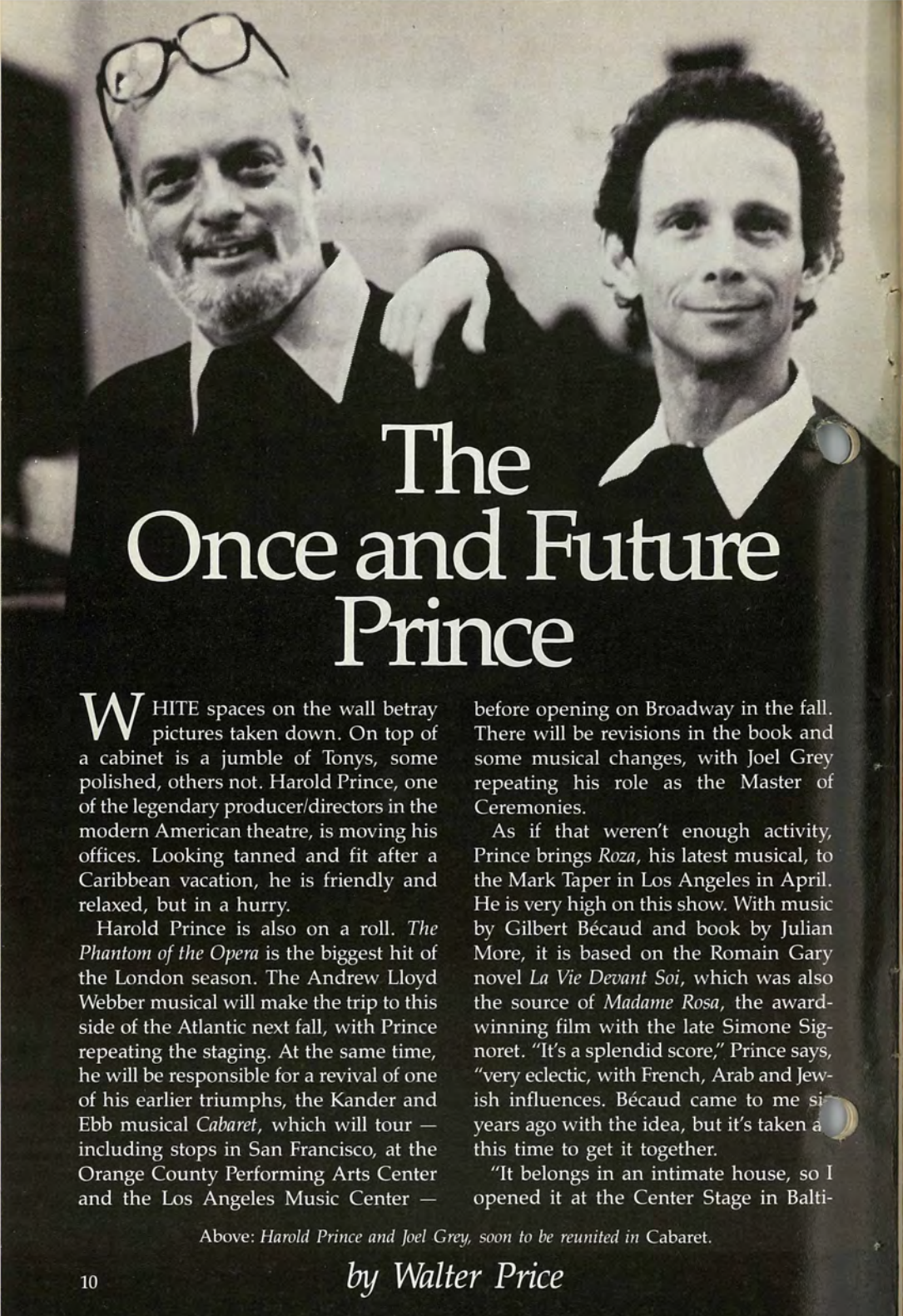
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## WHO COULD ASK **TOYOTA** FOR ANYTHING MORE!

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# The Once and Future Prince

**W**HITE spaces on the wall betray pictures taken down. On top of a cabinet is a jumble of Tonys, some polished, others not. Harold Prince, one of the legendary producer/directors in the modern American theatre, is moving his offices. Looking tanned and fit after a Caribbean vacation, he is friendly and relaxed, but in a hurry.

Harold Prince is also on a roll. *The Phantom of the Opera* is the biggest hit of the London season. The Andrew Lloyd Webber musical will make the trip to this side of the Atlantic next fall, with Prince repeating the staging. At the same time, he will be responsible for a revival of one of his earlier triumphs, the Kander and Ebb musical *Cabaret*, which will tour — including stops in San Francisco, at the Orange County Performing Arts Center and the Los Angeles Music Center —

before opening on Broadway in the fall. There will be revisions in the book and some musical changes, with Joel Grey repeating his role as the Master of Ceremonies.

As if that weren't enough activity, Prince brings *Roza*, his latest musical, to the Mark Taper in Los Angeles in April. He is very high on this show. With music by Gilbert Bécaud and book by Julian More, it is based on the Romain Gary novel *La Vie Devant Soi*, which was also the source of *Madame Rosa*, the award-winning film with the late Simone Signoret. "It's a splendid score," Prince says, "very eclectic, with French, Arab and Jewish influences. Bécaud came to me six years ago with the idea, but it's taken a long time to get it together.

"It belongs in an intimate house, so I opened it at the Center Stage in Balti-

Above: Harold Prince and Joel Grey, soon to be reunited in *Cabaret*.





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The Performance.





"My cast in the original [Follies] was so perfect, it could never be duplicated" — left to right, Alexis Smith, John McMartin, Dorothy Collins, Gene Nelson.

more. We were sold out for six weeks. The audiences loved it and the press was fine, too. The Taper is ideal for *Roza*," the director states. "I'm not even thinking about Broadway. If we go, we go. I'm no longer Broadway oriented. The economic pressures make Broadway today almost impossible. That's why I'm not much interested in producing any more. It's just too much responsibility. Anyway, I like to make changes. I want a production to be nurtured. Artistic satisfaction is paramount with me, not financial. Some of my best shows didn't make money.

"I tackled *Phantom of the Opera*, a big show, because it was much easier to do in London. There's still a tradition there of going to the theatre. It's a habit, unlike New York, where the ticket prices are so high most of the public is excluded. People just can't afford it. I'm appalled."

Prince pauses to take a call about a possible new project. He seems pessimistic.

"Look, the guy has written two pages in eight years. I think that tells you how far off the ground this is going to get." He hangs up resignedly.

Prince has quite a track record. Though he started as a stage manager, he quickly went into producing with a vengeance. When you start out with *The Pajama Game* and proceed with such others as *Damn Yankees*, *West Side Story*, *Fiorello!*, *Take Her, She's Mine*, *A Funny Thing Happened on the Way to the Forum* and *Fiddler on the Roof*, you must be doing something right. His first directing chore was the aforementioned *She Loves Me* in 1963 and he both produced and directed such others as *Cabaret*, *Zorba*, *Company*, *Follies* (with Michael Bennett), *A Little Night Music*, *Pacific Overtures*, *Merrily We Roll Along*, and *A Doll's Life*.

He has a special relationship with Stephen Sondheim, and the history of the theatre is all the better for it. He is





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asked about the tantalizing rumors years ago that they would collaborate on a musical version of *Sunset Boulevard*, with Angela Lansbury in the Gloria Swanson role.

"We thought about it, certainly," he says, "but how can you equal or improve on a classic? How can you better Billy Wilder, Swanson, and William Holden? We decided to leave it alone. Besides, Angela has such a huge success with *Murder, She Wrote*, why should she want to take on the pressures of eight shows a week?"

A show Prince speaks of with particular affection is *Follies*, which has become a virtual cult musical. Though it is being given a new production in London and was done in a concert version at Lincoln Center a year ago, he will never touch it again.

"My cast in the [1971] original was so perfect, it could never be duplicated," he

says simply. "I love Barbara Cook, but Sally will forever be Dorothy Collins to me. Mandy [Patinkin] is wonderful, but he wasn't Buddy. I love George Hearn, but I can only think of John McMartin. I did attend the concert performance, however, because my daughter Daisy was one of the ingenues. I was very proud of her. No question about it, it was an exciting night, but I prefer to live with my first memories."

Answering another phone call and changing the subject, Prince informs his interviewer, "I like to take risks. I'm always suspicious if there are no problems. It's one of the reasons I'm the wrong guy for movies. I can't deal with large organizations." Prince is referring to his only films, *Something for Everyone* and *A Little Night Music*. The latter was not one of his happiest experiences, but *Something for Everyone* was a special case. He seems surprised that an interviewer



From the Stephen Sondheim-Harold Prince *Pacific Overtures*.



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Prince addressing the original New York *Evita* cast at an early rehearsal — in the first row, leaning forward, Bob Gunton (Juan Peron), to his right Patti LuPone (Eva Peron) and beside her, Mandy Patinkin (Che Guevara).

knows the film so well and is obviously pleased when discussing a brilliantly acted and directed scene in which Angela Lansbury gulps down a bowl of strawberries while engaged in a non-stop monologue. Prince is not at all displeased that the video cassette will be in the stores soon. Like *Follies*, the 1970 film has achieved cult status, which makes it all the more regrettable that he has decided movies aren't for him.

Another endeavor which was obviously close to his heart was *Sweeney Todd* (1979). "We had a long run. It won a lot of Tonys for a lot of people. It was a work I'm very proud of. But it was a difficult subject, the kind that challenges me. The idea of a musical dealing with a couple who cut people's throats and bake the victims up into pies simply turned some people off. Finally, the audience just stopped coming. But it was a source of great satisfaction to all of us."

"I'm excited about putting *Cabaret* on again," he continues, "but it isn't some-

thing I'll be doing in my sleep, believe me. I'm not even looking at my old stage book. There will be revisions of the text and some musical changes. For me it will be all fresh. Of course I'm happy to have Joel [Grey] back in his original role, and I'm very excited about the Sally Bowles. She's a girl named Allison Reed who's had an enormous success recently in an Off-Broadway show about Marilyn Monroe. She's a big talent."

As Prince elaborates on upcoming projects, one gathers that part of his success stems from an ability to gather together a team which makes him comfortable and provides optimum conditions for productive work. In a world where you seem to be only as good as your last blockbuster and loyalties are fleeting, Prince inspires devotion, among actors and among his personal staff, of whom longtime associate Ruth Mitchell is a shining example. He discovered her when she was stage manager of *West Side Story* nearly 30 years ago and she has



been with Prince ever since, serving now as his associate producer with responsibility for staging the secondary companies of all his productions.

Prince's early years read like the script for an old MGM musical. When he graduated from the University of Pennsylvania in 1948, a life in the theatre was all he wanted. He showed up at the office of the legendary producer-director George Abbott, asking for any kind of job and offering to work for next to nothing. He started out as Abbott's gofer and one of the most important relationships in Prince's professional life was begun.

Abbott liked and encouraged young people. He was so impressed by the vitality and drive of his protegee, who had ambitions to become a producer, that he offered to direct his first shows. True to his word, Abbott directed the Prince-produced *The Pajama Game* (1954), *Damn Yankees* (1955), and *New Girl in Town* (1957). The rest, as they say, is history.

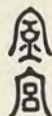
Prince continues to share office space with Abbott, who will be 100 this year. The only interruption in their relationship was during the Korean War when Prince went into the Army. He was told a job would be waiting for him when he returned, and one was.

Among Prince's most important contributions to the American musical theatre is his resurrection of Leonard Bernstein's *Candide*. Though the 1957 original cast album — with Barbara Cook, Robert Rounseville, Max Adrian and Irra Petina — quickly became a must for any connoisseur record collection, the show itself was not a success. Most observers seem to agree that the problem lay with the book, since no one doubted that the score was among Bernstein's best. Whatever the case, some years ago New York's Off-Broadway Chelsea Theatre asked Prince to preside over a revival, which ultimately went to Broadway.

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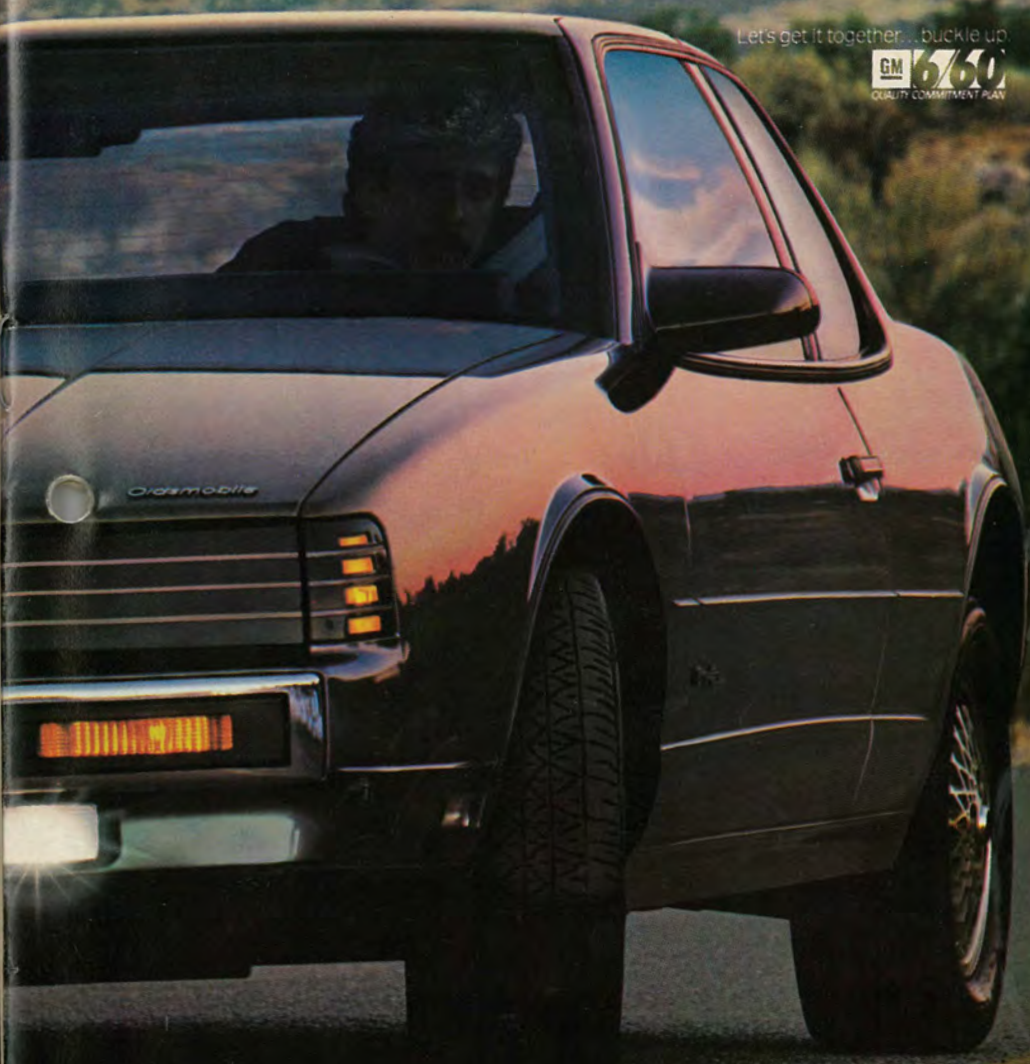
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Critics were virtually unanimous in citing Prince's staging as the primary factor in the enormous success of *Evita* (above) with American audiences.

New York City Opera season of musicals in 1982, it was only natural that she turn to Prince to stage *Candide*. Whether it was a musical or a "true opera" was beside the point. With the full resources of the New York City Opera behind him, Prince's production — recently seen on PBS and at the Orange County Performing Arts Center — was generally acknowledged the finest mounting the work had yet received.

His work for Sills brings us to a second great love of the director — opera, although he might dispute that there is a distinction between musical theatre and opera. Prince is currently Chairman of the National Institute for Music Theatre, which was formerly known as the

National Opera Institute. Categories can be misleading.

For the Lyric Opera of Chicago he has directed Puccini's *La Fanciulla del West* and *Madama Butterfly*. He is particularly pleased with the latter, which has been taped by PBS and he speaks glowingly of the work of soprano Anna Tomowa-Sintow and tenor Peter Dvorsky as Cio-Cio San and Pinkerton. In addition to *Candide*, he has staged *Ashmedai*, *Silverlake* and *Sweeney Todd* for New York City Opera and the world premiere of *Willie Stark* (based on Robert Penn Warren's novel *All the King's Men*) for Houston.

Prince was able to pull out all the stops for his debut at the Vienna State Opera in 1983 with a new production of Puccini's *Turandot* with Eva Marton and José Carreras, conducted by Lorin Maazel. Despite the fact that Vienna's critics had



protested Maazel's appointment as the company's General Director and were out to get him from the beginning of rehearsals, Prince was not a victim of the fall-out and, in fact, counts the Vienna experience as a pleasant one.

Some years ago there was discussion with Anthony Bliss, then the general manager, about Prince coming to the Metropolitan Opera. "I think the repertory choice was an interesting one," said the director, "Mascagni's little-known *Il Piccolo Marat*, with a cast of Luciano Pavarotti, Mirella Freni and Nicolai Ghiaurov. Budgetary considerations forced cancellation of the plans. I regret it, but the cast was probably relieved, since it would have been new music to learn for all concerned. I haven't had another offer from the new management."

His opera productions give Prince respite from the mounting pressures of the commercial theatre, where choice of quality product has long been a problem. There are those who claim his magic touch made some shows better than they

*Michael Crawford in the title role and Sarah Brightman as Christine in Prince's current London production, Andrew Lloyd Webber's The Phantom of the Opera.*

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Angela Lansbury and George Hearn as the up-to-no-good principals of Stephen Sondheim's *Sweeney Todd*, a source of particular satisfaction to Prince.

actually were, *Evita* being a case in point. He had a superb cast, headed by Patti LuPone, Bob Gunton and Mandy Patinkin. Musically, there was not much beyond "Don't Cry for Me Argentina," but the whole work was so beautifully packaged by Prince, that few seemed to notice.

After *Evita*, Prince ran into a dry spell. *Merrily We Roll Along*, despite another fine Sondheim score, *A Doll's Life* and *Grind* simply were not strong enough to be saved by the Prince expertise. With *Phantom* and *Roza* the consensus is that he has hit his stride once again and can allow himself the luxury of picking and choosing the projects he wants.

In response to the interviewer's questions about his "artistic vision," Prince says, "I don't like to verbalize much about philosophy or art," he says, "I feel it sounds pompous. I *do* feel, however, that the theatre is an ongoing institution and

that I have an obligation to teach and help the young." Remembering what George Abbott did for him may account for this feeling. "I'm scrupulous in seeing that all writers, for example, who are in touch with me receive replies. And I've had observers at most of the shows I've produced or directed from the very beginning, long before there were intern programs."

Recently, he was so impressed with a young man who walked in off the street — just as Prince himself had walked into George Abbott's office three decades earlier — that he hired him for his office. That man, Arthur Masella, wanted to direct. Prince recommended him to the Minnesota Opera and he has since directed two operas for the company with success. [Masella has just been announced to direct a new production of *Cavalleria Rusticana* and *Pagliacci* for the



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New York City Opera.]

Beginning with Ruth Mitchell, he has helped and encouraged women in theatre, though he would be the last one to consider himself a feminist. One gets the impression he dislikes such labels. What is amply clear is that Harold Prince is interested in talent. He doesn't like mediocrity. Harold Prince may be embarrassed by talk of an "artistic vision," but when one looks at the body of his work and its



Of the current *Madame Roza* — here, Georgia Brown and Alex Paez in a scene from the world premiere staging at Baltimore's Center Stage — Prince says, "It belongs in an intimate house . . . I'm not even thinking about Broadway. If we go, we go. [But] I'm no longer Broadway oriented."

incredibly high level of quality, one has to know there is one.

His mentor, George Abbott, has set something of a record for longevity. It would surprise few if Prince equalled it, or at least came close. Vagaries of the theatre notwithstanding, it gives us all cause for hope and anticipation. □



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# A.C.T. Fourth Season, 1970

Money problems forced the postponement of A.C.T.'s fourth San Francisco season, and what had been planned as a fall, 1969, opening actually took place in March of 1970. This was to be the last season in which the company presented repertory seasons in both the Geary and Marines Memorial Theatres. In the future, the smaller Marines Theatre would be used for guest productions and commercial ventures whose income would help to subsidize the more expensive repertory operation at the Geary. The 1970 season also brought A.C.T.'s first black director, as Gilbert Moses staged *The Blood Knot* by the then little known Athol Fugard. Black actress Ann Weldon scored a casting breakthrough when she played the fiery Serafina in Tennessee Williams' *The Rose Tattoo*. In addition to nine new productions, the season offered revivals of a pair of past successes, *Six Characters in Search of an Author* and *Rosencrantz and Guildenstern Are Dead*.



Peter Donat (center) had the title role in Peter Luke's melodramatic fantasy, *Hadrian VII*, based on the life and writings of Frederick Rolfe. The hit production was directed by Allen Fletcher.

The photographs are by Hank Kranzler and William Ganslen.

# 1970

## FOURTH SEASON

### **The Importance of Being Earnest**

by Oscar Wilde;  
directed by Jack O'Brien

### **Oedipus Rex**

by Sophocles;  
directed by William Ball

### **Saint Joan**

by George Bernard Shaw;  
directed by Edward Gilbert

### **The Blood Knot**

by Athol Fugard;  
directed by Gilbert Moses

### **Little Malcolm and His Struggle Against the Eunuchs**

by David Halliwell;  
directed by Nagle Jackson

### **Hadrian VII**

by Peter Luke;  
directed by Allen Fletcher

### **The Rose Tattoo**

by Tennessee Williams  
directed by Louis Criss

### **The Tempest**

by William Shakespeare;  
directed by William Ball

### **The Tavern**

by George M. Cohan;  
directed by Ellis Rabb

### **Rosencrantz and Guildenstern Are Dead**

by Tom Stoppard;  
directed by William Ball

### **Six Characters in Search of an Author**

by Luigi Pirandello;  
directed by Mark Healy



*Kitty Winn had the title role when A.C.T. presented  
Edward Gilbert's production of Saint Joan at the  
Geary.*



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Gilbert Lewis (left) and John Schuck played half-brothers in Athol Fugard's explosive drama of South African life, *The Blood Knot*. Presented by A.C.T. in 1970 under Gilbert Moses' direction, the play had to wait until 1985 for its Broadway premiere.



A trio of would-be revolutionaries (from left, Herbert Foster, Martin Berman and Michael Cavanaugh) lent a patina of topicality to David Halliwell's *Little Malcolm and His Struggle Against the Eunuchs*, directed by Nagle Jackson.



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# IN THE A.C.T.

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## AMERICAN CONSERVATORY THEATRE'S AIDS BENEFIT

On Sunday, April 19, at 7 p.m., A.C.T. will present a special performance of the season's final production, *Faustus in Hell*, as a benefit for the San Francisco AIDS Foundation, the Hospice of San Francisco and the Shanti Project. All proceeds from the performance, which could total as much as \$50,000 if the Geary Theatre is filled to capacity, will be divided equally among the three organizations, all of them dedicated to fighting the AIDS epidemic and caring for people with AIDS.

The members of A.C.T., including actors, stage crew, production, administrative and house staffs, are donating their labor for the show. A.C.T. is working in cooperation with Actors Equity Association and the International Alliance of Theatrical Stage Employees on the benefit.

Tickets are priced at \$50, \$30 and \$20 and are on sale now at the Geary box office. They may be charged to major

credit cards by telephone at (415) 673-6440.

Directed by Michael Smuin, choreographer of many of the San Francisco Ballet's greatest successes and director of the hit Broadway musical *Sophisticated Ladies*, *Faustus in Hell* shows every sign in its early rehearsals of being among the most extraordinary presentations in A.C.T. history. Written by Nagle Jackson and incorporating material by playwrights ranging from Marlowe and Moliere to Edward Albee and John Guare, the Smuin extravaganza will feature Peter Donat heading a cast of forty players.

## SUMMER TRAINING

The A.C.T. Young Conservatory, for students aged eight through eighteen, will offer two summer sessions this year. The first will start June 22 and continue through July 24. The second gets underway July 27 and runs through August 28. Classes will be held at A.C.T. headquarters, 450 Geary St., and include Acting



Artistic Director Edward Hastings told a Clift Hotel news conference last month that A.C.T. will present a special benefit performance of *Faustus in Hell* on April 19, with proceeds earmarked for the S.F. AIDS Foundation, Hospice of S.F., and the Shanti Project. Tickets are on sale now at the Geary box office.

Techniques, Scene Study, Creative Drama, Shakespeare, Improvisation and Musical Theatre.

Applications will be accepted through June 1. They're available now by mail from the A.C.T. Young Conservatory, 450 Geary St., San Francisco, CA 94102, or by telephone at (415) 771-3880. Parents and students are also invited to call that number for all further information about the program.

### KNOW YOUR ARTS COUNCIL!

Like those unsettling studies that show our political ignorance by pointing out the percentage of Californians who can't name their own governor, a similar poll



*Robert H. Reid*

of tonight's audience might reveal a lack of awareness about a matter of importance to all California theatre patrons.

While most Californians would correctly assume that their state government gives money to artists and arts organizations in much the same way as the National Endowment for the Arts does at the federal level, who does it and how it is done probably remains a mystery.

The California Arts Council (CAC) is the conduit through which eleven million tax dollars make their way to deserving artists throughout the state. The process begins in April each year when over 650 non profit companies like A.C.T. file their

applications with Sacramento. One of twenty-five panels — in A.C.T.'s case, a theatre panel — then reviews the organization and its needs and evaluates it based on artistic and administrative performance.

"Our first task is to select a panel," explains CAC Director Robert Reid, who, along with two Deputy Directors, is appointed by the governor to manage a staff of fifty administrators. "We select from top leaders in each artistic discipline. They sit in a panel for one to four days reviewing applications. Each institution is then given a score and the score is applied to a formula for dispersing the money."

In September, the grants will be awarded. In the case of A.C.T., any allocated funds will go to support the acting company, Plays-in-Progress program and Conservatory outreach programs.

This kind of a peer review system, which Reid calls "very pure," serves many functions beyond the Council's stated mission of fostering the arts in California. When an organization is reviewed and awarded money "it's like a Good Housekeeping Seal of Approval," says Reid. "Essentially, we provide leverage. We provide a boost" to fundraising in the private sector.

A survivor of both Republican and Democratic administrations, the eleven year old CAC faces a secure future. "The concept is institutionalized," says Reid. "The benefits are too clear and the constituency too large" for the program to be abolished.

The program is hoping for additional support for the arts through an exciting new venture, the creation of a private foundation with ties to the CAC called the California Arts Foundation. Such a foundation, a corporation that can receive private support, will mean even more support for artists, and one day could make the California Arts Council as recognizable a name as the governor who supports it.





## A MESSAGE TO OUR PATRONS

The first season of the new A.C.T. will soon be history, and if history has been made, you've been a big part of it. Your enthusiasm and support have not only made this a spectacular year at the box office; they've also given us the vote of confidence we needed to do our very best in every department.

It's been a heady time for all of us, this process of rebirth, forging a new identity out of the strengths and achievements of the past.

Traditionally, an arts organization is brought into being by outside forces. A community recognizes a need and forms a committee to make it a reality. In the case of A.C.T., that process was reversed, with a community of artists joining forces to found the company on the basis of their own experience and understanding of the American theatre's needs and aspirations.

On at least one matter, all the participating artists were in agreement: that the growth of American theatre art was dependent on the growth of the individual theatre artist. From this basic assumption arose the key question: What would be the effect on the theatrical performance if the actor were given every possible opportunity for creative growth in an environment that provided abundant nourishment and support?

To test the hypothesis, A.C.T. was launched "as an experiment in human energy." Like no other theatre in the nation, A.C.T. would be centered around a company of actors and a full-time conservatory training center. And in every aspect of its operation, the key words would be artistic growth.

The validity of the A.C.T. experiment is no longer in question. Our founding principle is now a fundamental part of all our daily activity, and our methods have been adopted by theatre training centers all over the nation. On this foundation, this devotion to the growth of the individual artist, will be built the A.C.T. of tomorrow. Your support and your understanding of our goals will make that process possible.

The other members of the Board join me in thanking you and in looking forward to sharing the coming year at A.C.T. with you.

Sincerely yours,

A handwritten signature in dark ink, reading "Joan W. Sadler". The signature is written in a cursive, flowing style.

Joan W. Sadler  
President, A.C.T. Board of Trustees

# WHO'S WHO AT A.C.T.



**HOPE ALEXANDER-WILLIS** joins the company to play the role of Arkadina in *The Seagull*. A San Francisco native, she started her career in 1964 as a member of the Actor's Workshop. She has appeared previously at A.C.T. as Dottie in *Jumpers*, Anitra in *Peer Gynt*, Lucy Brown in *Threepenny Opera* and Miss Alice in *Tiny Alice*, among others, in addition to starring opposite Sir Michael Redgrave under Edward Hastings' direction in the national tour of *Shakespeare's People*. She has worked at the Actor's Theatre of Louisville, The Playmaker's Repertory Company, where she played Josie in *Moon for the Misbegotten*, and the Berkeley Repertory theatre where she appeared most recently as Maxine in *Night of the Iguana*, Lina in *Misalliance*, Rosalind in Gregory Boyd's *As You Like It* and Medea in *Kabuki Medea*, which won her a Bay Area Theatre Critics' Circle award in 1985. She has also had numerous guest star roles on network television and starred in the feature film *The Pack*. And most proudly, Ms. Alexander-Willis is the mother and friend of 17-year old Thorin Willis.



**PETER BRADBURY** joins the company this year as a third year student in the Advanced Training Program. While a student at A.C.T., he performed the roles of Lear in *King Lear*, Moe Axelrod in *Awake and Sing*, Andrei in *The Three Sisters*, Tartuffe in *Tartuffe*, Feste in *Twelfth*  
ACT-4

*Night and Teach* in *American Buffalo*. He appeared last summer in the Utah Shakespeare Festival productions of *A Midsummer Night's Dream* and *Julius Caesar*. In addition to training at A.C.T., Mr. Bradbury has received an A.B. in drama at Vassar College and has studied at the Eugene O'Neill Theatre Centre under Morris Carnovsky. He has appeared in *The Seagull*, *A Christmas Carol* and *The Doctor's Dilemma* earlier this season.



**KATE BRICKLEY**, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member, a voice instructor in the Advanced Training Program, an acting instructor in the Academy and a voice instructor in the Young Conservatory. A.C.T. audiences have seen her on the Geary Theatre stage in productions of *Othello*, *Macbeth* and *Peer Gynt* and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the 'Wells'*. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*. She was seen last season at A.C.T. in *A Christmas Carol* and *Private Lives*.

**RICHARD BUTTERFIELD** is a graduate of Stanford University; AB International Relations with honors. He attended the A.C.T. Advanced Training Program from 1982 through 1984. Mr. Butterfield returns this year to complete his M.F.A., teach vocal production in the Conservatory and act with the company. He was seen earlier this year as the Soldier in *Sunday in the Park with George*, Young Scrooge in *A Christmas Carol* and Billy in *The Real Thing*. He has worked in the Bay Area with the Berkeley





Shakespeare Festival, where he was seen as Navarre in *Love's Labour's Lost*, Thisby in *A Midsummer Night's Dream* and Catesby in *Richard III*, among other roles. Mr. Butterfield acted with the Berkeley Jewish Theatre in its productions of *Firstborn* and *Good*, performed the role of Franklin Shepard in Theatreworks' production of Sondheim's *Merrily We Roll Along* and recently worked with the San Jose Repertory Company in *Yup it Up*.



**PETER DONAT** joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eyre's production of *The Government Inspector*. In New York, he has performed both off-and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince*, *The School for Wives*, *Macbeth*, *Our Town*, and, last season, in *Opera Comique* and *The Lady's Not For Burning*. Mr. Donat starred in the NBC-TV series, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II* and *The Bay Boy*, opposite Liv Ullmann.

**CHARLES S. DUTTON** joins A.C.T. to appear in *Ma Rainey's Black Bottom* as Levee, a role he



created at the Yale Repertory Theatre in 1984. He went on to play Levee in the subsequent Broadway production, winning a Drama Desk Award, a Theatre World Award and a Tony Award nomination for his performance. A 1983 graduate of the Yale School of Drama, he also created the role of Herald Loomis in Yale Rep's production of August Wilson's third play *Joe Turner's Come and Gone*, and won rave reviews from the *New York Times* for his portrayal of Othello, also at Yale. Other world premieres in which he appeared are Eugene Ionesco's *Man with Bags* and Derek Walcott's *Beef No Chicken*. His Off-Broadway credits include *The Great White Hope*, *Miss Julie*, *Pantomime*, *The Lower Depths*, *Baal* and *The Blacks*. He is currently working with Tri-Star Pictures on a screenplay of his life story and an autobiography due out late this year. A lover of Shakespeare, Mr. Dutton performs a one-man show on the life of Ira Aldridge, the 19th-century black Shakespearean actor.



**ABDUL SALAAM EL RAZZAC** joins A.C.T. to appear as Toledo in *Ma Rainey's Black Bottom*. He is an alumnus of Karamu Theatre in Cleveland, Ohio, and a founding company member of Penumbra Theatre in St. Paul, Minnesota. In addition to his work in the Twin Cities media as a producer and moderator for *Harambee* and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City Youth League Bottum Theatre and Mutima, Minnesota's first black professional performance ensemble. He has directed for Theatre 1900, the St. Paul Performing Arts Center, Shoestring Playhouse and the

Pillsbury Cultural Arts Center, where he did *Master Harold and the Boys*. A sometime musician and dancer and also a camera operator and producer for St. Paul Cable Access, Mr. El Razzac's other stage credits include performances at Foot of the Mountain, Theatre in the Round, History Theatre of St. Paul and Guthrie II, as well as ten seasons as an actor and director at Penumbra. He has also appeared in the earlier August Wilson dramas *Black Bart* and *The Sacred Hills* as Solomon and *Jutney* as Turnbo.



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

**TIMOTHY GREER** appears in *Faustus in Hell* following his performances in *Sunday in the Park with George* and *A Christmas Carol*. A third-year student in the Advanced Training Program, his studio performances include the roles of Angelo in *Measure for Measure*, Friar Lawrence in *Romeo and Juliet*, Seton in *Holiday* and Jude Emerson in *Lydie Breeze*. While a ACT-6



member of the Texas-based Park Boulevard Players, he appeared in *Black Comedy*, *Godspell*, *Once Upon a Mattress* and *The Misanthrope*. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.



**LAWRENCE HECHT** (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program. In addition to staging such A.C.T. productions as *The Dolly*, *Translations* and *'night, Mother*, he has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 15th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings*, *The Holdup* and *Sunday in the Park With George*.

**BILL KING** began his sports broadcasting career in the late 1940s and is presently beginning his seventh season as the radio and television voice of the Oakland Athletics baseball club. He also recently completed his twenty-first consecutive season as the broadcast voice





of the National Football League's Los Angeles Raiders, having started with the team in 1966 when they were the Oakland Raiders. Four years ago, he concluded a twenty-one-year run on radio and TV broadcasts of professional basketball's Golden State Warriors games. During the early 1960s, he was play-by-play broadcaster for University of California football and basketball games and a member of the San Francisco Giants' broadcast team. A two-time winner (in 1976 and 1981) of the Sportscaster of the Year award from the National Sports Broadcasters and Sportswriters Association, Mr. King's last appearance on the Geary Theatre stage was as the Narrator of the San Francisco Ballet's *Peter and the Wolf* in 1979.



**KIMBERLEY LAMARQUE** joins the company this season as a third-year student in the Advanced Training Program. Her studio work at A.C.T. includes the roles of Natasha in *Three Sisters*, Lady Macbeth in *Macbeth*, Bianca in *The Taming of the Shrew* and Sheila in *A Day in the Death of Joe Egg*, among others. She has appeared locally at A.C.T. in *The Passion Cycle*, as Maxine in *Spell #7* at the Lorraine Hansberry Theatre and as Calpurnia in Edward Hasting's production of *To Kill a Mockingbird* at the Academy of Media and Theatre Arts. Her other credits include New York City productions at the Mass Transit Street Theatre, South Bronx Community Action Theatre and several productions at Columbia University, from which she graduated with a B.A. in Theatre Arts. She has also done feature film and commercial work. Miss LaMarque also appears in *The Seagull* and *Faustus in Hell*.



**ANNE LAWDER** returns to A.C.T. for her fifteenth season to appear in *Faustus in Hell*. An original member of the San Francisco Actor's Workshop, she was graduated from Stanford University and in New York studied movement with Katya Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared at Seattle Repertory Theatre and at Denver Center Theatre Company, where she was featured in *Hamlet* and *The Time of Your Life*. As a resident artist with the P.C.P.A. Theatrefest at Santa Maria and Solvang, she has played leading roles in *Ah, Wilderness!*, *Show Boat*, *Ring Around the Moon*, *Hamlet*, *Mame*, *My Fair Lady* and *Harvey*. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director and a resident director for many years, she has been seen in *Cyrano de Bergerac*, *A Doll's House*, *Tonight at 8:30*, *You Can't Take It with You*, *Pillars of the Community*, *Peer Gynt*, *Man and Superman*, *Equus*, *The Master Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, *Ghosts*, *Another Part of the Forest*, *I Remember Mama*, *Mourning Becomes Electra*, *Morning's at Seven*, and *John Gabriel Borkman*. Her films include *A Christmas Without Snow* (CBS Movie of the Week) and *The Music School* (PBS *American Short Story* series). She acted in the recent P.C.P.A. production of *Richard II*, directed by her son, John Fletcher, and she is a member, with her daughter Julia Fletcher, of the Pacific Theatre Ensemble in Los Angeles.

**KENT MINAULT** joins the company for the first time to appear as Irvin in *Ma Rainey's Black Bottom*. A graduate of the University of Rochester, he began his acting career in 1965 with the fledgling San Francisco Mime Troupe, touring with award-winning productions of *The Minstrel Show* and *L'Amant Militaire* while appearing in local shows and eventually serving as a writer for the collective. He continued his political involvement as an original mem-



ber of the Diggers, and was central in the creation of the CETA Neighborhood Arts Program, spawning Make-A-Circus and Talespinners. Moving to legitimate stage roles, he appeared in productions of *The Little Foxes*, *The Water Engine* and *Are You Now or Have You Ever Been?*, among others. In addition to his work in television and film, most notably the role of Inspector Falzon in the Emmy Award-winning PBS special *The People vs. Dan White*, Mr. Minault has directed for the stage and recently appeared in *Buried Child* at the Magic Theatre and *Les Blancs* at the Lorraine Hansberry Theatre. He is currently starring as the private eye in Steve Dobbin's daytime serial *Cool Heat of the City*.



**MICHAEL McSHANE** has worked with the Berkeley Shakespeare Festival and the One Act Theatre. He is the first recipient of the Jules Irving Award and won the Bay Area Critics' Award for *Taco Jesus*. He has appeared in the films *Peggy Sue Got Married* and *Howard the Duck* (you can win a prize if you can find him). His proudest achievement has been working with the original Faultline company and his association with the former members. He hopes you enjoy your visit to Hell; he's loving it.

**ROBIN GOODRIN NORDLI** is a third year student in the Advanced Training Program. She appears in *Faustus in Hell* following her performances in *A Christmas Carol* and *The Seagull*. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in *As You Like It*, Virgilia in *Coriolanus* and Ariel in **ACT-8**



*The Tempest*. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in *A Midsummer Night's Dream* and Silvia in *Two Gentlemen of Verona*. While a student at A.C.T., she appeared in *Twelfth Night*, *King Lear*, *Hay Fever*, *Tartuffe* and *Three Sisters*. She has also worked at the Bowery Theatre and Lambs Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordli holds a Bachelor of Music Education from the University of Tulsa.



**LIAM O'BRIEN** joins the cast of *The Floating Light Bulb* after appearing earlier this season as Dennis in *Sunday in the Park with George* and Redpenny in *The Doctor's Dilemma*. He recently came to the attention of Bay Area audiences for his performance as Billy in the acclaimed production of Alan Bowne's *Sharon and Billy* at the Magic Theatre. Closing after six months and 128 performances, *Sharon and Billy* became the longest running show in the twenty year history of the Magic. Other local performances include Douglas in *The Concubine at the Feast* at Theatre Rhinoceros, Dwight in *The Singing Book* at the Berkeley Repertory Theatre and the male understudy in *Three Penny Opera* at the Eureka Theatre. In two summers at P.C.P.A. Theatrefest he was seen in *Fiddler on the Roof*, *Medea*, *The Suicide*, *Camelot* and *Macbeth*, which was directed by the late Allen Fletcher. Further credits include Hero in *A Funny Thing Happened . . . Andos* in *Philemon*, and the title role in *Pippin*. Mr. O'Brien received his training at Loyola Marymount University in Los Angeles and the



Drama Studio of London in Berkeley. He is pleased to have called A.C.T. home for the last few months.



**WILLIAM PATERSON** is now in his 20th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. Last season he appeared in *Opera Comique*, the 10th anniversary of *A Christmas Carol*, a role he originated, *You Never Can Tell* and *The Lady's Not For Burning*. He presently serves as a member of the San Francisco Arts Commission and is a newly-elected member of the Board of Trustees of A.C.T.



**GORDON D. PINKNEY** makes his A.C.T. debut in *Ma Rainey's Black Bottom* after many Bay Area stage appearances, including *A Game of Chess* and *The Dutchman* at the Julian Theatre, *A Midsummer Night's Dream* at the New Shakespeare Theatre, *The Blood Knot* and *Rashomon* at the Mill Valley Playhouse, *Nevis Mountain Dew* and *Old Phantoms* at the Lorraine

Hansberry Theatre, *Melrose and Western* and *Painted Sticks* at the Buriel Clay Theatre, and *Statements Made After an Arrest Under the Immorality Act* at the One Act Theatre. Southern California audiences have seen him with Glynn Turman in *Hamlet* and with James Whitmore in *The Man Who Came to Dinner*. An accomplished mime and radio newscaster, Mr. Pinkney has also appeared in the George Lucas film *Howard the Duck* and such television series as *Partners in Crime* and *Streets of San Francisco*. His theatre training includes work at Kent State University in Ohio and San Francisco State University.



**LARRY RADDEN** is a new member of the A.C.T. company. He has been seen by Bay Area audiences in productions at San Francisco State University and the East Bay Center of Performing Arts. A Theatre Arts and Speech Communications graduate of San Francisco State, Mr. Radden is also a debate and forensics expert and in 1982, a reader's theatre project that he wrote and directed took first place in a national university forensics competition. He has been a national finalist in dramatic interpretation in nationwide competition, and in 1985 he received California's first place in overall speaking and interpretive skills, winning the title of "Top Overall Speaker." He is currently a speech and debate coach at San Francisco State and other campuses.

**STEPHEN ROCKWELL** joins the company this year as a third year student in the Advanced Training Program. For the past two years he has appeared in several A.C.T. studio productions, including *The Three Sisters* as Chebutykin, *King Lear* as Edgar, *Tartuffe* as Orgon, *Ah, Wilderness!* as Nat Miller and *Joe Egg* as Freddie. Last summer at the Valley Shakespeare Festival he performed the roles of Gratiano in *The Merchant of Venice* and the Duke in *Don Quixote*. A graduate of Vassar Col-



lege with an A.B. in Drama, he has also worked for the Peterborough Players in New Hampshire, the Quag Theatre in New York City, and at Playwright's Horizons, where he served as an assistant stage manager under director James Lapine in the first production of *March of the Falsettos*. Mr. Rockwell appeared in *The Seagull* earlier this season.



**KEN SONKIN** joins the company this year to appear in *A Christmas Carol* and *Faustus in Hell*, and to teach in the Advanced Training Program, from which he graduated in 1984 following studio performances as Luka in *The Lower Depths*, Ben Gant in *Look Homeward, Angel* and Feste in *Twelfth Night*. At Allen Fletcher's invitation, he traveled to the Denver Center Theatre Company, appearing in Fletcher's production of *Hamlet* and Laird Williamson's *Pericles*, as well as creating the role of Tommy in *Lahr and Mercedes* by James McClure. He has recently acted and directed for the Pacific Theatre Ensemble in Los Angeles, where his mime/magic act also headlined at the Playboy Club for three months. As a mime/magician, he has performed for the Queen of England, was voted best #1 street performer of San Francisco and has worked with such acts as Red Skelton, Pat Paulsen and Donny and Marie Osmond. He served as magic consultant for *The Floating Light Bulb*.

**LANNYL STEPHENS** is a new company member and a third year student in the Advanced ACT-10



Training Program. While at A.C.T., she performed in studio productions as Olga in *Three Sisters*, Dorine in *Tartuffe*, Goneril in *King Lear* and Marta Boll in *The Physicists*. She has appeared most recently as Sister in Paul Bernstein's *Looking in the Dark For*, directed by Robert Woodruff at the Bay Area Playwrights Festival last summer. A graduate of the University of Texas/Austin with a B.A. in Drama, Miss Stephens has also appeared at the Golden Spike Repertory Theatre, the University of Texas Summer Repertory Theatre and in several university mainstage productions.



**SYDNEY WALKER** is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native 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 City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Loot*, *Angels Fall*, *The School for Wives* and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acted in the film *Love Story*, and performed the voice of Papa Ewok in the television movie, *The Ewok Adventure*. Mr. Walker was narrator for the KQED-TV series *New York*



Master Chefs and teaches Auditioning in A.C.T.'s Conservatory.



**VERNON WASHINGTON** has worked in show business as a writer, director, producer and actor for over 40 years. His most recent appearance on the stage was in *Trilogy Blue* at the Los Angeles Actors Theatre in 1978, which followed featured roles in both the national tour and Broadway run of the Harlem musical revue *Bubbling Brown Sugar*. In recent years, he has appeared on televised episodes of *Hill St. Blues*, *Fame*, *Falcon Crest*, *Roots* and in the recurring role of Leroy on *The Jeffersons*. He has also performed in the films *Friday the 13th*, *The Last Starfighter* and *The Hustler*. Beginning in the Army's special services division as a writer of morale boosting skits and musicals during WWII, Mr. Washington followed his tour of duty with actor training at the Wolter School of Speech and Drama and small roles Off-Broadway until he was cast as a series regular on *The Naked City*. While in New York he appeared on stage in *A Raisin in the Sun*, *Of Mice and Men*, *The Dutchman* and *Pal Joey*. The Founder of New York's West End Repertory Theatre, Mr. Washington is also Assistant Professor of Drama at Staten Island Community College.



**ANN WELDON** returns to play the role of Ma Rainey on the Geary stage, where she was seen in more than a dozen A.C.T. repertory productions during the company's early years in San Francisco. Among them were Dorine in *Tartuffe*, Charmian in *Antony and Cleopatra*, Nerissa in *The Merchant of Venice*, Polly Garter in *Under*

*Milkwood*, and Serafina in *The Rose Tattoo*. Under the late Gower Champion's direction, she was featured as Serrita in *A Flea in Her Ear* at the Geary and later on Broadway during A.C.T.'s national tour. Equally accomplished as a singer, she has been widely praised by critics for her distinctive song stylings in clubs and cabarets across the country. Her feature film appearances include *The Lonely Guy*, *I'm Dancing as Fast as I Can*, *Serial*, *The Big Bus*, *Youngblood*, and *Shampoo*. Television audiences have seen her in such movies, specials and mini-series as *Roots*, *A Woman Called Moss*, *Sidney Shore*, *The comedy Factory* and *The Incredible Hulk*. Among her guest appearances on TV series are roles on *Hunter*, *Nine to Five*, *The Bob Newhart Show*, *After M\*A\*S\*H*, and *George Burns' comedy Week*, a native of Oklahoma, Ann Weldon has been a Californian since the age of nine, when her family moved to Bakersfield. She did her earliest singing under the guidance of her father who directed his church choir. Her sister Maxine Weldon is also a singer who appears in clubs throughout the country.



**TAYLOR YOUNG** is a 1985 graduate of the Advanced Training Program and a former teacher of dance in the Summer Training Congress. She has appeared most recently at the Denver Center Theatre Company as Miss McGregor in *South Pacific*. While a student at A.C.T., she appeared in productions of *The Cherry Orchard* as Madame Ranevskaya, *The Merchant of Venice* as Portia and *Lilom* as Julie. She has appeared in more than 20 productions at the Pacific Conservatory of the Performing Arts, including Daisy in *Rhinoceros*, Lucy in *You're A Good Man, Charlie Brown* and The Girl in *Hank Williams, the King of Country Music*. At the Valley Institute of the Theatrical Arts she performed the roles of Kate in *The Taming of the Shrew*, Titania in *A Midsummer Night's Dream*, and Julia in *Two Gentlemen of Verona*. Miss Young joins the company this season to appear in *Faustus in Hell*.

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## DIRECTORS, DESIGNERS AND STAFF

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**EDWARD HASTINGS** (Artistic Director), a graduate of Yale College and the Royal Academy of Dramatic Art and a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during the company's first two San Francisco seasons, has staged many shows for A.C.T. since 1965, including *The Time of Your Life*, *The House of Blue Leaves*, *All the Way Home* and *Fifth of July*. In 1972, he founded the A.C.T. Plays-in-Progress program devoted to the development and production of new writing. During the summer of 1985, Mr. Hastings served as a resident director at the Eugene O'Neill Playwrights' Conference in Connecticut and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced *The Saintliness of Margery Kempe* and *Epitaph for George Dillon* and directed the national company of the Broadway musical *Oliver!* He staged the American production of *Shakespeare's People* starring Sir 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. He has recently been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, San Francisco Opera Center and Berkeley Repertory Theatre. Earlier this year, he directed *The Tempest* for the Oregon Shakespearean Festival and *007 Crossfire* for San Jose Repertory Company.

**JOHN SULLIVAN** (Managing Director) joins A.C.T. as part of the new team that will lead the company into its third decade. With a background encompassing arts administration, fundraising, theatre production, directing, writing and extensive experience in the communications field, he is A.C.T.'s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at

Winner/Wagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of \$14 million in grants to more than 800 artists and arts institutions. From 1979 through 1983, he headed John Sullivan Communications in Lander, WY. In the late 1970s, he spent three seasons at Los Angeles' Mark Taper Forum, where he produced and directed plays in the theatre's Forum Laboratory and directed on its main stage. His work in films includes educational projects, three special films for national Emmy Award broadcasts and commercial features. He was a member of the Advisory Board for last June's San Francisco New Vaudeville Festival and, in association with the Magic Theatre, produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau, in 1985. Among his writings are *The National Outdoor Leadership School's Wilderness Guide*, published by Simon and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Buchwald Sullivan, an attorney. They have two children.

**JOY CARLIN** (Resident Director), a director, trainer and actress with the A.C.T. company for many years, appeared in numerous productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Asa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes* and Odile in *Opera Comique*. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre where she directed *Awake and Sing!*, *Too True to Be Good*, *Beyond Therapy* and *The Diary of Anne Frank*, in addition to performing such roles as Lady Wishfort in *The Way of the World*, Amanda in *The Glass Menagerie*, Gladys in *A Lesson From Aloes*, Mme. Ranevskaya in *The Cherry Orchard*, Emily Dickinson in *The Belle of Amherst* and Margaret Fuller in the premiere of Carole Braverman's *The Margaret Ghost*. She has also appeared as Pope Joan in the Eureka Theatre's production of *Top Girls* at the Marines' Memorial Theatre. Her directing credits include *The House of Bernarda Alba*, *The Lady's Not For Burning* and *The Doctor's Dilemma* at A.C.T. in addition to productions at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival and the San Jose



Repertory Company. She is a member of the board of trustees of the Berkeley Jewish Theatre where she recently directed *Cold Storage*.

**DENNIS POWERS** (Communications Director) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was Book Review Editor and Associate Drama Editor, and a season at Stanford Repertory Theatre, where he was Associate Managing Director. After serving as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard* and *The Bourgeois Gentleman*. With Laird Williamson, he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976. As Director of Communications, he provides writing and editorial supervision for several departments as well as working with Artistic Director Edward Hastings on season planning, play selection and casting. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theatres and schools. In 1985, he and Williamson wrote *Christmas Miracles*, which had its world premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been produced for television. Mr. Powers is a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

**CLAUDE PURDY** (Director) directs his first production on the Geary stage with *Ma Rainey's Black Bottom*. Continuing an association that began in 1980 when he appeared in *Recycle*, a play written and directed by August Wilson at Black Horizons in Pittsburgh, Mr. Purdy has directed Wilson's *Black Bart and the Sacred Hills* at Penumbra Theatre in St. Paul, Minnesota, where he is director-in-residence, and *Fences*, which was staged last year at the GeVa Theatre in Rochester, New York. His work has also been seen in New York City and internationally at the American Theatre in Paris, the National Theatre of Paris and the University of Ibaden in Nigeria. Among the plays he has directed are *The Dutchman*, *In White America*, *The Rise and Fall of an Elevator Boy*, *Endgame*, *The Slave*, *King Christophe*, *No Exit*, *The Rapt*, *The*

*Merchant of Venice*, *The Masquerade*, *Madheart*, *Mojo* and *Ain't Supposed To Die A Natural Death*. He has also directed several independent films. Mr. Purdy was a resident film maker for the Selma Burke Art Center in Pittsburgh and news film editor for Cal Penny Nigeria LTD in Lagos, Nigeria.

**MICHAEL SMUIN** (Director) comes to A.C.T. with many honors and awards for his distinguished work as a director and choreographer in the worlds of ballet, theatre, film and television. Born in Montana, he joined San Francisco Ballet in the late 1950s and soon advanced to the positions of principal dancer, ballet master and resident choreographer. After taking a leave of absence to dance on Broadway, television and film and in a cabaret act with his wife Paula Tracy, he joined American Ballet Theatre, and from 1966 through 1973 earned wide recognition for his work as a dancer and choreographer. In 1968, his *Pulcinella Variations* became the first new ballet to premiere at the Metropolitan Opera House in Lincoln Center. Returning to San Francisco Ballet in 1973, he served as Director with Lew Christensen until May, 1985, during which time he choreographed more than twenty-five works for the company. He was also instrumental in promoting the company's appearances on national television, especially the PBS series *Dance in America*, including *A Song for Dead Warriors* (for which he won an Emmy Award as choreographer), *Cinderella* (co-choreographed with Lew Christensen), *Romeo and Juliet* and *The Tempest*. In 1982, Mr. Smuin directed and choreographed the Broadway musical hit *Sophisticated Ladies*, a tribute to Duke Ellington, winning an Outer Critics Circle Award and two Tony Award nominations for his work. He was principal choreographer of Francis Ford Coppola's film *Cotton Club*, choreographed the fight scenes for Coppola's film *Cotton Club*, choreographed the fight scenes for Coppola's *Rumble Fish* and collaborated again with the director on *Romanze*, a ballet with film. He also staged the fight sequences for the recent Eddie Murphy film *The Golden Child* and directed the music video of Linda Ronstadt's *When You Wish Upon a Star*, featuring Cynthia Gregory and Disney's Jiminy Cricket. Mr. Smuin is the recipient of the Dancemagazine Award for achievement in the arts as well as the San Francisco Art Commission's Award of Honor.

**JESSE HOLLIS** (Scenery) joined A.C.T. for the first time last fall to design scenery for *The Majestic Kid* and *Opera Comique*. Prior to his work at A.C.T. he provided scenery for the production of *The Majestic Kid* seen at the Oregon Shakespearean Festival, where he has also designed *Crimes of the Heart*, *Death of a Salesman*, *Of Mice and Men* and *Measure for Measure*. Mr. Hollis has also designed sets for Stephen Paulus' *The Postman Always Rings Twice* at the Fort Worth opera. In recent seasons, he has designed *Cold Storage*, *Dreamhouse* and *A Midsummer Night's Dream* at the Sacramento Theatre Company, including "Master Harold"...and the Boys and *Twelfth Night* during the 1985-86 season. Locally, Mr. Hollis' credits include nine productions for the Berkeley Repertory Theatre, designs for The Lamplighters, including last fall's *Countess Maritza* and the original production of Sam Shepard's *True West* at the Magic Theater. He has created scenery for the San Francisco Ballet, San Francisco Opera Showcase and Merola Program, Civic Arts Repertory of Walnut Creek, Contra Costa Music Theater, West Bay Opera of Palo Alto, Opera Piccola of San Francisco and the Berkeley Shakespeare Festival.

**DOUGLAS W. SCHMIDT** (Scenery) has maintained long associations with the foremost producing organizations and stage directors in the country. His work has been seen at Los Angeles' Mark Taper Forum in *The Genius*, *The Robber Bridegroom* and *The Traveler*, next door at the Ahmanson Theatre in the recent *Light Up the Sky*, and at San Diego's Old Globe Theatre in *The Incredibly Famous Willy Rivers*. His designs were seen in the national tour of *Legends* and on Broadway in the musical *Smile* earlier this season. His New York theatre work has also included many productions at Lincoln Center's Vivian Beaumont Theatre, where he was resident designer for several years, among them the award-winning designs for *Enemies*, by Maxim Gorky, Richard Foreman's New York Shakespeare Festival production of *The Threepenny Opera* and Adrei Serban's *Agamemnon* (for which he won a Joseph Maharam Distinguished Design Award in 1977). On Broadway, he won Drama Desk Awards for his designs for *Over Here!* and *Veronica's Room*, and also designed the original production of the long-running *Grease*, the spectacular *Frankenstein*, Neil Simon's *They're Playing Our Song* and Bernard Slade's *Romantic Comedy*. For televi-

sion, he has designed extensively for the WNET/PBS *Theatre in America* and *Playhouse New York* series, including *Antigone*, *The Time of Your Life*, *The Rise and Rise of Daniel Rocket*, *Wings*, *The Skin of Our Teeth* and *Painting Churches*.

**FRITHA KNUDSEN** (Costumes) continues a long association with A.C.T. After earning a B.A. in costume design from California State University/Hayward, she worked at A.C.T. as a scene painter on *Hay Fever* and *The Visit* and was Assistant Shop Supervisor for *Ah, Wilderness!*, *The Winter's Tale*, and *The Circle*. In addition to three seasons with A.C.T., she has also served on the staffs of Pacific Conservatory of the Performing Arts in Santa Maria, Seattle Repertory Theatre and the Oregon Shakespearean Festival. Most recently, she served as Coordinator/Designer at San Francisco Opera's Summer Opera Season, working on *The Medium* and *La Voix Humaine*, and last season she designed costumes for the A.C.T. repertory productions *Opera Comique*, *You Never Can Tell*, and *Private Lives*, as well as designs for the San Francisco Opera. She was the recipient of a Bay Area Theatre Critics Circle Award for her work on *Opera Comique*.

**SANDRA WOODALL** (Costumes) is a San Francisco designer who has enjoyed a long involvement with dance, theatre and performance art, as well as a loyal private clientele. She is a graduate of the San Francisco Art Institute, having taken her degree as a painter, and has operated her own costume and design house in San Francisco since 1972. Ms. Woodall's design work in the realm of theatre, dance and fashion has included productions for the San Francisco Ballet, Margaret Jenkins Dance Company, Kronos Quartet, Pacific Northwest Ballet in Seattle, and Martha Clark's Company in New York, as well as John Woodall performances.

**DEREK DUARTE** (Lighting) returns to A.C.T. for a second season as resident lighting designer after designing seven productions last season, including *Opera Comique* and *Passion Cycle*. Most recently Mr. Duarte designed lighting for *The Normal Heart* at Berkeley Repertory Theatre. His work has been seen at Milwaukee Repertory Theatre, San Jose Rep, Berkeley Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland and at the Kennedy Cen-



ter in Washington, D.C. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A.

**DWIGHT D. ANDREWS** (Musical Director) is a native of Detroit who received his Bachelor's and Master's degrees in music from the University of Michigan. He was Musical Director at the Yale Repertory Theatre for several years under Artistic Director Lloyd Richards. As Musical Director for A.C.T.'s *Ma Rainey's Black Bottom*, he returns to the position he held on the 1984 Broadway production of the play. His other theatre credits include James Lapine's production of Gertrude Stein's *Photographs*; Oyama's *The Resurrection of Lady Lester*; *The 1940s Radio Hour*; and August Wilson's *Fences* and Joe Turner's *Come and Gone*. More recently, he performed in the City Opera of New York's premiere production of *X*, by Anthony Davis. In addition, he is a Ph.D. candidate in music theory at Yale and currently the recipient of a Mellon Research Fellowship at Rice University. A graduate of the Yale Divinity School, Mr. Andrews is also an ordained minister of the United Church of Christ.

**STEPHEN LEGRAND** (Sound and Music) is a composer, sound designer and actor. With Eric Drew Feldman, his collaborator on theatre projects for two and one-half years, his work includes *The Tooth of Crime* at Berkeley Repertory Theatre, *The Lady's Not for Burning* at A.C.T. and *Fen*, *About Face*, *Boomer* and *A Narrow Bed* at the Eureka Theatre Company. Mr. LeGrand appeared as an actor in *The Revenger* at Berkeley Repertory Theatre.

**JAMES HAIRE** (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* with Eva 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 new musical by Carol Bayer Sager at the Wintergarden Theater, *And Miss Reardon Drinks a Little* with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed over one hundred productions as well as taking the

company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union.

**EUGENE BARCONE** (Stage Manager) is a charter member of A.C.T. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Chorus in Europe with the Army. Mr. Barcone has directed for the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. Recently he celebrated his 60th production with A.C.T.

**KAREN VAN ZANDT** (Stage Manager), now in her eighth season at A.C.T., has stage managed company productions of *A Christmas Carol*, *The Sleeping Prince*, *Mourning Becomes Electra* and *Another Part of the Forest*. She has also worked at the Marines Memorial Theatre as production stage manager of *Top Girls* by Caryl Churchill and *Greater Tuna* at the Alcazar and Mason St. theatres.

**DUNCAN W. GRAHAM** (Stage Manager) is very happy to return to A.C.T. for his second season as an assistant stage manager. Prior to A.C.T. he stage managed for San Jose Repertory Company, Sunnyvale Summer Repertory and the California Theatre Center, where he was production stage manager and resident lighting designer for three seasons. Mr. Graham has degrees in Political Science and Theatre Arts from the University of Santa Clara.

**ALICE ELLIOTT SMITH** (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her eighth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program and director of the studio production *Ah, Wilderness!* and co-director of *Mornings at Seven*. As a stage manager during the past two seasons she worked on *Opera Comique*, 'night, *Mother*, *Private Lives* and *The Lady's Not For Burning*. Her other credits include work at the American Shakespeare Festival in Stratford, Connecticut, The Living Theatre in New York City and the Summer Repertory Theatre in Santa Rosa as production stage manager.

## A Note on the Play



by August Wilson

*Inset: Playwright August Wilson*

It is early March in Chicago, 1927. There is a bit of a chill in the air. Winter has broken but the wind coming off the lake does not carry the promise of spring. The people of the city are bundled and brisk in their defense against such misfortunes as the weather and the business of the city proceeds largely undisturbed.

Chicago in 1927 is a rough city, a bruising city, a city of millionaires and derelicts, gangsters and roughhouse dandies, whores and Irish grandmothers who move through its streets fingering long black rosaries. Somewhere a man is wrestling with the taste of a woman in his cheek. Somewhere a dog is barking. Somewhere the moon has fallen through a window and broken into thirty pieces of silver.

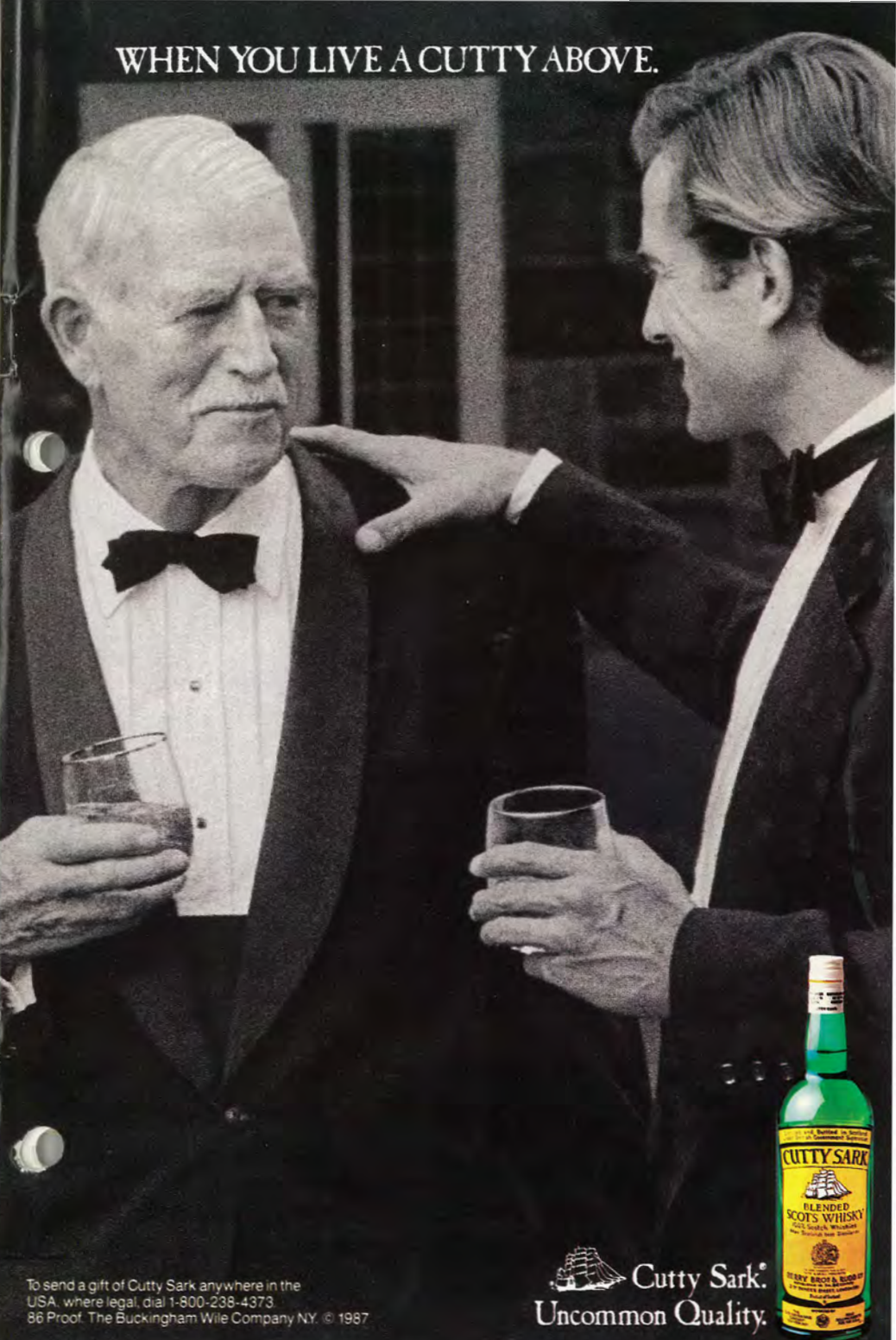
It is one o'clock in the afternoon. Secretaries are returning from their lunch, the noon Mass at St. Anthony's is over, and the priest is mumbling over his vestments while the altar boys practice their Latin. The procession of cattle cars through the stockyards continues unabated. The busboys in Mac's Place are cleaning away the last of the corned beef and cabbage and on the city's Southside, sleepy-eyed negroes move lazily toward their small cold-water flats and rented rooms to await

the onslaught of night, which will find them crowded in the bars and juke joints both dazed and dazzling in their rapport with life. It is with these negroes that our concern lies most heavily: their values, their attitudes and particularly their music.


It is hard to define this music. Suffice it to say that it is a way of being, separate and distinct from any other. This music is called blues. Whether this music came from Alabama or Mississippi or other parts of the South doesn't matter anymore. The men and women who make this music have learned it from the narrow crooked streets of East St. Louis, or the streets of the city's Southside, and the Alabama or Mississippi roots have been strangled by the northern manners and customs of free men of definite and sincere worth, men for whom this music often lies at the forefront of their conscience and concerns. Thus they are laid open to be consumed by it; its warmth and redress, its braggadocio and roughly poignant comments, its vision and prayer, which would instruct and allow them to reconnect, to reassemble and gird up for the next battle in which they would be both victim and the ten thousand slain.




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and  
THE LOS ANGELES THEATRE CENTER

present

# MA RAINEY'S BLACK BOTTOM

(1982)

by August Wilson

*Directed by* Claude Purdy  
*Scenery by* Jesse Hollis  
*Costumes by* Fritha Knudsen  
*Lighting by* Derek Duarte  
*Musical Direction  
and Arrangements by* Dwight D. Andrews  
*Sound by* Stephen LeGrand

## Cast

*Sturdyvant, studio owner* Sydney Walker  
*Irvin, Ma's manager* Kent Minault  
*Cutler, trombonist* Vernon Washington  
*Toledo, pianist* Abdul Salaam El Razzac  
*Slow Drag, bassist* Gordon D. Pinkney  
*Levee, trumpeter* Charles S. Dutton  
*Ma Rainey* Ann Weldon  
*Policeman* Stephen Rockwell  
*Dussie Mae* Kimberley LaMarque  
*Sylvester, Ma's nephew* Larry Radden

The bandroom and recording studio  
of a record company in Chicago.  
The "Race" division  
Early March, 1927

There will be one intermission.

## UNDERSTUDIES

*Sturdyvant* — William Paterson; *Irvin, Policeman* — Peter Bradbury;  
*Slow Drag, Cutler, Toledo* — Sala Udin; *Levee, Sylvester* — Darold Ross;  
*Ma Rainey* — Johanna Jackson; *Dussie Mae* — Adilah Barnes.

Stage Management: Karen Van Zandt and Duncan W. Graham

# Ma Rainey and The

Ma Rainey



"race" record, commercial recordings aimed strictly toward the Negro market

The Negro as *consumer* was a new and highly lucrative slant, an unexpected addition to the strange portrait of the Negro the white American carried around in his head. It was an unexpected addition for the Negro as well. The big urban centers, like the new "black cities" of Harlem and Chicago's South Side, were immediate witnesses to this phenomenon. Friday nights after work in those cold Jordans of the North, Negro work- ingmen lined up outside record stores to get the new blues . . .

. . . To most Negroes, urban living was a completely strange idea . . . The sole idea was "to move," to split from the incredible fabric of guilt and servitude identified so graphically within the Negro consciousness as the white South. However, there was a paradox . . . The South was home . . . The North was to be beaten.

Leroi Jones, from *Blues People*

Classic blues was the first Negro music that appeared in a formal context as entertainment, though it still contained the harsh, uncompromising reality of the earlier blues forms. It was, in effect, the perfect balance between the two worlds, and as such, it represented a clearly definable step by the Negro into the mainstream of American society . . .

. . . Blues, until the time of the classic blues singers, was largely a functional music (the work song) . . . The idea of blues as a form of music that could be used to entertain people on a professional basis, i.e., that people would actually pay to see and hear blues performed, was a revelation. And it was a revelation that gave large impetus to the concept of the ACT-18



Louis Armstrong



# Blues

Bessie Smith



—Ma, there are two things I've never seen . . . That's an ugly woman and a pretty monkey.

—Bless you, darling.

—Vaudeville performer Billy Gann to Ma

They had rejected the state of things as they were, and that seemed to me to be the first step toward embracing a creative attitude toward life. I felt that it was not until one wanted the work to be different that one could look at the world with will and emotion. But these men had rejected what was before their eyes without quite knowing what they had rejected and why.

I felt that the Negro could not live a full, human life under the conditions imposed

## Ma Rainey's Chronology

- April 26, 1886** — Born Gertrude Pridgett in Columbus, Georgia
- 1900**— First public appearance in *Bunch of Blackberries* revue
- 1902**— Began to sing "Blues" in tent shows
- February 2, 1904** — Marries William "Pa" Rainey; starts song-and-dance team *Rainey and Rainey, Assassina-tors of the Blues*
- 1914 - 1916** — Tours South with Tolliver's Circus and Musical Extravaganza and Rabbit Foot Minstrels (first works with Bessie Smith); divorces Pa
- 1923**— Wins contract with Paramount Record Co.; records eight songs in Chicago (First Black woman to record is Mamie Smith, February 14, 1920)
- 1924**— Records eighteen songs, including *Countin' The Blues* and *See, See Rider* (Accompanists are Fletcher Henderson and Louis Armstrong)
- April, 1924** — Tours with T.O.B.A. (Theater Owner's Booking Agency, also known as Tough on Black, Artists/Asses); Thomas A. Dorsey becomes Ma's bandleader, forms Ma's Wildcat Jazz Band
- 1927**— Nineteen records for Paramount; buys \$13,000 Mack bus for tours; worst box office year for Black vaudeville
- 1928**— Twenty titles for Paramount (*Ma Rainey's Black Bottom* released in February); Ma's recording contract terminated
- 1932**— Final year of Paramount's Race Division; Ma tours in rebuilt house trailer
- 1935**— Ma retires to Columbus, Georgia, where her sister and mother died; buys and manages two theaters in Rome, Georgia
- December 22, 1939** — Dies of heart disease, age 53; occupation listed as housewife

upon him by America, and I felt, too, that America, for different reasons, could not live a full, human life. It seemed to me, then, that if the Negro solved his problem, he would be solving infinitely more than his problem alone. I felt certain that the Negro could never solve his problem until the deeper problem of American civilization had been faced and solved.

—Richard Wright,  
from *American Hunger*, 1944



1928 catalogue for a 'race' label like the one on which *Ma Rainey* recorded.

These jazzmen lived for and with music intensely. Their driving motivation was neither money nor fame, but the will to achieve the most eloquent expression of idea, . . . the desire to express an affirmative way of life through its musical tradition. This tradition insisted that each artist achieve his creativity within its frame. He must learn the best of the past, and add to it his personal vision. Life could be hard, loud, and wrong if it wished, but they lived it fully and when they expressed their attitude toward the world it was with a fluid style that reduced the chaos of living to form.

—Ralph Ellison  
from *Shadow And Act*

## About the Author

August Wilson has spent four summers as a participant in the National Playwrights Conference at the Eugene O'Neill Theatre Center. The first five scripts he submitted were returned, but in 1982 the NPC accepted *Ma Rainey's Black Bottom*, in '83 *Fences*, in '84 *Joe Turner's Come and Gone*, and in '86 *The Piano Lesson*. *Ma Rainey's* had its world premiere at the Yale Repertory Theatre in April of '84; six months later the same production opened at the Cort Theatre on Broadway. *Ma Rainey's* was hailed at its opening as a major event in American theatre and received the New York Drama Critics Circle Award. *Fences* premiered at Yale Rep and was produced by the Goodman Theatre in Chicago and at Seattle Repertory. It won the American Critics' Association Award and is scheduled for a Broadway production in late March. *Joe Turner* followed its Yale premiere with productions at the Huntington Theatre in Boston and at Seattle Rep. *The Piano Lesson* is scheduled for Yale Rep's 87-88 season. Until the appearance of *Ma Rainey's*, Mr. Wilson was recognized chiefly as a poet. His poetry has been published in various magazines and anthologies, among them Harper and Row's *Black Poets of the Twentieth Century*. His first play was written in the late seventies at the urging of his friend, Claude Purdy, a director with Penumbra Theatre in St. Paul. Eventually, Mr. Wilson moved from his native Pittsburgh to St. Paul to work as a playwright with Penumbra. He is an associate playwright with the Playwrights Center in Minneapolis and a member of the New York group New Dramatists. Mr. Wilson is the recipient of McKnight, Bush, Rockefeller, and Guggenheim Foundation fellowships in playwriting. He has most recently received a Whiting Writer's Award.



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*Managing Director*

LAWRENCE HECHT  
*Conservatory Director*

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Adilah Barnes  
Peter Bradbury  
Kate Brickley  
Richard Butterfield  
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John Loschmann, *Assistant Conservatory Director*  
Lisa McAlister, *Conservatory Assistant*

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Kate Brickley, *Voice*  
Joy Carlin, *Acting*  
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Derek Duarte, *Lighting*  
Robert Fletcher, *Costumes*  
Ralph Funicello, *Scenery*  
Hope Hanafin *Costumes*  
Jesse Hollis, *Scenery*  
Fritha Knudsen, *Costumes*  
Stephen LeGrand, *Sound*  
Robert Morgan, *Costumes*  
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John Johnson, *Musical Director*



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Nancy Jane Lacer, *Scenic Artist*  
Victor B. McPoland, *Scenic Artist*  
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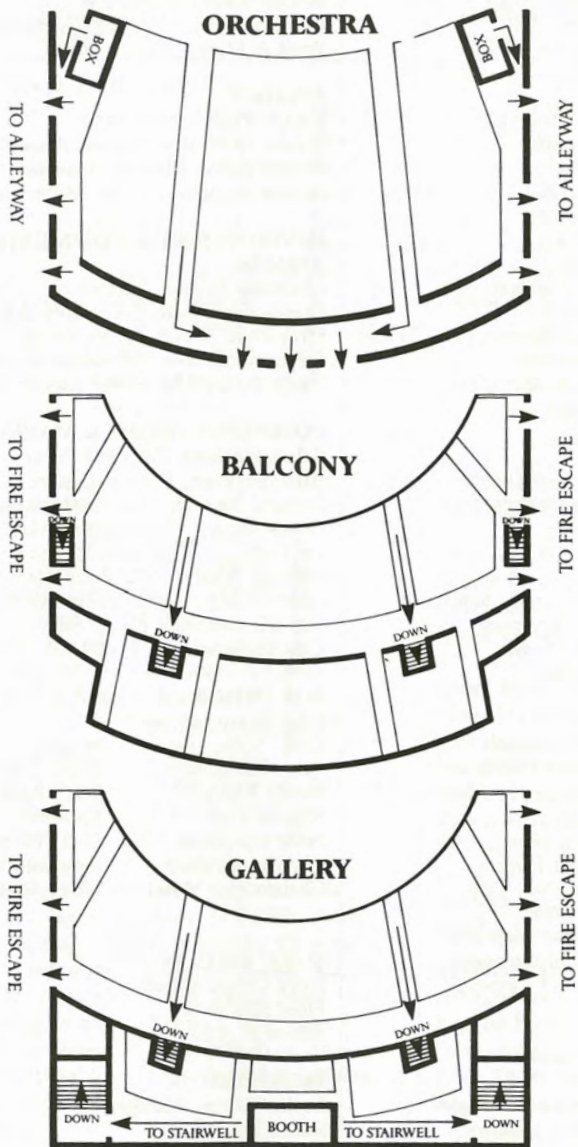
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# GEARY THEATRE FIRE EXITS



St. Elsewhere's Ed Flanders played the juicy role of the mysterious vagabond in Ellis Rabb's production of the George M. Cohan comedy-melodrama, *The Tavern*.



When A.C.T. revived Luigi Pirandello's *Six Characters in Search of an Author* in 1970, the roles of the Father and the Stepdaughter were played by William Paterson and Michael Learned. Mark Healy was the director.



Ken Ruta was featured as Prospero and Kitty Winn played Miranda in William Ball's production of *The Tempest*.



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*The romantic young couples in Jack O'Brien's production of *The Importance of Being Earnest* were played by (clockwise from left) Deborah Sussel, Herbert Foster, Peter Donat and Michael Learned.*



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Tennessee Williams' passionate Sicilian widow, Serafina, was played by Ann Weldon (right) and Michael Learned portrayed a neighbor in *The Rose Tattoo*, directed by Louis Criss.



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# On Acting

"An actor without an audience is a painter without a brush."

by *Laurence Olivier*



*Laurence Olivier and Peggy Ashcroft in Romeo and Juliet, 1935*

**I** truly believe that in this profession, if you want to reach the heights, that is what you must... be prepared to sacrifice in order to succeed. You must set your goals high and go for them with the pugnacity of a terrier. But remember, to fall into dissipation is easy, for it is a glamorous profession, full of glorious tempta-

tions. Place a foot on the first rung and the serpents will appear beckoning with their silky tongues, flattering you and begging you to bite the apple.

So many talents, good, raw and rich ones, have been battered against the walls of dissipation and left to drown. The sycophantic serpents are every-



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where. Because the profession generates glamour, the adulators queue up to stare at, touch, or if possible entertain something that they can never be. Their admiration is genuine... but beware, actor, beware. Beware the Greeks.

Above all, do not despair when the hand of criticism plunges into your body and claws at your soul: you must endure it, accept it and smile. It is your life and



*With Merle Oberon in the Hollywoodized Wuthering Heights, 1939.*

your choice. And beware, look to the opposite. Do not float toward the heavens when the same patronizing person places a hand on the crown of your head and breathes compliments into your vulnerable ear. Everything can change tomorrow. I suppose critics are a grim necessity. There are good ones and bad ones, and

ones who simply masquerade as critics but are merely purveyors of columns of gossip. Tittle-tattle signifying nothing. Poor creatures who are pushed by their pens and not by their intellects. The good ones are essayists and of immense value to our work. They help, sometimes hinder, but most understand the problems and pitfalls of our profession. Without them some of the great performances of the past would have gone by unrecorded.

Sometimes I think that more critics should be encouraged to sit in on rehearsals so that they could see the amount of work, concentration, belief and love that goes into the construction of a piece, before they take their inky swords to it.

But a note of approval for the good critics, the ones who share the same joy that we the actors, writers and directors take in our profession. They're the people whose intellect and pen go hand in hand. They add to our world and very much belong to it. And I imagine it is as painful to them when something doesn't come off as it is to us. I suppose a critic on a daily paper will see more plays in a lifetime than most of us, and many more than once. So it is only natural for him or her to feel he knows more about it than we do. It must be so easy to think of the witty line to ginger up a column, and very tempting to use it. But so unfair on the poor recipient who has had the courage to stand up there and be counted.

I know that if we are foolish enough to parade ourselves between spotlight and reality we must be prepared to receive the attention of the pen. But let me plead for thought and care and sincerity, not for mere showmanship.

I have been battered and bruised, praised and lauded. I have laughed and cried, fumed and snorted; I have been beyond the moon and into the depths of despair. But in the end it has been myself I've had to turn to, believe in and listen to. When the time comes, it is you and only



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you, who knows your truth.

I have concentrated most on my Shakespearean roles in this book because I have found them the most fascinating, and their construction still remains clear in my head. I can still see and feel them as though they were happening now. Unlike those of other parts, the lines have remained with me. They are part of me and I am part of them. The older I grow, the more I seem to understand them. What a shame I can't play them again.

Perhaps I should have spent more time with Shaw, Wilde, Ibsen, Strindberg, Coward, but I'll leave them the next generation to make their mark upon. Once I saw myself as merely

... a poor player,

That struts and frets his hour upon  
the stage

And then is heard no more. . .

But now I know we can remain. We now have film, television, tape. We can stay hereafter to be referred to, looked up and criticized, laughed at or admired, a hundred years from now. But much as I love these media—indeed, I must owe at least a third of my acting life to them—they cannot truly show what it is like to have been there. Once printed they will never change; that moment is there forever. There will never be the smell of the adrenaline on celluloid. The real moment will have gone.

Film is the director's medium, television the writer's, but the theatre is the actor's. When the actor is on stage, it is he and he alone who drives the moment. The audience have no choice but to remain in his faith or leave. That's the true excitement, the real magic and the profession. The actor on stage is all-powerful, for once the curtain rises, he is in control. There is nothing the director or author can do once the house lights dim and the curtain goes up. The actor can choose to do or say anything he likes; he is the governor, he cracks the whip.

It is the author and the director who bite their nails at the back of the house between overindulgent intakes of alcohol, not the actor. Once he begins to motor and the initial nerves are overcome, his inward smile is Cheshire-like as he flexes and enjoys the muscles of his art.

Breathing in the thick, warm air, feeling the expectancy of the house as it waits for your next moment. Timing a pause for



*In the title role of the Henry V film, which he also directed, 1944.*

perfection. Feeling the lungs bellow in and bellow out as the voice hits the heights of its power. Never giving too much; always making them want more. Making a gesture and holding it, knowing that all eyes have moved with you. Hearing laughter as it moves through the theatre like a giant wave, aware that it has



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As Archie Rice in *The Entertainer*, 1957.

dling them, cajoling them, caressing them. Without them you do not exist. Without them you are a man alone in a room with memories and a mirror. Without them you are nothing. An actor without an audience is a painter without a brush. Of course you can always

perform in your head, but where's the satisfaction?

As I have already said, it starts at the very beginning by the family fireside, where the child demands attention: "Look at me... look at me..." Once attention has been achieved, it's the keeping of it that's important. It is then that the talent to amuse, entertain, provoke shines through: you can soon see who are going to be actors and who stage managers. It is then that you can see the future.

Never underestimate the audience, never patronize them. Because if you do they will know. They are far more intelligent than you may think. They pay your bills and fill your stomach. Without them you are in an empty room again with a bare cupboard. You must always treat them with respect, be they one or a thousand. If the house is small, never give a small performance. Never cheapen yourself or your profession. It is one of the oldest and best. Remember the court jester: he didn't dare perform badly; he was always on the high wire.

I can no longer work in the theatre, but the thrill will never leave me. The lights and the combat. The intimacy between the audience and me during the soliloquies in *Hamlet* and *Richard III*; we were like lovers.

At my age you do things when you think of them. Because you don't know when the great axe is going to fall.

I am seventy-eight going on eighteen. Tomorrow I begin filming a new television series for Granada. I have made a hologram, which means I will appear nightly in a new West End musical [*Time*] next year. When the television series is over I will make a pop record... and so it goes on.

That's an actor's life. Complete freedom and versatility. Everything changes, as I have said. But then again, nothing changes. All we need is an old cigar box and someone to take notice. □





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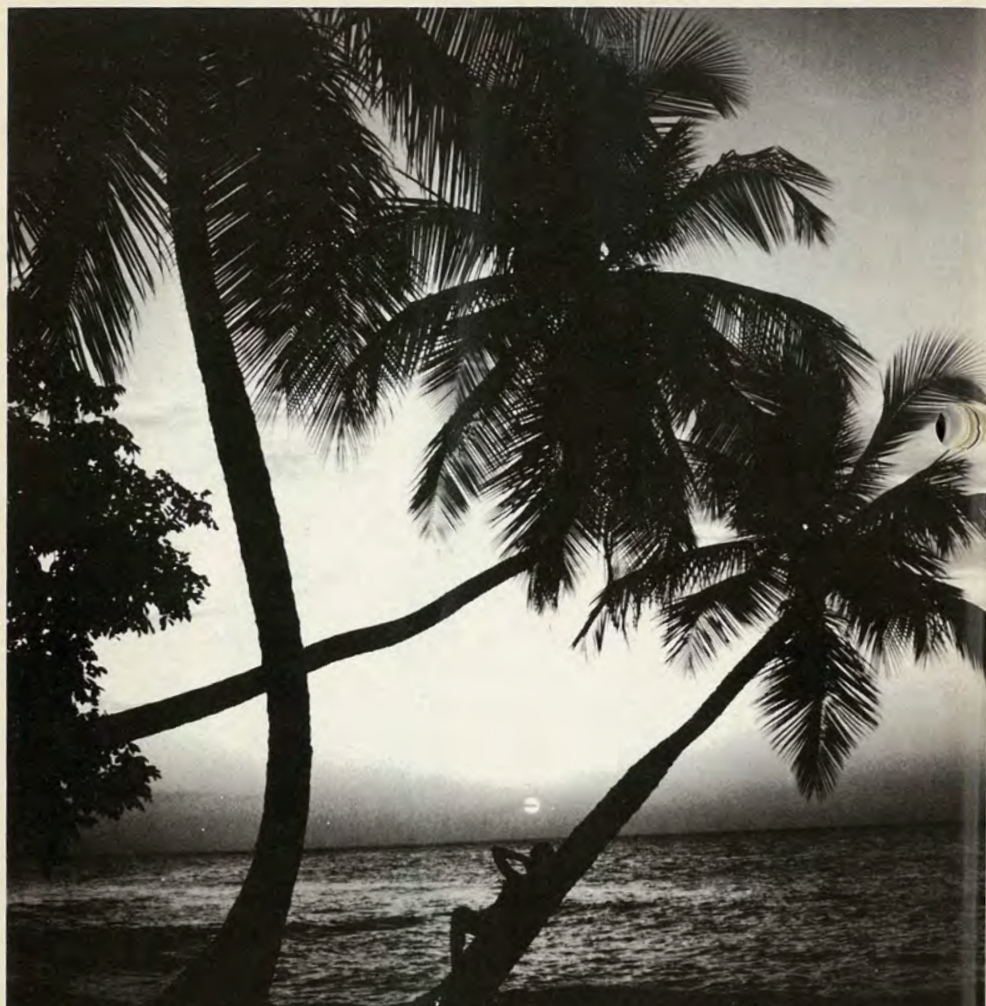
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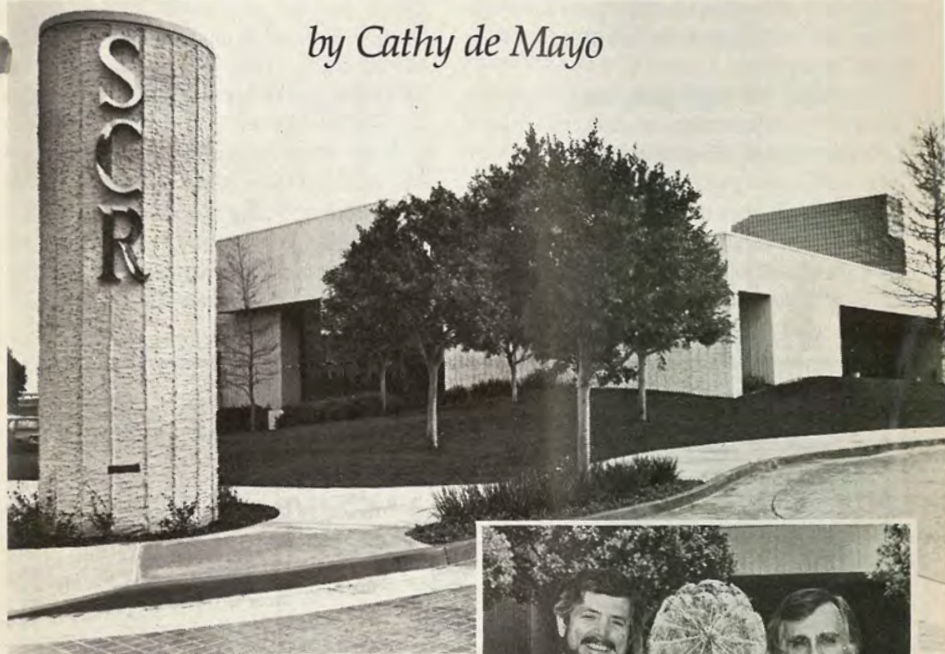


# SCR

## The Bumpy Road to Success

Another in a series chronicling California's major resident theatres

*by Cathy de Mayo*



**I**T'S been a long and occasionally bumpy journey from the back of a station wagon to the sleek facility that now houses South Coast Repertory, the Orange County professional resident theatre founded in 1964 by David Emmes and Martin Benson.

Like any resident theatre, South Coast Repertory has been shaped by the community that supports it at the same time that it has left its mark on the community it serves. In its 23 years of existence, SCR has grown to a comfortable maturity,



*South Coast Repertory's Fourth Step Theatre complex in Costa Mesa. Above: David Emmes (left) and Martin Benson, founders and Artistic Directors of the South Coast Repertory.*

much like the increasingly urban area that surrounds it.

The past three decades have changed — irrevocably — the profile of Orange County. Rolling ranchland and agricultural fields have bowed to an increased demand for housing, with new tracts springing up almost overnight. Businesses have set up shop in a growing number of high-rises and master-planned industrial parks, all linked by sprawling tentacles of freeway. With the completion of the new Orange County Performing Arts Center, this former country cousin to Los Angeles suddenly is standing in a spotlight of its own.

But not all that long ago, Orange County's reputation rested on commuters, conservatives and Mickey Mouse. But there was also open land, clean air and 42 miles of coastline, so logic dictated that development wouldn't be far behind. The promise of change was in the air, and that promise was part of what attracted

Emmes and Benson to the area. It was a gamble that paid off.

"We targeted the county to start the theatre here," Benson recalls. "We didn't know what demographics meant at the time, but in a sense we did specifically come here because the area was growing . . . and the potential growth was so vast."

Emmes cites another advantage. "We grew slowly. We were able to identify our audience and build it as we built the theatre. Twenty-four thousand subscribers didn't happen overnight. It was a long evolution, and along the way we found the audience that we wanted to serve, and they found the theatre that they wanted to attend."

That long evolution started when Emmes and Benson met as theatre students at San Francisco State College and later hooked up with other college friends to form a touring company. South Coast Repertory was born in the back of a



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station wagon in 1964, with Emmes and Benson lugging sets, costumes, props and cast members across Orange County.

The fledgling company's first "permanent" home was in a former Marine supply shop wedged among old Newport Beach canneries. That building often served as lodgings as well as a theatre space for the first two years, years marked by long nights spent hammering scenery, painting flats and sleeping in shifts. There were some ambitious failures and just enough heady successes to keep the group alive.

The company's formative years — sort of the theatrical equivalent of the turbulent teens — were spent in a converted dime store in Costa Mesa that seated 210. The same corps of friends were hanging in by their fingernails, working day jobs and creating art at night. But the esprit of that corps was flagging; enthusiasm for the long hours began to fade and burn-out set in. Art does not live by the occa-

sional glowing review alone. It was time to take stock.

What emerged from that period of re-evaluation is today a mature theatre that is still aggressively pursuing its original artistic goals — most notably the encouragement and development of new American plays — but one that is now armed with the business acumen and community support to finance those goals. After all, for the company's co-founders, administering a theatre was largely on-the-job-training.

The first major step toward maturity was taken in 1970, when Emmes and Benson formed a board of trustees. A support guild was established in 1974 with 14 members, and today is represented by a network of more than 200 members, with some of the guilds representing communities that weren't even on the map during South Coast Repertory's infancy.

SCR also formed an affiliation with the Theatre Communications Group, a

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national service organization for nonprofit professional theatres. Savvy marketing advice helped subscription figures to grow from the original 119 to 17,000 by 1978 and, this year, to over 25,000.

Finally came the commitment to raise \$3.5 million to build a new theatre complex on Town Center Drive in Costa Mesa, on land donated by the Segerstrom family, who later would donate the five-acre site across the street for the Orange County Performing Arts Center.

It was dubbed the Fourth Step Theatre. The first step had been committing to move to Orange County; the second step,



Bonnie Gallup and Don Took were two of the principals in *Shaw's Arms and the Man* (1967-68).

taking over the converted Marine supply shop; and the third step, moving into the made-over dime store. In taking the fourth step, South Coast Repertory had officially arrived.

The complex opened in 1978 with William Saroyan's *The Time of Your Life* playing on the 507-seat, modified thrust mainstage. The following year, rehearsal space was converted into a 161-seat, full-thrust space appropriately named the Second Stage. Today, South Coast Repertory

offers a ten-month season, featuring a mix of classic, contemporary and new works on the mainstage and a concentration on new works in the more intimate setting of the Second Stage.

Both stages annually include a number of world, United States or West Coast premieres in their lineups. This season's fare is heavily weighted toward new works. The mainstage season includes world premieres of *Highest Standard of Living* by Keith Reddin and *Three Postcards* by Craig Lucas and Craig Carnelia, as well as the West Coast premiere of *Charley Bacon and His Family* by Arthur Giron, developed through the theatre's Hispanic Playwrights Project. Rounding out the mainstage season are *All the Way Home* by Tad Mosel, Shakespeare's *Romeo and Juliet* and *The Real Thing* by Tom Stoppard.

The Second Stage season includes *Cloud 9* by Caryl Churchill; the world premiere of *Birds* by Lisa Loomer, also developed through the Hispanic Playwrights Project; *Fool for Love* by Sam Shepard; the world premiere of *Cold Sweat* by Neal Bell; and a third world premiere yet to be announced.

South Coast Repertory justifiably prides itself on its premieres, which have represented approximately 40 percent of total repertory over the years. That statistic, coupled with the fact that subscriptions annually run at approximately 88 percent of capacity for the two theatres, indicates that Orange County audiences are more adventurous than they've generally been given credit for.

Emmes and Benson agree — emphatically. The early years allowed the company the room it needed to explore and define its artistic goals. Their audiences weren't conditioned to ask, "What did you read about the show?" before they'd venture out to the theatre, Benson says.

"We've always been able to do bold programming that many of our colleagues in supposedly very liberal cities would shy away from, and the county has embraced those productions and gone



with us admirably," he says. "Again, this is an old San Francisco liberal talking, but here in Orange County, you have the image of it supposedly being so conservative. But when it comes to play choice, we have never had restrictions imposed on us — or even had anyone *attempting* to impose them on us."

Emmes and Benson have heard all the clichés about Orange County, "which really are just that, clichés," Benson adds. "But in no way have we ever had anything but a strong advantage in being here. The entrepreneurial spirit — to use another cliché — certainly worked to our advantage."

There is also the advantage built into being the kid down the block that the neighbors have seen grow up and mature, and a certain amount of loyalty and trust goes along with that.

Audience support for new works has surprised even Emmes and Benson. "The first year we committed to doing an entire season of new plays on our Second Stage we thought, 'Well, we're going to lose some subscribers . . . but that goes with the territory because we're going to be taking chances, and inevitably they will not all be successful,'" Benson notes.

"Actually, our subscription went *up* that following year. So, clearly, the audience was interested in taking that adventurous step with us and had come to know, either through our educational methods — programs, newsletters and the like — or simply by the experience of attending the theatre, that it was fun to be part of the adventure.

"I think we have educated our audiences to a large degree," Benson observes. "They've learned with us. I think it's our job to be that one step ahead of our audience, whereby we're constantly challenging them."

Another common misconception about Orange County is that, as Emmes puts it, the streets are lined with gold. He is quick to point out that South Coast Repertory has to get out and hustle to raise both its

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\$4.2 million operating budget and any additional research and development funds. Traditionally, 73 percent of the budget is earned income and 27 percent must be raised annually through corporate, individual and government gifts.

"We have to work as hard as any theatre in the country to raise the money," Emmes explains. "We have a larger development department than most resident theatres, which enables us to undertake our ambitious programming and goals."

The cornerstone of those ambitious



A *Life in the Theatre* launched the *Second Stage Theatre* during the 1979-80 season. Left to right, Roscoe Born, Don Took, Logan Ramsey.

goals is Colab, the nickname given to the Collaboration Laboratory, founded in 1985. Colab is the umbrella for a number of ongoing (and expanding) projects at the theatre, including development of new plays through a commissioning program, exploratory workshop sessions with playwrights in residence, staged readings of new scripts and programs — like the Hispanic Playwrights Project last July, which enabled nine playwrights

from across the country to travel to South Coast Repertory for workshop sessions and public readings.

Benson explains, "Colab is something we've always wanted to do; it's now something that we have the resources to do. And again, not without a price; we work very hard at it. David mentions that we have a large development staff, but in terms of a national survey of regional theatres, our overall staff is *small* compared to what we accomplish."

Commitment to the nurturing of new American plays has become South Coast Repertory's national calling card. Early on, South Coast Repertory pledged itself to developing a voice in the American theatre through the work of talented young playwrights whose work would grow as South Coast Repertory grew.

And, in fact, many of the new plays launched at SCR have gone on to lives of their own in other nonprofit theatres or in commercial runs. Among them: *Mother Earth*, *Brothers*, *Life and Limb*, *Rum and Coke*, *Highest Standard of Living* and last season's critically acclaimed *Blue Window* (which picked up four Los Angeles Drama Critics Circle Awards and eight *Drama-Logue* Awards along the way).

After its years of struggle, with a support system firmly in place, South Coast Repertory felt secure enough in 1985 to launch its most ambitious undertaking yet — the \$12 million Campaign for SCR, to be completed by 1990. It includes \$3 million for facility improvement and maintenance — half of that designated for an 11,000-square-foot expansion named the Artists Center, now nearing completion, which will house staff offices, a new costume shop as well as Colab, in addition to providing much-needed rehearsal space; \$5.5 million to cover operating expenses over a five-year period; and \$3.5 million earmarked for an artistic research and development endowment.

A portion of the money raised will go to South Coast Repertory's community



outreach programs: the Educational Touring Program, which takes original plays dealing with topical subjects such as self-esteem and immigration, to local schools, annually reaching some 70,000 Orange County children and the Theatre Discovery Project invites junior high and high school students into the theatre for a production and a follow-up discussion.

The Acting Conservatory offers training for adults planning careers in theatre, while the Young Conservatory makes a similar program available for children interested in exploring theatre arts. The Young Conservatory Players is a graduate performing class that stages a three-play season in the Orange County Performing Arts Center's black box space.

Like many other theatres across the country, South Coast Repertory draws most of its audience from a 12-mile radius. The maximum distance is 18 miles, and after that there is a significant drop-off, according to Emmes. But South Coast Repertory has had to work to cultivate its own audience over the years, he added.

"There are 2.3 million people in Orange County. One percent of those subscribe to South Coast Repertory," Emmes informs us, "so we have sought the audience we want. It always baffles me to hear theatre people across the country saying, 'Well, we could never do that where we come from.' To which our response is, 'Are you simply serving an audience or are you building, are you creating an audience for your work?' I think we've been in a situation where we've been able to do just that."

South Coast Repertory could now settle back into a comfortable middle-age, sticking with its proven formulas. But comfort, after all, is a relative term in the theatre.

"As much as we cared when we were kids, we care even more now. I have even more sleepless nights now over a production than I did when I was a kid," Ben-



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son says.

"The theatre is still made up of people," Emmes adds, "but there has also been an institution created and that institution is bigger than all of us, bigger than any one person." It is, in a sense, a corporation with almost 60 full-time employees, specifically schooled and trained staff and technical personnel and even the indispensable computers.

"But what you create with all that is a support structure that makes the work of the actor potentially better. The actor doesn't have to worry about all the things on the outside," Emmes says, alluding to wearing administrative details. "Therefore, the actor can be encouraged to walk further out on that ledge, to walk closer to the edge and maybe even to leap off. That's what you're working for. After all the years of struggle it's exciting to have the support structure that allows that kind of freedom."

The days of furiously nailing up scenery then running backstage to throw on a costume just as the houselights go down are long gone, Benson adds with a laugh. "Now we can put our focus on the artistic product itself, which is where it should be.

Emmes, 48, as producing artistic director, oversees most of the administrative tasks, while Benson 49, as artistic director, rides herd on the artistic product. Both also direct several shows each season. The small circle of friends has become a major corporation. Is it still fun? Yes, they agree. Although the friends are still together working, the wolf is no longer at the door. "We can work freely and work hard because we have the necessary support," Emmes observes.

Those early days produced some valuable experience applicable to the administration of South Coast Repertory today. "At one time, to fill a vacuum, I was the entire technical department at South Coast Rep," Benson recalls. "There was simply no one else to do it. For the



princely sum of \$400 a month, I quit my social worker job, which paid \$1,000 a month, and went to work for the theatre.

But that experience has proven invaluable in the long run. Benson can evaluate from a broader perspective what his requests as a director will cost in terms of the health of the overall organization, he said — or as Emmes terms it, “striking a balance between what is a challenge and what is an appropriate stretch.” To which his colleague adds, “We can follow an inspiration, but we have enough experience to differentiate between an inspiration and a whim.”

Orange County theatre has spent its existence in Los Angeles' shadow. But that has worked, oddly enough, to South Coast Repertory's advantage over the years. Initially, it allowed the company to band together without the omnipresent competition of television and film projects luring artists away from the company.

“We were just far enough away from Hollywood that people weren't siphoned off when we had our first, second and third hit shows,” Benson recalls. “The actors didn't disappear into a TV soap. They were still kind of down in the hinterlands, somewhere in Orange County. That strong competition from other media is a problem Los Angeles theatres face constantly.”

Emmes, reflecting on the struggling years, as the fragile company developed its artistic personality and sense of identity, isn't sure South Coast Repertory could have survived those early years if it had taken root in Los Angeles.

He explains that a continuing frustration of Orange County's geographical coziness with Los Angeles is that South Coast Repertory must compete for the plays it wants to stage not only with other nonprofit theatres but also commercial theatres in the Los Angeles area. Agents regard Orange County as being part of Los Angeles, so they are sometimes reluctant to release a play to South Coast



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Repertory, lest it affect the future of a Los Angeles commercial run.

But that complaint is more than offset by the fact that South Coast Repertory has access to the great talent pool of actors in Los Angeles. "There are more actors in Southern California", Emmes adds, "than anywhere in the world; and while they didn't all come here to do theatre, a great many of them *want* to do theatre."

Despite the inevitable competition among television, motion pictures and theatre for talent, the fact that these



Karen Hensel and Richard Doyle in John Guare's *Bosoms and Neglect*, a highlight of the 1980-81 season.

media exist side-by-side and can draw from each other creates an exciting mix that, in Emmes' opinion, ultimately will strengthen theatre in Southern California.

Benson sees Southern California experiencing a renaissance of regional theatre. And nowhere, he feels, has the cultural boom been felt more noticeably than in Orange County, with the recent opening of the Performing Arts Center.



In a sense, the Performing Arts Center will give South Coast Repertory and other arts organizations the chance to find their own unique identities, he feels.

"When we opened our Fourth Step theatre eight years ago, we were expected to be all things theatrical to Orange County. Anybody who wanted to see *Hello, Dolly!* expected to see it at South Coast Repertory; if they wanted to see Samuel Beckett, they expected to see it here," Benson observes. "Consequently, there were a lot of people who were disappointed because South Coast Repertory continued to follow its own artistic game plan.

"And now it's clear that when people go to the Performing Arts Center, they know what they're going to see; they know why they're there. And they know that there's a theatre across the street that does more avant kind of work. And when they go to our little Second Stage, that it's even *more* avant, perhaps, than what they might see on the mainstage. It really gives us our identity."

The Orange County Performing Arts Center, which has a 3,000-seat multipurpose concert hall and a 284-seat black box space, also may provide South Coast Repertory with opportunities to stage shows in a 1,000-seat theatre which is still on the drawing board.

"There's a mutual understanding of our individual uniqueness, and yet there are common areas of concern," Emmes explains, "so we have staff liaisons and trustees common to the two organizations. I think the strength is in our each pursuing our own artistic goals, but in the instance of a second theatre, those interests are absolutely conjoined.

"South Coast Repertory has benefitted by the opening of the Orange County Performing Arts Center. Our sales are up," he adds. "There's a perception that the center of the arts in Orange County is on Town Center Drive, Costa Mesa, and when the spotlight is turned on, we are in that spotlight." □

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**CORINTIA-RAMADA RENAISSANCE HOTEL**, Market at Fifth (415/392-8000). D 5:30-11 Tues.-Sat.; Even among discerning San Franciscans, the Ramada Renaissance is known for fine dining. Consider the Corintia. Here the mood is shadow-blue, highlighted by etched glass, sambonnet silver & fine imported crystal. Dinner menus offer innovative expressions of Northern Italian cuisine. The wine list features over 150 domestic & imported labels. Reservations suggested. AE DC CB V MC DIS

**DAVID'S RESTAURANT/DELICATESSEN**, 474 Geary, Btwn. Mason & Taylor on Theatre Row (415/771-1600). BLD 7 AM to 1 AM Daily; San Francisco's most

celebrated deli restaurant. Take out available. Wheelchair accessible. AE DC V MC

**GAYLORD INDIA**, One Embarcadero Center (415/397-7775); Ghirardelli Square (415/771-8822); Stanford Shopping Center, Palo Alto (415/362-8761). L 11:45-1:45, D 5-10:45 Daily; Quite simply, the ultimate in Indian Tandoori cuisine. AE DC V MC

**HARRIS'**, 2100 Van Ness (415/673-1888). L 11:30-2 Mon.-Fri., D 5-10:30 Nightly; Finest steak, prime rib, fresh seafood, chicken, duck, etc. in elegant traditional setting. Housemade desserts. Piano nightly. AE DC V MC

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

**MASON'S**, California & Mason, atop Nob Hill (415/392-0113); D 5:30-11:30 Daily. An award winning interior design & nightly piano entertainment create a unique dinner environment for steak, fowl, lamb & seafood specialties. AE DC V MC

**TOMMY TOY'S HAUTE CUISINE CHINOISE**, 655 Montgomery St. (415/397-4888). L 11:30-3 Mon.-Fri., D 6-10 Mon.-Sat.; Classic Chinese cuisine "à la française" in a matchlessly opulent setting. Valet parking. AE CB DC V MC

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

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

**KEY**

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**PURE SHAPE.  
PURE POWER.  
PURE Z.**



**PURE SHAPE.** Make an already superb sports car better. That's the challenge the Nissan 300 ZX presents to its designers. For 1987 they met the challenge by refining its shape. Lowering the rocker panels. Rounding the front end. Integrating the front air dam. Smoothing every line. Flushing every seam. Nissan calls it ground effects styling. You'll call it sleek. Slippery. Sensuous. It turns you on even before you turn it on.

Nissan didn't stop at the sheet metal. They tightened the suspension. With stiffer shocks and springs. A re-engineered power steering system for quicker response. And a beefed-up sway bar for glued-to-the-ground stability. The result: a Z-car of unprecedented handling.

**PURE POWER.** Power. That's what a Z-car is really all about. Convincingly delivered by one of the world's most advanced engines: Nissan's 3.0-liter V-6. Electronic multiport fuel injection. 5-speed manual. Or 4-speed automatic overdrive. Turbo. Or non-turbo. The 1987 300 ZX moves fast. Stops quick. Without fade. Thanks to vented disc brakes now at all four wheels.

Feel the need for speed? Take the 200 hp turbocharged Z. With a lower rear axle gear ratio to get off the line quicker than ever.

**PURE Z.** It's a driver's car. For the driver who understands shape. Demands performance. Respects power. The 1987 300 ZX. Pure Z. Your Z. Awesome.

*THE QUALITY AND PERFORMANCE IS 300 ZX.*

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SURGEON GENERAL'S WARNING: Cigarette  
Smoke Contains Carbon Monoxide.

Box and 100's Box Menthol: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack Menthol and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine; 120's: 7 mg. "tar", 0.6 mg. nicotine av. per cigarette; FTC Report Jan. '85. Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.