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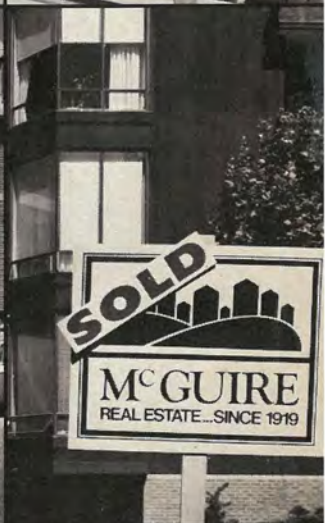
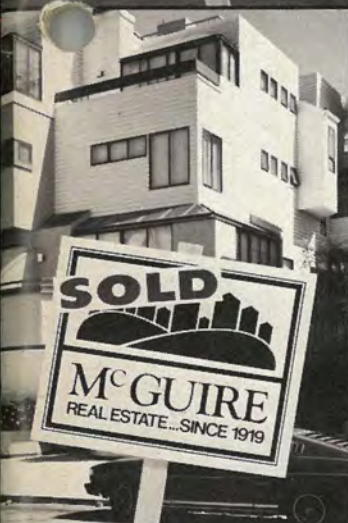
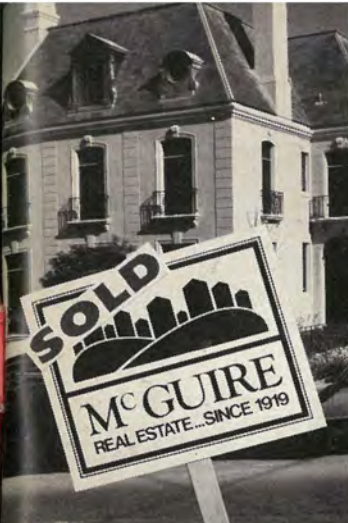
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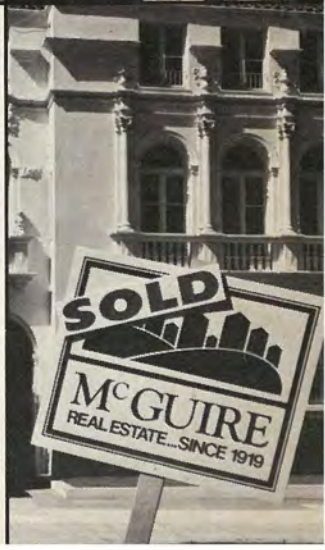
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# PERFORMING ARTS

The Theatre & Music Magazine  
for California & Texas

JANUARY 1987



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LONDON REPORT  
by Sheridan Morley

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A.C.T.  
THE SECOND SEASON  
1967-68

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THE PROGRAM

34

"BY ARRANGEMENT WITH"  
by Susan LaTempa

COVER: Featured in Woody Allen's *The Floating Light Bulb*  
are (from left) Joe Vincent, Joy Carlin, Yuri Larin,  
and Liam O'Brien. A.C.T. photo by Larry Merrett

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# London Report

by Sheridan Morley



IWAN KYNCEL

David de Keyser, Jane Lapotaire, Roger Allam and John Shrapnel in *The Archbishop's Ceiling*.

At the Barbican Pit, the Royal Shakespeare Company continues to explore the dilemma of the writer in a totalitarian police state. It was Latin America for Richard Nelson's *Principia Scriptoriae* and now it's Eastern Europe for the London premiere of Arthur Miller's *The Archbishop's Ceiling*. Written in the immediate aftermath of Watergate, this is on one level a play about the effects of hidden microphones on the people they are bugging. In an Archbishop's Palace somewhere east of Berlin are gathered three

writers. One, the American, has come back to visit an old mistress who is to be the subject of his latest novel. Another, Marcus, is a writer licensed by the regime to travel abroad as the acceptable face of Communism, while the third, Sigmund, is a dissident whose latest manuscript has just been seized. All three and the mistress they share are aware that the ornate ceiling of the old residence, now Marcus's apartment, possibly contains microphones. There are indeed rumors that Marcus invites writers there specifi-



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cally to compromise them, and very soon it becomes clear that Miller is primarily concerned here not with any writer's fate but rather with the way that people behave and talk when they know they are being overheard.

But *The Archbishop's Ceiling* is about much more than hidden microphones; essentially it's a debate about the duty of the writer to himself, to his nation and to his readers. Each of them represents a different viewpoint: Adrian (Roger Allam), the American, is all for making an international furor about Sigmund's missing manuscript. Sigmund himself (John Shrapnel) is for going to jail despite the fact that exile is on offer while Marcus (David de Keyser), ever the pragmatist, is in favor of doing some sort of deal with the authorities. Hovering around them, half-loving and half-mocking, is Maya and it is she, in Jane Lapotaire's vibrant performance, who holds the evening together, turning the spotlight of her attention on each of the writers in turn to illuminate both their strengths and their weaknesses.

Nobody here emerges victorious. The unquiet American is shown up as a self-serving hack hoping that the thrill of being so close to power politics will clear his writer's block. Sigmund is too much in love with his own dissident image, while Marcus has done so many deals with so many authorities that he has almost joined them. All are now doing ritual dances for the benefit of Maya, each other and the hidden recorders, and one of the central questions is how differently people perform as themselves when they are unsure about the full extent of their audience.

There are moments when the academic nature of the debate resembles nothing so much as an international conference of writers; but beyond the symposium there are real and burning issues of freedom and betrayal, as well as a more cynical exploration of the way writers behave



towards other and potentially rival writers who happen to be on the same borderlines of literature and politics. Everyone in *The Archbishop's Ceiling* is playing out a carefully restructured version of who they are and what they believe for the benefit of unseen listeners who just might have already turned off the tapes and gone home.

To a London already unusually

resident farce-writer of that company, Ben Travers. This one is, however, the work of two other writers, an actor called Will Evans and a journalist who signed himself simply Valentine. Together they cobbled together a sturdy plot concerning an inane inventor (Simon Cadell) and his increasingly manic attempts to keep a sudden inheritance out of the hands of his many creditors.



Paul Moriarty and Roger Griffiths in Trevor Rhone's *School's Out*.

crowded with farces new and old comes a rare revival of *Tons of Money* (on the Lyttelton stage of the National) which serves a double purpose: it establishes the Alan Ayckbourn team of National players, and it introduces many of its audience to the very first of the 1920s Aldwych farces which were to become the stock in trade of the man who became the

The eyeglass and the vacant grin of Ralph Lynn who created this role in 1922 have been adopted by Mr. Cadell, though this is in no way an attempt to rebuild the original production. Instead Ayckbourn, a dramatist and director who knows his farce from his elbow, manages a brisk exploration of a plot which builds inexorably to the point where three men in red



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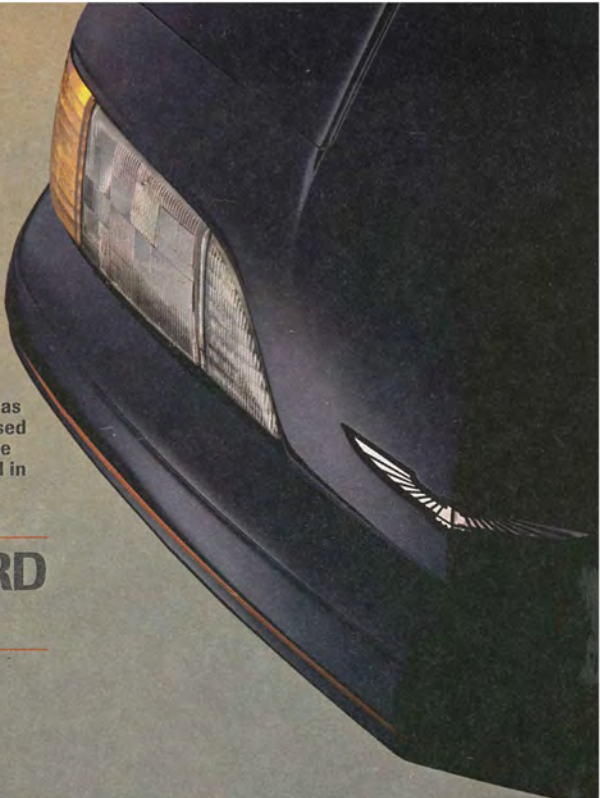
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beards are all claiming to be a long-lost cousin from South America. By this time we are deep in a plot situated somewhere halfway from *Charley's Aunt* to *See How They Run*, starting as all great farces do from a position of utter logic. In order to get his hands on the fortune, Aubrey Mallington has first to do away with himself, or at least give the appearance of so doing, in order to reappear in a disguise and claim the money, whereupon his coat of arms need no longer show bailiffs rampant.

JOHN HAYNES



Maggie Smith, currently in Jean Cocteau's *The Infernal Machine* at the Lyric Hammersmith.

Then there's the butler, a wonderfully gloomy performance from Michael Gambon, who decides to have his brother also disguise himself as the missing cousin and of course the real cousin himself. By the time all are on stage in the last act the machinery of classic farce has been set in motion.

If *Tons of Money* fails to achieve from the very outset the high panic of a true Feydeau or Ben Travers original, it is

nonetheless an important staging post in the Aldwych tradition if only because it was here that Tom Walls, Ralph Lynn and Robertson Hare first forced themselves into the team that was to keep Aldwych audiences rolling in the aisles for the next decade.

*Tons of Money* does not have the true perfection of the later Travers farces, and with a team of talented actors rather than born farceurs, some of the manic energy is missing; but in the old Yvonne Arnaud role Polly Adams is splendidly bossy, while Barbara Hicks and Marcia Warren make of the underwritten supporting characters all that they can. Now that an Ayckbourn team has been established with him as director rather than author, it might be advisable for them to move on to the greater Travers farces once they have played themselves in with this one.

At the Barbican, *Scenes from a Marriage* is a sequence of three short farces by Georges Feydeau, adapted by Peter Barnes who has linked them together by having the two principal characters from one play, a henpecked dentist and his overbearing wife, go forward as the principals in two other acid sketches from married life. We are, however, not seeing the plays in the chronological order of their writing, nor are we seeing them as the self-contained and separate scripts Feydeau originally wrote; and the central problem with batching them together in this arrangement is that we start to look for some sort of development in character or change of tone which could only exist had Feydeau meant his plays to be seen in this order and across a single evening.

The next problem here is that all three plays are intimate French farces which might work well enough on a small studio stage such as the Pit below; but on the main Barbican stage they manage to get totally lost within a vast and brilliantly crafted set by Gerard Howland, which looks like a working model of an oil rig but then revolves to reveal three complete



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# A.C.T. The Second Season, 1967-68

A.C.T.'s original agreement with San Francisco was that the company would spend half of each year here and the other half in Chicago. When negotiations with Chicago representatives collapsed, the San Francisco fundraising board established to share A.C.T.'s expenses with Chicago took a deep breath and agreed to support the company on a year-round basis here. The board, then called the California Theatre Foundation, later became the California Association for A.C.T.

The 1967-68 season opened in October with *Twelfth Night*, directed by William Ball, and closed some forty weeks later with *Your Own Thing*, an Off-Broadway musical based on *Twelfth Night*. In between, the season offered an additional twenty-two productions, including new shows and revivals of some first-season hits, along with three special events, for a grand total of twenty-seven presentations in two theatres.



The 1967-68 repertory season opened with *Twelfth Night*. Seen as Shakespeare's clowns were, left to right, Ken Ruta, Glenn Mazen, Michael Lerner and Ray Reinhardt.



# 1967-68

## SECOND SEASON

### **Two for the Seesaw**

by William Gibson;  
directed by Byron Ringland

### **The Crucible**

by Arthur Miller;  
directed by Allen Fletcher

### **Thieves' Carnival**

by Jean Anouilh;  
directed by Jerome Kilty

### **Twelfth Night**

by William Shakespeare;  
directed by William Ball

### **An Evening's Frost**

by Donald Hall;  
directed by Marcella Cisney

### **The Misanthrope**

by Molière;  
directed by David William

### **A Delicate Balance**

by Edward Albee;  
directed by Edward Hastings

### **A Streetcar Named Desire**

by Tennessee Williams;  
directed by Robert Goldsby

### **Hamlet**

by William Shakespeare;  
directed by William Ball

### **Don't Shoot Mable**

### **It's Your Husband**

by Jerome Kilty;  
directed by Jerome Kilty

### **Deedle, Deedle Dumpling,**

### **My Son God**

by Brian McKinney;  
directed by Patrick Tovatt

### **Long Live Life**

by Jerome Kilty;  
directed by Jerome Kilty

### **In White America**

by Martin Duberman;  
directed by Nagle Jackson

### **Caught in the Act**

by Nagle Jackson,  
directed by Nagle Jackson

### **Albee Acts:**

### **The Zoo Story**

by Edward Albee; directed  
by Richard A. Dysart

### **The American Dream**

by Edward Albee;  
directed by William Ball

### **Dear Liar**

by Jerome Kilty;  
directed by Jerome Kilty

### **Under Milkwood**

by Dylan Thomas;  
directed by William Ball

### **Tartuffe**

by Molière;  
directed by William Ball

### **Tiny Alice**

by Edward Albee;  
directed by William Ball

### **Our Town**

by Thornton Wilder;  
directed by Edward Hastings

### **Long Day's Journey into Night**

by Eugene O'Neill;  
directed by Robert Goldsby

### **Charley's Aunt**

by Brandon Thomas;  
directed by Edward Hastings

### **Endgame**

by Samuel Beckett;  
directed by Edward Payson Call

*Angela Paton played opposite  
Ramon Bieri in Arthur Miller's  
The Crucible, directed by  
Allen Fletcher in 1967.*







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*William Ball's production of Hamlet featured Ray Reinhardt as Clauaius.*





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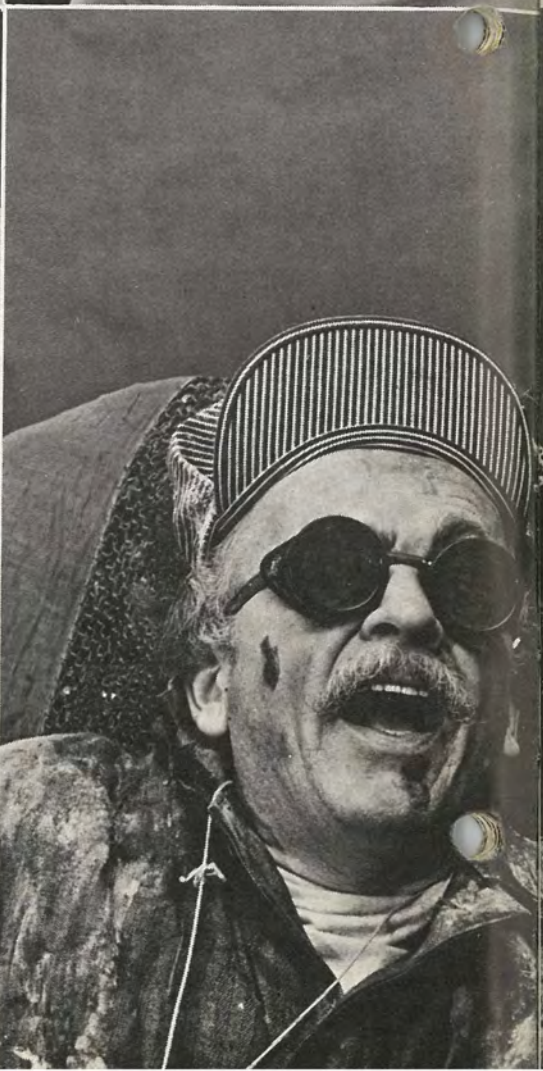
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Top left: Ken Ruta and DeAnn Mears headed the cast of Jerome Kilty's *Long Live Life!*, based on the life of Anton Chekhov.

Top right: Actress-singer Ann Weldon was featured in Nagle Jackson's production of the historical *In White America*.

Bottom left: Barbara Colby and Ramon Bieri comprised the cast of William Gibson's *Two for the Seesaw*.

Below: The A.C.T. revived Samuel Beckett's *Endgame* in 1968. William Paterson (left) played Ham, Michael Lerner Clow.





*DeAnn Mears played  
the haunted Blanche DuBois  
in Tennessee Williams'  
A Streetcar Named  
Desire.*





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# In the A.C.T.

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## News of the American Conservatory Theatre

### AT&T JOINS A.C.T

American Telephone and Telegraph Foundation is sponsoring A.C.T.'s current production of Woody Allen's *The Floating Light Bulb* with a generous gift this season. The grant marks the second year that AT&T has supported A.C.T. Last season, the giant communications corporation made possible the world premiere production of Nagle Jackson's *Opera Comique*.

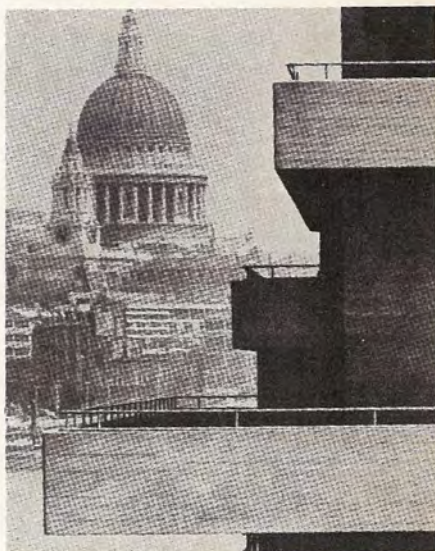
AT&T support of A.C.T. is part of the company's wide ranging philanthropy that also encompasses such diverse arts and leisure events as last year's critically acclaimed and immensely popular show at the de Young Museum, *The New Painting: Impressionism 1874-1886*, and the AT&T Pebble Beach National Pro/Am golf tournament at the end of this month.

Northern California events are important to the corporation, explains AT&T spokesman Rick Wallerstein, because "San Francisco is a major center of employment for us. We have more than 10,000 employees here, as well as more officers than anywhere else except New York. This is also our long distance headquarters for equipment and network systems. San Francisco is the gateway to the Pacific Rim, and we are increasingly becoming an international company."

Wallerstein also sees a slightly whimsical connection between the title of Allen's comedy and the fact that AT&T will complete a light-activated fiber optic cable across the Pacific, linking California to Japan in 1988.

One of the benefits that the corporation

receives as part of its sponsorship is ticket discounts for all of its 10,000 local employees.



*The National Theatre and neighboring St. Paul's await A.C.T.'s London Theatre Tour group.*

### ANYONE FOR LONDON?

A.C.T. artistic director Edward Hastings will lead the company's 1987 London Theatre Tour, May 17 through 27. Tour participants will attend six top theatre productions, including Royal Shakespeare Company performances in Stratford and London, the National Theatre, the Royal Court or a leading London Fringe theatre, and a West End play and major musical. Also on the schedule is a backstage tour of a West End theatre, a visit to the new Theatre Museum, said



to be the most important of its kind in the world, afternoon tea with a leading London actor, discussions with Hastings and a London theatre director and critic, and dinner in Stratford at the Royal Shakespeare Theatre Restaurant.

Included are ten nights' accommodations at a first-class hotel, round-trip non-stop air transportation, and transfers between airports, hotels and theatres, portage and gratuities.

An optional extension of the tour will take travellers to Amsterdam from May 27 through 31, for opera, ballet or theatre performances, museum visits, dinners and a candlelight cruise.

Since tour participation is limited to thirty, early booking is recommended. Information is available now from

Tour Arts

231 Franklin Street

San Francisco, CA 94102

(415) 864-8565

### ALUMNI UPDATE

Current activities of former A.C.T. company members and Advanced Training Program students include the following: Annette Bening won critical praise for her performance in the new Off-Broadway production of Tina Howe's *Coastal Disturbances*. Howe is the author of *Painting Churches* . . . also in the New York lime-

light is Jeff McCarthy, co-star of the new Broadway musical, *Smile*, by Howard Ashman and Marvin Hamlisch . . . Harry Hamlin and Richard Dysart are regulars on the hit TV series *L.A. Law* . . . Cynthia Sikes co-stars with Jack Lemmon and Julie Andrews in Blake Edwards' new comedy *That's Life* . . . Carolyn McCormick joined the regular cast of the TV series *Spenser for Hire* this season . . . Donovan Scott had a continuing role on the short-lived new Lucille Ball show . . . Melanie Chartoff was featured in the mini-series spoofing prime time soaps *Fresno* . . . Peter Davies is in his third year on daytime TV's *Loving*.

### FOOD AND DRINK

The Lower Lounge is also open one hour prior to curtain time at all performances as well as during intermissions. Cold plates, suitable for a light pre-theatre meal for one or two people, or as an hors d'oeuvre tray for several playgoers, are now available in addition to cocktail service, beer, wine, soft drinks and coffee. Pastries are also available.

For convenient intermission service, Geary house manager Robert Edney recommends ordering and paying for drinks before curtain time. When you return to the Lower Lounge at intermission, your drinks will await you on a reserved table bearing your name.



A.C.T. Alums Enjoy Sweet Success: (l to r) Mark Harelik was author and star of *The Immigrant*, produced last year by the Mark Taper Forum. Melanie Chartoff (seen here with Sunday in the Park co-star Jeff Keller) visited the Raisin capital of the world on Fresno. Annette Bening, who played Emily in A.C.T.'s *Our Town*, is wowing 'em in New York.



## CONSERVATORY NEWS

Applications for the 1987-88 Advanced Training Program are available now and must reach A.C.T. no later than January 15. Financial aid is available to qualified students for the three-year fully accredited program that offers comprehensive professional training for actors seeking careers in the theatre. To request an application for the A.T.P., regarded as one of the finest actor-training programs in the English-speaking world, call (415) 771-3880, extension 213. The program gets underway in October.

The spring session of the Young Conservatory, offering a variety of theatre classes after school and on Saturdays for youngsters aged eight through eighteen, starts February 9. Applications are available now at (415) 771-3880, extension 281, and must reach A.C.T. by January 30.

## HASTINGS PROLOGUES STOPPARD

Look for sparks to begin flying at the Geary Theatre next month when Tom Stoppard's latest play *The Real Thing* has its Bay Area premiere here. Winner of the Tony Award in 1985, the witty and urbane examination of a famous playwright and his disintegrating marriage opens Tuesday, February 3, at 8 p.m.

The production will also mark Edward Hastings' first directorial effort since he took over the A.C.T. helm last March. Appearing as the successful London playwright will be Mark Harelik, a successful writer himself, who was last seen at the Geary in the 1983 production *Arms and the Man*. Harelik rejoins the company following his triumphant run of *The Immigrant*, a dramatized version of his grandfather's struggle to make a new life for himself in nineteenth-century Texas. *The Immigrant*, which Harelik wrote and in which he also starred, played to sold-out houses at the Mark Taper Forum in Los Angeles last summer.

Margaret Klenck, Fredi Olster, Rick Hamilton and Richard Butterfield have

also signed on for the production, which plays Monday through Saturday in repertory with *The Seagull* until March 6. For those who would like to learn more about the production, director Edward Hastings conducts a prologue of *The Real Thing* on Monday, February 2 at 5:30 p.m. The lecture and question-and-answer event is free and open to all.

## COSTUME CALL

The A.C.T. costume shop is seeking donations of specific items for use in our repertory productions. Of special interest are men's formal wear such as tuxedos



Help dress such A.C.T. actors as William Paterson, Sydney Walker and Peter Donat (pictured in *The Doctor's Dilemma*) by donating your finery.

and tailcoats, top hats, walking sticks, shirt hardware such as studs, and detachable collars. Period and contemporary items are needed.

Also in demand are women's period shoes, period dresses, period or antique costume jewelry, period hats and accessories such as fans.

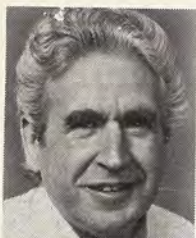
To make donations, please call A.C.T.'s costume supervisor and designer Fritha Knudsen at (415) 771-3880, extensions 237 or 239. Remember: all costume and accessory donations to A.C.T. are tax-deductible!



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

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**JOSEPH BIRD** is now in his 18th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol*, *A Midsummer Night's Dream* and *The Lady's Not for Burning*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



**PETER BRADBURY** is 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*, Oscar Wolfe in *The Royal Family*, Andrei in *The Three Sisters*, Tartuffe in *Tartuffe*, and Feste in *Twelfth Night*. Most recently, he has performed the roles of Theseus in *A Midsummer Night's Dream* and Trebonius in *Julius Caesar* at the Utah Shakespearean Festival. In addition to his training at A.C.T., Mr. Bradbury received an A.B. in drama at Vassar College, where he

appeared as Bo Decker in *Bus Stop* and the title roles in *Oedipus Rex* and *Scapino*. He also studied at the National Theatre Institute at the Eugene O'Neill Theatre Centre and with Morris Carnovsky. He will appear in *The Seagull* and *Faustus in Hell* later this season.



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



**RICHARD BUTTERFIELD**, who appeared as the soldier in *Sunday in the Park with George*, has recently worked with San Jose Rep and performed the role of Franklin Shepard in



Sondheim's *Merrily We Roll Along* last spring with Theatreworks of Palo Alto. He has worked in the Bay Area with the Berkeley Shakespeare Festival, where he was seen as Navarre in *Love's Labour's Lost*, Thisby in *A Midsummer Night's Dream* and Catesby in *Richard III*, among other roles. He has also performed with the Berkeley Jewish Theatre in their productions of *Firstborn* and *Good*. Mr Butterfield is a graduate of Stanford University; A.B. International Relations. He also appears in *The Real Thing* later this season.



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



**NANCY CARLIN** returns to A.C.T. for her second season. She performed most recently with the Oregon Shakespearean festival, where she played Ariel in *The Tempest*, Lavinia in *Titus Andronicus* and Celia in *As You Like It*. A graduate of A.C.T.'s Advanced Training Program, she joined the company in 1984 to play Hippolyta in *A Midsummer Night's Dream* and Frida Foldal in *John Gabriel Borkman*. Other Bay Area credits include the Jailer's Daughter in *The Two Noble Kinsmen* and Helena in *A Midsummer Night's Dream* at the Berkeley Shakespeare Festival, Griselda/Kit/Shana in *Topgirls* and Eve in *The Danube* at the Eureka Theatre Company and the Nurse in *Kabuki Medea* at the Berkeley Repertory Theatre. She has also worked at the Summer Repertory Theatre in Santa Rosa and the Pacific Conservatory of the Performing Arts in Santa Maria where she played Myrtle Mae in *Harvey*. Miss Carlin received her B.A. in Comparative Literature from Brown University.



**PETER DONAT** joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eyre's production of *The Government Inspector*. In New York, he has performed both off-and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has



appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince*, *The School for Wives*, *Macbeth*, *Our Town*, and, last season, in *Opera Comique* and *The Lady's Not For Burning*. Mr. Donat starred in the NBC-TV series, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II* and *The Bay Boy*, opposite Liv Ullmann.



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



**GINA FERRALL** is a graduate of A.C.T.'s Advanced Training Program and appeared on the Geary Theatre stage in productions of *Cat Among the Pigeons*, *A Christmas Carol*, *I Remember Mama*, *The Admirable Crichton* and *Sunday in the Park with George*, in addition to appearing as Lizzie in the Plays-in-Progress production of *Lizzie Borden in the Late Afternoon*. Miss Ferrall was seen most recently in Berkeley Rep's production of *The Art of Dining*. She has also appeared in numerous roles with the Santa Rosa Summer Repertory Theatre and Montana's Shakespeare in the Parks. Performing on the New York stage, she was Emily in *All Nighters* at the New Arts Theatre and, while in New York, also engaged in fashion modeling, a pursuit she has continued on a freelance basis since her return to the Bay Area. With her parents, director/teacher Mike Ferrall and actress Marrian Walters Ferrall, she is co-owner of the Josef Robe Co. of San Francisco.



**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 *The 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 Street Theatre, South Bronx Community Action Theatre and several productions at Columbia University, from which she graduated with B.A. in Theatre Arts. She has also done feature film and commercial work. Miss LaMarque appears in *The Seagull* and *Faustus in Hell* later this season.

**TIMOTHY GREER** joins the company this year to appear in *Sunday in the Park With George*, *A Christmas Carol* and *Faustus in Hell*. A third-year student in the Advanced Training Program, his studio performances include the roles of Angelo in *Measure for Measure*, Friar Lawrence in *Romeo and Juliet*, Seton in *Holiday* and Jude Emerson in *Lydie Breeze*. While a member of the Texas-based Park Boulevard

**DELORES MITCHELL** a graduate of the Advanced Training Program, was a company member for 8 seasons at A.C.T. She performed as Addie in *The Little Foxes*, Lucy in *The Rivals*, Emilia in *A Winter's Tale*, Margaret in *Much Ado About Nothing*, Nurse Lake in *The National Health* and Victoire in *Hotel Paradiso* on the





Geary Theatre stage, in addition to Plays-in-Progress productions of *Afternoons in Vegas*, *Queen for a Day* and *10 Minutes for 25 Cents*. Since 1983 she has worked on the East Coast, most recently as a member of the New York Shakespeare Festival Players in *Romeo and Juliet* and *As You Like It*, as well as appearing at Baltimore's Center Stage, Crossroads Theatre in New Jersey and The Totem Pole Playhouse in Pennsylvania. She has also worked at The Equity Library Theatre, Afro-American Theatre, The Free Southern Theatre and The Famu Playmaker's Guild. A veteran of eight A.C.T. productions of *A Christmas Carol*, Miss Mitchell also appeared in the ABC cable television version taped in 1976. She is a graduate of Florida A & M University and is a speech, voice and acting trainer.



**ROBIN GOODRIN NORDLI** is a third year student in the Advanced Training Program. She joins the company this year to appear in *A Christmas Carol*, *The Seagull* and *Faustus in Hell*. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in *As You Like It*, Virgilia in *Coriolanus* and Ariel in *The Tempest*. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in *A Midsummer Night's Dream* and Silvia in *Two Gentlemen of Verona*. While a student at A.C.T., she appeared in *Twelfth Night*, *King Lear*, *Hay Fever*, *Tartuffe* and *The Three Sisters*. She has also worked at the Bowery Theatre and Lamb's Theatre in California, and the Gaslight Dinner The-

atre and Theatre Tulsa in Oklahoma. Miss Nordli holds a Bachelor of Music Education from the University of Tulsa.



**LIAM O'BRIEN** joins the cast of *The Floating Light Bulb* after appearing earlier this season as Dennis in *Sunday in the Park with George* and Redpenny in *The Doctor's Dilemma*. He recently came to the attention of Bay Area audiences for his performance as Billy in the acclaimed production of Alan Bowne's *Sharon and Billy* at the Magic Theatre. Closing after six months and 128 performances, *Sharon and Billy* became the longest running show in the twenty year history of the Magic. Other local performances include Douglas in *The Concubine at the Feast* at Theatre Rhinoceros, Dwight in *The Singing Book* at the Berkeley Repertory Theatre and the male understudy in *Three Penny Opera* at the Eureka Theatre. In two summers at P.C.P.A. Theatrefest he was seen in *Fiddler on the Roof*, *Medea*, *The Suicide*, *Camelot* and *Macbeth*, which was directed by the late Allen Fletcher. Further credits include Hero in *A Funny Thing Happened . . . Andos* in *Philemon*, and the title role in *Pippin*. Mr. O'Brien received his training at Loyola Marymount University in Los Angeles and the Drama Studio of London in Berkeley. He is pleased to have called A.C.T. home for the last few months.



**FRANK OTTIWELL** has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his



hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including *The Three Sisters* which played on Broadway in 1969, *The Matchmaker* and *Desire Under the Elms* on tour in the Soviet Union, *A Christmas Carol* and *Macbeth*. For television, Mr. Ottiwell has performed in the A.C.T. productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!* He is president of A.C.T.'s Board of Trustees.



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

**STEPHEN ROCKWELL** joins the company this year as a third year student in the Advanced Training Program. For the past two



years he has appeared in several A.C.T. studio productions, including *The Three Sisters* as Chebutykin, *King Lear* as Edgar, *Tartuffe* as Orgon, *Ah, Wilderness!* as Nat Miller and *Joe Egg* as Freddie. Last summer at the Valley Shakespeare Festival he performed the roles of Gratiano in *The Merchant of Venice* and the Duke in *Don Quixote*. A graduate of Vassar College with an A.B. in Drama, he has also worked for the Peterborough Players in New Hampshire, the Quagh Theatre in New York City, and at Playwrights Horizons, where he served as an assistant stage manager under director James Lapine in the first production of *March of the Falsettos*. Mr. Rockwell will also appear in *The Seagull* and *Faustus in Hell* later this season.



**KEN RUTA** was an original member of the company that opened at the Geary Theatre in 1967 and appeared with A.C.T. for six consecutive seasons thereafter. He returned in 1982 to direct *Loot* after starring in the Tony Award-winning Broadway production *The Elephant Man* in 1980. He was also an original member of the company Sir Tyrone Guthrie chose for the theatre he founded in Minnesota, acting for 12 seasons and serving as associate director for two years under Michael Langham. He was responsible for Guthrie Theatre productions of *A Streetcar Named Desire*, *Doctor Faustus* and *La Ronde*, which he both translated and adapted. At San Diego's Old Globe Theatre, he played roles ranging from King Lear to Bottom and directed a variety of productions,



including the 1979 award-winning production of *A Comedy of Errors*. For the Los Angeles Music Center, he appeared in the Ahmanson Theatre productions of *Saint Joan* and *A Man For All Seasons* and the Mark Taper Forum's *American Clock*, *Wild Oats*, *Moby Dick Rehearsed* and *Measure for Measure*, in addition to directing the award-winning production of Tom Stoppard's adaptation of Arthur Schnitzler's *Undiscovered Country*. While serving as associate artistic director of the Arizona Theatre Company from 1984 to 1986, he directed the Western premieres of *'night*, *Mother* and *The Real Thing*, as well as playing the title role in last season's nationally acclaimed production of *Galileo* by Bertolt Brecht. In addition to his association with most of the nation's leading resident theatres, he has appeared in the Broadway productions of *Inherit the Wind*, *Separate Tables*, *Duel of Angels*, *Ross* and *The Three Sisters*, as well as off-Broadway with the Phoenix and Circle-in-the Square companies.



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



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



**HOWARD SWAIN** came to San Francisco in 1976 from the University of Idaho. Following a tour with the New Shakespeare Company he worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company and Overtone Theatre. In 1982 he joined the Berkeley Shakespearean Festival and has also performed for the Berkeley Jewish Theatre, San Jose Repertory Company and the Berkeley Repertory Theatre where he appeared as Crow in *The Tooth of Crime*, receiving a Bay Area Critics' Circle Award for best performance in a musical. He joins the company following Oregon Shakespearean Festival productions of *As You Like It*, *Three-Penny Opera* and *The Tempest* as Caliban. Mr. Swain's other credits include roles in *Partners in Crime* and *Hill St. Blues* on network television, as well as the upcoming film *Cherry 2000*. He is happy to be back in San Francisco and is especially honored to be working with A.C.T.





**JOE VINCENT** has been acting with the Oregon Shakespearean Festival for the past 14 years. Among the more than 50 productions in Ashland his favorite roles were Jack Tanner/Don Juan in *Man and Superman*, Petruchio in *The Taming of the Shrew* (which toured California, including an engagement at the Marines Memorial Theatre in 1984), Vershinin in this year's *The Three Sisters* and a cast member of the 1985 tour of *Jacques Brel is Alive and Well and Living in Paris*. Local audiences will remember him for his work during two seasons at the Berkeley Repertory Theatre in 1978-79 and both seasons of the Visalia-based California Shakespeare Festival, where he won a Drama-logue award for his portrayal of the role of Bottom in *A Midsummer Night's Dream*. He has also been seen for a season at The Arizona Theatre Company and San Diego's Old Globe Theatre. Last November, he took the role of Littlechap in *Stop the World I Want to Get Off* for the Lyric Theatre in Ashland, Oregon, a new not-for-profit musical theatre where he is artistic director. After *The Floating Light Bulb*, Mr. Vincent is going to Phoenix, Arizona to play Sky Masterson in *Guys and Dolls* and to Ashland for the summer season at the Oregon Shakespearean Festival.



**SYDNEY WALKER** is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsyl-

vania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Loot*, *Angels Fall*, *The School for Wives* and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acted in the film *Love Story*, and performed the voice of Papa Ewok in the television movie, *The Ewok Adventure*. Mr. Walker was narrator for the KQED-TV series *New York Master Chefs* and teaches Auditioning in A.C.T.'s Conservatory.



**J. STEVEN WHITE** has been with A.C.T. for ten seasons, in a variety of capacities. He has excelled as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978, and spent last season at the Denver Center Theatre Company as Acting Conservatory Director. As an actor, he is a veteran of twenty-seven A.C.T. productions; as a teacher and administrator, he has been active in A.C.T.'s Conservatory, most recently as director of the 1984 Summer Training Congress. He is currently Dean of Academic Affairs in the Conservatory, in addition to teaching stage combat. Mr. White has been the fight choreographer for sixty-one productions, including the San Francisco Ballet's production of *Romeo and Juliet*, directed by Michael Smuin, and A.C.T.'s *Cyrano de Bergerac*. His directing credits include the Valley Shakespeare Festival production of *Count of Monte Cristo* at the Paul Masson Winery; six A.C.T. Playroom productions, most recently *Uncle Vanya*; and the Western Stage Company's *The Hostage* in Salinas.



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## DIRECTORS, DESIGNERS AND STAFF

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

**JOHN SULLIVAN** (Managing Director) joins A.C.T. as part of the new team that will lead the company into its third decade. With a background encompassing arts administration, fundraising, theatre production, directing, writing and extensive experience in the communica-

tions field, he is A.C.T.'s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at Winner/Wagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of \$14 million in grants to more than 800 artists and arts institutions. From 1979 through 1983, he headed John Sullivan Communications in Lander, WY. In the late 1970s, he spent three seasons at Los Angeles' Mark Taper Forum, where he produced and directed plays in the theatre's Forum Laboratory and directed on its main stage. His work in films includes educational projects, three special films for national Emmy Award broadcasts and commercial features. He was a member of the Advisory Board for last June's San Francisco New Vaudeville Festival and, in association with the Magic Theatre, produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau, in 1985. Among his writings are *The National Outdoor Leadership School's Wilderness Guide*, published by Simon and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Buchwald Sullivan, an attorney. They have two children.

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



**DENNIS POWERS** (Communications Director) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was Book Review Editor and Associate Drama Editor, and a season at Stanford Repertory Theatre, where he was Associate Managing Director. After serving as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard* and *The Bourgeois Gentleman*. With Laird Williamson, he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976. As Director of Communications, he provides writing and editorial supervision for several departments as well as working with Artistic Director Edward Hastings on season planning, play selection and casting. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theatres and schools. In 1985, he and Williamson wrote *Christmas Miracles*, which had its world premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been produced for television. Mr. Powers is a member of the 1986 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

**ALBERT TAKAZAUCKAS** (Director) makes his A.C.T. debut with *The Floating Light Bulb* after a notable career in the Bay Area. As an opera director, he has worked throughout the United States including Seattle, where he opened the current Seattle Opera season with *Tosca*. In theatre, he first drew critical attention in his native Manhattan with the only American production in a century of Victor Hugo's *Hernani*. Later, he directed David Mamet's Obie Award-winning *Sexual Perversity in Chicago*, which brought him to San Francisco's Magic Theatre ten years ago. His work at The Magic Theatre also includes *These Men*, *Geniuses*, *Cutting Canvas* (co-authored with James Keller) and the record-breaking *Sharon and Billy*. Other productions in the Bay Area include *Tartuffe*, *Chekhov in Yalta*, *The Way of the World* and recently, *The Rocky Horror Show*. Mr. Takazauckas continues to write with Mr. Keller.

Their comedy, *An Hour for the Opera*, toured for three consecutive years, and their latest play, *Revivals*, has been selected for the Plays-in-Progress series at A.C.T. This year he will direct Molnar's *The Guardsman*, a new play for Magic Theatre, and *Much Ado About Nothing* and *The Magic Flute* for the 50th anniversary of the Carmel Bach Festival.

**RALPH FUNICELLO** (Scenery) has been associated with A.C.T. for fourteen seasons, designing twenty-eight productions including *Uncle Vanya*, *Morning's At Seven*, *Ah, Wilderness*, *Another Part of the Forest*, *Peer Gynt*, *Pantagleize*, *The Taming of the Shrew*, *Mourning Becomes Electra*, *Arms and the Man* and *Translations*. Mr. Funicello's work has been seen on and off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, The Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for *The Taming of the Shrew* on PBS television. Mr. Funicello designed the sets for the New York City Opera's production of *La Rondine*, as well as *A Streetcar Named Desire*, and *The Glass Menagerie* for the Stratford Festival in Ontario, Canada.

**BEAVER D. BAUER** (Costumes) joins the company for the first time following extensive work as a designer at the Berkeley Repertory Theatre, Magic Theatre, Eureka Theatre, Lamplighters' Musical Theatre, Make-A-Circus, Dance Theatre and College of Marin. Since 1980, she has also been a performer, writer, choreographer, set designer and co-artistic director, in addition to resident costume designer, for the Angels of Light, a cabaret and theatre troupe specializing in fantastic, outrageous and magical performances. Completely self-taught in all aspects of the theatre, she was responsible for the Angels of Light productions *Holy Cow*, *Hotel of Follies* and the 1983 production *True Tales of Hollywood Horror*, a musical for which she won a Bay Area Theatre Critics' Circle Award for costume design. She has also won BATCC awards for the costumes in the



Angels of Light's *Cinderella II*, the College of Marin's *Macbeth* and the 1984 Berkeley Rep production of *Tartuffe*.

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

**JAMES HAIRE** (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* with Eva Le Gallienne, Sylvia Sydney and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer* and *A Comedy of Errors*. Mr. Haire also stage managed the Broadway productions of *Georgy*, a new musical by Carol Bayer Sager at the Wintergarden Theater, *And Miss Reardon Drinks a Little* with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union.

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

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

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

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



# Magic in Flatbush

by Dennis Powers



Woody Allen, child of Flatbush

"What's toughest about writing a play," Woody Allen told *New York Times* reporter John Corry, "is going from nothing to first draft. But once you write a play, the hardest work is done, and you can get a wonderful production in six weeks. When you watch rehearsals for a play and you see something you don't like, you can make corrections. When you make corrections in a movie, you have to call in the actors from all over the world . . ."

In an extraordinary career studded with hit films like *Hannah and Her Sisters*, *Zelig*, *Manhattan*, *Sleeper*, *Love and Death*, *Bananas*, *Interiors*, *A Midsummer Night's Sex Comedy*, *The Purple Rose of Cairo*, *Broadway Danny Rose* and the Oscar-winning *Annie Hall*, the reclusive writer-director-actor has occasionally taken time out to write a play. His first was the 1966 hit

Broadway comedy about Americans abroad, *Don't Drink the Water*. He followed it with another Broadway success in 1969, the popular *Play It Again, Sam*, in which the typically timid, bumbling Allenesque hero has a vivid fantasy life revolving around a Humphrey Bogart-like guardian angel who advises him on how to succeed with women.

Some twelve years passed before Allen's third and — so far, at least — last play opened at Lincoln Center's Vivian Beaumont Theatre in April, 1981, for a limited engagement as part of a subscriptions series. *The Floating Light Bulb* represented a distinct departure from the first two plays, both of them relatively conventional Broadway comedies, as Allen laced his characteristic comedy with dramatic conflicts to tell the story of a troubled Brooklyn family facing problems both financial and emotional.

The result is a bittersweet comedy that unfolds in a tenement apartment in Brooklyn's Canarsie section in 1945, just after the end of World War II. Middle-aged Enid Pollack (Joy Carlin) dreams up crackpot business schemes, trying to make ends meet while her philandering husband Max (Joe Vincent, in his A.C.T. debut) gambles away his paycheck and dodges loan sharks to whom he's deeply in debt. To make matters worse for Enid, Max has a much younger girlfriend on the side, Betty (Nancy Carlin) with whom he makes vague plans to escape to Florida and begin a new life.

The Pollacks' sons only add to Enid's worries. Their smart-aleck younger boy



Steve (Yuri Lane) is a thirteen-year-old whose grades in school are so bad that he even gets an "F" in personal hygiene. His older brother, the shy, stammering sixteen-year-old Paul (Liam O'Brien) retreats from the problems of adolescence and his fear of people into a private dream world where he becomes a world-famous magician. An apparent ray of hope shines into their lives with the arrival of Jerry (Ken Ruta), a small-time talent agent. Enid is sure that Jerry can get Paul booked into night clubs and starts making plans for a big future.

Although Allen has said that *The Floating Light Bulb* — the title refers to one of Paul's favorite magic tricks — isn't really autobiographical, he admits that he was growing up in the Flatbush area of Brooklyn at the same time the play takes place, that his father, like Max, was a waiter, that his childhood wasn't very happy either, that he hated school as Paul does, and that he practiced magic tricks in his bedroom.

Some critics who reviewed the original production described the play as Allen's comic variation of Tennessee Williams's *The Glass Menagerie*. Albert Takazauckas, director of A.C.T.'s production, is more specific: "It's as if Clifford Odets had written *The Glass Menagerie*," he says, adding, "and the more I read the play, the less it reminded me of *The Glass Menagerie*."

Takazauckas feels that "we can all identify with Paul's dreams, with his feelings of being an outsider. I have a lot of very personal feelings about the play. I understood it immediately and felt deeply attached to it. It evoked memories of my own family and my own childhood, and I think it captures archetypal moments of growing up. That kind of thing moves me a lot, so my response to the work is very strong. And we have to keep in mind that the poverty the family lives with is an important element in the story.

"As a title, *The Floating Light Bulb* suggests something fragile and lovely, some-

thing poetic. And the play attempts to get to that poetic level. It's not like Woody Allen's other plays or his movies. But it has wonderful humor. Some of it is very richly funny. And I think it's more deeply felt than anything of his — except maybe *Annie Hall*."

As a director — his recent San Francisco work includes *Sharon and Billy* at the Magic Theatre and *The Rocky Horror Show* at Theatre on the Square — Takazauckas has well defined ideas about what's right and what's wrong in staging a play. For one thing, he disapproves of the kind of approach in which the director imposes his ideas on the play to the point where he, rather than the author or the actors, becomes the star. In his view, the director's work shouldn't call attention to itself at the expense of the play. "That kind of approach assumes that the work needs help. At its worst, it can obscure the work rather than reveal it. You can end up with all icing and no cake. The play must be allowed to speak for itself. I don't like directors who talk about 'my' *Don Giovanni* or 'my' *Hamlet*; we are interpretive artists, not creators — we're a little less than angels. The imposing style of direction can be a way of not dealing with certain aspects of a play. I think what's onstage should be pure and clean.

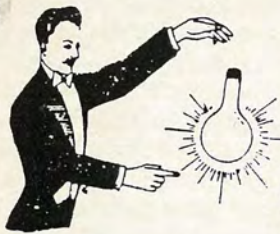
"I still believe in theatre as a social event, with people coming together and sharing an experience."

Like his director, Allen is modest in stating his goals. "I can only hope that a certain amount of what I do . . . that some of it will make a contribution to the culture," he says. "This play could have been a short story, but then I got this call from Lincoln Center, and I live in New York, and I thought I'd like to try to make a contribution to the theatre . . . It's a modest little idea. When all is said and done, maybe it will be an entertaining two hours. My fondest wish is that the person buying a ticket has good time. I really hope so."





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THE AMERICAN CONSERVATORY THEATRE

presents

# THE FLOATING LIGHT BULB

(1981)

by Woody Allen

Directed by Albert Takazauckas

*Scenery by* Ralph Funicello  
*Costumes by* Beaver D. Bauer  
*Lighting by* Derek Duarte  
*Sound by* Stephen LeGrand  
*Wigs by* Rick Echols  
*Magic Effects by* Ken Sonkin  
*Associate Director* Anna Deavere Smith

Cast

(in order of appearance)

*Paul* Liam O'Brien  
*Steve* Yuri Lane  
*Enid* Joy Carlin  
*Max* Joe Vincent  
*Betty* Nancy Carlin  
*Jerry Wexler* Ken Ruta

The Scene: The Canarsie section of Brooklyn, 1945

ACT ONE: Scene One: Four-thirty in the afternoon.  
Scene Two: Later that same day.  
Scene Three: Around seven-thirty, the following morning.  
Scene Four: Late afternoon, the same day.  
Scene Five: Three in the morning, the next day.  
Scene Six: Midmorning, the same day.

ACT TWO: Scene One: Early evening, a few days later.  
Scene Two: That same evening.

There will be one intermission between Acts I and II.

## UNDERSTUDIES

*Steve* — Tom Parker; *Enid* — Kate Brickley; *Paul* — Ken Sonkin; *Max* — J. Steven White;  
*Betty* — Lannyl Stephens; *Jerry Wexler* — Bernard Vash.

Stage Management: Alice Elliott Smith and Eugene Barcone.

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This production is made possible in part through a generous grant  
from the AT&T Foundation.

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Richard Butterfield	Ruth Kobart	Ken Sonkin
Joy Carlin	Barry Kraft	Lannyl Stephens
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Joy Carlin, <i>Acting</i>	Douglas Russell, <i>Humanities</i>
Dell'Arte Players Co., <i>Physical Comedy</i>	Jared Sakren, <i>Masks</i>
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The American Conservatory Theatre was  
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G A L A N T



Opposite: The moralistic Arsinoe (Michael Learned, seated) is outraged by the free-thinking Celimene (Kitty Winn) in this scene from Molière's *The Misanthrope*.



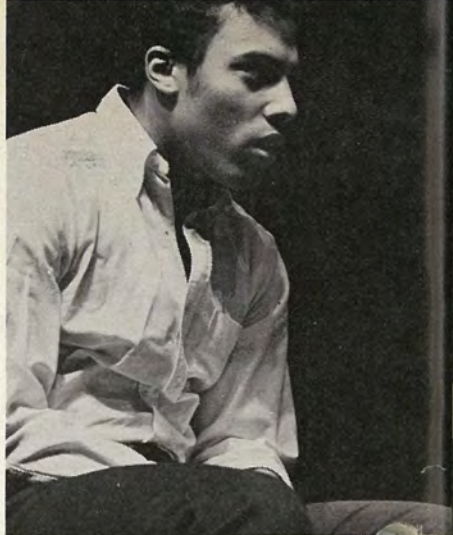
GANSLER STUDIOS

Edward Hastings's production of *A Delicate Balance*, the Pulitzer Prize-winning drama by Edward Albee, featured (from left) Josephine Nichols, Michael Learned and Robert Gerringer.









GANSEN STUDIOS





Left: James Watson and Eileen Ramsey  
in *In White America*.

Opposite: Ray Reinhardt as Stanley Kowalski  
in *A Streetcar Named Desire*.

Below: A.C.T. closed its second San Francisco season  
with *Your Own Thing*, a musical based on *Twelfth  
Night*, which had opened the season. Seen here are  
Bonnie Franklin as Viola with, left to right, Alan  
Martin, David Schneider and Allan Hunt.





# Wine: Rosé

by Robert Goerner

Is there still a future for rosé wines? Can they ever regain the nearly 30% market share they enjoyed ten years ago? Today the shelves are full of "blanc de noirs," the wildly successful White Zinfandels leading the way. You can find Pinot Noirs under many *noms du vin*, a scattering of Cabernets, a Merlot or two and even a lonely Petite Sirah.

Here in California, the rosés are suffering the sins of past practices when the quick and easy way to make it was to mix red and white wines. It was usually sweet. Too sweet. There were even tales of crushing varieties like Palomino, Colombard or Thompson Seedless into the pressed-out must of red wines to pick up color. Today, technological advances make it possible for rosés to be even more fruity, clean and charming than the blush wines. All that's missing is consumer willingness to try them, merchants to stock them — and wine writers to write about them.

It's a different story in Europe where France's Tavel, based on the Grenache grape, has a long-time reputation as the world's finest rosé. The Loire Valley sells amazing amounts of Anjou and Chinon Cabernet rosés and even Burgundy produces a most delicious light Pinot Noir, the Rosé de Marsanny, from the northernmost part of the Côte de Nuits.

Recently this distinguished group gained a member from the Mediterranean coast: Domaine Tempier, a producer near the seaside town on Bandol, a few miles east of Marseille.

Checking their present production you will note that nowhere on the label does the word "rosé" appear. The 1984 Tempier rosé shows lovely mouth-filling flavors. At \$7.95 it's one of the more

expensive rosés. Some experts think it's the best.

At about half the price, you might enjoy sampling the NV Domaine de Fontsaïnte Gris de Gris (\$4) from the Corbières region of the Midi. In the wonderful world of wine terminology, Gris de Gris — gray of gray — turns out to be even lighter than many of our blush wines. A grayed pink tint from the Grenache grape, it receives less skin contact than rosés, is fermented to dryness and can surprise you with its tartness.

At the moment, these wines are in limited distribution, primarily in Northern California and the East Coast. However, Southern California is in the process of being represented by a wholesaler and you might inquire of your wine merchant. They may also be obtained directly from the importer, Kermit Lynch, 1605 San Pablo Avenue, Berkeley CA, 94702.

Both these French wines may shock you with their lack of fruit flavors compared to the lush generosity of our California rosés. As for the color difference, a rosé can be loosely defined as a light red ranging in hue from underlying orange to purple and in tone from slight to intense. Thus, in reality, our "blush" wines are not "blanc de noirs", or white wine from black grapes, but light rosés. The term "blush", by the way, is the legal property of Mill Creek Vineyards and may not be used on a wine label without their permission.

In California, winemakers leave the crushed grapes in contact with their skins for as long as 24 hours to produce rosé and as briefly as that many minutes for a White Zinfandel.

Simi's highly successful benchmark Rosé of Cabernet Sauvignon manages to



# Mezzanotte

Midnight. Ciao is open until midnight. (The Italians like to eat late.)  
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extract the brilliant strawberry red color in only an hour and half with the aforementioned modern technology. The controlled cool fermentation continues until just 1% residual sugar remains. The temperature then is plunged to 30 degrees, stopping the action of the yeast and preserving the slight sweetness. The current 1984 bottling (\$6.60) has more effusive fruit than blush wines can manage.

Thomas Selfridge, president of Beaulieu Vineyard, says the grape they called Pinot Blanc was also known to them for many years as Melon de Bourgogne and was used in their Chablis. It was pulled out of the vineyard in the early 1960s because of a virus disease and some cuttings were sent to the University of California at Davis to be placed in their virus eradication program. That was when the Pinot Blanc name was attached. Later, Beaulieu thought it would be interesting to try it again and put the now virus-free U.C. cuttings back in the original vineyard.

As the family enjoyed it and each year had a small amount bottled for them separately from the Chablis blend, the winery decided to put it back on the market. They planned to call it Melon de Bourgogne as they had since 1900. The Bureau of Alcohol, Tobacco and Firearms turned down the Bourgogne part and rather than call it the acceptable Melon de Muscadet, they opted for just Melon.

In the confusion that ensued — was it a cantaloupe wine? — coupled with the growing trend of all wineries to concentrate on fewer varietals and the fact that it was planted on prime Cabernet Sauvignon growing ground, the final decision was made to drop it. The last vintage was the 1983, still available at the winery, and some 1982s may yet be found on retail shelves. It should sell for about \$8.50.

Turning to France's Côte d'Or where Chardonnay is supposedly the only grape in the great white Burgundies, other stories surface. Take, for instance,

the white wine of Morey-St.-Denis from the *premier cru* Monts Luissants property, long considered entirely Pinot Blanc. Its steely character sets it apart from the more southerly Montrachets and Meursaults. The proprietor, Jean-Marie Ponsot, has been quoted as saying he believes Pinot Blanc was planted there centuries ago and there appears evidence that it was grown in France during the Roman era.

Ask growers in the Côte de Beaune what they have and some will stoutly maintain they have nothing but Chardonnay, others will shrug and say they probably have some Pinot Blanc vines amid the Chardonnay, but what difference does it make? Could we be hung up on varietal labeling? It's the winemaker that makes the wine and the vineyard that grows the grapes. The great Burgundies and Bordeaux are known by the district or the maker. No one worries what's in Lafite or Montrachet. It's the proprietor and the year that counts.

One noted Napa Valley producer of Pinot Blanc is Buehler Vineyards where the estate 1984 bottling (\$8) resembles a delicate and tartly fresh Chardonnay with citrus and mineral accents. John Buehler says the wine needs a little time to settle down and should be opening by spring. He also says he got his cuttings from Wentz Bros. and they were the U.C. Davis clone, supposedly the Melon de Muscadet. Pinot Blanc, he feels, is an endangered species in California, not economically viable for many growers.

Where can we be reasonably sure that the veritable Pinot Blanc is grown? In Alsace or northern Italy, it is agreed, and there is no dearth of Italianate versions in the stores. I found that familiar nuttiness in the 1983 Pinot Bianco of Tenuta "Schulthaus" (\$3.99). The full, round, sustained flavors with mineral undertones are fresh and dry. You can't get this quality in any varietal near this price. A Best Buy. □



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*An appreciation of Samuel French, Inc., publisher and retailer of plays—from Shakespeare, William, to Sharkey, Jack; Samuel French, Inc., collector of royalties for playwrights; Samuel French, Inc. which, if it had not existed would, eventually, have had to be invented.*

*by Susan LaTempa*

**F**REQUENTLY these days, the search for plays to present leads theatres into direct arrangements with contemporary playwrights for world or regional premieres of new plays. But for many English plays, like Tom Stoppard's *The Real Thing* and Caryl Churchill's *Cloud 9*, for older American plays like Tad Mosel's *All the Way Home*, and for some translations of European classics, our theatres find themselves dealing with the staff at a small storefront in Hollywood which houses a bookstore and an office.

Gold letters on the storefront window identify the firm as "Samuel French, Inc. Founded 1830 . . . incorporated 1899. The House of Plays." Above the window, a recently added sign specifies "French's Theatre Bookshop". The store, and offices adjacent to it, are the western U.S. branch of a company that



*Samuel French — himself.*

has, for 150 years, provided printed plays for the use of amateurs and professionals, and collected royalties for the authors upon performances of the plays.

Formerly a tiny, quaint, Dickensian shop (if a store situated in a red-tiled stucco building can properly be labeled Dickensian), a recent expansion has proceeded by fits and starts, and continues. Where once there was a single counter serving customers wanting to buy plays published by French (which was virtually all the store stocked), there is now one of the few bookstores in the country that specializes in books on theatre. Plays in English

by publishers from around the world are carried, as well as acting books, technical theatre books and texts, books on theatre history and criticism.

Behind and adjacent to the retail operation, a mail order department is busy, fill-



ing scores of orders for books daily from high schools, colleges, amateur and regional theatres in the Western states served by this branch of Samuel French, Inc.

James Shepard, a former staff member and the first buyer for the store, identifies the "walk-in" trade as mainly comprising aspiring actors. To the casual observer, Shepard's remarks ring true. The store itself is hardly glamorous, but the customers are quite often young, attractive, and attired in "exercise" outfits. There seem to be rather more great teeth and terrific haircuts than might be found in any other bookstore.

Under Shepard's direction, French's Theatre Bookshop became known as an outlet for materials aspiring actors needed for classes and career activities. Then as now, the novice can purchase collections of scenes and monologues for use as audition pieces, he or she can pick up a list of casting directors' names and addresses (already on mailing labels) for sending out photos and resumes, and of course, the trades are on the counter near the cash register.

Leon Embry, manager of this West Coast office of Samuel French, explains that the company has had an office in Los Angeles for about 50 years. "The original location was downtown on 7th Street, but in the '40s, the manager at the time moved the office to Hollywood in order to be near the movie studios. We were doing a great deal of business with them at the time."

Questions about the name of the company prompt "Yes, Virginia" answers from Embry, who points out, however, that the founder, Samuel French, cannot be reached by telephone (as customers have sometimes attempted), having retired in the 1890s.

The first play published under the French imprint was Shak(e)speare's *Mid Summer-Night's Dream* (as it was listed) in an edition which, according to the title

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*William Paterson and Marrian Walters in the recent American Conservatory Theatre production of The Gin Game — successful two-character plays translate into big dollars for playwright and publisher, in this instance D.L. Coburn and Samuel French, Inc., respectively.*

page, included "cast of characters, stage business, costumes, relative positions, etc." Buyers of the play gave 12½ cents to the salesperson at Mr. French's Nassau Street shop in New York, where they might also purchase theatrical supplies designed to aid amateurs in their efforts: makeup, wigs, sets (made of paper), costumes, and lights. Samuel French expanded his play publishing endeavor by buying up the printing plates of his competitors, thus absorbing all their titles. In 1872, he bought the business of London play publisher Thomas Lacy and moved to England to run that branch, leaving his son, Thomas French, in charge of the New York concern. The London-New York link proved advantageous, indeed, vital, as material flowed back and forth across the Atlantic. In 1878, Mr. French explained to a *New York*

*Times* interviewer the advantages which had resulted for playwrights. Previously, he noted, European authors

...got very little for their works in the United States. \$500 was considered a large sum, for the reason that there was nobody on the other side to take an interest in protecting their rights. But since we have taken this business up we have done for the author what he couldn't do for himself... Take the *Celebrated Case* as an example. It was played over 100 nights in New York; we paid the authors in France several thousand dollars; it was infringed upon by Gilmore in Baltimore; we protected it and got a decision in our favor.

Although that interview was concerned with issues arising from the earli-





Left to right, Dakin Matthews, Michael Gross and Linda Purl in the Mark Taper Forum staging of Tom Stoppard's *The Real Thing*.

est attempts at international copyright agreement, the idea or practice of protecting the playwright is still very much a mainstay of French's procedures, and the problem of a play being "infringed upon" is still (although in a somewhat different sense) prevalent. Each copy of a play published by French carries a notice that "Professionals and amateurs are hereby

cautioned that this play is subject to a royalty." After noting that all rights are reserved and that the granting of rights is subject to written permission and the payment of fees, the notice continues that "royalty must be paid whether the play is presented for charity or gain or whether or not admission is charged." The notice is the result of legal recognition that a

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play is the property of the author, who is entitled to charge a fee for its use.

Authors, upon contracting with Samuel French for the publication of their play, assign the company the task of collecting royalties for performances of the play, especially on an amateur level. The Hollywood office, therefore, is in contact with schools and community theatres in Denver and Phoenix, in Fresno and Fairbanks. In addition to collecting fees for

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performances, Samuel French is charged with making the theatre groups aware of any special wishes or restrictions that the author might have in connection with the performances of their plays. Thornton Wilder, for example, did not want excerpts from his plays to be performed.

"I guess every high school in America has wanted to do the drugstore scene



from *Our Town*," says Leon Embry, "but Wilder wanted his plays performed only in their entirety, and that restriction is, of course, still honored." William Gibson, author of *The Miracle Worker*, required, when his play was released for amateur production, that the play never be performed before a racially segregated audience. Another special kind of request is made by Robert Patrick (*Kennedy's Children*) who asks that he be notified where

RON M. STONE



*Tad Mosel's All the Way Home as staged by South Coast Repertory with, left to right, John Castanha, Thomas R. Oglesby, Melora Marshall.*

and when his plays are performed.

"He tries to attend as many of the productions of his work as he can," says Embry. "It's a way for him to see America."

A 19th-century Samuel French catalogue advertised plays "For Reading Clubs, Amateur Theatricals, Temperance

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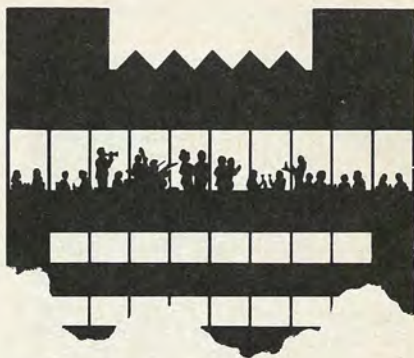
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Amateur theatrics were once a parlor game, a home entertainment of the middle and upper classes devised by families and friends to fill the time on country weekends or long winter nights. Now, in addition to many high school and college drama departments, there are amateur community theatre groups, some well established, successful and sophisticated, some merely loose-knit groups of sometimes-energetic theatre lovers. Leon Embry notes that many of the people involved in community theatre today have had some professional or academic experience.

"And," he remarks, "the community theatres are developing their own playwrights." Louis Flynn, for example, of the Contra Costa Community Theatre in El Cerrito, California, is in the foundry business, but had for years enjoyed theatre as a hobby. Flynn "turned pro" when Samuel French published his play, *Madness on Madrona Drive*, a 12-character farce.

Neil Simon and Thornton Wilder, who may never be challenged as America's most popular playwrights, initially came to the attention of amateurs across the country as a result of their spectacular Broadway successes. Broadway has never heard of some of the playwrights more recently in favor with Samuel French customers. There's Jack Sharkey, author of *The Creature Creeps*, *Here Lies Jeremy Troy*, *Meanwhile Back on the Couch*, and some twenty-two other French titles, who is popular with community theatres, as is Tim Kelly, a Los Angeles writer who often stops by to see how plays of his like *Frankenstein* and *Egad, the Woman in White*

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are doing. Dinner theatres and community theatres consider Nick Hall, author of *Accommodations*, a potential challenger to Neil Simon. Another kind of star status goes to the play *Charley's Aunt*, by Brandon Thomas, which has enjoyed steady popularity among amateurs since at least the turn of the century, in addition to its many professional and film revivals.

The titles which amateur theatres order through the mail also appeal to the aspiring actors who browse the shelves



by Jaston Williams  
Joe Sears  
Ed Howard



**Samuel French, Inc.**

*A recent Samuel French success.*

full of acting editions in the bookstore. Bill Manhoff's 1964 comedy *The Owl and the Pussycat* may be forgotten by the general public, but this two-character play is so well suited to acting practice that it's a bonafide best-seller in the field. And although Broadway may have lost some of its luster, it's easy to believe that there are enough amateur and aspiring actors to keep Samuel French in business for another 150 years. □



LONDON REPORT *continued from page 14*

rooms plus a kind of antechamber where four female saxophonists play during scene changes and also during scenes. But this too is counter-productive. The more you marvel at the intricate mechanics of the set, the more you enjoy the music of *The Fairer Sax*, the more you wonder about the lengths to which the director Terry Hands has gone to make this evening hang together.

The plays were written between 1908 and 1916, shortly before Feydeau was taken to the sanatorium where he began sending out invitations to his coronation as Napoleon III, and it is therefore not surprising that the first one-act play we see, though the last of them he wrote, should be characterized by a manic frenzy as the benighted dentist takes out his full marital despair on the unfortunates who happen to be his patients. Trevor Peacock and Janet Dale rapidly manage to establish that theirs is a marriage owing more to Strindberg than the more cheery boulevard liaisons of Feydeau's full-length farces, but once that point has been made there is little more for them to do but carry it forward to the second play, an infinitely feebler piece about a phantom pregnancy.

Here Miriam Karlin and Peter Jones turn up as a formidably greedy midwife and a card-sharper uncle, who alone seem to have realized that the less they do the funnier they are; around them the rest of the company play in bursts of sudden random energy, as if terrified that the audience may nod off unless they and their set start to rush around at tremendous speed.

The last and best of the plays, in fact the first written, is the one where the husband comes home from an arts ball disguised as the Sun King only to discover that his mother-in-law, or at any rate someone's mother-in-law, has died during the night. But by now Trevor Peacock and Janet Dale have had two entire plays

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in which to outline their loathing of each other, and so there is nowhere to go but back into a rerun of arguments already heard in other plays. So we end up with three leaden farces, virulently anti-marriage and especially anti-women, played out by a company who seem to have understandably lost faith in their ability to make them work in an arena several times too large for the jokes.

At the Lyric Hammersmith, Maggie Smith stars in a rare revival of Cocteau's *The Infernal Machine* (1934), given a new translation by its director, Simon Callow, which perfectly strikes the balance between high classical tragedy and high camp theatricality which is the contradiction at the heart of the play. Starting with what appears to be an homage to Hamlet, as the Queen here clammers up the battlements ("these stairs are killing me") to see a ghost who comes with a warning about Oedipus, the play then moves into Jocasta's bedchamber rather as though Shakespeare had cut straight from Act One to Act Four of his not totally dissimilar tragedy of a mother and son.

But Maggie Smith and Lambert Wilson brilliantly tread the line between true drama and period pastiche, a line so difficult to follow across four acts that most English directors stay as far away from Cocteau as possible. Neither of the big subsidized companies at the National and the Barbican has ever attempted any one of his plays, let alone this infinitely tricky retelling of the Oedipus legend from the point of view of Jocasta. In Maggie Smith's haunting performance she becomes both *grande dame* and sacred monster, deranged and haunted by her inexorable fate but also able along the way to cascade from a great height, like a visiting opera singer suddenly caught out by a change of tune.

In this Cocteau variant the Gods are seen to be cruel and unrelenting in their demands: Jocasta goes to her death like Cleopatra, guilty only of allowing her



heart to rule her head, and the only true regret here is that Cocteau did not go all the way and do it as grand opera.

The fourth of Trevor Rhone's plays to have been staged at Stratford East is *School's Out*, which though written a decade ago turns up now in a new production by Yvonne Brewster, conditions of Jamaican education having apparently changed little in the meantime. The play provides a chilling account of life in a secondary-school staff room somewhere in Kingston. Like Michael Frayn's *Alphabetical Order*, this is essentially the story of a newcomer (Ben Thomas) trying to reform an impossible environment and in this case being defeated by the old lags who want things to stay just as terrible as they always have been.

In the staff room we meet a cross-section of teacher types: the old traditionalist (Ram John Holder) with memories of better days, the Chaplain (Malcolm Frederick) with a special interest in little girls, and the young enthusiast who seems to know even less than his pupils (Roger Griffiths). And there are times when we seem to be getting a play about the nature of teaching, or at any rate about the virtues of using local dialect rather than the Queen's English in these post independence days. But with the staff room smelling heavily of the bathroom next door, and a forever-absent headmaster making his presence felt, by the occasional sound of an offstage beating, it is clear that Mr. Rhone does not really wish to bury his play under the weight of academic discussion.

Instead, he seems to be telling us that however bad things may be in the classrooms of Jamaica, the staff with few exceptions are no better: a ramshackle, cynical and defeated group of men and women who have long since given up taking an interest in anything but their own survival in the blackboard jungle. It would be good to think that Jamaican standards apply only to Jamaica, but a

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largely local and black audience greeted the play on its first night with such joyous shouts of recognition that I suspect Mr. Rhone may have hit on a more universal truth about teachers in schools deprived of adequate funding or leadership.

Yvonne Brewster directs a lively cast, most of whom manage within David Roger's derelict setting to suggest that there was a time when teaching was a more noble calling, if only they could recall precisely when that was and what went wrong with the system before it collapsed into acrimony, self-interest and barely-concealed despair.

As in the earlier Rhone plays seen at Master farceurs Alan Ayckbourn (left) and Ben Travers.

Stratford East (*Smile Orange, Old Story Time* and *Two Can Play*), the great strength here is character rather than plot; precious little actually happens beyond the predictable defeat of the newcomer, but we have been introduced to a rare collection of Jamaican types, each of whom has something to say about how they arrived at being the people they now are considering the direction in which they started out. In that sense the play remains timeless enough to be eternally revivable, and Jamaica does not, alas, have a monopoly of rundown schools; it would perhaps be overconfident to tell ourselves that none of the characters or conditions created here has a more local equivalent. □



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