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PERFORMING ARTS

The Theatre & Music Magazine
for California & Texas

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The Once and Future Prince

White 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 Rola, 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 this time to get it together.”

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The Performance.
more. We were sold out for six weeks. The audiences loved it and the press was fine, too. The Taper is ideal for Reza,” 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 was 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...
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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 protege, 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 lot 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 Ina 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, for 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 produce a revival, which ultimately went to Broadway.

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Prince addressing the original New York Eula cast at an early rehearsal — in the first scene, looking forward, Bob Gunton (Eula), to his right Peter Fabron (Eula Peoria) and beside her, Mandy Patinkin (Eula Gruen). He's 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 Sweetie Edd (1979). "We had a long run. It won a lot of Tonys for a lot of people. It was a work of art" is very proud. 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 something 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. 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 achievements 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.

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Critics were virtually unanimous in citing Prince’s staging as the primary factor in the enormous success of Britta (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 Aschenbach, Silverlake and Oweneg Todd for New York City Opera and the world premiere of William 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 Bless, then the general manager, about Prince coming to the Metropolitan Opera. “I think the repertoire choice was an interesting one,” said the director, “Mascagni’s little-known Il Piccolo Marzio, with a cast of Luciano Pavarotti, Mirella Freni and Nicolai Chiaurov. 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 otherwise would have been.

Michael Crawford in the title role and Sarah Brightman as Christine in Prince’s current London productions, Andrew Lloyd Webber’s The Phantom of the Opera.
Critics were virtually unanimous in citing Prince's staging as the primary factor in the enormous success of Evita (above) with American audiences.

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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 were, 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.
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.

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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.”

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...zoom in on the new and utterly spectacular Marriott’s Desert Springs Resort & Spa in Southern California’s desert playground. Desert Springs pulses with activity from sunrise to sunset — and far into the star-spangled night.

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New York City Opera.

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G’day begins in Melbourne.

If you’ve ever wondered where the cosmopolitan side of Australia begins, well tell you. It’s right here in Melbourne. (Pronounced it “G’day” and you’ll fit right in with the locals.)

Melbourne has more than koalas and kangaroos. It has a sophisticated charm all its own, with ornate 19th century Victorian architecture, quaint antique tram and base railine rides on shady tree-lined streets. By day you might browse through chic boutiques (where your U.S. dollars make everything a bargain), then wander through our famous art gallery mingling with Rembrandt, Picasso and Monet. Or you might prefer to stroll through one of Melbourne’s many lush parks or gardens.

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So get your Aussie-Sunday off to a civilized start. Get your free “G’day Begins in Melbourne” and ‘Destination Australia’ travel guides by calling 1-800-445-800 and asking for Department PAM4.

There come and say g’day in the city where it all begins.

PSSST!

COCKTAILS WITH A DIFFERENT TWIST.

Chardonnay and paré à midnight. Champagne and caviar at midnight. And dancing nightly to the music of live strings or upbeat rhythms. Whatever you like, it’s here at The Compass Rose. Only in the St. Francis on Union Square. You’ve never been anywhere like it.
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Carnelian Room

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When you’re ready to chill out, you can enjoy a fine meal at a restaurant that offers a variety of cuisines, from traditional Australian fare to international delicacies. The atmosphere is relaxed and inviting, with comfortable seating and attentive service.

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THE COMPASS ROSE
San Francisco’s Grand Bar
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 Rosenkrantz and Guildenstern Are Dead.

Peter Drat (center) had the title role in Peter Lake's metaphysical fantasy, Hadrian VII, based on the life and writings of Frederick Rolfe. The hit production was directed by Allen Feltzer.

The photographs are by Hank Kranzler and William Ganslen.
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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 Lake;
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

Rosenkrantz and Guildenstern Are Dead
by Tom Stoppard;
directed by William Ball

Six Characters in Search of an Author
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30
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 Garenaugh) left a mark on history by David Hallidie's Little Malcolm and His Struggle Against the Eunuchs, directed by Nagle Jackson.

IN THE A.C.T.

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 $80,000 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) 673-6460.

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 Molière 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.
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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 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 dispensing 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, Play-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 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,

Joan W. Sadler
President, A.C.T. Board of Trustees
Techniques, Scene Study, Creative Drama, Shakespeare, Improvisation and Musical Theatre.
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[Signature]
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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, Anita 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 JoJo in Moon for the Mispergotten, and the Berkeley Repertory theatre where she appeared most recently as Maxine in Night of the Iguana, Lina in Missalliance, 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 Park. And most proudly, Ms. Alexander-Willis is the mother and friend of 12-year-old Thoin Willis.

PETEK 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 Auerlo in Awake and Sing, Andrei in The Three Sisters, Tartuffe in Tartuffe, Feste in Twelfth Night and Tech 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 Trellium of the Wells'. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candida and The 15th Century of Morocco. She was seen last season at A.C.T. in A Christmas Carol and Private Lives.

RICHARD BUTTERFIELD is a graduate of Stanford University, A.B. 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, Thoby in A Midsummer Night's Dream and Catsby in Richard III, among other roles. Mr. Butterfield acted in the Berkeley Jewish Theatre's production of Fiddler on the Roof. He recently worked with the San Jose Repertory Company in You Play It Up.

PETER DONAT joined A.C.T. in 1969. 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, Cupido de Bergyn, Equus, Man and Superman, The Little Foxes, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, and, last season, in Oenone Comique and The Lady's Not For Burning. Mr. Donat starred in the NBC-TV series, Flamingo Road. His 87 film credits include The Hindenburg, The China Syndrome, A Different Sky, Godfather II and The Bay Boy, opposite Liv Ullman.

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 Harold 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, Rael 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 Iris Aldridge, the 19th century black Shakespearean actor.

ABDUL SALAAM EL RAZZEAC joins A.C.T. to appear as Tenedo in Mt 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 Hennepin and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City Youth League Bottom Theatre and Mutima, Minnesota's first black professional performance ensemble. He has directed for Theatre 2000, the St. Paul Performing Arts Center, Shoestring Playhouse and the
WHO'S WHO AT A.C.T.

ROPE ALEXANDER-WILLIS 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, Festen in Twelfth Night and Teach in American Buffalo. He appeared last summer in the Utah Shakespeare Festival production 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 The Tempest. She has appeared in the 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 57-year old Thorin Willis.

RICHARD BUTTERFIELD is a graduate of Stanford University; A.B. International Relations with Honors. He attended the A.C.T. Advanced Training Program from 1982 through 1984. Mr. Butterfield returns this year to compose 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 Railway Children. He has worked in the Bay Area with the Berkeley Shakespeare Festival, where he was seen as Navarre in Love’s Labour’s Lost, Thoisy 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 The Insect play and Great Expectations. Mr. Butterfield is the author of several plays, including We Roll Along and recently worked with the San Jose Repertory Company in Up to Six.

PETE 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 Hyam’s production of The Government Inspector. In New York, he has portrayed Off and on at 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 V11, A Doll’s House, Cyrano de Bergerac, Equus, Man and Superman, The Little Foxes, Uncle Vanya, The Sleeping Prince, The School for Lies, Much Ado About Nothing, 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.

CHARLIE S. DUTTON joins A.C.T. to appear in Ma Rainey’s Black Bottom as Leeve, a role he created at the Yale Repertory Theatre in 1984. He went on to play Leeve 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 directed the role of Gerald Longino in Yale Rep’s production of August Wilson’s third play for 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 Bed No Chicken. His Off-Broadway credits include The Great White Hope, Miss Julie, Pantomime, The Lover Depths, Bait 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 SALAM EL RAZZAC joins A.C.T. to appear as Toledo in Mr. 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 Harmonie and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City Youth League Bottom Theatre and Mijeura, Minnesota’s first black professional performance ensemble. He has directed for Theatre 100, the St. Paul Performing Arts Center, Shoestring Playhouse and the
Villard 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 Roy'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 Bert and The Sacred Hill as Solomon and Jurney as Turnbo.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1972 and made his debut with the company in The Raging Coss at the Geary, after numerous student productions. He has been 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. Eselman was also a member of the original cast of Once Upon a Mattress and The Mousetrap. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.

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 Achilles in Museum of Measurers, Tariq Lawrence in Romeo and Juliet, Seton in Holiday and Jude Emerson in Lydia Breve. While a student he created 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 Sportscasters 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.

KNIGHT MALMAREZ 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 Hastings' 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 Sweet 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 Lamarge also appears in The Swell and Faustus in Hell.

ANNE LAVENDER 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 Delaikin and speech with Alice Hermes. Miss Lavender 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.F.A. Festivest 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, Pre-Cert, 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 (a Ceramic Movie of the Week) and the Music School (PBS American Short Story Series). She acted in the recent P.C.F.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 MINAUX joins the company for the first time to appear as Irvin in Mr. 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 Damned Military while appearing in local shows and eventually serving as a writer for the collective. He continued his political involvement as an original mem-
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. Erzanac'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 drama Black Bart and The Secret Hills as Solomon and Joiner as Tutmose.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973/4 and made his debut with the company in The Ruling Class at 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. Eselman was also a member of the original cast in the Los Angeles revival of One Fine Over the Cuckoo's Nest, and was featured in the San Francisco Repertory production of Bent. His previous A.C.T. credits include A Midsummer Night's Dream, A Christmas Carol, Match, You Never Can Tell and 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 student performances include the roles of Angelo in Measure for Measure, Friar Lawrence in Romeo and Juliet, Seton in Holiday and Jude Emerson in Lyric Breeze. While a

member of the Texas-based Park Boulevard Players, he appeared in Black Comedy, Godspell, Once Upon a Mattress and The Midwifery. 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, 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 he is directing credits include Harvey, Major Barbara and 82 Steps. 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 Threepenny Opera, 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-two-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 (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.

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 Kay Palinkas and speech with Alice Herman. 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 Salvage, she has been playing leading roles in Oh, Wilderness!, Shaw Boat, Ring Around the Moon, Hamlet, Mere, 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, Pilgrims of the Community, Peer Gynt, Mans and Superiors, Equus, The Master Builder, All the Way Home, Ah, Wilderness!, Hostile Waive, Hamlet, Rehearsal and Harvey. A History of the American Film, Ghosts, Another Part of the Forest, A Remember Me, Mourning Becomes Electra, Morning's at Seven, and John Gavroni Brown. Her films include A Christmas Without Snow (CBS Movie of the Week) and The Music School (CBS American Short Story series). She acted in the recent P.C.P.A. production of Richard III, directed by her son, John Fletcher, and she is a member, with her daughter Julia Fletcher, of the Pacific Theatre Ensemble in Los Angeles.

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, Manon in The Taming of the Shrew and Shelia 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 Les Quoif and Faustus in Hell.

KEVIN MIIAULT 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 Hedwig San Francisco Mime Troupe, touring with award-winning productions of The Minstrel Show and A DrumIGHT Militaire while appearing in local shows and eventually serving as a writer for the collective. He continued his political involvement as an original twent
of the Diggers, and was central in the cre-
tion of the CEITA Neighborhood Arts Program, 
spawning Make-A-Circus and Talespinnners. 
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 televi-
sion and film, most notably the role of 
Inspector Falcon in the Emmy Award-winning 
PBS special The People vs. Dan White, Mr. 
Minshall 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 Cold Heat 
of the City.

MICHEAL 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 Les Liaisons. He has appeared in the films Huey
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 origi-
nal 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 Theatrus in Hell following her 
performances in A Christmas Carol and The
Seagull. Last summer he performed at the 
Berkeley Shakespeare Festival as Phoebe in As 
You Like It, Vogilina in Coriolanus and Ariel in
ACT8.

The Tempest. Further Shakespearean experience 
came with her appearances at the Valley 
Shakespeare Festival as Helena in A Midsum-
mer Night’s Dream and Silvia in Twelfth 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 Lamb’s 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 Sunny in the Park with George and Redraw in The Doctor’s Oyden. He recently 
came to the attention of Bay Area audiences 
for his performance as Billy in the acclaimed 
production of Alan Bowier’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 Complete 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.
Theatres, 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 . . .
Andors in Philemon, and the title role in Py-
trin. Mr. O’Brien received his training at Loyola 
Marymount University in Los Angeles and the

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

WILLIAM PATERSON is now in his 20th sea-
son with A.C.T., having joined the company 
in 1967 to play James Tyrone in Long Day’s Jour-
ney into Night. A graduate of Brown University, 
Mr. Paterson served in the army for four years 
before starting his professional acting career in 
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 show 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, Jum-
pers, The Matchmaker (U.S.S.R. tour), The Cir-
cle, 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 8th anniver-
sary of A Christmas Carol, a role he originated. 
You Never Can Tell and The Lady’s Not For Burn-
ing. He presently serves as a member of the 
San Francisco Arts Commission and is a newly 
appointed member of the Board of Trustees of 
A.C.T.

GORDON D. FINKNEY 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 Duchessman at the Julian Thea-
tre, A Midsummer Night’s Dream at the New 
Shakespeare Theatre, The Blood Knot and Rashomon at the Mill Valley Playhouse, New
Mountain Men and Old Phantoms at the Lorraine
Hansberry Theatre, Melrose and Western and
Painted Sticks at the Buried Clay Theatre, and 
Statements Made After An Arrest Under The
Immorality Act at the One Act Theatre. Southern
California audiences have seen him with
Clynn Turman in Hamlet and with James
Whitmore in The Man Who Came to Dinner.
An accomplished mime and radio newscaster, Mr.
Perkney 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 Saint 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 for Perfor-
ming Arts. A Theatre Arts and Speech Commu-
nications graduate of San Francisco State, Mr.
Radden is also a debate and forensics expert 
and in 1982, a reader’s theatre project that he 
translated 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 speak-
ing 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
Oroon, Ali. Waleriens as Nat Miller and Jer 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-

ACT9
...ber of the Diggers, and was central in the cre-
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...Moving to legitimate stage roles, he appeared in productions of The Little Foxes, The Wafer Envelope and Are You Now or Have You Ever Been, among others. In addition to his work in tele-

...vision and film, most notably the role of Inspector Falcon in the Emmy Award-winning PBS special The People vs. Dan White. Mr. Mitxoulis 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 Dobkin's daytime serial Cool Heat of the City.

MICHAEL MCHANE 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 Norton Reading Award for Two Jesus. He has appeared in the films Pigsy Sue Gets Married and Howard the Duck (you can win a prize if you can find him). His proudest achievement has been working with the origi-

...ALAN JOHNSTON 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 Norton Reading Award for Two Jesus. He has appeared in the films Pigsy Sue Gets 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 GOODWIN NORDLI is a third year student in the Advanced Training Program. She appears in Raisus 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 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, Tariff and Three Sisters. She has also worked at the Bowery Theatre and Lamb's 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.

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 interpretative skills, winning the title of "Top Overall Speaker." He is currently a speech and debate coach at San Francisco State and other campuses.

GORDON D. FINKNEY makes his A.C.T. debut in Ma Rainey's Black Bottom after many Bay Area stage appearances, including A Ganu 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, Ninite Mountain Div and Old Phantom at the Lorraine Hansberry Theatre, Melrose and Western and Ruined Sticks at the Berkeley 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-phonetic, Mr. Finkney 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.

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 Three Sisters as Chebutykin, King Lear as Edgar, Tartuffe as Orgon, Akh, 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 College.
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 Laker Depths, Ben Cant 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 Merodeo 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.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 200 productions since 1966. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Mooylan Pennsylvania, and from 1965 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), Per 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 series as The Guiding Light and The Secret Storm, acted in the film Love Story, and performed the voice of Papa Ewek in the television movies, The Ewek Adventure. Mr. Walker was narrator for the KQED-TV series New York Training Program. While at A.C.T., she performed in studio productions as Olga in Three Sisters, Dorine in Tartuffe, Connerl in King Lear and Marta Bell in The Physicists. She has appeared most recently as Sister in Paul Bernardstein'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.

LANNY STEPHENS is a new company member and a third year student in the Advanced ACTIII.

Master Chay 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 stage was in Trilogy Blue at the Los Angeles Actors Theatre in 1978, which followed featured roles in both the national and Broadway runs of the Harlem musical revue Bubblegum Sugar. In recent years, he has appeared on television episodes of Hill St. Blues, Fame, Talon Coot, Roots and in the recurring role of Lenny on The Jeffries. He has also performed in the films Friday the 13th, The Last Survivor 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 Wolfer 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 Duschman and Pal Joey. The founder of New York's West End Repertory Theatre, Mr. Washington is also Assistant Professor of Drama at State Island Community College.

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 McKee in South Pacific. While a student at A.C.T., she appeared in productions of The Cherry Orchard as Madame Bakuovsky, The Merchant of Venice as Portia and Lilli in as Julie. She has appeared in more than 20 productions at the Pacific Conservatory of the Performing Arts, including Daisy in Rumors, 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 Theatrical Arts she performed the roles of Kate in The Taming of the Shrew, Tianna 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.
A Chichele and bead 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 Triptych 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. Bubblet Bottom Singer. In recent years, he has appeared on television series of Hill St. Blues, Fame, Falcon Crest, Roots and in the recurring role of Lenny 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 Walter 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.

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 Drete 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 fourty-eight productions, including: The Matchmaker (U.S.R.R. tour), Peer Gynt, The Circle, The National Heath, A Christmas Carol, The Chalk Garden, Lost, Angels Fall, The School for Wives and Tumbleweeds. 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...

LANNY STEPHENS is a new company member and a third year student in the Advanced ACT program. Training Program. While at A.C.T., she performed in studio productions as Olga in Three Sisters, Desiree in Tartuffe, Gwendol in King Lear and Marta Boll in The Phoenix. She has appeared most recently as Sister in Ina Bernsteins '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, the Utah Shakespearean Festival and in the University of Texas Summer Repertory Theatre and in several university mainstage productions.

KEN SOKONIK joins the company this year to appear in A Christmas Carol and Fiddler in Hell, and to teach in the Advanced Training Program, from which he graduated in 1984 following studio performances as Luke 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 Theare Company, appearing in Fletcher's production of Hamlet and Land's Williamson's Pericles, as well as creating the role of Tommy in Lahr and Mendes' by James Cluess. 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 #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.

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, Charman in Antony and Cleopatra, Nora in The Merchant of Venice, Polly Carter in Under Milkwood, and Seena in The Rose Tattoo. Under the late Cowen Champion's direction, she was favored as Serita 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 styling in clubs and cabarets across the country. Her feature film appearances include The Lonely Guy, I'm Dancing as Fest at I Can See for Miles, Youngblood, and Shame. Television audiences have seen her in such movies, specials and mini-series as Robb, A Woman Called Moses, 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 MCEPHI, and George Burns' comedy Week, a native of Oklahoma. Miss Weldon has been a Californian since the age of 12. A return to the Geary Theatre, the University Club, 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 Program. 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 Narenkaya, The Merchant of Venice as Portia and Elisam 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 Theatre Arts, she performed the role of Kate in The Taming of The Shrew. Tessa in A Midsummer Night's Dream, and Julia in Two Gentlemen of Verona. Miss Young joins the company this season to appear in Pass in Hell...
DIRECTORS, DESIGNERS, AND STAFF

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 Own 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 resident director at the Eugene O'Neill Playwrights Conference in Connecticut and taught 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 Saintsness of Marigey Kemp and Epitaph for George Dillon and directed the national company of the Broadway musical Olivier! He staged the American production of Shanghai. Peter St., starring Sir Michael Redgrave, the Australian premiere of The Hot L Baltimore, and restaged his A.C.T. production of Sarah Bernardt's Chained 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 Off Creative 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, funding, 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/Vagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of $34 million in grants to more than 800 artists and arts institutions. From 1979 through 1985, he headed John Sullivan Communications in Lander, WY. In the late 1970s, he spent three seasons at Los Angeles' Muck Theatre, 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 Summer Festival and an associate with the Magic Theatre, produced The Detective, a collaboration between Joseph Chaikin and Vaudeville Nouveau, in 1985. Among his writings are The Poets, Arizona's Verde Valley Wilderness Guide, published by Binon and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Bachvold Sullivan, an attorney. They have two children.

JOY CARLIN ( Resident Director), a director, major 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 Dachello in A Time of Life, Barbara in The House of Blue Leaves, Asia in The Boy in the Green Coat, and Dilly in the Little Foxes and Odiel in Oedipus Rex. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre where she directed Annie and Sigel, 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 Alas, Mme. Rameauveys in The Cherry Orchard, Emily Dickinson in The Bell of Ambient and Margaret Fuller in the premiere of Bruce Bevanman's The Margaret Chat. She has also appeared as Pope Joan in the Eveska Theatre's production of Top Girls at the Martins 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 Cali Stone.

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, Drama and Arts and Repertory Director, collaborating with Ball on new translations or adaptations of such classics as Beryl Lipton's The Cherry Orchard and The Bourgeois Gentilman. With Laid 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 presented at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theatres and schoob. In 1985, he and Williamson wrote Christmas Miracles, which had its world premiere at the Denver Center Theatre Company. Both Cyano and A Christmas Carol have been produced for television. Mr. Powers is a member of the 1987 NEA National Endowment for the Arts Theatre Panel and the Dramatists Guild.

CLAY PURDY (Director) directs his first production on the Geary stage with Mr. Rainey's Black Bottom. Continuing an association that began in 1981 when he appeared in Recycle, a play written and directed by August Wilson at the Oregon Shakespearean Festival and Off Creative for San Jose Repertory Company.

A C T 12

Merchant of Venice, The Masqueur, Madhurt, Man As禽 Supe Dur A Natural Death. He has also directed several independent films. Mr. Purdy was a resident film maker for the Selma Burke Art Center in Philadelphia, and news film editor for Cali Penny Negro LTD in Lagos, Nigeria.

MICHAEL SMUIN (Director) comes to A.C.T. with many awards 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 1960s and was 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 Polichinelle 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 The Pirates of Penzance, Ladies, a tribute to Dolly Elington, 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 Rumble, 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 Where You Wish Upon A Star, featuring Cynthia Gropetti and Dizzy's Jimmy Cricket. Mr. Smuin is the recipient of the Dance magazine 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 Magicien Kid and Opera Comique. Prior to his work at A.C.T. he provided scenery for the production of The Magicien Kid seen at the Oregon Shakespearean Festival, where he also designed Costumes of the Heart, A Death in Salesmanship, Rice and Men and Masquerade for Measure. Mr. Hollis has also designed sets for Stephen Paulne's The Puppet Always Rings Twice at the Fort Worth Opera. In recent years, he has designed Cold Storage, Dreamhouse and A Midsummer Night's Dream at the Sacramento Theatre Company, including Master of Ceremonies in Don Quixote. His other credits include the 1980-86 season. Locally, Mr. Hollis' credits include nine productions for the Berkeley Repertory Theatre, designs for The Hangmen, a lighting design for Welles’ Tristram Shandy, and the original production of Sam Shepard's True West at the Magic Theatre. He has created scenery for the San Francisco Ballet, San Francisco Opera Showcase and Merola Program, Civic’s Arts Repertory of Walnut Creek, Contra Costa Music Theatre, West Bay Opera of Palo Alto, Opera Prelude of San Francisco Opera, 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 Buddha, The Robber Bridegroom and The Traverser, 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 Fox. His designs were seen in the national tour of Jekyll and in 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 Rodgers' New York Shakespeare Festival production of The Taming of the Shrew and Arthur Serber's The Apparition (for which he won a Joseph Joffe-Distinguished Design Award in 1977). On Broadway, he won Ondina Desk Awards for his designs for Over There and Vanities, Room, and also designed the original production of the long-running Grotte, the spectacular Frankenstein at the New York Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland and at the Kennedy Center in Washington, D.C. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A.

Dwight D. Andrews (Music Dir) is a native ofDetroit who received his Bachelor's and Master's degrees in music from the University of Michigan. He was Musical Director at the Repertory Theatre for several years under Artistic Director Lloyd Richards. As Musical Director for A.C.T.'s Mr. Ratney’s Black Bottom, he returns to the position he held on on the 1984 Broadway production of the play. His other theatre credits include James Lapine’s production of Gertrude Stein's Photographs, Osvaldo Rivas’ The Resurrection of Lady Lester: The 1940s Radio Hour; and August Wilson’s Fences and Je 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 Fulbright 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 an accomplished composer, sound designer and vocalist. With a strong background in music, his expertise includes creating and arranging musical scores for film and television. His recent projects include the scoring of HBO's hit series 'Euphoria.' He has also worked extensively in the theatre, with notable credits such as 'The Curious Incident of the Dog in the Night-Time.' His work on 'The Curious Incident' was recognized with a Grammy Award for Best Compilation Soundtrack.

Karen Van Zandt (Stage Manager) is in her eighth season at A.C.T., has stage managed company productions of A Christmas Carol, The Sleeping Princess, Measure for Measure, Electra and The Wild Party. She has also worked at the Marin Shakespeare Company as stage production manager of Top Girls by Caryl Churchill and Cronus Tires and the Mistress of the House at the Alcatraz and Mason St. theaters.

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, Sonoma Valley 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 manager. In her most recent roles, 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 of The Lady's Not For Burning. Her other credits include work with the American Shakespeare Festival in Stratford, Connecticut, The Living Theatre in New York City and the Berkley Repertory Theatre in San Jose as production stage manager.
JESSE HOLLIS (Scenery) joined A.C.T. for the first time last fall to design scenery for The Magician's Kid and Open Comique. Prior to his work at A.C.T. he provided scenery for the production of The Magician's Kid seen for the Oregon Shakespeare Festival, where he also designed scenery in The Winter's Tale. He also designed scenery for the University of Chicago's production of The Threepenny Opera, and for the University of Michigan's production of The Tempest. He is an M.F.A. in Scenic Design from the University of Michigan.

DOUGLAS W. SCHMIDT (Scenery) has maintained a long association with A.C.T. after his first assignment in 1973. His most recent assignments include Doctor Faustus, The Collected Stories ofwarf Lasker-Schuler and The Skin of Our Teeth. He is an M.F.A. in Scenic Design from the University of Iowa.

FRITZ KNUDSEN (Costumes) continues his long association with A.C.T. After earning a B.A. in costume design from California State University/Hayward, he was a member of the design team for the San Francisco Ballet, Opera San Francisco, and Berkeley Repertory Theatre. He recently designed costumes for the off-Broadway production of The Man Who Came to Dinner. His other recent assignments include The Importance of Being Earnest, The School for Wives, and The Importance of Being Earnest. He is a member of the Stage Directors and Choreographers Society.

SANDRA WOOLALL (Costumes) is a San Francisco designer who has enjoyed a long association with A.C.T. Most recently she designed costumes for The Cherry Orchard, The Importance of Being Earnest, and The School for Wives. She is a member of the Stage Directors and Choreographers Society.

DEERE DUARTE (lighting) returns to A.C.T. for a second season as resident lighting designer after designing seven productions last season, including Open Comique and Passion Cycle. Most recently he 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 Tyrone Festival, University of Edinburgh, Scotland, and at the Kennedy Center.

DOUGLAS W. SCHMIDT (Scenery) has maintained a long association with the foremost producing organizations and stage directors in the country. His work has been seen at the San Francisco Opera, Opera San Francisco, and the Berkeley Shakespeare Festival. His most recent assignments include The Threepenny Opera and Ades Serban's Agamemnon for which he was a visiting artist/technical director at the University of Iowa. His other recent assignments include The Cherry Orchard, The Importance of Being Earnest, and The School for Wives. He is a member of the Stage Directors and Choreographers Society.
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 bruis- ing city, a city of millionaires and doyleics, 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 bus-boys in Mac's Place are clearing 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 any- more. The men and women who make this music have learned it from the nar- row 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 sin- cere worth, men for whom this music often lies at the forefront of their con- science and concerns. Thus they are left -open to be consumed by it; its warmth and redress, its bragadocio 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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Inset: Playwright August Wilson
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ALLANTÉ
The New Spirit of Cadillac.

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At American Airlines, we understand how much planning and hard work go into the Performing Arts. After all, we put on 1500 performances of our own, every day, throughout the continental U.S., Mexico, Canada, the Caribbean, Hawaii, even Europe. We salute the Arts and their dedication to making every performance something special.
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Ma Rainey and The Blues

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 workingmen lined up outside record stores to get the new blues . . .

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

Lerol Jones, from Blue's People

Louis Armstrong

Ma Rainey's Chronology
April 26, 1886 — Born Gertrude Pridgett in Columbus, Georgia
1900 — First public appearance in Buxit 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; Assassinations of the Blues
1916 — Tours South with Tellison's Circus and Musical Extravaganza and Rabbit Foot Minstrels (first work with Bessie Smith); divorces Pa
1923 — Wins contract with Paramount Record Co.; records eight songs in Chicago (first black woman to record a 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 Owners' 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 theater
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

ACT19
Ma Rainey and The Blues

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... Thus, 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 "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 as he followed 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 workingmen 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.

Leroy Jones, from Blues People

—Ma, there are two things I've never seen... That's an ugly woman and a pretty monkey.
—Bless you, darling.
—Vaudeville performer Silly Gann to Ma Rainey

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...
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...and many others.

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 his Raineys Black Bottom. In '83 Fences, in '84 for Turner's Come and Gone, and in '86 the Piano Lesson. Mr. Raineys has his world premiere at the Yale Repertory Theatre in April. Mr. Wilson's six-month later the same production opened at the Cort Theatre on Broadway. Mr. Raineys'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 was 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 Mr. Raineys, 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 novel 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 the MacKinnon, Bush, Rockefeller, and Guggenheim Foundation fellowships in playwriting. He has most recently received a Whiting Writers' Award.

—Ralph Ellison
from Shadow and Act
about the author

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Yale Repertory Theatre

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If you care to be a beater, or calculate with alarm, please make sure that it is to the "OFF" position while you are in the theatre to prevent any interruption in the performance.
St. Elsewhere's Ed Flanagan played the juicy role of the mysterious chap who in Ellis Sekel's production of the George M. Cohan comedy-melodrama, "The Tavern."
When A.C.Y. opted to produce Pirandello's Six Characters in Search of an Author in 1971, the roles of the father and the Sterling knight were played by William Peterson and Michael Lear. Mark Nealy was the director.

Ken Raines was featured as Prospero and Kitty Penter played Miranda in William Hull's production of The Tempest.
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 Peterson and Michael Learned. Mark Healy was the director.

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MACY’S 41ST ANNUAL EASTER FLOWER SHOW BLOOMS APRIL 12 - APRIL 18

Ken Ruta was featured as Prospero and Kitty Winn played Miranda in William Bell’s production of The Tempest.
The romantic young couple in Jack O’Brien’s production of The Importance of Being Earnest were played by (clockwise from left) Deonah Sadik, Herbert Jester, Peter Dohar and Michael Lerner.
The romantic young couples in Jack O'Brien's production of *The Importance of Being Earnest* were played by (clockwise from left) Deborah Sue, Hermione Foster, Peter Donat and Michael Learned.

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Trenton High's passionate Sicilian widows. Krafting, was played by Ann Weldon (right) and Michael Learned portrayed a neighbor in The Rose Tattoo, directed by Louis Cripe.
On Acting

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

by Laurence Olivier

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 temptations. Place a foot on the first rung and the serpents will appear beckoning with their silky tongues, flattering you and beguiling you to lose the apple.

So many talents, good, raw and rich ones, have been battered against the walls of dissipation and left to drown. The syphonic serpents are every-
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From ON ACTING by Laurence Olivier © 1984 by Whitewater Ltd. Reproduced by permission of Simon & Schuster.
where. Because the profession generates glamour, the admirers 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 brand of criticism plunges into your body and classes at your soul; you must endure it, accept it and smile. It is your life and

your choice. And beware, look to the opposite. Do not float toward the heaviest 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. Title-tattle signifying nothing. Poor creatures who are pushed by their pews and not by their intellects. The good ones are seekers and of immense value to our work. They help, sometimes hinder, but most understand the problems and pitfalls of our profession. Without there are 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

With Merle Oberon in the Hollywoodized "Wuthering Heights," 1939.
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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 have had to turn to, believe in and listen to. When the time comes, it is you and only

With Merle Oberon in the Hollywoodized Wuthering Heights, 1939
It is the author and the director who bite their nails at the back of the house between overdramatic takes of alcohol, not the actor. Once he begins to stutter and the initial nerves are overcome, his inward smile is Cheshire-like as he lines 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. Taking a pause for

perfection. Peering the lungs below in and bel ow 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
you, who know your truth.

I have concentrated most on my Shake-
spearean roles in this book because I
have found them the most fascinating,
and their construction still remains clear
to me. I can still see and feel them as
though they were happening now. Un-
like those of other parts, the lines have re-
mained 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 for the next
generation to make their mark upon.
Once I saw myself as merely

...a poor player,

That struts and frets his hour up on the
stage

And then is heard no more ...

But now I know we can remain. We now
have film, television, tape. We can stay
herself to be referred to, locked up and
criticized, laughed at or admired, a hun-
dred 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, tele-
vision 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 re-
main in his faith or leave. That's the true
excitement, the real magic and the profes-
sion. 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
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Breathing in the thick, warm air, feel-
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In the title role of the Henry V film, which he also
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Making a gesture and holding it, know-
ing that they want to have with you.

In the title role of the Henry V film, which he also
directed, 1944.
been caused by you. Knowing that tears are there for the asking. Controlling every eye in the house, making your thoughts theirs, taking them on the journey with you, leading their ear to your mind. Frightening them, exciting them, loving them, holding them in the palm of your hand, Lilliputians and Gullivers. Cud-dling them, cooing 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 high and the low, the combat. The intimacy between the audience and me during the soliloquies in Hamlet and Richard III; we were like lovers.

At any age you do things when you think of them. Because you don't know when the great one is going to fall. I am seventy-eight going on eighteen.

Tomorrow I begin filming a new television series for Canada. I have made a hologram, which means I will appear nightly in a new West End musical, next year. When the television series is over I will make a pep record... and so it goes.

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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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 [title] 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. [1]

As Archie Rice in The Entertainer, 1957.

In navigating financial waters, one must rely upon those instruments which provide safe passage through the turbulence encountered today, and help chart a course which will offer direction far into the future.

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The Bumpy Road to Success

Another in a series chronicling California's major resident theatres

by Cathy de Mayo

It'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 1984 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.
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The Bumpy Road to Success

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South Coast Repertory’s Fourth Stage 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. Railroads, farms, and agricultural fields have given way to an increased demand for housing, with new tracts springing up almost overnight. Businesses have set up shop in a growing number of high-rise and master-planned industrial parks, all linked by sprawling freeways. 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 station wagon in 1964, with Emmes and Benson bringing sets, costumes, props and cast members across Orange County.

The Bedlington 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 hearty 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 donut 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 spirit of that corps was flagging, enthusiasm for the long hours began to fade and burnout set in. Art does not live by the occasional glowing review alone. It was time to take stock.

What emerged from this period of reevaluation is today a mature theatre that is still aggressively pursuing its original artistic goals — not merely the encouragement and development of new American plays but one that is one close 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 1979, when Emmes and Benson formed a board of trustees. A support guild was established in 1984 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 national organization representing more than 700 professional theatres across the country. This affiliation has provided the company with access to a wide range of resources and support, allowing it to continue to grow and evolve over the years.

Since 1984, the company has received numerous awards and recognitions, including Tony Awards for its productions, as well as critical acclaim from audiences and critics alike. The theatre has grown from its humble beginnings to become a major force in the Orange County arts community, producing a wide range of plays and musicals that continue to captivate and inspire audiences of all ages.

Today, South Coast Repertory stands as a testament to the power of art and the commitment of its founders to the development of a vibrant and thriving arts scene in Orange County. As the theatre continues to evolve, it remains committed to its mission of providing high-quality, thought-provoking productions that enrich the cultural life of the community and beyond.
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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 ten-

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SCR also formed an affiliation with the
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national service organization for nonprofit professional theatres. Survey findings and advice helped subscription figures to grow from the original 119 to 1700 by 1979 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 live-acte 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, taking over the converted Marine supply shop; and the third step, moving into the converted dine-dine store. In taking the fourth step, South Coast Repertory had officially arrived.

The complex opened in 1979 with William Saroyan's "The Time of Your Life" playing on the 507-seat, modern thrust mainstage. The following year, rehearsal space was converted into a 163-seat, full-thrust space approximately named the Second Stage. Today, South Coast Repertory offers a ten-month season, featuring a mix of contemporary, traditional 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 "Highland Standard of Living" by Keith Reddin and "Three Postcards" by Craig Lucas and Craig Carnelia, as well as the West Coast premiere of "Charley's Aunt" by Richard Dresser and "Family" by Arthur Giron, developed through the theatre's Hispanic Playwrights Project. Roundout the mainstage season are "All the Way Home" by Ted Mosel, Shakespeare's "Romeo and Juliet" and "The Red Tent" by Tom Stoppard.

The Second Stage season includes "Cloud 9" by Caryn Church, the world premiere of "Birds" by Lisa Loomer, also developed through the Hispanic Playwrights Project, "Fat 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 repertoire over the years. That statistic, coupled with the fact that subscription annually run at approximately 88 percent of capacity for the two theatres, indicates that Orange County audiences are more adventurous than they're generally been given credit for.

Ennem and Benson agree — emphatically. The early years allowed the company to try the room it thought would work, and define its artistic goals. Those 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 more liberal cities would shy away from, and the county has embraced those productions and grown 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 choose, we have never had restrictions imposed on us — or even had anyone attempting to impose them on us."

Ennem and Benson have heard all the cliches about Orange County, "which are just that, cliches," Benson adds. "But in no way have we ever had anything but a strong advantage in being here. The entrepreneurial spirit — to say nothing of the help all the cliches certainly worked to our advantage."

There is also the advantage built into the fact that the block that the neighbours have grown up and mature, and a certain amount of loyalty and trust goes along with that.

Audience support for new works has surprised even Ennem 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 a couple of our 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 adventure 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."

"We 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 Ennem 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..."
national service organization for nonprofit professional theatres. Savvy marketing advice helped subscription figures to grow from the original 159 to 2700 by 1978 and, this year, to over 25,300.

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$4.2 million operating budget and any additional research and development funds. Traditionally, 75 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," Emmons 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 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 venue for 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 Blow Window (which picked up four Los Angeles Drama Critics Circle Awards and eight Dramaloge Awards along the way).

After its years of struggles, 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 7,000 Orange County children and the Theatre Discovery Project, which invites junior high and high school students into the theatre for a production and a follow-up discussion.

The Young 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 Emmons. 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," Emmons informs us, "so we have sought the audience we want. It always baffles me to hear theatre people across the country saying, 'Well, we would never do that where we come from.' To which my 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, striking with our 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."
A Life in the Theatre launched the Second Stage Theatre during the 1979-80 season. Left to right: Scott Bern, Don Bok, Logan Ramsey.

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After its years of struggle, with a supporting 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 1995. 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 $5.5 million earmarked for an artistic research and development endowment.

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South Coast Repertory could now settle back into a comfortable middle-age, sticking with its proven formula. 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-
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 works the way 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. "The actors are free, 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 and 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, 49, 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, insists, "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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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 non-profit 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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Karen Henret and Richard Doyle in John Currin's Bosoms and Neglect, a highlight of the 1980-81 season.

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 Street 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 theater across the street that does more avant-garde 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 theater 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 each pursuing our own artistic goals, but in the instance of a second theater, those interests are absolutely conjoined.

"South Coast Repertory has benefited 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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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," Emmons 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

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MASON'S California & Mason, 1360 N. Hill (415) 392-0113, M-S 11-9:30, Tu-Thu 11-11, Fri-Sat 11-12. American cuisine. AE DC V MC.

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