

PERFORMING ARTS



A.C.T.

AMERICAN CONSERVATORY THEATRE

1986-87 SEASON

Kahlúa & cream



Frrresh. Naturally more delicious because you make it yourself: with 1½ oz. of Kahlúa to 4 oz. of fresh cream, or milk, over ice. Sensational, right? Because only Kahlúa tastes like Kahlúa.
Our Treat. Be our guest to a free Kahlúa Recipe Book. We'll be happy to send you as many as you'd like.
Kahlúa, Dept. F, P.O. Box 230, Los Angeles, CA 90078-0230.

© 1985 Kahlúa® 53 Proof. Maidstone Wine & Spirits Inc., Los Angeles, CA

Twenty Forty Broadway Condominiums *San Francisco, California*



The Twenty Forty Broadway Condominiums are situated in San Francisco's most prestigious residential area, Pacific Heights. Inside the eleven luxury three bedroom condominiums are every bit as impressive as the formal elegance of the outside exterior. The units are bathed in light from both the North and South ends, and from an interior lightwell. Panoramic sweeping views of the San Francisco Bay are enjoyed from every unit including the living room windows which look over the steep North facing slope.

With easy access to local shopping areas

and main transit lines, the Twenty Forty Broadway Condominiums offer the combined convenience and elegance of urban living. Amenities include fireplaces, marble granite top kitchens and baths, private decks and a micro processor programmable home protection system.

These townhouses range in size from under 1,500 square feet to approximately 3,200 square feet including deck area with prices ranging from \$550,000 to \$1,100,000. Prices are subject to change without notice and the units are subject to prior sale.



THIS IS A MCGUIRE, HARRIS, ERICKSON DEVELOPMENT.
FOR FURTHER INFORMATION CALL MCGUIRE REAL ESTATE AT 929-1500.

THEATER CROWD APPLAUDS
"CORINTIA & PARKING"!

Stepping out to a show?
Before curtain time,
dine at the elegant Corintia,
and have your parking validated
for the entire evening!
Just blocks from all of
San Francisco's major theaters.
Serving northern Italian fare from 5:30.
Reservations please.

CORINTIA

RAMADA RENAISSANCE HOTEL
392-8000, EXT. 6530
55 Cyril Magnin, San Francisco

PERFORMING ARTS

The Theatre & Music Magazine
for California & Texas

MARCH 1987



8

ALAN AYCKBOURN:
THE PLAY-A-YEAR MAN
by Margaret Morley

17

THE TAPER —
A CONVERSATION WITH
GORDON DAVIDSON
by Eric Wilson

following

24

THE PROGRAM

35

TODAY'S
"GRAND OLD" OPERA
by William Weaver

46

RESTAURANT
GUIDE

COVER: Peter Donat and Maud Winchester as Trigorin
and Nina in Anton Chekhov's *The Seagull*, directed
for A.C.T. by Jerome Kilty. Photo by Larry Merkle.

Performing Arts™ is a trademark of Performing Arts Network,
Inc. © Copyright 1987. All rights reserved. Reproduction in
whole or part without permission is prohibited.



Carnelian Room

BANK OF AMERICA CENTER
555 California Street, 52nd Floor
San Francisco, CA 94104
For Reservations: 415 433-7500

SUNSET DINNERS 6-7 PM NIGHTLY
\$23 COMPLETE

PREMIERING AT
i. m a g n i n



● CHANEL

INTRODUCES 'L'ÉTÉ DE LA PASSION'
ELEGANT, EMOTIONAL NEW COUTURE COLOURS.



Allyn Beth Landau, M.D.

PHYSICIAN/DERMATOLOGIST SCIENTIFIC BEAUTY EXPERT

Allyn Beth Landau, M.D. helps her patients to achieve and maintain healthy, natural good looks.

ZYDERM® COLLAGEN

You can improve your appearance through Dr. Landau's skillful administration of collagen and achieve what make-up cannot, safely and without surgery. Dr. Landau administers the most Zyderm/Zyplast/Collagen in Northern California.

SKIN CARE FORMULATIONS

Moisturizing Lotion Sunblock SPF 15+, special cleansers and advanced moisturizers to give you the tools for healthy beautiful skin. Mail or telephone 415-781-SKIN

ACNE TREATMENT

Achieve clear skin and control over break-outs. Synergistic Regimens.

PIGMENTATION PROBLEMS/ REJUVENATION

Even out skin tones, restore youthful glow, improve the texture of your skin.

CAPILLARY TREATMENTS

Red spots of face and legs may be safely eliminated. Preventive advice.

SKIN GROWTHS

Cosmetic Dermatologist can remove worrisome unattractive growths such as moles, warts, skintags of the face and body. Bodycheck + treatment for skin cancer, changing moles, sun damage. Early diagnosis recommended.

Allyn Beth Landau, M.D.

(415) 781-2122 (415) 781-SKIN

200 Stockton Street on Union Square

San Francisco, CA 94108

Service for Men & Women/Mon.-Sat.
& Evening Appt./HEALTH INSURANCE

PERFORMING ARTS

MAGAZINE

SAN FRANCISCO EDITION

Herbert Glass, Senior Editor

Jeffrey Hirsch
Managing Editor

Colleen Creitz
Art Assistant

Karl Leabo
Art Director

Junko J. Saito
Charlotte Conklin
Sue Veto
Typographers

Crystal A. Smith
Editorial Assistant

Edward Orth
Production Manager

Donna Adams
Data Processing Manager

Ellen Melton
Advertising Coordinator

Susan Beth
Cohen
Comptroller

Loretta Taylor
Office Manager

Fran Gianaris
Kathy Lutz
Account Executives

Opera Plaza — 601 Van Ness Ave. #2052
San Francisco, CA 94102
(415) 673-3370

Performing Arts Network, Inc.

Network Headquarters

2999 Overland Avenue, #201, Los Angeles, CA 90064
(213) 839-8000

Regional Offices:

19 West 12th Street, New York, NY 10011
(212) 242-1940

Opera Plaza — 601 Van Ness Ave. #2052
San Francisco, CA 94102
(415) 673-3370

3680 Fifth Avenue, San Diego, CA 92103
(619) 297-6430

2472 Bolsover, Suite 279, Houston, TX 77005
(713) 524-3883

Diversified Media Reps.

107 W. Randol Mill Road, #100, Arlington, TX 76011
(817) 265-5336

Regional Representatives

Warden, Kelley, Allen & Opfer, Inc.
2 North Riverside Plaza, Chicago, IL 60606
(312) 236-2757

Peter C. Kelly (Detroit)
2655 S. Woodward, Bloomfield Hills, MI 48013
(313) 335-5050

Southern Playbill Publishing, Inc.
1001 N.W. 159th Drive, Miami, FL 33169
(305) 625-4100

Gilman Kraft
President

Irwin M. Fries
Executive Vice-President
& Advertising Director

Joseph Benjamin
Senior Vice-President,
Sales & Marketing

A.J. Landau
Senior Vice-President

*If playing
hard is the way
you relax...*



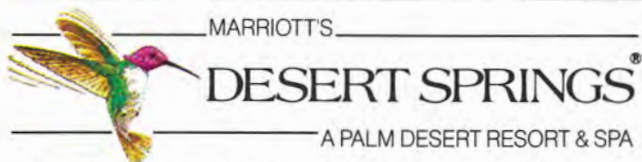
... zoom in on the new and utterly spectacular Marriott's Desert Springs Resort & Spa in Southern California's desert playground. Desert Springs pulses with activity from sunrise to sunset – and far into the star-spangled night.

You approach over one of our 9 shimmering lakes and enter a soaring 8-story atrium lobby with 2 plunging waterfalls. Guest rooms and suites are opulent. Views are mountain-high. And our service is gracious and impeccable.

Whatever your pleasure, it's here on 400 sun-drenched acres. Two waterscaped championship golf courses. A 16-court tennis complex. Sunbathing beach and terraced pools. Over a dozen places to dine, wine and party. And at our glorious world-class Spa, you can rev up or wind down. Personalized fitness and beauty programs. Stimulating aerobics. Relaxing massages. Body-pampering herbal wraps.

Marriott's Desert Springs Resort & Spa will satiate all your senses. Live the excitement!

Marriott People know how.



74855 Country Club Drive, Palm Desert, CA 92260
(619) 341-2211 or toll-free (800) 228-9290

"I don't know whether the English never say what they mean because the language is like it is or the language is like it is because they don't like saying what they mean." — ALAN AYCKBOURN

The Play-A-Year Man

by Margaret Morley



Simon Cadell in Ayckbourn-directed *Tons of Money* now on the National Theatre's Lyttelton Stage.

IT is twenty years now since Alan Ayckbourn achieved success in the West End. Desperate to fit him into a niche, critics hailed the then-28-year-old playwright as the natural successor to Noel Coward on the strength of a well-constructed plot, witty dialogue and French windows. Looking back now he remembers still the reviews for *Relatively Speaking*. "They were good reviews," he

says, "but full of references to 'delicious meringue,' and the like. It was seen as light and frothy. Only in a recent revival, directed by Alan Strachan at the Greenwich Theatre, did people see the melancholy undertones and that was because, I think, the audiences were overlaying all sorts of things from their experience of later plays."

In the intervening years the West End

TOYOTA CRESSIDA

CRESSIDA ENTERTAINMENT

A Technics** AM stereo/FM MPX tuner with cassette and acoustic flavor/tone equalizer is standard.



CRESSIDA LUXURY

It's lavish, with automatic climate control, power windows, power door locks and rich velour or optional leather interior.

CRESSIDA. THE MOST TROUBLE-FREE LUXURY CAR YOU CAN OWN.

A nationwide survey rated Toyota Cressida the most trouble-free new luxury car you could own*. Its interior is elegantly appointed. The exterior is beautifully finished, aerodynamically superb. To delight the driver in you, Cressida has impeccable road manners and a sophisticated 6-cylinder, twin cam engine. Inside and out, Cressida compares with cars costing thousands more.



*Based on problems encountered in first 90 days of ownership—J.D. Power & Associates 1985 New Car Initial Quality Survey.

**Technics is a trademark of the Matsushita Electric Industrial Co., Ltd.

© 1987 Toyota Motor Sales, U.S.A., Inc.

WHO TOYOTA COULD ASK FOR ANYTHING MORE!

Get More From Life... Buckle Up!

has seldom been without an Ayckbourn play, or two or three. "They sometimes come along like London buses," he says, "in groups. I used to want to try to find out how many we could get on before everyone went barmy. I think we got to five. That was overkill, so we try to space them now. One running, one starting and one in rehearsal. Actually I'm a one a year man. That's all I write, although sometimes it does seem like more."

The author of some 32 or 34 plays (they never seem to stand still long enough to



Playwright Alan Ayckbourn

be counted) which have been performed all over the world and translated into two-dozen languages, considers himself first of all a director. After all, he spends only a month writing his annual play and the rest of the time as a director and theatre administrator.

He was born in Hampstead in London and by the time he was five his father, who was concertmaster of the London Symphony Orchestra, had left home, so mother supported herself and her son by

working as journalist. "She wrote prolifically for women's magazines," Ayckbourn says. "She was queen of the industry. And while she was clicking away in the kitchen at her Remington I had a baby typewriter and hammered out appalling stories."

Although he didn't like his mother's eventual second husband (the local bank manager) and didn't think on the evidence of holidays spent with them that she much did either, Ayckbourn recalls that on the whole he was happy — even with being sent away to school at the age of seven. "I learned to survive in an institution. I didn't have an obvious winning thing about me. I wasn't a champion soccer player or cricketer or scholar. I was reasonably average and made my own niche." At his public school, Haileybury, that meant editing the house magazine, writing the end-of-term play and above all acting.

"Fairly early on I knew I wanted to be in the theatre. There was a slight flirtation with the idea of journalism but that was the romantic end of journalism — boy reporter scoops all. But I sort of grew out of that." So, knowing that the theatre was where he wanted to be, "I unashamedly pulled strings." Luckily, he had a promising one to latch onto — his French master, Edgar Matthews, happened to be a friend of the great actor-manager Donald Wolfit. Ayckbourn left school on a Friday and after the weekend was taken on as Acting Assistant Stage Manager (i.e., a stage manager who also had acting parts) on a Wolfit revival of Fritz Hochwalder's *The Strong Are Lonely*. "My training, which wasn't any training at all, turned out to be wondrous. Because I didn't know what I was doing I worked my way through all the departments: stage management, lighting, sound. It is such a technical medium in a funny way."

Within a year he had joined Stephen Joseph's Studio Theatre Company at Scar-

Look who gives you 40 years of know-how on every flight to Asia.



If you're traveling to Tokyo, Hong Kong, Seoul, Manila, Taipei, Osaka, Shanghai, Guam, Okinawa or Bangkok,* look to Northwest.



We've been hanging our hat in Asia for 40 years—longer than any other airline. So we know how to make distant lands seem a lot closer.

That's why we're the only U.S. airline to offer an all-747 fleet across the Pacific. So you can stretch out in nothing short of wide-cabin comfort and arrive at your destination rested and ready to go.

And every flight offers you the luxuries of our internationally acclaimed Regal Imperial Service.

Call your travel agent or Northwest at (800) 447-4747 for international reservations.

*Service to Bangkok begins 4/5/87.

Look to us. 
 NORTHWEST



© 1987 Carillon Importers, Ltd., Teaneck, N.J. 88 Proof • 100% grain neutral spirits.



CORIANDER SEEDS FROM MOROCCO



ANGELICA ROOT FROM SAXONY



JUNIPER BERRIES FROM ITALY



CASSIA BARK FROM INDOCHINA

borough, on the Yorkshire coast — again as an acting assistant stage manager — but thought he wasn't getting enough to do on the acting side. Joseph said that he had better write a good part for himself if that was the way he felt, and that was exactly what the 18-year-old Ayckbourn did.

He was by this time married and now looks back on it with a kind of wonderment in his soft brown eyes. "I *must* have been married at 18. I had a child at 19. Not so surprising, I suppose. I was an only child having gone to a public school, having never seen girls. My burning ambition, apart from being an actor, was to get married. I married the second woman I met, really." Although the family get together for holidays, he and his wife have been separated for many years. "Neither of us showed any inclination to marry again, so we never divorced."

Strangely enough, that first play, *The Square Cat*, was about a 42-year-old woman, mother of two grown children who makes a secret rendezvous with a young rock and roller (Ayckbourn, naturally) in a huge country house. Farcical complexity ensues. "Quite a few writers start out writing very intense, very serious autobiographical plays and move onto more objective and lighter ones, but I suppose I tackled the most difficult first. If you're a nervous swimmer you jump in at the deep end."

With that fledgling play, Ayckbourn was already delineating his territory and demonstrating that uncanny insight into the female mind. "Well," he says nonchalantly, "it was about a mum who got fed up with her marriage. It had quite an immediate and traceable influence. If you hear the woman's viewpoint quite a lot — which I did in my childhood — it tends

"I was interpreting the Third Movement when there was a movement Beethoven had not foreseen!"



You can't sublimate your desire for an expensive taste like Bombay Dry Gin. Its captivating flavor is distilled from the finest quality ingredients imported from all over the world. Bombay Dry Gin. Imported from England.



to stick with you. You get slightly brainwashed.

"The acting bug wore off, probably killed by the directing bug. An actor's job is really to control his own area. The great actors I have known were never worried about what was happening beyond their own little space. But I always wanted to know what was going on all over the place. And, yes, there is that power in directing and a kind of objectivity."

From Scarborough he became co-founder of the Victoria Theatre in industrial Stoke-on-Trent, where he placed himself as a director/actor rather than the other way round. Of course he was still writing plays. With his sixth (in 1964), *Mr. Whatnot*, he dipped his toe into London water but it was not welcoming, and after that failure he joined the BBC as a radio drama producer at Leeds, continuing to write his annual play. *Meet My Father* was

commissioned for the Scarborough 1965 summer season. "Stephen [Joseph] asked me simply for a play which would make people laugh when their seaside summer holidays were spoiled by the rain and they came into the theatre to get dry before trudging back to their landladies. This seemed to me as worthwhile a reason for writing a play as any so I tried to comply." Two years later, re-titled *Relatively Speaking*, it opened at the Duke of York's Theatre in London.

Looking back now, Alan Ayckbourn says, "The wind was in the right direction for it. A few years earlier no one would have wanted it for London, but after years of what became known as the 'sink' school of playwrighting, audiences were pleased to get out of the kitchen." *Relatively Speaking* ran 355 performances and although audiences and critics were delighted by the comic intricacies of the

plot and the superb craftsmanship, they didn't realize that this was their introduction to what has become Ayckbourn country: that English middle-class territory full of husbands who don't understand their wives, wives who can't comprehend their lives, misunderstanding, adultery and private anguish. It is, above all, a territory where no one ever says what he means. "I don't know whether the English never say what they mean because the language is like it is or the language is like it is because they don't like saying what they mean."

The "New Ayckbourn" became the annual must at Scarborough and in 1970 he left the BBC to become artistic director of the Library Theatre there, soon establishing a permanent company. He likes having a company around him and prides himself on being able to establish a friendly atmosphere. "I seem to have the knack, rather like a host getting the right people to the party. Occasionally we break each other's toys and fall out, but normally speaking, we seem to get along."

Richard Benjamin and Carole Shelley in the Ahmanson Theatre production of The Norman Conquests.



With regularity the annual Scarborough play found itself re-cast and re-directed on the West End stage. "When Peter Bridge was producing my early stuff he felt it would look terribly bad for me to direct it myself and I got quite wary because it was obviously not the thing to do — but in films no one has ever said that Truffaut or Bergman shouldn't direct their own material. The writer/director in the theatre is rarer. It's unfashionable." However, having directed more than 150 plays by such authors as Miller, Pinter, Priestley and Chekhov, he finally prevailed and now re-directs his own plays from Scarborough for the West End. "In general, I'm the best person to direct my plays. Of course it is more demanding than directing someone else. I really am the bottom line."

Now Alan Ayckbourn finds himself having a two year sabbatical from Scarborough and directing a company at the National. But happy with his Scarborough empire, with the 350-seat Stephen Joseph Theatre in the Round to which daily he could walk along the beach from his large Georgian house, why did he commit himself to London for two years? He smiles and looks out of the window. He ties knots in the cord of his anorak. He unties the knots. "Sir Peter Hall is a real charmer," he says. "You know he actually said that he knew I could get along without the National but that the National couldn't get along without me. For a moment, when I was with him I actually believed he meant it . . ." He may have his suspicions about the sincerity of that remark, but Sir Peter has gone on record about his respect for Ayckbourn. "In 100 years time," Hall said, "when he's been forgiven for being successful, people will read his plays as an accurate reflection of English life in the 1960s, '70s and '80s. They represent a very important social document."

Alan Ayckbourn's brief at the National is to form his own company of actors and to mount three productions using a differ-

(Continued on page 43)

ISLAND F E V E R

PRIMITIVE.
SULTRY. EXOTIC.
EPIDEMIC!
CATCH IT NOW
AT MACY'S.



macys[★]

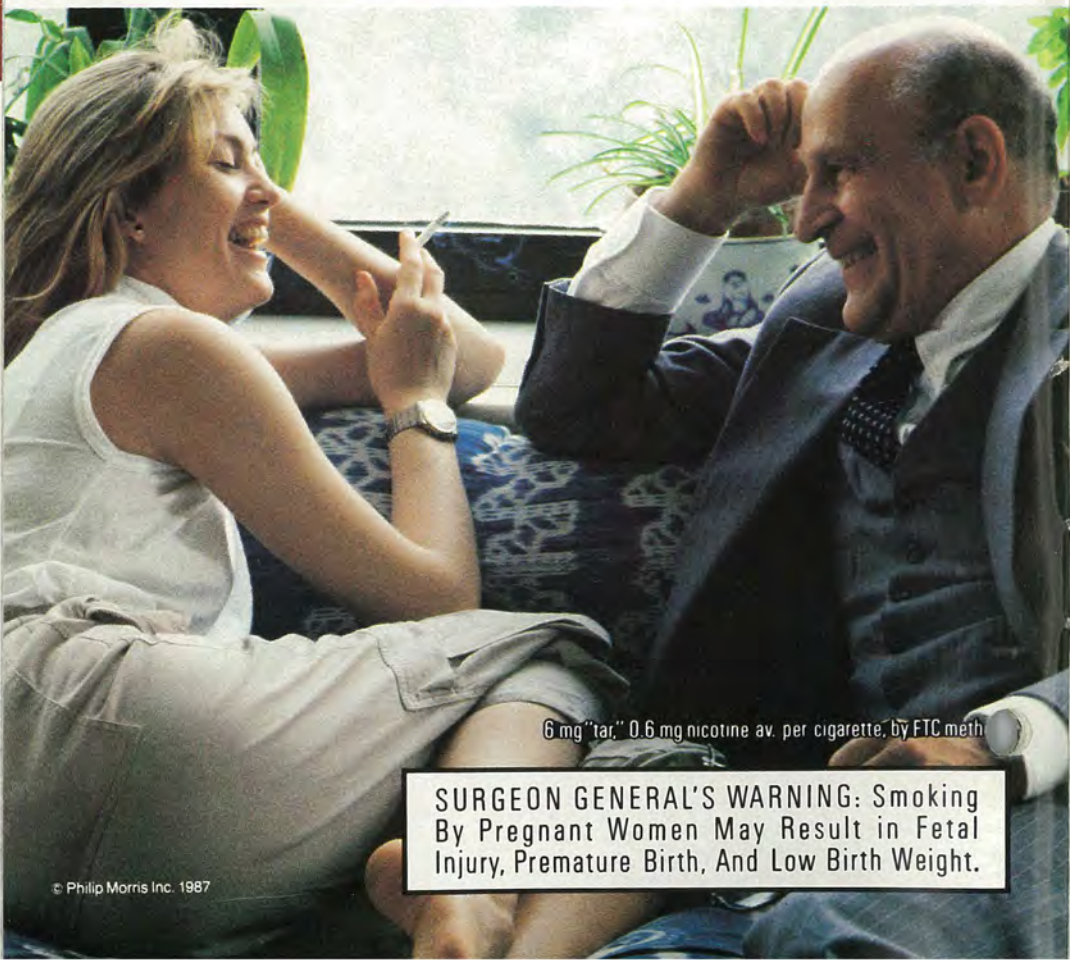
*Gottex 2-piece nylon/spandex
suit, 51.00; matching cotton
sarong, 140.00. Swimwear
(d. 172)—Macy's San Francisco,
Stanford, Corte Madera, Fresno*



For people
who like
to smoke...



BENSON & HEDGES
because quality matters.



6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

The first in a series chronicling California's major resident theatres. Subsequent articles will deal with South Coast Repertory, American Conservatory Theatre, the Old Globe, Center Theatre Group/Ahmanson, Los Angeles Theatre Center and San Diego Repertory.

The Taper— A Conversation with Gordon Davidson

by Eric Wilson



The Mark Taper Forum

In his program notes to the audience of Ghetto earlier this season, Gordon Davidson, Artistic Director and Producer of the Mark Taper Forum, wrote: "The effort to make art matter has been at the heart of our work since the Taper was founded."

In a similar vein, the stated policy of the theatre is not to "succumb to a process of artistic natural selection," but rather to pursue a

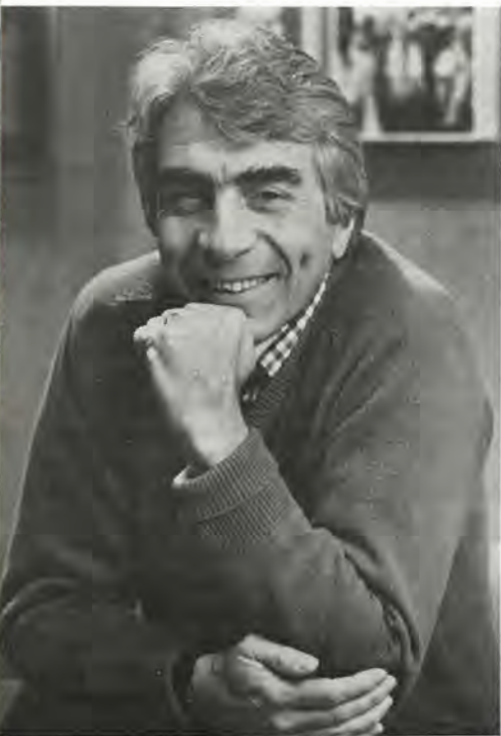
"commitment to develop new work and to bring theatre to the broadest possible audience."

Since the Taper opened its doors 20 years ago, the theatre has presented Los Angeles audiences with 33 world premieres, 36 West Coast premieres and 10 American premieres.

The world premieres have included Conor Cruise O'Brien's Murderous Angels (1970), Daniel Berrigan's The Trial of the Catons-

ville Nine (1971), Michael Cristofer's *The Shadow Box* (1975), and Mark Medoff's *Children of a Lesser God* (1979) — all of which were directed by Gordon Davidson — as well as Luis Valdez's *Zoot Suit* (1978), directed by Valdez, and Lanford Wilson's *Burn This*, directed earlier this year by Marshall W. Mason.

Children of a Lesser God went on to receive three Tony Awards; *The Shadow Box* received two Tony Awards and a Pulitzer Prize.



Gordon Davidson

In 1977, the Mark Taper Forum itself was given a special Tony Award for Theatrical Excellence.

In 1976, a Margo Jones Award was presented jointly to Gordon Davidson and the Mark Taper Forum "for the most significant continuing effort to encourage playwrights by including new plays in the regular season production schedule."

Gordon Davidson has been Artistic Director of the Mark Taper Forum since its crea-

tion in 1967. In addition to his 20 years of directing at the Taper, Davidson was co-producer of the theatre portion of the 1984 Olympic Arts Festival. He has staged *Children of a Lesser God* on Broadway, as well as in London's West End and in Spoleto, Italy. In New York he directed *The Shadow Box* at the Morosco Theatre and *Savages* at the Hudson Guild Theatre. His staging of Leonard Bernstein's *Mass* opened the Kennedy Center in Washington, D.C.

It takes 17 typescript pages to list all the awards that have been received by the Mark Taper Forum; 22 of these awards have gone to Gordon Davidson.

Earlier this season, Davidson stepped next door to join forces with the Los Angeles Philharmonic. Working in collaboration with composer/conductor André Previn — as well as author Tom Stoppard, who had come to Los Angeles for the event — Davidson directed *Every Good Boy Deserves Favour*: a "piece for actors and orchestra," set in a mental institution in the Soviet Union.

Most recently at the Taper, Davidson directed the English-language premiere of Joshua Sobol's *Ghetto*: a play about theatre in the Jewish Ghetto in Vilna during the Second World War; a play inspired by the defiant slogan of the Vilna ghetto: "One does not perform theatre in a graveyard."

THE Mark Taper Forum is a 752-seat theatre with a thrust stage. Although Gordon Davidson feels it is "one of the best theatres I've ever worked in" and is enthusiastic about its "great relationship between audience and stage," problems arise from the fact that the building is round.

Anyone who has attended the Taper knows all too well that there's "no lobby," as Davidson explains, "because they made the assumption that people would go outdoors — which is true in good weather.

"But more important than that," he is quick to add, "is that there's no backstage. I mean: it's a crescent, a curve. And hand in hand with the backstage — there's no

M I T S U B I S H I



Soothe your nervous system.

There are those who measure distance in miles. While others choose to measure distance in terms of time.

At Mitsubishi Motors, we take an altogether different view. We believe that the best measure of distance in a luxury sedan is the distance you never notice.

And to prove it, we created the Mitsubishi Galant.

Galant's engineered to deliver a unique driving experience. Patiently crafted to be an island of calm amid the storm of demands success often brings. Galant's onboard computer, ETACS IV™, monitors all secondary

functions from power windows and door locks to a new theft-deterrent system. Its electronically fuel-injected 2.4-liter engine responds with a silent surge of power. There's even an available ECS™ electronically controlled suspension that self-adjusts to changing road conditions.

Of course a sedan this sophisticated demands luxury as well as performance, so inside you'll find a haven of comforts and appointments. Adjustable front bucket seats, in velour or optional leather. Electronic power steering for smooth, confident handling. An available six-speaker AM/FM cas-

sette stereo system with graphic equalizer and remote controls mounted on the steering wheel. And to ensure that passengers in back are every bit as comfortable, Galant offers a unique reclining rear seat with adjustable headrests.

The Mitsubishi Galant. Road car performance in a luxury sedan. Patiently engineered to soothe your nervous system and to keep an impatient world at a comfortable distance.

Call 1-800-447-4700 for your nearest dealer.

Mitsubishi.
Perfecting the
Experience.™



G A L A N T

storage, there's no place to fly stuff, there's no depth other than the actual depth of the stage. Nothing behind it — it's a plaster wall. And it sits on the parking lot, which means there's no underneath — there's no way to come up. Now, some of these limitations I've turned into virtues."

Animated, Davidson begins to get into the spirit of things, as if he is doing this right on the spot:

"I've punched holes in ceilings, I've figured out a way to fly things, we've crammed things in the corner . . . and even in *Ghetto*, for the first time in 20 years, we had a small orchestra pit — which is not really a pit. If you would have seen them underneath there, it's a small miracle . . ."

In this small, round theatre, Gordon Davidson succeeded in making waves

with the very first play he produced — a work by John Whiting based on Aldous Huxley's *The Devils of Loudun*.

Davidson recalls: "When I opened the theatre with *The Devils*, everything hit the fan." Although choosing this play was admittedly "a kind of naiveté on my part," nonetheless Davidson "didn't think it would be the subject of such an outcry."

Davidson's reasons to open with this play, it turns out, were not so much ideological as dramatic:

"I opened with this not because I knew it would create a furor, whereas there are other plays I knew *might*. I opened with it because it was a big play — a play of language, a play of some spectacle, a play that would use the theatre space well. It allowed for the kind of gestures — physical and theatrical gestures — that I thought were appropriate to this theatre.

Gordon Davidson and the Mark Taper Forum stirred up the community from the outset with their production of John Whiting's controversial The Devils, which opened the theatre in 1967.



ERIC SKITSEY

UNITED AIRLINES



Star of the West.

From San Francisco International Airport, United's a hit for travelers all over the West.

United offers the best seats in the house with star quality service to cities up and down the West Coast from Anchorage to San Diego. And, United gets great reviews all the way to Phoenix and Las Vegas.

Best of all, each trip, no matter how short, credits your Mileage Plus

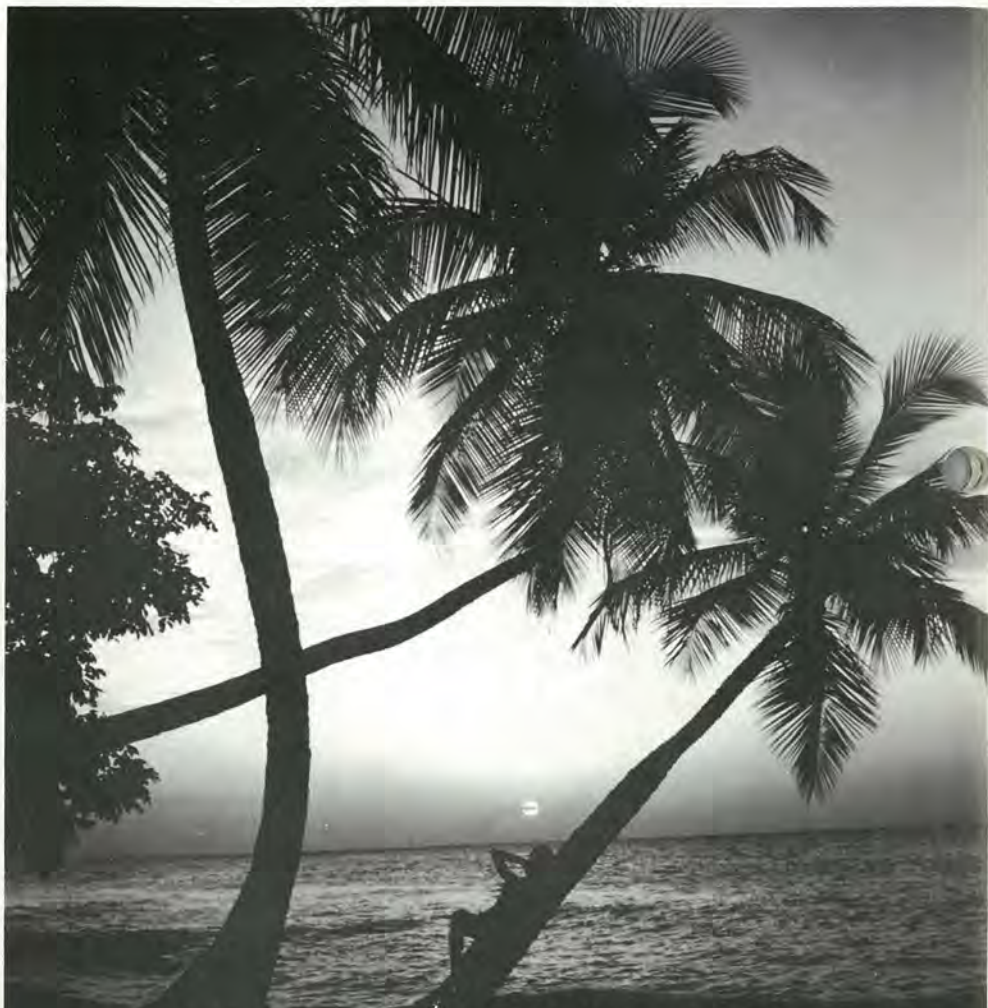
account with at least 750 miles, making free travel on United and our participating travel partners even easier.

United is the only airline to serve all 50 states and over 150 cities, including 13 Pacific destinations. So take a ride on the star of the West. Call your Travel Agent or United today.

*You're not just flying,
you're flying the friendly skies.*



United



SANTA BARBARA'S ONLY ALL-SUITE HOTEL

138 STEPS TO THE FINEST BEACH IN SANTA BARBARA

One bedroom suite with living room, full kitchen and private balcony. Landscaped grounds, pool, whirlpool spa, tennis courts, game room, BBQ facilities and exercise

rooms. Only five minutes to Santa Barbara's historical points of interest and shopping. Inquire about our two bedroom and junior suites.

EL ESCORIAL

HOTEL

625 Por La Mar Circle, Santa Barbara, CA 93103 805-963-9302 800-424-4443

As opposed to starting with a realistic play — a small, internal, *psychological* play.”

Davidson explains that because of a “reactionary attitude,” the play was perceived to be critical of the church:

“There was a hue and cry — that this is not the kind of thing that should be done in a publicly supported theatre.” But he is quick to add: “It turned out, this was *exactly* the kind of thing that should be done in a publicly supported theatre. And it helped define who we were better than any manifesto, any document, any speech, any article or interview. Because those are only words. This was showing people: Look, theatre is about *ideas* . . .”

Here Davidson looks both amused and resolute:

“That’s the one thing that I would agree with — with people who are *afraid* of ideas. They’re right to be afraid of them, because they *are* dangerous.”

In its 20 years, Davidson explains, the Taper has consistently tried to present socially relevant plays:

“Plays that ask some interesting and tough questions about the society we live in, about the nature of relationships within that society. And in particular, often looking at historical events — whether they were the atomic bomb in *In The Matter of J. Robert Oppenheimer*, or genocide amongst the Brazilian Indians in *Savages*. Or *Murderous Angels*, which dealt with Dag Hammarskjöld and Patrice Lumumba, or right now, having just concluded *Ghetto*. That is certainly a strain, or note — a through-line for this theatre and I’m very proud of that.”

As an example of a play dealing with personal relationships, Davidson cites Lanford Wilson’s *Burn This*, presented by the Taper as a world premiere earlier this year. He feels the piece is both “tough-minded” and “as truthful as anything I’ve seen in terms of its view of how people interact today. How people may or may

Writers . . . go where they know people, or go where other writers they trust have had good experiences. This is why the Mark Taper Forum, under Gordon Davidson’s leadership, has produced an unparalleled list of American writers for the stage. We like Gordon, but more importantly, we trust him.

— Marsha Norman

not fall in love.”

In contrast to such works, Davidson refers to “the kind of play we tend *not* to do — which simply reassures people that everything is perfectly okay.”

A “through-line” that emerges from Davidson’s conversation is his concern that “the divisions in the society are becoming greater — even though the attempt is made to smooth this over and make people feel everything is okay.”

Obviously wishing things were different, he states quietly:

“I want things to be okay, I really *do*. But I want them to be okay in a kind of valuable sense of the word ‘okay.’ Which is *not* just simply whether your budget balances or whether you’re paying less taxes . . .”

In light of his concern for social relevance, then, has Davidson ever presented a play he would label as pure “entertainment”?

“Well,” he recalls, “we did one Neil Simon play, *I Ought to Be in Pictures*” — a world premiere at the Taper in the 1979-80 season — “and we were roundly criticized for it.”

Yet here, too, Davidson’s own particular bias comes through:

“Actually, I was glad we did it, because

The building, as everyone is quick to point out, was not meant to be a theatre so much as a concert hall. There are no closets for costumes, no wings for sets, no space for the crew, no green room for the actors. Yet over the years, people have burrowed in, nested, made space — struggling for every inch — and settled.

— Rene Auberjonois



Gordon Davidson (second from left) rehearsing John Rubinstein and Phyllis Frelich for the world premiere of Mark Medoff's *Children of a Lesser God* (1979). Gary Charm "signs" at the left.

I thought Neil *was* trying to get at something a little deeper, and different. I think it helped him get to his next set of plays — the *Brighton Beach, Biloxi Blues, Broadway Bound* trilogy . . .

"Neil's instinct has always been, until recently, to go for the laugh and not to confront the audience. His perceptions were generally *reassuring* to an audience. And I think he has tried, over this last group of plays, to go a step further."

When asked to recall some of the biggest risks he has taken in his 20 years with

the Taper, Davidson explains that he doesn't tend to think in terms of "risks":

"It's mostly what other people think is risky. For instance: a play about a deaf woman and a hearing man might be considered a risky idea. Because — who will want to see it? How do you make it work? Does anyone *care*? Will sign language . . .? It never entered my head that this was quote 'risky.'"

When asked if this play, *Children of a Lesser God* had been turned down by other theatres, Davidson admits:

"It was even turned down by my own staff. There were people who didn't see the play. In a calm statement of fact, he says: "I saw the play."

Some of the risks Davidson has taken in the theatre have been on a personal level:

"I remember the experience of working with Phyllis Frelich in *Children of a Lesser*

On an April evening in 1967, Gregory Peck said, "Since we didn't inherit great cultural monuments, we have to create our own." That was the genesis of the Mark Taper Forum. And yet, on entering its third decade the Taper . . . remains like a mature young warrior: vigorous, purposeful and unafraid. — Ming Cho Lee

IN THE A.C.T.

News of the American Conservatory Theatre

'MA RAINEY' PREMIERES

A.C.T.'s West Coast premiere engagement of *Ma Rainey's Black Bottom*, by August Wilson, marks the return to the Geary stage of Ann Weldon, a leading member of the A.C.T. acting company during its early San Francisco years. A favorite of A.C.T. playgoers for her performances in *The Rose Tattoo*, *The Merchant of Venice*, *Antony and Cleopatra*, *A Flea in Her Ear*, *In White America*, *The American Dream*, *Under Milkwood* and many others. Weldon also earned a loyal following as a singer among cabaret and club audiences in cities across the country. Recent years have found her playing featured roles in films and television series.

In Wilson's award-winning drama, Weldon is seen as the legendary Gertrude "Ma" Rainey, famed as the "mother of the blues." Joining her to make their A.C.T. debuts under Claude Purdy's direction are Charles S. Dutton, reprising the role he played in both the 1984 world premiere engagement at Yale Repertory Theatre and the subsequent Broadway production; Nick La Tour and Vernon Washington, recruited by Purdy in Los Angeles; Abdul Salaam El Razzac from St. Paul; Bay Area actors Kent Minault and Larry P. Radden; and A.C.T.'s Sydney Walker, Kimberley LaMarque and Stephen Rockwell.

The production also marks the first time that A.C.T. has joined forces with another resident theatre in the presentation of a play. *Ma Rainey's Black Bottom* is a cooperative effort bringing together the combined resources and talents of A.C.T.



Ann Weldon, pictured here in A.C.T.'s 1971 *The Selling of the President*, returns to the Geary this month.

and the Los Angeles Theatre Center. When the drama concludes its run at the Geary on April 25, it will travel to Los Angeles for an extended engagement at the downtown Theatre Center.

Wilson's *Fences* was seen in San Francisco in a pre-Broadway engagement in February. His third play, *Joe Turner's Come and Gone*, was recently presented at Seattle Repertory Theatre. He has a new work, *The Piano Lesson*, set for production at Yale Rep in 1988.

SUMMER AT A.C.T.

The deadline for applications to the 10-week Summer Training Congress, June 22 through August 28, is May 15. The Congress offers full-time professional training to college students, high-school seniors, teachers and others with some perform-



A.C.T. Conservatory student Roxanne Eldred and Mark Cade in a student production of *Bus Stop*.

ing arts background. Applications are available now by phone at (415) 771-3880, extension 213, or by writing to A.C.T. Conservatory, 450 Geary St., San Francisco, CA 94102.

LONDON THEATRE TOUR

For information about the upcoming London Theatre Tour, May 17 through 27, call Abby Johnson at Tour Arts, (415) 864-8565. Conducted by A.C.T. Artistic Director Edward Hastings, the tour will include six top theatre performances at the Royal Shakespeare Company and the National Theatre, as well as a West End play and musical and visits to historic theatres, the

Michael Crawford and Sarah Brightman in *Phantom of the Opera*, one of the West End hits to be seen on A.C.T.'s upcoming London Theatre Tour.



ACT-2

new London Theatre Museum and Stratford-on-Avon. Participants will also discuss the plays with Hastings and a London critic, director and actor. On the tour schedule are the R.S.C. production of *Macbeth*, starring Jonathan Pryce, the National Theatre's *King Lear*, with Anthony Hopkins in the title role, and the new hit musical, *Phantom of the Opera*, starring Michael Crawford and featuring a score by Andrew Lloyd Webber.

PACIFIC TELESIS AND A.C.T. REACHING OUT

The Pacific Telesis Foundation recently awarded a \$15,000 grant to underwrite a three-play subscription series for deaf theatregoers and to expand A.C.T.'s services to hearing-impaired patrons.

The special subscription package offered discounted tickets to American Sign Language-interpreted performances of *The Floating Light Bulb*, *The Real Thing* and *Faustus in Hell*. In addition, deaf patrons can take advantage of a ten percent discount on single tickets to these performances. The final interpreted performance this season is *Faustus in Hell* on Saturday, May 9 at 8 p.m.

With Pacific Telesis underwriting, A.C.T. was also able to engage Audree Norton, an associate professor at Ohlone College and a stage and television actress, to direct the company's deaf-community outreach projects.

"One of our major priorities is to make the arts accessible to those who don't normally have access," says Sue Diekman, executive director of the Pacific Telesis Foundation. "We were interested in A.C.T.'s desire to reach out to its community, and this grant presented the opportunity for a perfect partnership in that effort."

A.C.T. offers its sincere thanks to the Foundation for making possible this unique program. For further information on discounted tickets, ASL performances and interpreted Prologues, call 415/771-0338 (TDD) or 415/673-6440 (voice).

WHO'S WHO AT A.C.T.



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



PETER BRADBURY is a third year student in the Advanced Training Program. While a stu-

dent 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.



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 Aloe*, 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 Jailor's Daughter in *The Two Noble Kinsmen* and Helena in *A Midsummer Night's Dream* at the Berkeley Shakespeare Festival, Griselda/Kit/Shona 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.



CHARLES S. DUTTON joins A.C.T. to appear in *Ma Rainey's Black Bottom* as Levee, a role he created at the Yale Repertory Theatre in 1984. He went on to play Levee in the subsequent Broadway production, winning a Drama Desk Award, a Theatre World Award and a Tony Award nomination for his performance. A 1983 graduate of the Yale School of Drama, he also created the role of Herald Loomis in Yale Rep's production of August Wilson's third play *Joe Turner's Come and Gone*, and won rave reviews from the *New York Times* for his portrayal of Othello, also at Yale. Other world premieres in which he appeared are Eugene Ionesco's *Man with Bags* and Derek Walcott's *Beef No*

Chicken. His Off-Broadway credits include *The Great White Hope*, *Miss Julie*, *Pantomine*, *The Lower Depths*, *Baal* and *The Blacks*. He is currently working with Tri-Star Pictures on a screenplay of his life story and an autobiography due out late this year. A lover of Shakespeare, Mr. Dutton performs a one-man show on the life of Ira Aldridge, the 19th-century black Shakespearean actor.



gram, 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 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.



ABDUL SALAAM EL RAZZAC joins A.C.T. to appear as Toledo in *Ma Rainey's Black Bottom*. He is an alumnus of Karamu Theatre in Cleveland, Ohio, and a founding company member of Penumbra Theatre in St. Paul, Minnesota. In addition to his work in the Twin Cities media as a producer and moderator for *Harambee* and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City Youth League Bottom Theatre and Mutima, Minnesota's first black professional performance ensemble. He has directed for Theatre 1900, the St. Paul Performing Arts Center, Shoestring Playhouse and the Pillsbury Cultural Arts Center, where he did *Master Harold and the Boys*. A sometime musician and dancer and also a camera operator and producer for St. Paul Cable Access, Mr. El Razzac's other stage credits include performances at Foot of the Mountain, Theatre in the Round, History Theatre of St. Paul and Guthrie II, as well as ten seasons as an actor and director at Penumbra. He has also appeared in the earlier August Wilson dramas *Black Bart* and *The Sacred Hills* as Solomon and *Jutney* as Turnbo.



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

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 Pro-



NICK LA TOUR joins the company to appear as Cutler in *Ma Rainey's Black Bottom*. His only previous San Francisco appearance was as a singer with Richie Cole and his band at a Great American Music Hall Christmas concert in 1986. In New York, he appeared on Broadway in Neil Simon's *God's Favorite* and at Lincoln Center in *Weary Blues*. His other credits include *The Blacks* at St. Mark's Playhouse, *Hell and Heaven's Agreement* with the Negro Ensemble Company, *The Old Glory* at Theatre De Lys, *Ceremonies In Dark Old Men* with New York Street Theatre and Prisons, and the European tour of Langston Hughes' *Jerico*. Last year, he was featured in the premiere production of *Shout Up a Morning* at the La Jolla Playhouse and the Kennedy Center in Washington D.C. His film credits include *The Out-Of-Towners*, *Pursuit of Happiness* and *Shaft's Big Score*. His many television series appearances include *The Jeffersons*, *Good Times*, *What's Happening*, *Roots*, *As the World Turns*, *Quincy*, *Hill Street Blues*, *Highway to Heaven* and the upcoming *Houston Knights*. He has also appeared in a Sanka commercial with Lena Horne and a 1983 Clio Award-winning MCI Telephone commercial. Mr. La Tour studied at the American Community Theater in New York City and at Mexico City College, Mexico City.



KENT MINAULT joins the company for the first time to appear as Irvin in *Ma Rainey's Black Bottom*. A graduate of the University of Rochester, he began his acting career in 1965

with the fledgling San Francisco Mime Troupe, touring with award-winning productions of *The Minstrel Show* and *L'Amant Militaire* while appearing in local shows and eventually serving as a writer for the collective. He continued his political involvement as an original member of the Diggers, and was central in the creation of the CETA Neighborhood Arts Program, spawning *Make-A-Circus* and *Talespinners*. Moving to legitimate stage roles, he appeared in productions of *The Little Foxes*, *The Water Engine* and *Are You Now or Have You Ever Been?*, among others. In addition to his work in television and film, most notably the role of Inspector Falzon in the Emmy Award-winning PBS special *The People vs. Dan White*, Mr. Minault has directed for the stage and recently appeared in *Buried Child* at the Magic Theatre and *Les Blancs* at the Lorraine Hansberry Theatre. He is currently starring as the private eye in Steve Dobbin's daytime serial *Cool Heat of the City*.



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 *Three Sisters*. She has also worked at the Bowery Theatre and Lambs Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordli holds a Bachelor of Music Education from the University of Tulsa.



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.



LARRY P. RADDEN is a new member of the A.C.T. company. He has been seen by Bay Area audiences in productions at San Francisco State University and the East Bay Center of Performing Arts. A Theatre Arts and Speech Communications graduate of San Francisco State, Mr. Radden is also a debate and forensics expert

and in 1982, a reader's theatre project that he wrote and directed took first place in a national university forensics competition. He has been a national finalist in dramatic interpretation in nationwide competition, and in 1985 he received California's first place in overall speaking and interpretive skills, winning the title of "Top Overall Speaker." He is currently a speech and debate coach at San Francisco State and other campuses.



STEPHEN ROCKWELL joins the company this year as a third year student in the Advanced Training Program. For the past two years he has appeared in several A.C.T. studio productions, including *The Three Sisters* as Chebutykin, *King Lear* as Edgar, *Tartuffe* as Orgon, *Ah, Wilderness!* as Nat Miller and *Joe Egg* as Freddie. Last summer at the Valley Shakespeare Festival he performed the roles of Gratiano in *The Merchant of Venice* and the Duke in *Don Quixote*. A graduate of Vassar College with an A.B. in Drama, he has also worked for the Peterborough Players in New Hampshire, the Quaig Theatre in New York City, and at Playwright's Horizons, where he served as an assistant stage manager under director James Lapine in the first production of *March of the Falsettos*. Mr. Rockwell also appears in *The Seagull* and *Faustus in Hell* 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.



JACK SHEARER makes his first appearance with A.C.T. as Shamrayev in *The Seagull*. He

appeared most recently in the Magic Theatre production *Aunt Dan and Lemon* as Father/Freddie/Jasper. He appeared previously with the Magic as Carl Jung in *The Couch*, Lev in *Fire at Luna Park*, Zeus in *Europa* and Misou Roshi in *The Man Who Killed Buddha*. He was also seen in recent productions at the Eureka Theatre as Mr. Peachum in *Threepenny Opera* and as Dan Grady and O'Malley in *Gardenia*. A veteran actor who has appeared on both coasts and abroad, Mr. Shearer has worked locally with the San Jose Repertory Company, the Berkeley Shakespeare Festival and the Berkeley Stage Company. He won a Bay Area Theatre Critics' Circle award for his performance as the Song and Dance Man in *Tomfoolery*.



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 Shakespeare 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.



SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Loot*, *Angels Fall*, *The School for Wives*

and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acted in the film *Love Story*, and performed the voice of Papa Ewok in the television movie, *The Ewok Adventure*. Mr. Walker was narrator for the KQED-TV series *New York Master Chefs* and teaches Auditioning in A.C.T.'s Conservatory.



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

ANN WELDON returns to play the role of Ma Rainey on the Geary stage, where she was seen in more than a dozen A.C.T. repertory productions during the company's early years in San



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



MAUDE WINCHESTER recently performed in Wallace Shawn's controversial *Aunt Dan and Lemon*, playing the role of Lemon in the opening production of the Magic Theatre's twentieth season. Her other plays with the Magic include *Geniuses*, directed by Albert Takazauckas, for which she won Drama-Logue and Bay Area Theatre Critics' Circle Awards, *Sister Joseph* and
ACT-10

Skaters. On the East Coast, she has worked Off-off and Off-Broadway, most recently with Women's Interart and the Harvard/Radcliffe Summer Theatre. In the Cannes Award-winning feature film *Birdy*, she played the character of Doris Robinson. Ms. Winchester has trained at both the Summer Training Congress and the Young Conservatory at A.C.T.



KELVIN HAN YEE makes his first appearance at A.C.T. as Medvedenko in *The Seagull*. He may be remembered by filmgoers for his role as Paul Fang in *A Great Wall*, the first American feature film shot in the People's Republic of China. But people who like to laugh see him regularly as a founding member of the award-winning improvisational group The National Theater of the Deranged. As a stage actor, he performed the role of Reynolds in last season's *007: Crossfire* at the San Jose Repertory Company and originated the part of Victor in *Jan Ken Po*, which premiered at the 8th Bay Area Playwrights Festival. Mr. Yee is a member of the Asian-American Theater Company and has performed in their production of *F.O.B.* as Dale, which also toured, *Paper Angels* as Lew and *Golden Lantern* as Timmy Lee. In addition, he appeared in *Intake-Outake II* and understudied both roles in *The Dance and the Railroad*. Most recently, he hosted the *Bruce Lee Special* on KTVU. His other television credits include KQED's *Chinese New Year — Year of the Ox Telecast*, KRON's *Buster and Me* and local commercials.

DIRECTORS, DESIGNERS AND STAFF

EDWARD HASTINGS (Artistic Director), a graduate of Yale College and the Royal Academy of Dramatic Art and a founding

member of A.C.T. whose productions of *Charley's Aunt* and *Our 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 l Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has recently been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, San Francisco Opera Center and Berkeley Repertory Theatre. Earlier this year, he directed *The Tempest* for the Oregon Shakespearean Festival and *007 Crossfire* for San Jose Repertory Company.

JOHN SULLIVAN (Managing Director) joins A.C.T. as part of the new team that will lead the company into its third decade. With a background encompassing arts administration, fundraising, theatre production, directing, writing and extensive experience in the communications field, he is A.C.T.'s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at Winner/Wagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of \$14 million in grants to more than 800 artists and arts institutions. From 1979 through 1983, he headed John Sullivan Communications in Lander, WY. In the late 1970s, he spent three seasons at Los Angeles' Mark Taper Forum, where he produced and directed plays in the theatre's Forum Laboratory and

directed on its main stage. His work in films includes educational projects, three special films for national Emmy Award broadcasts and commercial features. He was a member of the Advisory Board for last June's San Francisco New Vaudeville Festival and, in association with the Magic Theatre, produced *The Detective*, a collaboration between Joseph Chaikin and Vaudeville Nouveau, in 1985. Among his writings are *The National Outdoor Leadership School's Wilderness Guide*, published by Simon and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Buchwald Sullivan, an attorney. They have two children.

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*, *Translators* 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 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

JEROME KILTY (Director) is proud to be returning to A.C.T. after a hiatus of seventeen years. A native San Franciscan, Mr. Kilty has had a prodigious international career directing many of the world's great artists at home and abroad, on Broadway and Off. Equally importantly, he has been associated with nearly all the major regional theatres in the United States as an actor or director and often as both. In the last eighteen months, for example, he directed and played Don Armado in *Love's Labour's Lost* with the American Repertory Theatre, directed and played the leading role of Hector Nations in *Foxfire* with the Missouri Repertory Company and directed and played two leading roles in *Androcles and the Lion* with the Hartford Stage Company. He played the Doctor in *The Three Sisters* and Ernest in *Bedroom Farce* for the Hartman Theatre Company, Boss Mangan in *Heartbreak House* for the Yale Repertory Theatre and performed the leading role in Ronald Harwood's new play *Tramway Road* for Lucille Lortel. Mr. Kilty is especially glad to be renewing a long association with the works of Anton Chekhov. Apart from having directed or acted leading roles in all the five major plays, it was here at A.C.T. that his own drama about the playwright, *Long Live Life*, received its world premiere with Ken Ruta as Anton. His play, *Dear Liar*, which has been seen often on the Geary stage, was chosen as the main presentation to celebrate Stanislavsky's centenary in 1963. On that occasion the Moscow Art Theatre

performed the play before all the writers of the Soviet Union and Mr. Kilty was made an honorary member of that great institution where the seagull, emblazoned on its house curtain, symbolizes the glory of all Russian theatre.

CLAUDE PURDY (Director) directs his first production on the Geary stage with *Ma Rainey's Black Bottom*. Continuing an association that began in 1980 when he appeared in *Recycle*, a play written and directed by August Wilson at Black Horizons in Pittsburgh, Mr. Purdy has directed Wilson's *Black Bart* and the *Sacred Hills* at Penumbra Theatre in St. Paul, Minnesota, where he is director-in-residence, and *Fences*, which was staged last year at the GeVa Theatre in Rochester, New York. His work has also been seen in New York City and internationally at the American Theatre in Paris, the National Theatre of Paris and the University of Ibaden in Nigeria. Among the plays he has directed are *The Dutchman*, *In White America*, *The Rise and Fall of an Elevator Boy*, *Endgame*, *The Slave*, *King Christophe*, *No Exit*, *The Rapt*, *The Merchant of Venice*, *The Masquerade*, *Madheart*, *Mojo* and *Ain't Supposed To Die A Natural Death*. He has also directed several independent films. Mr. Purdy was a resident film maker for the Selma Burke Art Center in Pittsburgh and news film editor for Cal Penny Nigeria LTD in Lagos, Nigeria.

RICHARD SEGER (Scenery) recently designed A.C.T.'s *Sunday in the Park with George*. Among his A.C.T. credits are *The Three Sisters*, *The Holdup*, *Hotel Paradiso*, *The Little Foxes*, *The Chalk Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *5th of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons*, *Macbeth* and *Something's Afoot*, which went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of *The Country Wife*, *Othello*, *Rashomon*, *The Importance of Being Earnest*, *Kiss Me Kate* and *Pygmalion*; the Ahmanson Theatre's productions of *Hay*

Fever and The Unvarnished Truth; 'night, Mother at the Mark Taper Forum and new productions of *La Traviata* and *Rigoletto* for the Central City Opera Association in Central City, Colorado.

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

ROBERT FLETCHER (Costumes) was one of the four founding directors of the famous Brattle Theatre Company in Cambridge, Massachusetts. Their first season started in the fall of 1947, making this year his fortieth anniversary in professional theatre, film and television. He has served either as actor, director, producer, set designer or costume designer in every area of entertainment from grand opera to night clubs, sometimes combining two or more of those offices at one time. He has designed either sets or costumes or both for over twenty shows on Broadway, such as *How to Succeed in Business Without Really Trying*, *Little Me*, *Walking Happy*, *Hadrian VII*, *Misalliance* and James Earl Jones' *Othello*. The last Broadway show for which he provided the designs

for sets and costumes was *Doubles* in 1985, which is now touring, as is the road version of *Singin' in the Rain*, for which he designed costumes alone. In addition to his work in theatre, he has designed for the New York City Opera, the New York City Ballet and the New York Pro Musica Antiqua. He received Tony nominations for the sets and costumes for *Hadrian VII* and for producing *High Spirits*, the musical version of Noel Coward's *Blithe Spirit*. An Emmy award-winner as well as a veteran of film — his film credits include all four *Star Trek* movies from Paramount and *The Last Starfighter* from Lorimar — Mr. Fletcher's designs for A.C.T. include *The Taming of the Shrew*, *Cyrano de Bergerac*, *The Circle* and *The Matchmaker*. *The Real Thing* and *The Seagull* mark his twenty-first and twenty-second productions for the American Conservatory Theatre.

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

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.

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

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

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

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

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

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

Notes on A New English Version of "The Seagull"

by Jean-Claude van Itallie

When, in the mid seventies, the late Dan Seltzer, a very fine actor who was then head of the McCarter Theatre at Princeton, asked me to write a new English version of *The Seagull*, I asked him why. There already existed many translations, and I don't know Russian.

As I discovered in reading them, unfortunately, many translations of *The Seagull* are dated — even the excellent one by Stark Young. And some sound too British to American ears, while others, although devoted to the letter of the text, are hard for actors to speak because the phrasing is awkward.

A good translation of a play always needs to dance a fine line between flowing contemporary language and historically specific meaning. Maybe, as the English language changes enough every quarter-century or so, there could usefully be a good new translation of everything we want to keep fresh. Anyway, what is certain is that the audience should never be aware of a translation in the theater — awareness of the text should disappear.

In working on *The Seagull*, I found myself always working aloud (often outdoors) with an assistant who was usually an actor taking dictation and reading back. I would look at a translation of the text from the Russian, and at a French translation, and then, closing my eyes, I would speak a phrase of text, as if allowing myself to "channel" for Chekhov into English (to use current parlance). What I had said was then read back to me, and I would edit — always aloud, bit by bit, polishing.

Theatre is most alive when its words are spoken and heard. Actors need to be supported by the rhythms of a text in order for them to express the emotional life of the characters. If the written translation sounds stilted in the mouths of the actors, then however accurate the literal meaning of the words, the actors won't know the emotional meaning or how to express it, the life of the play will fall flat, and the audience, understandably, will feel distanced. When that happens, Chekhov gains an ill-deserved reputation for being "difficult." He had such a reputation with me before I started to work on *The Seagull*.

But when I read his letters I realized what a charming, direct, and humane person he was. His intelligence seems never divorced from his humor.

After all, what are Chekhov's plays "about?" They're about what concerns us all most personally: home and the people who live there — family, friends and lovers relating in a quickly changing world. And his characters are as clear, complex and funny as most people we know, and as much fun to gossip about. They are selfish, ambitious, kind, loving, generous, stingy and all the other qualities that flesh is heir to.

So what's the difference between Chekhov and soap opera? Nothing, really, except in the sense of "quality," as that word was explored in *Zen and the Art of Motorcycle Maintenance*. However familiar Chekhov's people are to us, they are always expressing the full changing panorama of being human. That's probably what makes them so endlessly discussable, and so elusive. They can never be



Chekhov reading his *Seagull* to the company of the Moscow Art Theatre, 1898. Seated to the author's right are Konstantin Stanislavsky and Olga Knipper.

summed up in a single phrase. As they move in the play, the characters are multilayered, funny and sad at once, not merely at separate moments. Chekhov's plays are comedies in the deepest, most human, everyday way: the comedy of love and understanding.

As a playwright, I wanted very much to learn how to write like that. The nineteen-sixties, for those of us young and in the theatre in Greenwich Village, especially at Joe Chaikin's Open Theater and Ellen Stewart's Cafe LaMama, was a time of reinvention, of giving new theatrical form to our dreams, politics and tabus. And our work felt to us to be in marked contrast to most theatre effort on Broadway. But in the seventies, needing to explore a playwright's more traditional heritage, I was grateful to be working on *The Seagull*.

And significantly, *The Seagull* opens with a really not so bad avant-garde play-within-a-play written by an idealistic young Treplyov. His successful actress

mother Arkadina, and Trigorin, her lover, a famous, more traditional writer himself, find Treplyov's "little" play unavailable and abstract. Treplyov, on the other hand, finds their popular theatre pandering. However, Chekhov himself, after all, was both writers: Treplyov and Trigorin. In Chekhov's own plays, he seems to have experienced no dichotomy between avant-garde and traditional forms. Perhaps ultimately he felt, as I do, like Treplyov who, later in the play, having gained more experience as a writer, says: "I think more and more it's not a question of old or new forms — what matters is to write without thinking of any forms, and allowing whatever you write to come straight from the heart."

In addition to his translations of Chekhov's major dramatic works, Jean-Claude van Itallie is the author of such plays as *America Hurrah*, *The Serpent*, *Mystery Play*, *The Fable* and *I'm Really Here*. His latest play, *The Traveler*, is having its world premiere engagement this spring at the Mark Taper Forum in Los Angeles.

THE AMERICAN CONSERVATORY THEATRE

presents

THE SEAGULL

(1895)

by Anton Chekhov

Translated by Jean-Claude van Itallie

Directed by Jerome Kilty
Scenery by Richard Seger
Costumes by Robert Fletcher
Lighting by Derek Duarte
Music by Stephen LeGrand
& Eric Drew Feldman
Sound by Stephen LeGrand
Wigs & Hair by Rick Echols
Associate Director Michael Pulizzano

Cast

Arkádina, an actress Hope Alexander-Willis
Treplyóv, her son Howard Swain
Sórin, her brother William Paterson
Nina, daughter of a neighboring landowner Maud Winchester
Shamráyev, the manager of Sórin's estate Jack Shearer
Paulína, his wife Joy Carlin
Másha, his daughter Nancy Carlin
Trigórin, a writer Peter Donat
Dorn, a doctor Ken Ruta
Medvédenko, a teacher Kelvin Han Yee
Yákov, a worker Peter Bradbury
Ivan, a worker Timothy Greer
Cook Stephen Rockwell
Chambermaid Lannyl Stephens
Housemaid Robin Goodrin Nordli

The action takes place on Sorin's country estate.

ACT ONE: Two weeks during midsummer.

ACT TWO: Two years later, early winter.

There will be one intermission between Acts One and Two.

UNDERSTUDIES

Arkádina — Joy Carlin; *Paulina* — Kate Brickley; *Másha* — Kimberley LaMarque; *Trigórin* — Rick Hamilton; *Sórin* — Sydney Walker; *Dorn* — Frank Ottiwell; *Medvédenko, Shamráyev* — Bernard Vash; *Yákov, Treplyov* — Timothy Greer; *Nina* — Robin Goodrin Nordli.

Stage Management: Alice Elliott Smith and Eugene Barcone

All About "The Seagull"

by Dennis Powers



Chekhov Clones: Anne Baxter and Bette Davis in the 1950 film *All About Eve*.

"I don't think there's any point in doing Chekhov today unless you try to rethink it for contemporary audiences," says Jerome Kilty, director of A.C.T.'s new production of *The Seagull*. "The plays resonate in terms of their settings; they echo their own periods. It's the director who has to bring to a play the contemporary point of view, channeling the work through his artistic experience and finding an artistic context that is immediately accessible to a contemporary audience."

In addition to having directed all of Chekhov's major plays — including *Uncle ACT-18*

Vanya, *Three Sisters*, *The Cherry Orchard* and *Ivanov* — and acted in most of them, Kilty is also the author of *Long Live Life!*, the biographical drama about Chekhov that had its world premiere at A.C.T. in 1968 with Ken Ruta in the role of the great Russian playwright. A.C.T. audiences will also recall Kilty as the author, director and occasional leading man of *Dear Liar*, the internationally successful play in which Bernard Shaw and his favorite actress, Mrs. Patrick Campbell, comprise the entire cast of characters.

In search of *The Seagull*'s contemporary

attributes, Kilty turned to a source that many will find unexpected — Joseph L. Mankiewicz's Oscar-winning 1950 film, *All About Eve*. "It's a direct descendent of *The Seagull*," says Kilty, "if not a steal. In fact, *The Seagull* could almost be called *All About Nina*."

Like the Mankiewicz film, which is peopled with writers, actors, directors and producers, and unfolds in a theatrical milieu, Chekhov's 1895 comedy has a pair of actresses as two of its principal characters. Kilty sees a number of striking parallels between the fading Russian stage star Arkadina, played in this production by Hope-Alexander Willis, and the film's Margo Channing, memorably embodied by Bette Davis, and between the young Nina, portrayed here by A.C.T. newcomer Maud Winchester, and the ruthlessly ambitious Eve Harrington, played by Anne Baxter in the movie.

"Like *All About Eve*, *The Seagull* is about the artistic urge, which cannot be stifled if it's genuine. And about ambition, drive, egotism, vanity — all the things that are part of that urge. To me they're as obvious in *The Seagull* as they are in *All About Eve*. It's a very hard-edged play in the sense that the characters don't veil their attitudes toward each other. It's set in a decadent society at the end of an era, when people could no longer keep up the social attitudes and graces that they had inherited. With one exception, the play is also about people who face up to the fact that they're second-raters. The exception, of course, is Nina. She'll climb over everybody to become a great star, and she'll make it — until another Nina comes along to supplant her, of course."

Kilty likes the fact that the conflicts between generations in *The Seagull* are underscored by the contrasting acting styles of the older and younger players: "Maud has a very different acting style from Hope. It's totally modern," he points out. "And Howard Swain, who plays the young writer Treplyov, has a more contemporary style than either Peter Donat,

as the older writer Trigorin, or Ken Ruta, who plays Dr. Dorn."

He chose Jean-Claude van Itallie's English version of *The Seagull* after reading at least a dozen others: "It's wonderful. His rhythms are the best and the truest. Chekhov wrote in short declamatory sentences and van Itallie captures that style perfectly. His version has the spirit of Chekhov, yet the English is completely natural. We didn't have to change a thing."



Ken Ruta portrayed Anton Chekhov and DeAnn Mears played the beloved Olga in Jerome Kilty's *Long Live Life!* seen at A.C.T. in 1968.

The director believes that because Chekhov often seems to hide certain details or facets of his characters, many people tend to stage his works as if they were Impressionist paintings. "But Chekhov isn't the least bit Impressionistic," Kilty emphasizes. "His plays are like complicated mosaics built from tiny bits of stone and colored glass. Except for Shakespeare, I think Chekhov, from the director's point of view, is the most deeply satisfying playwright to work on."

An Anton Chekhov Chronology



1860 Born 17 January one of six children of a grocer and grandson of a former serf in Taganrog, southern Russia where he spends his first nineteen years. He later describes himself: "A serf's son, a one-time shop-boy, choirboy, grammar school pupil and student, brought up to worship rank, to kiss priest's hands, to defer to other people; who said thank you for every bite of food, who was often beaten; who had no galoshes to wear . . . who fought, tormented animals, liked to eat with rich relatives; and who behaved hypocritically towards God and man for no reason at all but purely out of consciousness of his own insignificance."

1879 Begins to study medicine and obtains his degree five years later. Begins contributing humorous pieces to magazines under the pseudonym "Antosha Chekhonte" to earn money for the support of his family.

1887 Writes *Ivanov*, his first play, which is well received in Moscow and St. Petersburg productions.

1889 *The Wood Demon* opens at a small theatre in Moscow and closes after three performances.

1890 Travels 6,500 miles across Siberia to the island of Sakhalin, a Russian penal

settlement, where he undertakes a census of the island's population, interviewing 160 people a day.

1892 Purchases a country house and moves with his family to the village of Melikhovo, fifty miles south of Moscow. During his six years there he acts as district medical administrator, caring for the medical needs of the village's peasants, successfully organizes the village against an expected cholera epidemic and helps to finance and build three schools.

1896 *The Seagull* opens in St. Petersburg to jeers and catcalls and survives only five performances. He leaves the theatre after the third act and vows that even if he lives seven hundred years he will never write another play.

1898 Due to worsening tubercular condition he moves to Crimean resort of Yalta. The newly formed Moscow Art Theatre successfully revives *The Seagull* and he sees Olga Knipper for the first time playing the role of Arkadina.

1899 *Uncle Vanya* is produced by the Moscow Art Theatre.

1901 *Three Sisters* with Olga Knipper as Masha, premieres to luke-warm response at the Moscow Art Theatre. He marries Olga in a secret ceremony in Moscow.

1904 On his 44th birthday *The Cherry Orchard* is premiered at the Moscow Art Theatre with Olga Knipper as Ranevskaya. He travels with Olga to the German spa of Badenweiler. On 2 July, following two heart attacks his doctor administers camphor injections and oxygen inhalations and prescribes a glass of champagne. Smiling at Olga he says in German, "I am dying," and adds, "I haven't drunk champagne for ages." He drains the fluted glass and calmly turns on to his left side. Within the hour he is dead.

CONTRIBUTORS

The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, the California Arts Council, the City and County of San Francisco Hotel Tax Fund, and the National Endowment for the Arts.

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage. This list reflects gifts received between January 1, 1986 and January 31, 1987

SOPHOCLES CIRCLE (\$25,000 AND ABOVE)

William and Flora Hewlett Foundation
James Irvine Foundation
Andrew W. Mellon Foundation
National Corporate Theatre Fund
Pepsi-Cola Bottling Company
San Francisco Foundation
Shubert Foundation

SHAKESPEARE CIRCLE (\$10,000-\$24,999)

An Anonymous Benefactor
Arthur Andersen & Co.
AT&T Foundation
Chevron U.S.A.
Catherine Davis Irrevocable Trust
Mrs. Franklin P. Johnson, Jr.
Louis R. Lurie Foundation
Macy's California
Mr. Cyril Magnin
Mr. & Mrs. Albert J. Moorman
Pacific Telesis Foundation
David and Lucile Packard Foundation
Shaklee Corporation
Simpson Paper Company
Xerox Foundation

WILLIAMS CIRCLE (\$5,000-\$9,999)

Mervyn L. Brenner Foundation
Carter Hawley Hale Stores
Crown Zellerbach Foundation
Wallace Alexander Gerbode Foundation
Goethe Institute of San Francisco
Dr. Margot Hedden Green
Stuart and Mabel Hedden Trust
Mr. & Mrs. Burton J. McMurtry
Mr. Robert M. Moore
Performing Arts Network
Princess Grace Foundation
Rose Lash Revocable Trust
Dr. & Mrs. H. Harrison Sadler
L.J. and Mary C. Skaggs Foundation

O'NEILL CIRCLE (\$2,500-\$4,999)

An Anonymous Benefactor
Mr. & Mrs. Ray Dolby
Mrs. Morris M. Doyle
Embarcadero Center
Richard and Rhoda Goldman Fund
Mr. & Mrs. Douglas Grigg
Mr. William R. Hambrecht
Mrs. Ada Glover Jackson
Bernard Osher Foundation
Edna M. Reichmuth Fund
Mrs. Sylvia Coe Tolk
Mr. & Mrs. Gary J. Torre
Young Presidents Organization

WILDER CIRCLE (\$1,000-\$2,499)

An Anonymous Benefactor
Alumax, Inc.
Ms. Ruth Barton
Mrs. Janet Fleishhacker Bates
Mr. & Mrs. Ernest A. Benesch
Robert and Alice Bridges Foundation
John M. Bryan Family Fund
Carlin Fund
Mr. Bill Cawley and Ms. Nancy Austin
Mr. H. Brooke Clyde
The Distribution Fund
Eldorado Foundation
Mr. Werner Erhard
First Myrtle Fund
Mortimer Fleishhacker Foundation
Dr. & Mrs. M. Wallace Friedman
Mr. Ralph R. Garrow, Jr. and Ms. Laurie Rolin
Mr. & Mrs. Hellmut Gerson
Mr. & Mrs. Edward L. Ginzton
Mrs. Sylvan David Gross
ITT Corporation
Mrs. Paul B. Kelly
Mrs. John R. Kiely
Komes Foundation
Lakeside Foundation
Mr. & Mrs. Phillip A. Larson

Mr. & Mrs. William C. Lazier
Mr. & Mrs. Dean S. Leshner
Mr. & Mrs. Charles K. Long
Mr. & Mrs. Irving Loube
Jackie and Howard Nemerovski
Pinecrest Restaurant
Mrs. George Quist
Barbara and Nigel Renton
Mr. & Mrs. Arthur Rock
Mr. & Mrs. Claude N. Rosenberg
Mrs. Maud Hill Schroll
Mr. & Mrs. Paul J. Schumacher
Security Pacific Foundation
Mrs. Deborah G. Seymour
Mrs. Maryanna Shaw
Mr. & Mrs. Ian Thomson
Mrs. Alice B. Vincilione
Vision Service Plan
Mr. & Mrs. Craig Wallace
Ms. Lydia C. Woods
Dr. Alejandro Zaffaroni

MOLIERE CIRCLE (\$500-\$999)

Mr. & Mrs. James Michael Allen / Mr. & Mrs. Robert Armsby / Mr. Thomas E. Bailard / Mr. Conrad Bentzen / Mr. & Mrs. Aaron Bezzerides / Mr. Vernon Birks / Mr. & Mrs. Johnson S. Bogart / Ms. Dorothy K. Bonen / Mr. & Mrs. Corwin Booth / Mr. Alan W. Buch / Mr. Paul T. Buennagel / Mr. W.R. Buxton / Mrs. Lewis S. Callaghan / Dr. Arthur G. Cavallaro / Mr. & Mrs. Park Chamberlain / Mr. & Mrs. T.Z. Chu / Mr. James C. Clark / Columbia Pictures Industries / Mr. & Mrs. David Cookson / Mr. & Mrs. Richard A. Crane / Mr. Thomas J. Davis, Jr. / EG&G Foundation / Mr. Gilmore E. Erickson / Mr. & Mrs. David Fleishhacker / Mr. & Mrs. Mortimer Fleishhacker / Mr. & Mrs. David E. Francis / Mr. & Mrs. Frederick Furth / William G. Gilmore Foundation / Mr. Robert C. Goudy / The Honorable Isabella Horton Grant / Mr. James Haire and Mr. Timothy Cole / Mr. & Mrs. John R. Hamilton / Mr. Carl L. Hansen, Jr. / Mr. & Mrs. T.M. Harrell / Mrs. Mary Harrison / Mr. & Mrs. William M. Hawkins, III / Mr. David S. Hugle / I.A.T.S.E. Local #16 / Mrs. Dora D. Ide / Mr. & Mrs. George F. Jewett, Jr. / Mr. & Mrs. Eugene E. Jurs / Mr. & Mrs. Curtis Karplus / Mr. & Mrs. Mauri Laitinen / Mr. & Mrs. Ralph Lane, Jr. / Mr. & Mrs. Donald Massaro / Mrs. Donald G. McNeil / Mr. J.A. McQuown / Ms. Carolyn Morris / Mr. Stephen Mulhollen / Mr. & Mrs. William G. Myers / Mrs. Frank F. Orr / Mr. Eugene H. Peck / Mrs. Thomas B. Porter / Ms. Alma L. Pritchard / Mr. Damon Raikie / Mrs. Jacob Ratinoff / Mrs. Gertrude D. Roche / Mr. & Mrs. Anthony M. Schiavo / Mr. & Mrs.

Albert L. Schultz / Mr. John F. Shoch / Dr. & Mrs. E. Shubin / Mr. & Mrs. Earl G. Singer / Mr. & Mrs. Richard J. Stratton / Mrs. Howard Swig / Mr. & Mrs. Edward J. Tiedemann / Mr. Kent R. Tumblin / Mrs. John R. Upton / Mr. & Mrs. W. Denman Van Ness / Mr. & Mrs. Ronald G. VandenBerghe / Dr. & Mrs. H. Hugh Vincent / Mr. & Mrs. Harry E. Weaver / Mr. & Mrs. Christopher Westover / Brayton Wilbur Foundation / Mr. & Mrs. Paul F. Youngdahl / Martin and Margaret Zankel

CHEKHOV CIRCLE (\$250-\$499)

Mr. & Mrs. Elmer S. Albritton / Ms. Virginia A. Alfred / Mr. Paul Angelo / Mr. & Mrs. Samuel H. Armacost / Dr. Rick Arthur / Mrs. Harry Ashcraft / Mrs. A.V. Augustin / Mr. & Mrs. Peter Avenali / Mrs. William P. Bardet / Mrs. A.W. Barrows / Mr. & Mrs. Gerald G. Barton / Ms. Virginia L. Bauer / Dr. & Mrs. Jerome W. Bettman / Ms. Diane Birchell / Mr. & Mrs. Donald P. Black / Mrs. Charlotte MacGregor Boggs / Mr. Christopher P. Booth / Mrs. D. Power Boothe / Ms. Sharon Boysel / Dr. Ellen Brown / Mr. Kenneth R. Brown / Mr. & Mrs. Timothy Brown / Mr. Doug Brutlag / Ms. Gail Bryan / Dr. Andrew Carver / Mr. Ronald Casassa / Mr. & Mrs. W.A. Chapman / Mr. & Mrs. Steven B. Chase / Mr. & Mrs. C.H. Clanton / Mr. & Mrs. Raymond B. Clayton / Mr. R. Ken Coit / Mrs. Bernice H. Connell / Mr. Donald G. Conover / Mr. & Mrs. Lyle E. Cook / Mr. & Mrs. William Corvin / Dr. & Mrs. David J. Costanza / Mrs. C.G. Costisan / Mr. & Mrs. Warren J. Coughlin / Mr. & Mrs. Emylyn L. Cox / Mrs. Suzanna P. Coxhead / Ms. Marjorie Y. Crosby / Mr. & Mrs. S.P. Cuff / Mr. & Mrs. Ricky J. Curotto / Mr. Dennis Davis / Mr. Donald K. Davis / Mr. & Mrs. Carl N. Degler / Ms. Margaret A. Denning / Mr. Marshall Dill, Jr. / Ms. Mary Lea Dohrmann / Mr. D. Lee Edmondson / Mr. & Mrs. Richard Ehrlich / Mr. & Mrs. Joseph Ehrman III / Mrs. Jo Ann Erlin / Mr. & Mrs. Leon A. Farley / Ms. Elisa Finnie / Mr. Robert J. Foley / Mr. & Mrs. Richard L. Fowler, Jr. / Mr. Stephen C. Frasheur / Mr. David A. Friedman / Mr. Blair Fuller / Mrs. Nicholas Gannam / Ms. Barbara Garfinkle / Mr. & Mrs. Herbert Ginsberg / Leslie Gompertz / Ms. Julia L. Grant / Dr. & Mrs. Sheldon Gross / Mr. & Mrs. Morgan A. Gunst, Jr. / Mr. & Mrs. Lester G. Hamilton / Mr. Lyle D. Hamp / Mr. Guy Harris / Mrs. Jack Harris / Mr. R. Stephen Heinrichs / Mr. Dewayne Hendricks / Ms. Shirley Hicklin / Mr. & Mrs. Dan A. Hoffman / Mr. & Mrs. John R. Hofmann / Dr. & Mrs. Richard K. Holmes / Mr. Marshall R. Hopper / Ms. Violet L. Hughes /

Mr. & Mrs. Stephen T. Jacobs / Stephen and Elizabeth Johnson / Dr. & Mrs. William E. Jones / Dr. Selma Kaplan / Ms. Sylvia Katzman / Mr. Douglas M. Kelly / Bo and Janet Kirschen / Ms. Nancy L. Kittle / Mr. & Mrs. Alfred Kopfman / Dr. & Mrs. R. Eugene Kreps / Dr. & Mrs. Joseph H. Kushner / Laird, Norton Foundation / Mr. & Mrs. Charles Lavaroni / Ms. Catherine L. Lee / Ms. Louise M. Lerza / Mr. George Livermore / Ms. Margaret B. Long / Mrs. William F. Luttgens / Mr. James E. Lynch / Mr. & Mrs. G.P. Lyons / Mr. & Mrs. Ronald E. Mallen / Dr. Joseph Mauritzen / Mr. Glen D. Mautz / Ms. Carol May / Mr. Russ Maynard / Dr. & Mrs. Edward A. McCrum / Judge Winton McKibben / Mr. & Mrs. Glen McLaughlin / Mr. & Mrs. J. Richard McMichael / Mr. Clyde Melberg / Mr. Jim D. Mellema / Mr. James L. Milner / Mr. & Mrs. James Milton / Mr. & Mrs. Bruce Mitchell / Mr. Floyd Moore / Mr. & Mrs. John D. Murphy / Mr. Michael E. Novak / Ojai Ranch and Investment Co., Inc. / Dr. & Mrs. Bernard M. Oliver / Mr. & Mrs. John T. Payne / Mrs. John Peck / Mr. & Mrs. Alvin H. Pelavin / Mr. Tom Pendleton / Ms. Judith H. Peterson / Mr. & Mrs. Rollin Post / Mr. & Mrs. Henry O. Pruden / Mr. Michael Raddie / Ms. E. Ragland / Mr. & Mrs. Leslie B. Rall, Jr. / Mr. & Mrs. James T. Ream / Mr. & Mrs. Daniel A. Richards / Ms. Nelda J. Riggall / Dr. & Mrs. Alan J. Rosenberg / Mrs. Donald Ross / Mr. William M. Roth / Dr. & Mrs. Theodore R. Schrock / Mrs. Barbara Schultz / Mr. James H. Schwabacher / Mr. Raymond J. Schweizer / Ms. Ruth A. Short / Mr. & Mrs. David Sliptzin / Dr. Maurice Sokolow / Mrs. Victor Staadecker / Emmett and Marion Stanton / Dr. & Mrs. John R. Stephens / Mr. Daniel E. Stone / Dr. & Mrs. Philip G. Strauss / Mr. Dwight V. Strong / Mr. & Mrs. Joseph M. Tanner / Bernard I. Taub Foundation / Mrs. Eaton Taylor / Mr. Wayne B. Temple / Mr. & Mrs. Marvin T. Tepperman / Ms. Suzie S. Thorn / Ms. Ann M. Thornton / Mr. T.J. Tison / Mr. & Mrs. Floyd R. Turnquist / Mr. & Mrs. John R. Tuteur, Sr. / Mr. Montague M. Upshaw / Mrs. S.W. Veitch / Mr. & Mrs. Bruce Walker / Dr. & Mrs. Ralph O. Wallerstein / Mrs. Jean Baker Watkins / Mr. & Mrs. William B. Welty / Ms. Sally R. Wolf / Mr. & Mrs. Wil S. Wong / Mr. & Mrs. Joseph B. Workman / Mr. & Mrs. Donald L. Wyler / Mrs. Alden Yates / Ms. Marie Zeller

IBSEN CIRCLE
(\$100-\$249)

A.D. Design Associates / Mr. Charles C. Adams / Ms. Edwarda M. Adams / Gene Adams & Associates, Inc. / Mr. & Mrs. Howard Adams

/ Mr. & Mrs. Robert Adams / Mr. Charles Ahlfors / Ms. Sheila Albert / Mr. Bruce Alberts / Ms. Teri Alent and Mr. David Pensen / Mr. Peter G. Alexander / Mrs. Esther H. Allen / Ms. Sydney Allen / Mr. Steven Alpers / Ms. Barbara Anne Ames / Ms. Julie Amoroso / Ms. Beulah Amsterdam / Mr. & Mrs. Robert Andersen / Mr. & Mrs. Thomas C. Andersen / Mr. Paul H. Anderson / Ms. Ann Andros / Mr. W.G. Appleby / Mr. & Mrs. Donald B. Armstrong / Mr. & Mrs. John Arnold / Ms. Penelope L. Arnold / Mr. & Mrs. Paul Arnstein / Dr. Arvin Arthur / Mrs. R. Kirklun Ashley / Mrs. Taylor Ashley / Ms. Margaret S. Asprey / Harry G. & Pauline M. Austin Foundation / Mr. & Mrs. Raymond F. Bacchetti / Mr. Robert E. Badgley / Dr. & Mrs. Robert Baer / Mrs. Ernst Baerwald / Mr. & Mrs. Grant M. Bakewell / Mr. David Balabarian / Mrs. Tessie Curran Baldwin / Bank of San Francisco / Dr. & Mrs. J.C. Barbaccia / Mr. & Mrs. Clifford A. Barbanel / Mrs. S.D. Barbis / Mr. & Mrs. Ralph Bardoff / Mr. & Mrs. Dennis Bark / Mr. & Mrs. John Barnard / Mrs. Dorothy P. Barrett / Mr. Joseph P. Barrett, Jr. / Mrs. Wendy B. Bartlett / Mr. & Mrs. Dimitri M. Barton / Ms. Harriet Parker Bass / Mr. & Mrs. Alan C. Batchelder / Mrs. Dudley Bates / Mr. & Mrs. Benjamin J. Baum / Mr. Kent Baum / Ms. Gloria Beach / Mr. Irwin Bear / Mr. Robert N. Beck / Mr. Robert Becker / Mr. & Mrs. Paul E. Beckman / Mr. & Mrs. P.J. Behrendt / Mr. & Mrs. Ervin Behrin / Mr. Geoffrey A. Bell / Mr. Jerry R. Bellen / Mr. & Mrs. John W. Beman / Mr. John W. Benkert / Ms. Kathryn Bennett / Mr. & Mrs. Ralph D. Bennett / Mr. & Mrs. Stuart G. Bennett / Mr. James E. Benson / Mr. & Mrs. John Berggruen / Ms. Martha L. Bernet / Mr. Joseph Bernstein / Dr. & Mrs. Philip Bernstein / Mr. Peter J. Besso / Mr. & Mrs. Ernst L. Biberstein / Ms. Dorothy Bielaski / Dr. & Mrs. Fowler A. Biggs / Dr. John Billingham / Mr. & Mrs. John W. Bissinger / Mr. Robert G. Bjorkquist / Mr. & Mrs. Nordin F. Blacker / Ms. Susan Blair / Mr. Robert W. Blean / Mr. & Mrs. Anton Bley / Mr. & Mrs. Arnold L. Bloom / Mr. & Mrs. Howard Bloom / Mr. James R. Blount / Mrs. Sidney Blue / Mrs. Lisbeth R. Blum / Mr. & Mr. Paul E. Boas / Mrs. Robert Bodenlos / Ms. Janine Boehm / Dr. & Mrs. Richard A. Bohannon / Dr. William B. Bolen / Mr. & Mrs. Armand D. Bosc / Mr. & Mrs. Anthony M. Boskovich / Mr. Richard F. Bowen / Ms. Laura Bowman / Mr. & Mrs. Thomas D. Boyer / Mr. Joseph Boyle / Ms. Fadhilla Bradley / Mr. Paul Bradley / Dr. Louis Brahen / Mr. Roland E. Brandel / Mr. & Mrs. James Brandt / Robert and Harriet Branick / Dr. Robert L. Bratman / Dr. & Mrs. Warren Breidenbach / Ms. Ellen G. Breslauer / Ms. Lois Rivers Breton / Ms. Patricia Brewer / Mr. & Mrs.

R. Kent Brewer / William and Lisa Brinner / Dr. John P. Briske / Mr. & Mrs. John Brister / Mr. & Mrs. Charles H. Brock / Mr. Archibald S. Broolly / Dr. Robert Bronstone / Mr. Valentine Brookes / Mr. Anthony R. Brookman / Mr. & Mrs. C. Howard Brown / Dr. Doris Todd Brown / Dr. & Mrs. Harmon Brown / Mr. & Mrs. Raymond I. Brown / Mr. Robert E. Brown / Ms. Joanne E. Bruggemann / Mrs. Robert Brunsell / Ms. Eleanor S. Buchanan / Mrs. Ellen S. Buchen / Ms. Rosalie Bulach / Andrew L. Bull, M.D., Inc. / Ms. Maurine R. Buma / Mr. & Thornton C. Bunch, Jr. / Mr. David M. Buoncristiani / Ms. Joanne C. Burchard / Mr. & Mrs. Thomas E. Burke / Mr. & Mrs. William M. Burke / Dr. & Mrs. De Witt K. Burnham / Mr. Michael W. Burnor / Ms. Anne E. Burris / Mrs. James A. Burris / Mr. & Mrs. Allan Byer / Ms. Marie E. Byrne / Mr. & Mrs. Robert Calfee / Mr. & Mrs. Douglas Calkins / Mr. & Mrs. James Callison / Campbell Electric, Inc. / Ms. Mary Cantrell / The Carey School / Erik and Anna Marie Carlsson / Ms. Lizabeth L. Carter / Mr. Ronald Casentini / Mr. Michael Casey / Mr. Richard P. Castillo / Mr. Anthony J. Catali / Mrs. Jon B. Chaney / Dr. & Mrs. Melvin D. Cheitlin / Mr. William A. Cheney / Mr. Sang Cho / Ms. Marlyn J. Church / Mr. & Mrs. A.B. Ciabattini / Mr. Ralph L. Cicurel / Dr. & Mrs. James A. Clever / Mr. Thomas H. Clewe / Ms. Betty A. Cochran / Mrs. J.P. Coghlan / Mrs. Albert Cohn / Mr. & Mrs. Richard Cole / Mr. Robert A. Colquitt / Mr. & Mrs. Andrew G. Comings / Dr. & Mrs. William J. Comport / Mr. M. Richard Condon / Mr. J.J. Coney / Mr. Richard Congreve / Mr. Eric Conn / Mrs. Donna J.R. Conne / Ms. Patricia G. Connolly / Dr. Aikin Connor / Mr. & Mrs. Robert E. Conrath / Mr. & Mrs. A. Thatcher Cook / Ms. Roselynn Cook / Ms. Edith M. Cooley / Ms. Winifred A. Coombs / Mr. & Mrs. Wendell B. Coon / Mr. & Mrs. Thomas Cooney / Mrs. C.E. Cooper / Mr. Jack Corey / Mrs. Thomas L. Corn / Mr. E. Morris Cox / Mr. & Mrs. William E. Cox / Mr. Stuart Coxhead / Mrs. Nancy W. Craig / Mr. John Crane / Ms. Yvonne Creehan / Mr. Robert E. Cronkite / Mr. William E. Crook / Mrs. John Crosby, Jr. / Mr. Steve Crowe / Mr. & Mrs. D. Clifford Crumney / Mrs. Stuart Cullen / Mrs. Mary F. Cunningham / Ms. Vergilia P. Dakin / Ms. Kathleen Damron / Ms. Noelle Dangremond / Dr. Adnan Daoud / Mr. Bret C. Davenport / Mr. John J. Davids / Ms. Barbara Davis / Mr. & Mrs. Craig Davis / Mr. & Mrs. Donald M. Davis / Mr. Robert Davis / Ms. Virginia S. Davis / Mr. Wilbur Davis / Mr. & Mrs. Claude E. Dawson / Ms. Kathleen Taylor Day / Mr. Myrkle C. Deaton / Mr. & Mrs. Peter DeBono / Mrs. Vincent DeDomenico / Ms. Nora J. Degnan / Mr. Frank J. De Heinrich /

Ms. Linnea De Jaeger / Dr. & Mrs. James W. Delameter / Mrs. Marlene De Lancie / Dr. Thos R. Delebo / Ms. Jeanette Delman / Ms. Georgia Del Rosso / Dr. John J. Demas / Mr. & Mrs. Robert L. Derham / Mr. James A. Dern / Mr. John P. Dern / Mr. & Mrs. Landis Dibble / Mr. & Mrs. Robert V. Dickinson / Ms. Margaret J. Dickson / Ms. Roslyn Robbins Dienstein / Mrs. Laura J. Dietsche / Ms. Carol Dightman / Mr. & Mrs. William W. Di Grazia / Mr. Michael E. Dillon / Mrs. John W. Dinkelspiel / Ms. Carol A. Disrud / Dr. Carl Djerassi / Mrs. Arthur Dolan, Jr. / Dr. & Mrs. Gary M. Dolan / Mr. John P. Doodokyan / Mr. Brian F. Doolin / Dr. & Mrs. Leo V. Dos Remedios / Ms. Sybil Dove / Mr. & Mrs. Russel H. Downey, Jr. / Mr. Mason Drukman / Mr. & Mrs. John R. Dryden / Mr. & Mrs. Francis DuBois / Mr. & Mrs. Richard M. Duff / Mr. & Mrs. William T. Duffy / Mr. & Mrs. Arthur Dull / Mrs. Gloria Duncan / Mr. Robert Durden / Ms. Anita Durham / Mr. Roger D. Dwinell / Mr. & Mrs. William I. Edlund / Mr. & Mrs. Rosser B. Edwards / Mr. Al Eggert / Mrs. Delia Fleishhacker Ehrlich / Ms. Dorothy Eichorn / Mr. & Mrs. Sanford S. Elberg / Mr. Donald T. Elliott / Ms. Donna Ellis / Mr. & Mrs. William H. Elsner / Ms. Carol B. Ely / Mr. Lester H. Empey / Ms. Carol A. Eneboe / Mr. Burnham Enersen / Mr. & Mrs. Samuel Engel / Dr. & Mrs. Oscar Enstrom / Dr. & Mrs. Philip Erdberg / Dr. & Mrs. Wayne L. Erdbrink / Dr. & Mrs. George G. Erdi / Mrs. J.H. Erlendson / Ms. Vivian Ettinger / Mr. Everett E. Evans, Sr. / Dr. & Mrs. Thomas O. Evans / Mr. & Mrs. Neil E. Falconer / Mr. L.G. Faller / Ms. June Farkas / Mr. & Mrs. John R. Farmer / Ms. Ellen M. Farrell / Mr. & Mrs. F. Conger Fawcett / Ms. Julie Ferderber / Mr. William Ferguson / Ms. Barbara Ferrington / Ms. Linda Ferris / Mr. & Mrs. John L. Fidler / Mr. & Mrs. John L. Field / Mr. Thomas J. Field / Mr. & Mrs. Thomas W. Field, Jr. / Mr. & Mrs. W.J. Fies / Mr. Richard R. Findlay / Ms. Alexis T. Fisher / Mr. Frederick C. Fisher / Dr. Philip A. Fisher / Mr. & Mrs. Paul Fitting / Mr. & Mrs. George W. Flynn / Ms. Ruth Forbes / Ms. Virginia Formichi / Four Seasons Travel — San Jose / Mr. Richard N. Frahm / Mr. Stephen S. Francis / Mr. Richard L. Frank / Mr. & Mrs. David Freedheim / Dr. & Mrs. Leon Freeman / Mr. Harold J. Freeman / Mr. Jeffrey L. Freiberg / Mr. Richard E. Frewin / Dr. Richard K. Friedlander / Mr. & Mrs. William Friel / Mr. & Mrs. Robert C. Friese / Mr. & Mrs. Alan P. Fritz / Mr. & Mrs. Donald F. Fuller / Mr. & Mrs. W.P. Fuller / Mr. & Mrs. Alan C. Furth / Mr. & Mrs. Robert F. Gaines / Mrs. Marie G. Gamble / Dr. Esther A. Garrison / Mr. Thomas D. Geiselman / Mr. & Mrs. Daniel M. Geller / Mr. & Mrs. Sam Genirberg / Dr. & Mrs. Charles L. Geraci / Mr. & Mrs.

Maurice W. Gerritsen / Mr. & Mrs. James M. Gerstley / Mrs. Gloria G. Getty / Dr. & Mrs. John P. Gibbs / Mr. & Mrs. Charles T. Gilgun / Mrs. Warren Glass / Georgie Gleim / Mr. Richard T. Glycer / Ms. Kate H. Godfrey / Mr. & Mrs. Robert Goeser / Dr. & Mrs. Carl Goetsch / Mr. Milton Goldberg / Mrs. Myron B. Goldsmith / Mr. David Goldstein and Ms. Julia Vetromile / Mrs. Ellen Goodell / Mr. Dean Goodman / Dr. & Mrs. Phillip R. Gordon / Ms. Agnes H. Goss / Mr. Edward Gould / Ms. Marian Gould / Mrs. Fritz H. Grau / Mr. K.P. Graunstadt, Jr. / Mr. Ronnie C. Green / Mr. & Mrs. William Green / Reverend M.F. Greenlaw / Mr. Maurice W. Gregg / Mr. Robert D. Gregory / Mr. Glenn M. Grigg / Mr. Robert A. Grimm / Dr. & Mrs. Gerold M. Grodsky / Dr. & Mrs. Arthur Gronner / Mr. James K. Grosse / Dr. William E. Grove, III / Dr. & Mrs. Melvin M. Grumbach / Mr. Dennis E. Grundler / Mr. & Mrs. Reynold J. Gualco / Mr. & Mrs. Richard E. Guggenhime / Mr. Richard E. Guggenhime, Sr. / Mr. Ronald P. Guidi / Mr. & Mrs. James K. Gurney / Dr. & Mrs. W. Keith Hadley / Mr. Alexander von Hafften / Mr. J. Robert Hall / Mr. Richard E. Hall and Mr. Jack Steinmetz / Dr. & Mrs. Roger Halliday / Dr. Carol Halpern / Dr. Benjamin A. Halpren / Mr. Herbert L. Hamerslough / Mr. & Mrs. Lloyd D. Hanford, Jr. / Mr. & Mrs. L.S. Hansen / Ms. Patricia Hansen / Mr. H. Neil Hardy / Mr. & Mrs. Gary G. Harmon / Alan and Wendy Harris / Ms. Elizabeth L. Harris / Mrs. Joan Harris / Dr. & Mrs. Donald C. Harrison / Mr. & Mrs. Peter G. Hart / Mr. David N. Hartford / Dr. & Mrs. Arthur R. Hartwig / Mr. & Mrs. Charles C. Harwood / Mr. Ernest Haskin / Ms. Suzanne M. Hauer / Mr. & Mrs. Thomas Haw, IV / Mr. William E. Hawn / Mr. Mark Hawthorne / Mr. George Hawxhurst / Mr. & Mrs. Henry E. Haxo, Jr. / Dr. Jean E. Hayward / Ms. Rose Ann Hayward / Mr. Lawrence E. Hecht / Mrs. Michael Heffernan / Mr. & Mrs. David M. Heilbron / Mr. & Mrs. Jack B. Heims / Mr. & Mrs. Scott Heldfond / Mr. Ernest H. Helliwell, III / Ms. Michele Helmar / Mr. & Mrs. A.C. Helmholtz / Dr. & Mrs. Thomas L. Hendrix / Mrs. William E. Henley / Mrs. David E. Hennigh / Mr. & Mrs. John S. Hensill / Mr. LeRoy Hersh / Mr. & Mrs. Robert B. Hetler / Ms. Mary H. Heyward / Dr. & Mrs. Jimmie Higashi / Mr. & Mrs. James A. Hildebrand / Mr. Roger L. Hileman / Dr. J. Donald Hill / Mr. James Hill / Mr. Mike Hill / Mr. Orion A. Hill, Jr. / Ms. Doris Hills / Michael and Linda Hirsch / Mr. & Mrs. Edward Hirschberg / Mr. & Mrs. Robin W. Hobart / Mr. & Mrs. Donald Hoberg / Dr. & Mrs. Samuel Hoch / Mr. & Mrs. Alan Hochschild / Ms. Jeanette E. Hodes / Mrs. Jean Holmer / Mr. Allen Holzman / Mr. & Mrs. Thomas

E. Honey / Mrs. Jean M. Hood / Ms. Nancy Hood / Miss Clare Hoover / Mr. Albert Hopkins / Mr. Mark F. Hopkins / Mr. & Mrs. David B. Hoppenworth / Dr. & Mrs. Maurice Horn / Ms. Rosemary Hornby / Dr. & Mrs. Richard W. Horrigan / Mr. Harry R. Horrow / Mr. Ralph P. Hotz / Mr. Joseph C. Houghteling / Mr. Edward E. Hovis / Ms. Lucia E. Howard / Mr. & Mrs. Gordon H. Huber, Jr. / Mr. James C. Hudson / Mr. Weldon Hufnagel / Mr. John L. Hughes / Mrs. Roxane Hughes / Mr. William H. Hughes / Ron and Noreen Hulteen / Mr. Robert Hulteng / Ms. Judee Humburg / Mr. & Mrs. Harold W. Hushour / Ms. Miralou Hyde / Mr. & Mrs. Alan Hyman / Mr. Carl P. Inderkum / Dr. & Mrs. Carlo Infante / Mr. & Mrs. G. Tucker Ingham / Mr. William Insley / Ms. Bina L. Isham / Mr. Gary M. Izing / Jackglo, Inc. / Mr. Harold E. Jackson / Dr. & Mrs. A. Dalton James / Ms. Dagmar L. Jamison / Mr. David Jamison / Dr. & Mrs. Robert W. Jampelis / Mr. & Mrs. R.M. Janecky / Mr. Ernest B. Jaramillo / Mr. William North Jayme / Ms. Helen Jefferson / Mr. Bradford Jeffries / Mr. Henry L. Jespersen / Mr. & Mrs. H. Anthony Jew / Mr. Jon A. Johnson / Mr. Andrew R. Johnson, Jr. / Dr. David K. Johnson / Mr. Dean R. Johnson / Mr. & Mrs. Phillip Johnson / Dr. & Mrs. William C. Johnson / Mr. & Mrs. William E. Johnson / Mr. Robert R. Johnston / Mrs. D. Janean Jones / Mr. & Mrs. Proctor P. Jones / Mr. Raymond F. Jones / Mr. & Mrs. Rodney T. Jones / Dr. & Mrs. Robert W. Joyce / Mr. Carl E. Jukola / Mr. Philip Kalthoff / John and Veronica Kane / Mr. & Mrs. Leonard Kaplan / Mr. & Mrs. Richard M. Kaplan / Mr. Michael Karasik / Dr. & Mrs. Gary G. Kardos / Ms. Ruth Karfiol / Mr. & Mrs. James T. Kasper / Mr. Alfred M. Kaufman / Mr. & Mrs. William Kaufmann / Mr. & Mrs. Richard E. Keane / Mr. Hugh C. Keenan / Mr. Scott Keilholtz / Mrs. Philena F. Kelley / Mr. & Mrs. Robert D. Kelley / Mr. & Mrs. Ryland Kelley / Mr. & Mrs. John G. Kelly / Dr. & Mrs. Paul B. Kelly / Ms. Sallie Bell Kelly / Dr. & Mrs. Richard L. Kempson / Mr. Richard M. Kendall / Mr. Herbert B. Kennedy / Mrs. Hazel B. Kent / Mr. William Kent, III / Mr. Edwin Kerr / Mr. Harlan R. Kessel / Mr. & Mrs. Leslie Kessler / Mr. Brian G. Kestner / Ms. Angele Khachadour / Ms. Kee Kim / Mr. Donald G. Kimble / Mr. Gordon J. King / Mr. & Mrs. Robin King / Mr. & Mrs. J.L. Kingsley / Mr. & Mrs. Richard Kingsley / Mr. & Mrs. Eugene Kleiner / Ms. Elsa C. Kleinman / Dr. & Mrs. I. Klompus / Mr. David Howard Knapp / Mr. & Mrs. William H. Knight / Ms. Judith L. Knox / Ms. Ruth Kobart / Mr. & Mrs. Joseph Kohlenstein / Mr. Herbert M. Kott / Jonathan and Deborah Krass / Ms. Carole J. Krause / Mr. & Mrs. Jerry Krumbain / Dr. Joel J. Kudler / Mr.

& Mrs. Leonard Kuhi / Mr. P. Beach Kuhl / Dr. Robert E. Kulvin / Mrs. Warren D. Kumler / Mr. & Mrs. John O. Kyle / Mr. & Mrs. Stanley P. Lachman / Ms. Bonnie Lamb / Mr. Gary La Musga / Ms. Michele Landon / Mrs. John S. Lane / Mrs. Mary J. Lang / Mr. William G. Langston / Ms. Dorothy L. Lanyon / Dr. & Mrs. Richard Lanzerotti / Mr. Modesto Lanzone / Ms. Susan S. Larsen / Mr. Thomas C. Lauer / Mr. & Mrs. Fred Lautze / Mr. & Mrs. Harry Lawlor / Mrs. Margaret P. Laws / Mr. & Mrs. Brian Lawther / Mr. & Mrs. S.F. Leader / Dr. & Mrs. Wolfgang Lederer / Mr. & Mrs. Charles Lee / Mr. & Mrs. Richard H. Lee, Jr. / Mr. & Mrs. Irwin Leff / Dr. & Mrs. Jack Leibman / Dr. Merle Lenneville / Mrs. Ann K. Lenway / Mr. David Lesnini / Mr. & Mrs. Douglass A. Lesser / Mr. & Mrs. Harvey Letter / Ms. Shirley A. Levasseur / Mr. Daniel P. Levin / Mrs. Jeanne I. Levin / Mr. & Mrs. Barry Levine / Ms. Diane M. Levine / Mr. & Mrs. Jacob Levitan / Ms. Margery Jane Levy / Ms. Madge K. Lewis / Mr. & Mrs. Ronald L. Lewis / Dr. Ronel L. Lewis / Mrs. Saxon Lewis / Mr. & Mrs. Albert B. Lidy / Mr. & Mrs. Robert P. Lilienthal / Dr. James T. Lilligren / Ms. Pauline Lindsay / Mr. & Mrs. Loy E. Linebarger, III / Ms. Katherine Linnemann-Babcock / Mr. Paul Lippman / Mr. Tom Lippman / Mr. James E. Litchfield / Mr. & Mrs. George G. Little / Mr. & Mrs. James W. Littlefield / Mr. Randall S. Livingston / Mr. Ronald J. Loar / Dr. & Mrs. Charles Lobel / Mr. Steve Lockard / Mr. & Mrs. Bruno Loewenberg / Ms. Ethel London / Ms. Sidne Long / Dr. Edward Lopez / Miss Gertrude E. Louch / Ms. Marjorie Louis / Mr. & Mrs. Robert L. Love / Ms. Martha Low / Mrs. Azalene E. Lowe / Mr. John Lucas / Mr. Kenneth D. Lucas / Mr. & Mrs. James J. Ludwig / Mr. & Mrs. Karl Ludwig / Mr. & Mrs. Thomas H. Luten / Dr. James R. Lyerla / Ms. Dorothea R. Lyman / Mr. & Mrs. Bruce B. MacCready / Mr. & Mrs. David Machado / Ms. Joan G. Mack / Mr. Willie J. Mackey / Mrs. Liza MacNaughton / Mr. & Mrs. Ted N. Magee / Mr. Robert C. Mahan / Mrs. John Ward Mailliard, III / Mr. & Mrs. Robert P. Majka / The Honorable & Mrs. J. Fred Malakoff / Mr. & Mrs. William H. Malkmus / Mr. John A. Mann / Mr. Charles Manning / Mr. Edmund R. Maxwell / Mr. & Mrs. Ephraim Margolin / Ms. Jeanette Margolin / Mr. Paul Mariano / Mr. Jerry Mark / Mr. Joseph Mark / Ms. Deborah Markley / Mr. & Mrs. Kenneth Marks / Ms. Stephanie Marrow / Mr. & Mrs. Michael Marston / Dr. James F. Martin / Mr. H. Clloyd Masengill / Mrs. Kathleen C. Mason / Ms. Virginia R. Mason and Mr. S. Richard Mateosian / Mr. & Mrs. Stephen Massey / Mr. Roy Matthes / Mr. & Mrs. Adolf May / Mr. & Mrs. Steven Mayer / Dr. & Mrs. J. Palmer Mayo

/ Mr. John B. McCallister / Mrs. Jennie McCarthy / Ms. Jessica G. McClintock / Mrs. Lorraine McCollom / Ms. Carol M. McCracken / Mr. Edward R. McCracken / Mr. & Mrs. Donald J. McCubbin / Mrs. Roland E. McCune / Mr. & Mrs. George G. McDonald / Mr. Patrick McGee / Mr. Bruce McGregor / Mr. & Mrs. John McGuinn / Mr. George O. McKee / Mrs. Alice G. McKenzie / Mr. & Mrs. Joseph P. McLaughlin / Dr. & Mrs. Sedgwick Mead / Mr. Roger E. Meade / Mr. Forrest J. Mehrten / Mr. Richard B. Melbye / Dr. & Mrs. Leo Meleyco / Mr. & Mrs. Michael L. Mellor / Ms. Helen K. Merkle / Ms. June Shirley Merrill / Mr. & Mrs. W.D. Mersereau / Ms. Leanoire Mesches / Mr. Paul G. Messner / Dr. & Mrs. Aubrey W. Metcalf / Dr. Daniel W. Meub / Dr. Christopher Meyer / Dr. & Mrs. Delbert H. Meyer / Mr. & Mrs. Frank G. Meyer / Milton Meyer Foundation / Ms. Fritzie K. Michaels / Dr. & Mrs. Francis W. Michel / Mrs. Carol A. Miller / The Drs. Craig and Natalie Miller / Mrs. Frances S. Miller / Mr. & Mrs. G. Willard Miller, Jr. / Mr. & Mrs. James E. Miller / Mr. George A. Mills / Mr. H. Bruce Mininberg / Mr. & Mrs. William T. Mitchell / Ms. Martine Molinari / Mrs. Eunice M. Morgan / Mrs. Charles D. Moore / Mr. Robert A. Moore / Mr. & Mrs. James F. Moore / Mr. George Mora / Ms. Anne Morgan / Mr. & Mrs. James C. Morgan / Mr. & Mrs. Richard L. Morgan / Mr. & Mrs. Robert T. Morita / Mr. Richard H. Moss / Mr. Morris Mote / Mr. & Mrs. John L. Mothershead / Mr. Doynne Mraz / Mrs. Muirhead / Mr. & Mrs. Herbert Mulvany / Mr. & Mrs. Paul J. Mundie / Ms. Kate H. Murashige / Ms. Emilee B. Murphree / Mr. Michael W. Murphy / Mr. & Mrs. Thomas L. Murray / Ms. Margaret Mykland / Mr. Harold R. Nagan / Mr. Ed Nagel / Mr. Joseph C. Najpaver / Mr. & Mrs. Alan Nayer / Ms. Frances D. Nelson / Mr. & Mrs. Frederick L. Nelson / Ms. Linda Nelson / Mr. Richard Neves / Mrs. Marion J. Newmark / Dr. & Mrs. W. L. Newmeyer / Ms. Jackie Ng / Mrs. John Nickel / Mr. Clyde W. Nielsen / Ms. Mary D. Niemiller / Mr. & Mrs. Russell Niles / Mr. & Mrs. William L. Nilli / Mr. David S. Nivison / Dr. & Mrs. Charles A. Noble, Jr. / Mr. & Mrs. Michael Noce / Dr. David Norman / The Honorable & Mrs. Allen Norris / Mr. Michael O'Connell / Dr. & Mrs. Thomas J. O'Connell / Dr. & Mrs. Robert G. O'Connor / Mr. Ronald Ogg / Mr. & Mrs. Robert F. Ohrenschall / Mr. Donald P. O'Leary / Mr. & Mrs. Jay R. Oliff / Mr. M. Olmstead / Mr. Joe J. Ong / Ms. Kathy Oppenheimer / Mr. & Mrs. Gerald T. Orlob / Mr. & Mrs. John H. Ormond / Mr. David J. Ornstil / Mrs. A. Downey Orrick / Thomas and Carol Osborne / Mr. Frank Ottiwell / Mr. James R. Overholt / Dr. Charles A. Owen / Mr. & Mrs. Melville Owen / Mr.

Victor L. Owen / Mr. Steven Pace / Mr. John P. Paddock / Mr. Alan Palmer / Mr. & Mrs. Andrew Pan / Mr. Lawrence Papale / Dr. Tom Charles Papera / Mr. James C. Paras / Ms. Margaret L. Parker / Mr. Brian D. Parsons / Dr. & Mrs. Daniel B. Parsons / Dr. & Mrs. Robert J. Parsons / Mr. & Mrs. Robert G. Parvin / Mr. & Mrs. Clark Patten / Ms. Mary F. Patterson / Mr. David Pearson / Mr. Frank Pedroni / Dr. Alex Peer / Mr. Daniel Perez, III / Mr. N.C. Pering / Ms. Leonilla G. Perry / Ms. Miriam L. Perusse / Ms. Cathryn Peterson / Ms. Helen Petrichko / Mr. Thomas Petrone / Mr. William C. Petru / Reverend David M. Pettingill / Mr. & Mrs. Norman Philbrick / Ms. Nancy Picknell / Mrs. Harold Pischel / Mrs. Calvin Platt / Mr. & Mrs. H.V. Plimpton / Mr. Carl R. Pline / Mr. & Mrs. Tom E. Pollock, III / Dr. & Mrs. Manard E. Pont / Mr. Myril Porter / Mr. Patrick E. Powell / Dr. & Mrs. Robert E. Power / Mr. John J. Powers / Ms. Joanne Pratt / Ms. Velle Prewitt / Mr. Lee N. Price / Ms. Poly Prime / The Princeton Inn Restaurant / Mr. Myron A. Pugh / Mr. & Mrs. George M. Pullman / Mrs. I. James Quillan / Dr. & Mrs. E. F. Quinlan / Mr. & Mrs. M.H. Quinn / Mr. & Mrs. W.A. Radke / Ms. Jo Rambaud / Mr. Brian E. Ramsey / Mr. & Mrs. Richard D. Rands / Mr. Weldon R. Rash / Mr. Gail B. Rathbun / Ms. Alice K. Ratner / Mr. David B. Raulston / Mr. David Rausch / Mr. Mark Rawlins / Ms. Linda F. Ray / Mr. Benjamin J. Reed / Mr. Dennis Reed / Mr. & Mrs. Patrick Regan, Jr. / Mr. Robert C. Rehner, Jr. / Mr. Lawrence H. Reid / Mr. Owen P. Reid, Jr. / Mrs. Robert S. Reis / Ms. Ruth L. Reseigh / Dr. & Mrs. Bernard Resnick / Mr. Hy Resnick / Ms. Donna L. Reynolds / Mr. & Mrs. Richard J. Reynolds / Mr. Douglas Richards / Mr. Griff G. Richards / Mr. H. Michael Richardson / Mr. Wesley E. Richert / Ms. Judy Richter / Mr. & Mrs. Jack Riggs / Dr. F.E. Roberts / Mr. Guy T. Roberts, Jr. / Mr. & Mrs. Jimmy L. Roberts / Mr. Gregg Robertson / Mr. & Mrs. John C. Robinson / Mr. Orrin Robinson / Ms. Patricia Robinson / Mr. & Mrs. Burton Rockwell / Dr. & Mrs. Benson B. Roe / Mr. & Mrs. John G. Rogers / Mr. & Mrs. Thomas L. Rogers / Mr. Gary E. Roof / Mr. & Mrs. Henry J. Rooney / Dr. Jane S. Roos / Mrs. Leslie Roos / Deborah K. and Donald S. Rose / Mr. Gerald B. Rosenstein / Mrs. Emanuel Rosenthal / Mr. Mark Rosenzweig / Ms. Madie J. Ross / Mr. & Mrs. George Rossman, Jr. / Mr. & Mrs. Edward W. Rosston / Mr. Irwin Roth / Mr. Wallace J. Rothbart / Mr. & Mrs. Phillip R. Rotner / Ms. Pamela A. Routh / Mr. & Mrs. Vincent J. Rovetti / Mr. Ken F. Royce / Mr. Seymour Rubinstein / Mr. & Mrs. Carl J. Rudey / Mr. Clifford G. Rudolph / Mr. & Mrs. Ernest Ruehl / Mr. & Mrs. Jeffrey Rummel / Mr. & Mrs. Robert W.

Runyon / Mr. & Mrs. Douglas A. Russell / Mr. Jack Russell / Dr. & Mrs. M. L. Sagenkahn / Mr. & Mrs. Jonathan Sakol / Ms. Estelle G. Saltzman / Mr. & Mrs. John F. Sampson / Dr. & Mrs. Bruce J. Sams, Jr. / Ms. Lois M. Samson / Ms. Michele Sanders / Mr. Kenneth Sartori / Mrs. Edward Scarff / Mrs. Florence M. Scarlett / Mr. & Mrs. Jack Schafer / Dr. & Mrs. J.R. Schauwecker / Mr. & Mrs. F.L. Schell / Ms. Beulah Schiller / Mrs. Walter Schilling / Dr. Richard M. Schlobohm / Ms. Angela Schmid / Dr. & Mrs. Rudi Schmid / Mrs. Meredith Schoenfeld / Mr. Martin K. Schoger / Mr. & Mrs. David Schriker / Mr. & Mrs. Gage A. Schubert / Mr. Donald S. Schulman / Ms. Barbara Schultz / Mr. & Mrs. Charles Schulz / Mr. Howard G. Schutz / Mr. & Mrs. Donald F. Searle / Mr. & Mrs. W. B. Seaton / Mrs. Dorothea Sege / Ms. Janis Seiberlich / Dr. F. Stanley Seifried / Mrs. John G. Selway / Dr. & Mrs. Arthur Selzer / Dr. & Mrs. Charles Semonsen / Mrs. Jerry K. Seton / Mr. & Mrs. Theodore Seton / Mr. & Mrs. George A. Shafer / Dr. & Mrs. Robert N. Shaffer / Mr. & Mrs. Robert B. Shapiro / Dr. Bahman Sheikh-ol-Eslami / Mrs. Marion Shephardson / Mr. Robert Shertzer / Mr. & Mrs. Jack C. Shneider / Ms. Mary Lou Shumway / Mr. & Mrs. Eugene A. Shurtleff / Mr. & Mrs. Richard J. Sideman / Mr. & Mrs. John Simley / Mr. & Mrs. Leslie E. Simmonds / Mr. & Mrs. Richard Simons / Ms. Christine Simpson / Mr. Robert Sims / Ms. Marian A. Sinton / Mr. Robert E. Sinton / Mr. Nicholas Sitar / Mr. James Skelton / Mrs. James Slator / Mr. & Mrs. Donald A. Slichter / Mr. Thomas O. Sloane / Ms. Sharon M. Slusarz / Dr. Joseph N. Smith / Mr. & Mrs. Milton Smith / Mrs. Perrin F. Smith / Mr. & Mrs. Robert D. Smith / Mrs. Shelly Smith / Dr. & Mrs. F. Scott Smyth, Jr. / The Honorable & Mrs. Joseph Sneed / Mr. & Mrs. David H. Snyder / Ms. Juanita C. Snyder / Ms. Edith Soeiro / Dr. Krikor Soghikian / Dr. Jason Soifer / Ms. Ruth Freeman Solomon / Mr. Stephen D. Sorgen / Mrs. Jeannette Spackman / Mr. & Mrs. C.W. Spangle / Mr. Richard J. Sparks / Mrs. Arthur Spaulding / Robert and Ann Spears / Mrs. Lucy Spector / Mr. & Mrs. Gene L. Spence / Mrs. Mary Ann Spitters / Ms. Laura Y. Spooner / Douglas and Barbara Spreng / Mr. & Mrs. George G. Staehle / Ms. Emilie E. Stamm / Mr. James E. Stark / Dr. & Mrs. Norman C. Staub / Dr. & Mrs. David M. Steele / Mrs. Carl W. Stern / Dr. Lawrence D. Stern / Ms. Diane W. Steuber / Mr. & Mrs. Alan Stevens / Mr. Richard F. Stier / Mr. & Mrs. William Britton Stitt / Mr. Dexter Stockstill / Mr. James A. Stoughton / Mr. & Mrs. Donald F. Strachan / Mrs. Louis A. Strait / Mr. G.W. Stratford / Mr. & Mrs. Gerald Stroffolino / Mr. George Strom,

Jr. / Mrs. Walter S. Stromquist / Ms. Bernice Stuart / Ms. Julie Stühr / Mr. & Mrs. Richard W. Stumbo, Jr. / Mr. Charles Sullivan / Mr. Jeremiah J. Sullivan / Mr. & Mrs. Robert Sullwold / Ms. Patricia L. Sundrud / Mr. & Mrs. Bing Supanich / Mr. John A. Sutro, Jr. / Sutter Hill Ventures / Dr. & Mrs. Shigeto Suzuki / Mr. Dan C. Swander / Mrs. Jean Sward / Zuki / Mr. Alan J. Swimmer / Mr. Michael C. Taaffe / Ms. Marilyn E. Taghon / Mr. E. Hugh Taylor / Mr. & Mrs. Edwin D. Taylor / Mr. Jeffrey Taylor / Ms. Francine Tchan / Mr. & Mrs. Paul Teicholz / Mr. Frederick W. Terman / Mrs. George Terrill / Mr. & Mrs. David W. Terris / Dr. & Mrs. Eric Test / Mr. Jeffrey Thomas / Mr. & Mrs. Richard F. Thomas, Jr. / Ms. Shirley Thomas / Mr. William W. Thomas / Mr. & Mrs. Frank A. Thompson / Mrs. Gerald Thompson / Mr. & Mrs. H.M. Thompson / Mr. Karl L. Thon / Dr. & Mrs. Bertil Thunstrom / Ms. Judith P. Timken / Dr. William Tipton, Jr. / Mr. Robert T. Titlow / Dr. & Mrs. Paul Toch / Mr. & Mrs. Albert L. Toney, Jr. / Ms. Jeanne M. Torre / Mr. & Mrs. Lorin Torrey / Ms. Sylvia G. Toth / Ms. Virginia A. Townsend / Transamerica Equipment Leasing / Mrs. James E. Treadwell / Mr. & Mrs. Tom P. Tripodes / Mr. Mark Tune / Mr. & Mrs. Ned Turkington / Mr. & Mrs. Ben E. Turner / Ms. Gisela Turner / Mr. Richard Turner and Mr. Robert Divers / Mr. Joey K. Tuttle / Mrs. Willie Grey Tyree / Mr. Frank T. Upham / Mr. Michael M. Vacheron / Ms. Barbara Vail / Mr. J. Dean Vail / Ms. Lisa Vanderfin / Mr. & Mrs. Leland H. Van Winkle / Mr. & Mrs. Bernard J. Vash, Sr. / Ms. Masako M. Velasquez / Mr. Joe Vincent / Mr. & Mrs. J. Vizkelety / Ms. Jan Volkert / Mr. & Mrs. Gardner Von der Lieth / Mr. & Mrs. Alex Von Hafften / Mr. H. Duane Wadsworth / Mrs. Ann Wagner / Mr. & Mrs. Gary Robert Wagner / Mr. & Mrs. William Wahrhaftig / Mr. Stephen Waldman / Mr. & Mrs. James L. Walker / Ms. Winona Walker / Ms. Rita Walljasper / Mr. & Mrs. Ken Walters / William and Diane Wara / Mr. Felix M. Warburg / Mr. & Mrs. Douglass J. Warner / Mrs. Clara S. Wasley / Mrs. Malcolm Watts / Dr. & Mrs. R. Douglas Wayman / Mr. Theodore Weber / Dr. & Mrs. Charles Webster / Mr. & Mrs. Norman V. Wechsler / Ms. Marianne Weigel / Mr. & Mrs. Marshall J. Weigel / Dr. & Mrs. Harry Weinstein / Mr. Jack K. West / Mr. Jay C. West / Ms. Josephine West / Dr. Kevin R. Wheaton / Mr. & Mrs. W. Stanley Whitaker / Mrs. Nancy G. White / Mrs. Sydney Chute White / Mr. C. Brooks Whitfield / Ms. Victoria L. Whitman / Dr. & Mrs. Harvey R. Widroe / Mr. & Mrs. Irving Wiener / Ms. Clare Carey Willard / Mr. Henry Willard / Mr. John

Willbrand / Mr. John A. Willhalm / Mr. John R. Williams / Mr. & Mrs. David C. Willmon, III / Ms. Florine Wilson / Ms. Greta O. Wilson / Ms. Marion W. Wiltjer / Mr. & Mrs. Jeffrey Winters / Mr. & Mrs. David Wodlinger / Mr. & Mrs. William R. Wohlfort / Mr. & Mrs. John Wolfersperger / Mr. Paul DeBruce Wolff / Ms. Linda Ying Wong / Ms. Almer A. Wood / David and Caroline Wood / Dr. & Mrs. Robert B. Woodhull / Ms. Ernestine V. Woolfolk / The Wyatt Company / Mr. & Mrs. Loring A. Wyllie, Jr. / Mr. Robert H. Wyman / Ms. Patricia Yakutis / Mr. & Mrs. Herbert Yanowitz / Mr. Bill Yoe / Ms. Sharon Young / Ms. Shannon Zachs / Ms. Patricia Zajac / Mr. & Mrs. Edward M. Zeller / Mr. Bryant K. Zimmerman / Dr. & Mrs. R. E. Zimmerman / Mr. & Mrs. Peter H. Zischke

TRUSTEES OF THE AMERICAN CONSERVATORY FOUNDATION

Ms. Ruth Barton
Mr. Richard Carreon
Mrs. Peter Donat
Mrs. J.H. Erlendson
Mr. Anthony Frank
Mr. Edward Hastings
Mr. Lawrence Hecht
Mr. Phillip Larson
Mr. Albert Moorman
Mr. Howard Nemerovski
Mrs. Maurice Oppenheimer
Mr. Frank Ottiwell, *President*
Mr. Howard D. Palefsky
Mr. William Paterson
Mrs. James T. Ream
Mrs. H. Harrison Sadler, *Vice President*
Mrs. Michael Sanchez
Mr. Anthony Schiavo, *Treasurer*
Mr. Philip Schlein
Mr. John Sullivan
Mrs. Pamela Simi Watt, *Secretary*

HONORARY TRUSTEES

In recognition of their vision and unflinching support.
Mr. Cyril Magnin
Mrs. Edith Markson

The American Conservatory Theatre was founded in 1965 by William Ball.

SCHOLARSHIP FUNDS

A.C.T. has established a scholarship fund in the names of the following individuals to pay tribute to their profound impact on the company's development. Donations should be made payable to A.C.T. with a notation appearing on the check or money order mentioning the individual's name. We honor the memories of:

Ann Benson
Henry Boettcher
Stuart Brady
Edna Clifford
Thomas Edwards
Allen Fletcher
Helen Golden
Paine Knickerbocker
Mrs. Charles B. Huhn
Michael W. Leibert
Fae McNally
Edith Skinner
Carol Teitel
Nina Vance
Alma Brooks Walker

CONSERVATORY FUNDS

The following donors have contributed to funds earmarked for specific projects benefiting A.C.T.'s training programs, such as underwriting Master Trainer positions and creating a computerized admissions and financial aid system. We thank them for their commitment to maintaining the excellence of professional actor training at A.C.T.

Ms. Carolyn McCormick
Mr. and Mrs. Edwin Novak
Ms. Jennifer M. Roblin
Mr. and Mrs. Hays H. Rockwell
Mr. David N. Schwartz
Mr. and Mrs. Gordon H. Walker
Mr. Scott Williams

CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made to A.C.T. by their employees in the past year, thus doubling the impact of many individual contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting live theatre in San Francisco.

Alexander & Baldwin, Inc.
AT&T Foundation
Carter Hawley Hale Stores
BankAmerica Foundation
Chevron U.S.A.
CPC North America
Del Monte Corporation
Digital Equipment Corporation
Equitable Life Assurance Society
Exxon Corporation
Federated Department Stores
Fireman's Fund Insurance Company
Gap Foundation
IBM Corporation
International Data Corporation
Levi Strauss Foundation
R.J. Reynolds Industries
R.H. Macy & Co.
Security Pacific Foundation
Sohio Petroleum Company
Southern Pacific Transportation Company
Transamerica Corporation
TRW Foundation
United Technologies
Westinghouse Electric Fund
Xerox Foundation

SPECIAL THANKS

Arthur Andersen & Co.
Meredith Boyd
Bruce Cole
Computers for Marketing
Haight Ashbury Music Center
Macy's California
Peter Johns & Partners Advertising
Pettit & Martin
Shapiro, Okino, Hom & Associates
Williams & Burrows, Inc.

This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

THE AMERICAN CONSERVATORY THEATRE

EDWARD HASTINGS
Artistic Director

JOHN SULLIVAN
Managing Director

LAWRENCE HECHT
Conservatory Director

JOY CARLIN
Resident Director

DENNIS POWERS
Communications Director

ACTORS AND DIRECTORS

Hope Alexander-
Willis
Adilah Barnes
Peter Bradbury
Kate Brickley
Richard Butterfield
Joy Carlin
Nancy Carlin
Peter Donat
Charles S. Dutton
Abdul Salaam El
Razzac
Timothy Greer
Rick Hamilton

Mark Harelík
Ed Hodson
Johanna Jackson
Margaret Klénck
Kimberley LaMarque
Nick La Tour
Kent Minault
Robin Goodrin Nordli
Liam O'Brien
Fredri Olster
Frank Ottiwell
William Paterson
Gordon D. Pinkney
Larry P. Radden

Stephen Rockwell
Darold Ross
Ken Ruta
Jack Shearer
Lanny Stephens
Howard Swain
Bernard Vash
Sydney Walker
Vernon Washington
Ann Weldon
J. Steven White
Maud Winchester
Kelvin Han Yee

REPERTORY DIRECTORS

Joy Carlin
Edward Hastings
Jerome Kilty
Claude Purdy
Michael Smuin
Albert Takazauckas
Laird Williamson

ASSOCIATE DIRECTORS

Eugene Barcone
Michael Pulizzano
Anna Deavere Smith
J. Steven White
Christina Yao

CONSERVATORY

Lawrence Hecht, *Conservatory Director*
J. Steven White, *Dean of Academic Affairs*
Emilya Cachapero, *Conservatory Administrator*
John Hartnett, *Financial Aid Director*
Rebecca Merrill, *Registrar*
John Loschmann, *Assistant Conservatory Director*
Lisa McAlister, *Conservatory Assistant*

TRAINERS

Adilah Barnes, *Acting*
Bonita Bradley, *Yoga*
Kate Brickley, *Voice*
Joy Carlin, *Acting*
Dell'Arte Players Co.,
Physical Comedy
Beverly Duncan, *Tap*
Rick Echols, *Make-up*
Sabin Epstein, *Activation*
Rose Glickman, *Humanities*
Edward Hastings, *Acting*
Lawrence Hecht, *Acting*
Nancy Houfek, *Voice*
John Johnson, *Singing*
Rhoda Kaufman,
Humanities
Marcia Kimmel,
Improvisation
Barry Kraft, *Text*
Joyce Livergood,
Script Reading
John Loschmann, *Ballet*

Dunbar Ogden,
Humanities
Frank Ottiwell, *Alexander*
Priscilla Regalado, *Dance*
Douglas Russell,
Humanities
Jared Sakren, *Masks*
Anna D. Smith, *Acting*
Ken Sonkin, *Clowning*
Deborah Sussel, *Scansion*
Carol Teten, *Period Dance*
Bernard Vash, *Speech*
Sydney Walker, *Audition*
J. Steven White, *Combat*

YOUNG CONSERVATORY

Linda Aldrich *Director*
Richard Butterfield
James Friedman
Peter Jacobs
Rhoda Kaufman
Deborah Weitzman
Gemma Whelan

PRODUCTION

DESIGNERS

Beaver D. Bauer, *Costumes*
Robert Blackman, *Scenery*
Derek Duarte, *Lighting*
Robert Fletcher, *Costumes*
Ralph Funicello, *Scenery*
Hope Hanafin, *Scenery*
Jesse Hollis, *Scenery*
Fritha Knudsen, *Costumes*
Stephen LeGrand, *Sound*
Robert Morgan, *Costumes*
Michael Olich, *Scenery*
Richard Seger, *Scenery*

STAGE MANAGEMENT

James Haire
Eugene Barcone
Duncan W. Graham
Alice Elliott Smith
Karen Van Zandt
Bruce Phillips, *Intern*
Meg Slavin, *Intern*
Cynthia McCain,
Production Coordinator

MUSIC

Dwight Andrews, *Musical Director*
John Johnson, *Musical Director*

SCENE SHOP

Ed Raymond, *Shop Foreman*
Randy Reid, *Layout*
Dale Haugo, *Lead Scenic Artist*
Leo Loverro, *Mechanic*
Don Kerns, *Mechanic*
Eric Norton, *Shop Coordinator*
Bruce Hill, *Design Assistant*

COSTUMES AND WIGS

Fritha Knudsen, *Supervisor*
Barbara Blair, *Seamstress*
Carolyn Doud, *Men's Cutter/Draper*
Rick Echols, *Wig Master*
Leslie Elledge, *Design Assistant*
Lisa Jorgensen, *Seamstress*
Kitty Muntzel-Krywosz, *Women's Cutter/Draper*
James W. Ponder, *Accessories*
Sonia Tchakedjian, *Head Seamstress*
Marie Joie Caputi, *Intern*

PROPERTIES

Oliver C. Olsen, *Properties Director*
Stephen L. Siegelman, *Artisan*
Patrick Bewley, *Artisan*

WARDROBE

Donald Long-Hurst, *Repertory Supervisor*
Thea Heinz, *Assistant Supervisor*
Jean Fredrickson, *Staff Dresser*
Kristi Olesen, *Staff Dresser*

BACKSTAGE STAFF

Chris Delucchi, *Master Carpenter*
Daniel Michalske, *Master Electrician*
David Bluford, *Properties Master*
Robert Barnard, *Flyman*
Michael Whitehurst, *Assistant Carpenter*
George Oldham, *Sound Man*
James T. Stoye, *Assistant Flyman*
Jim Allen, *Assistant Carpenter*
James Kershaw, *Stage Door*
June Bergstrom, *Assistant Stage Door*

FRONT OF HOUSE

Robert Edney, *House Manager*
Fred Geick, *House Staff*
Mary Fiala, *Assistant House Manager*
Julie Konop, *Food Service Manager*
Donna Brown, *Shane Petree*
David Engelmann, *Evelyn Ramos*
Beth Froelicher, *Beverly Saba*
Nancy Hodges, *Jane Smith*
Susanne Hornberger, *Gaylen Snyder*
Isaac Lefkowitz, *Carla Toland*
Sue Marcoux, *Judy Washington*
Suzannah Owings

ADMINISTRATION

Dianne M. Prichard, *General Manager*
Mary Garrett, *Company Manager*
Minako Dow, *Executive Assistant*
Beulah Steen, *Receptionist*
Eve Gorodsky, *Volunteer Coordinator*
Pettit & Martin, *Legal Counsel*

FINANCE

Joseph Patterson, *Director*
Robert Holloway, *Business Associate*
Cheryl Kuhn, *Business Associate*
Arthur Andersen & Co., *Accountants*

DEVELOPMENT & COMMUNITY AFFAIRS

Christine Fiedler, *Director*
Pamela Simi Watt, *Community Affairs Manager*
John Wilk, *Grants Administrator*
Stephen Dunatov, *Information Systems Manager*
Darcy Butterfield, *Donor Records Coordinator*

COMMUNICATIONS & MARKETING

Ralph Hoskins, *Press and Public Relations*
Ann Bergeron, *Graphic Design*
Richard Bernier, *Marketing Associate*
Gwen Baruch, *Telemarketing Manager*
Joe Duffy, *Student Sales Manager*
Michael Beidler, *Mail Room Manager*
Janice Kosky, *Telemarketing Procedures*
Rita M. Zeichner, *Group Sales*
Cleo Faulkner, *A.C.T. 400*

BOX OFFICE

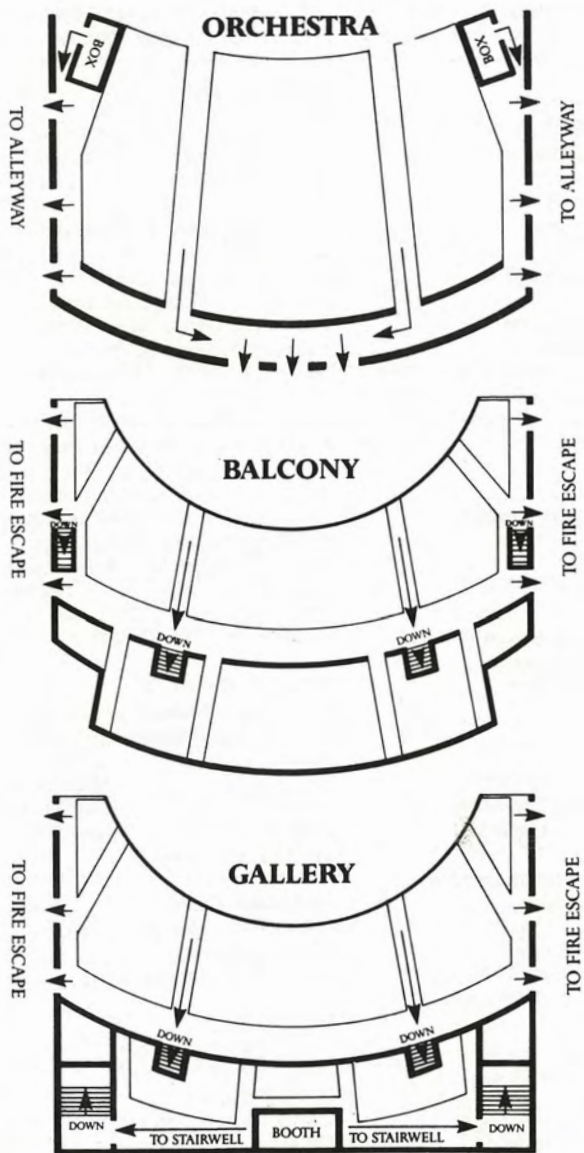
John Dixon, *Manager*
Gilda Solve, *Assistant Manager*
Steve Alexander, *Christopher Morrison*
Freida Batten, *Mary Beth Smith*
Sharon Cox, *Gail Thorpe*
Peter Matthews, *Jane Toby*
Michael McCarthy

SUBSCRIPTION

Patty Costa, *Manager*
Ellen Mathews
Eileen B. Anderson

FACILITIES

Lesley Pierce, *Manager*
David Maier
David Seibold
Curtis Carr, Jr., *Security*
Robert A. Davis, *Security*



Please note the NEAREST EXIT. In an emergency, WALK, do not run, to the nearest exit (by order of the Mayor and the City's Board of Supervisors).

GEARY THEATRE FIRE EXITS

ENJOY A RARE PLEASURE

Korbel Natural is a special champagne...rare and lovingly created. Each bottle carries a registration number on the back label to document its noble lineage from harvest to cuvée to the very bottle you pour.

Bottle No C 768532

Enjoy one of our Registered Release Champagnes; Korbel Natural, Blanc de Blancs or Blanc de Noirs. Share one with someone special...very special!



*Uncork
the magic!*

PRODUCED AND BOTTLED BY
KORBEL and BRCS, Inc., GUERNEVILLE, SONOMA CO., CALIFORNIA

ALCOHOL 12% BY VOLUME
KORBEL and BRCS, Inc., GUERNEVILLE, CALIFORNIA



Ed Flanders (center) and Douglass Watson (far right) as the Berrigan Brothers, with Donald Moffat (left) as Thomas Melville, in *The Trial of the Catonsville Nine* (1971) — drama offstage as well as on.

God. And wrestling with that moment where she had to scream. She had to speak. And knowing that she couldn't really speak and would make an ugly sound. She didn't want to, even though that's exactly the point of that moment. The privacy of that, and giving her the courage. And the day that it happened in rehearsal was . . . I mean, it was effective in the theatre, but there was nothing like that first time.

"The other kind of risk," Davidson continues, "might be a piece like *Catonsville*" — Daniel Berrigan's *The Trial of the Catonsville Nine*, which, under Davidson's direction, had its world premiere in 1971.

"*Catonsville* was a play that I felt had to be done because it raised a lot of questions about what was going on in this country, what was going on in Vietnam. And what is the individual citizen's responsibility to act — even if it means breaking a law."

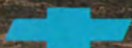
In his 20 years at the Taper, Davidson feels that one of his greatest satisfactions was the experience of working on *The Trial of the Catonsville Nine*: "Coming to

understand something about the Catholic left and the nature of commitment. What it means to serve and to be involved in the work of your society. And what led those nine people to risk personal safety and comfort — to be willing to be jailed for what they believed in. It was profoundly affecting for me."

What was also affecting for Davidson was the nature of his audience:

"The building had around it — I don't want to use the word 'surround,' because it wasn't a surround — stationed at various places around the building there were FBI agents. How did we know they were FBI agents? Well, they had little earplugs in their ears. They were sure that Dan Berrigan was going to show up — or they couldn't take the chance that he wouldn't show up — at the theatre. There was a moment right as the houselights went down when I put on a tape of Berrigan speaking to the audience. He said: 'Hello this is Dan Berrigan speaking to you — Father Dan Berrigan speaking to you from the underground.' And those bodies leaped forward in their seats and

When you're ready to
break a few old habits.



Let's get it together. Buckle up.

Cavalier by Chevrolet.

PHOTOGRAPHS — Below: A scene from this season's American premiere production of Joshua Sobol's *Ghetto*. Opposite page, top to bottom: Cynthia Harris and Laurence Luckinbill took part in the world premiere of Michael Cristofer's *The Shadow Box* (1975), a work subsequently staged with great success throughout the U.S.; Luis Valdez's fiery *Zoot Suit* stirred MTF audiences during the 1978-79 season, left to right, Roberta Delgado Esparza, Daniel Valdez, Edward James Olmos, Evelina Fernandez; In 1985 Anne Pitoniak (left) and Kathy Bates comprised the cast of the prize-winning 'night, *Mother*, the third of Marsha Norman's plays — the others were *Getting Out* and *Traveler in the Dark* — to be presented on the MTF stage.



moved down the aisles . . ."

In perhaps a similar vein — when the risks of the theatre seemed particularly immediate — Davidson recalls :

"Some of the great moments are in post-performance discussions. There was a moment when we did a play called *Savages*, about Brazil and the underground movement — much like the Tupamaros of Uruguay. And a man said he would come and talk to the audience about repression in Brazil at that time, in

the military government. He came in a *ski* mask, because he couldn't reveal himself."

* * *

In spite of the offers he has received from other theatres, Davidson has nonetheless chosen to remain loyal to the Taper:

"My loyalty is — maybe partly this is my Taurus stubbornness — that I refuse to give up on something that I think is *incomplete*. It's not that I haven't been



RICHARD FELDMAN

tempted, and it's not that I don't think seriously about it *now*. But I worry that maybe other people don't share my passion and determination to secure for this theatre a more secure place in the environment in which it lives. I *worry* about it. I mean: I worry a *lot* about it.

"I never *used* to worry about it. When we started in '67 and grew — it was a very tumultuous time in the society, in the late '60s, early '70s. It was exhilarating because one did have the feeling: If you couldn't *do* everything, you sure as hell could *try* to do it. You felt that the art of the *possible* was the sense of the time. In many things, not just the theatre."

Davidson is "frustrated by concerns over funding — and over the relationship of funds to growth. And an apprehension that we won't be able to grow anymore because of the economic needs of the country, and the community."


Although one of Davidson's main priorities is to form a classical rep company, here, too, he finds himself hindered by economic realities:

"I am under *terrible* pressure to give the whole thing up. Because of the money problems. It *does* cost more to do rep, but it's money well spent. One of the reasons why I'm driven so much to form this classical rep company is because it's in the classical plays that the great values of other times are preserved and communicated. I think seeing *Hedda Gabler* alongside *The Real Thing* is very important for the audience. And it's also important for the actors to try those roles.

"Another aspect of this business of combining work on classics with contemporary work — I think it helps the next generation of writers. Just think! If a writer — a potential writer — only knows and only sees television and film . . . And occasionally sees a play, and when they see a play they only see a contemporary play: How are they going to know where they came from? And that a well-structured play of Ibsen or the character

COOLWOOLS

excitingly seasonless



FOR LIFESTYLES ON THE MOVE. LOOKS THAT WORK NON-STOP. TRUE VERSATILITY AND MAXIMUM COMFORT IN LIGHT, EASY TO WEAR WOOL THAT ADAPTS TO CHANGE, TO SEASON, TO SITUATION—BE IT DAY OR NIGHT. THIS IS WOOL WITH A MODERN PROFILE, MOVING BOLDLY IN NEW DIRECTIONS.

MARY ANN RESTIVO



there's a new feeling in Wool.

work of Chekhov — or the imagination and power and beauty of Shakespeare — is something to be understood and emulated, or interpreted in a new way or transformed . . .”

Ironically, Davidson realizes that the music world has a totally different problem:

“Basically, the concert hall is a home for the 19th century — and earlier music. And it’s very hard for the *new* to make inroads. But by God, you can hear your Beethoven and your Mozart! Well, in the theatre, it’s almost the opposite. The classical repertoire has to fight its way *in*. And also, when it’s done, it’s not always done *well* enough. Because the people who are doing it are not used to ‘playing those notes’ enough . . .”

In addition to the classics, Davidson points out once again the Taper’s commitment to presenting totally new works as well: “There has been a tendency, certainly in the formative years of our theatre to be there *first*. There’s a form of imagination, aggression, ambition — whatever it is. And I was not afraid to *try* things.”

In conjunction with being innovative, Davidson has been particularly concerned with “how to develop an audience and how to treat an audience.” His overriding principle has always been “not to talk down to them. If you underrate them — their intelligence, their ability to try new things — you also limit yourself, in a very self-defeating way.”

Candidly, however, he goes on to observe: “That doesn’t mean that your attendance might not be lower than somebody else’s attendance — who is in closer tune with what they want.”

As to being “in tune” with what audiences have wanted, Davidson has had some surprises along the way:

“I had great belief in and great hopes for a play that we did last year called *The Beautiful Lady*, which was about the Russian poets who wrote before the revolu-

tion and what happened to them. The audience didn’t get it. And I couldn’t figure out *why*. They didn’t get the poetry, they didn’t get the sense of the extraordinary imagination that these people used. They didn’t get the form of the play in which this was delivered. I thought it was going to be a knockout. And for *me*, it was.

“Whereas another play, like *Green Card*



Rene Auberjonois (left) and Lawrence Pressman in Shakespeare’s *Richard III*, seen as part of the MTF’s 1983 repertory festival.

last year: I *knew* it would get a mixed response. I *knew* that there were going to be people who would get it and people who wouldn’t — and that’s exactly what happened.”

Although Davidson was prepared for this reaction, nonetheless he adds:

“What *puzzled* me was: that the three

plays of last year — they were similar in their complexity, and in their non-linear, non-conventional structure. *Beautiful Lady, Romance Language, Green Card*. And it bothered me that people didn't see that connection: what those plays were doing, and what we were trying to do."

Following this train of thought, Davidson becomes aware of a very strange paradox:

"And as soon as we did *'night, Mother*, which is a play about *suicide*, it immediately was a welcome way-station for people, because here you had totally recognizable people and a totally believable situation . . . And as horrifying and as compelling as it was, it was also — 'home base' for people."

In part, Davidson feels that audiences

For the past twenty years the Mark Taper Forum has been like a rascal child — not always good, but delightfully unpredictable and never dull. From the opening, with the unforgettably wild The Devils to the poignant Ghetto two decades later, I would be lost without the Taper.

— Leo F. Buscaglia, Ph.D.

are heavily influenced by television: "By the attention span in television and the way things are spelled out. It can't help but be an influence if you watch enough of it."

As if addressing this challenge, he elaborates:

"What you *like* to have happen in the theatre is that people will check that at the door and open themselves up to . . . What I try to do when I direct a play, is: I feel like I'm clapping my hands at the beginning and saying: Okay, everybody, *pay attention!* Tonight — everything that's blue is going to be green — and everything that's green is going to be yellow, or — you need *this* pair of glasses to look at this show or — open your eyes extra wide — sit forward in your chair . . .

Reflecting on the broader implications

of things, Davidson muses:

"You know, one of the hardest things in theatre today is that you don't have a common society — a common set of experiences to *unite* us. We're so disparate in our activities and our backgrounds and our opportunities. And what we think and feel — it's very hard to find something we have in common. What will do it? A *sporting* event will, because the rules are very clear. A rock concert can, usually, because the music is so familiar. Everyone — as soon as the number comes on, they know it from the records and they cheer it, so they've *had* that shared experience, you know? From many different sources. And then they come together and it's — it's like singing the national anthem: No one hesitates. Even though you may not be able to sing it because it's difficult to sing . . .

As he continues, once again Davidson is reflecting not only about his audiences, but also about society in general:

"In Greek times, society was very clearly structured and organized and therefore, anything that was *done* — the heroes were known and the myths were known. So when you *retold* the story, you were telling it to a unified group of people . . .

"But when I look out at the audiences, it's a miracle — I always think it's a *miracle* — that by the end of the evening, or maybe two minutes into the show, which is when you usually can tell — You've brought them together. And they're now — *all* looking — I don't mean they're *reacting* the same way, but they're all *looking*, at least, in the same way.

"And *then* when you get, let's say, in a comedy, that first solid laugh . . ." Here Gordon Davidson brings his hands swiftly together, in a loud clap. From his expression, one can tell that he is seeing the audience: he has brought them together, in the dark, and for the moment they are all *looking*, at least, in the same way. □

Marlboro Lights



The spirit of Marlboro in a low tar cigarette.

© Philip Morris Inc. 1986

10 mg "tar," 0.7 mg nicotine av.
per cigarette, FTC Report Feb '85

**SURGEON GENERAL'S WARNING: Quitting Smoking
Now Greatly Reduces Serious Risks to Your Health.**

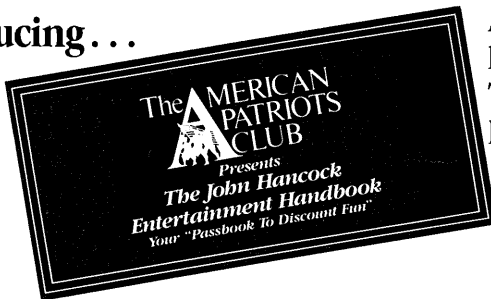
The AMERICAN PATRIOTS CLUB

IF YOU ARE 60 OR OVER . . .

**Now It Pays
Even More to Join!**

Minimum deposit only \$2,500

Introducing . . .



**A New
Benefit of
The American
Patriots Club.**

**For ALL
Patriots
Club
Members!**

Hundreds of Dollars Worth of Discounts on . . .

- Hotels ● Restaurants ● Resorts ● Entertainment
- in addition to . . .

The existing FREE SERVICES and 1/2% Bonus Interest above our current Money Matrix Interest Rate on deposits of \$5,000 or more in a one year-term account.

And Now . . .

You can lock in Bonus Interest for up to 17 months.

Minimum deposit only \$5,000



More than 150 branches throughout California.

AMERICAN SAVINGS

AND LOAN ASSOCIATION



Consult Your Telephone Directory For The Branch Nearest You.

Today's "Grand Old" Opera

by William Weaver



AN opera-lover's daydreams follow familiar paths. In idle moments, he may amuse himself by creating imaginary casts for his favorite works (a *Rigoletto* with Ruffo, Callas and Schipa?), he can assign unwritten librettos to long-dead composers and even enable Verdi carry out his long-cherished project of a *King Lear*. Or, more simply, the opera fan can put himself in his mental time-machine and pay a visit to any one of the various golden ages of the operatic past: the days of the Camera dei Bardi when opera was being invented in Florence, the Caruso seasons at the Met, the heroic early years of Bayreuth. If our opera-lover does much reading about some of those golden ages,

however, he may put his time-machine into reverse and bring himself hurtling back to our own much-criticized but still operatically rich 1980s.

Take Italy, for example — the Italy of Rossini, Donizetti, Bellini, and Verdi. Going back a century and a half and stepping out of his magic vehicle in Piazza della Scala in Milan or in front of the San Carlo in Naples, our fan would surely be in for a series of surprises, few of them pleasant. In the first place, he would need a lot more physical stamina than opera-going demands nowadays, because for most of the 19th-century in Italy opera-going really meant opera-and-ballet-going, and an evening at La Scala lasted

a long time. Stendhal's *Life of Rossini*, unreliable as biography but invaluable as social history, describes a typical evening in the Milanese opera house:

"On February 1st, 1818, the performance at La Scala began at seven in the evening; in summer it begins at a quarter to nine. On that February 1st, it included the first act of [Rossini's] *La gazza ladra*, which lasted from seven until eight-fifteen; the ballet *La vestale* by Viganò . . . concluded the performance, which ended between midnight and one in the morning."

Assuming that today's visitor to the Scala of the early 1800s is a balletomane (and also an insomniac) and therefore enjoys a long mixed evening, he might still be shocked by the atmosphere inside the house during the performance. First of all, the theatre would be brightly lighted (dimming the house lights, a Wagnerian innovation, was brought to La Scala — against bitter opposition — by Toscanini).

Our visitor's ticket, on the other hand, would be cheap, three *lire*, is the equivalent of less than a dollar and a half today; and with this ticket he would be entitled to sit on one of the benches — Stendhal says they were comfortable — in the orchestra. But, as Stendhal also says, our friend would find some of his neighbors sleeping during the music. And even many of the wakeful ones would not be paying much attention to the performance. Why should they? A much more fascinating spectacle would be going on in the boxes. In the late spring of 1832, the young Berlioz was in Milan, and he went to hear Donizetti's brand-new *Lelisir d'amore* at the Canobbiana, the rival theatre to La Scala:

"I found the house full of people who were talking in loud voices and turning their backs to the stage; the singers gesticulated nevertheless and shouted their lungs out; at least so I was led to believe, seeing an immense mouth open, for it



"Oh, Harrods, what have ye done?"

Since 1824, word of The Macallan has ever so humbly spread from one scotch fancier to another. But now we hear that Harrods Book of Spirits has called our single malt "The Rolls Royce of Scotch." We dinna know the effect this will have upon our sales, but just to be safe we've got Willie MacPherson makin' a few extra barrels.

The Macallan.
Premium Single Malt Scotch.

was impossible, thanks to the audience's racket, to hear any sound but the bass drum's. In the boxes, people gambled, ate supper, etc., etc."

Actually, in the boxes, people did more than that. An old engraving, entitled *The Audience of the Boxes*, is reproduced in Carlo Gatti's history of La Scala; it shows one lady pretending to read a book while a gentleman is clearly flirting with her. An older gentleman (her husband?) is reading his newspaper nearby. Of the half-dozen people in the box, none is looking at the stage. Stendhal, whose interest in *amour* equalled his passion for opera, explains:

"A woman in Italy is always in her box with five or six people; it is a salon where she receives and where her friends turn up as soon as they see her arrive with her love . . ."

Contradicting Berlioz to some extent, Stendhal adds:

"The audience is silent on first nights;

and on the following nights only when the beautiful arias occur. Those who want to hear the whole opera take seats in the orchestra . . ."

If an opera was successful, the audience really did listen, but such successes were fairly rare. A Milanese critic, to underline the triumph of Bellini's *La straniera* at La Scala on February 14, 1829, wrote: ". . . after many performances of an opera, I have never seen such large audiences or remarked such silence at La Scala."

The silence, of course, lasted as long as an individual number — an aria, ensemble, or chorus — after which came loud applause, shouts, and if the composer was present (as he was required to be, by contract, for the first three performances), he was called on to the stage several times in the course of each act, after the favorite numbers. On especially happy occasions the opera was interrupted while he was given a crown of laurel leaves or

Mezzanotte
Midnight. Ciao is open until midnight. (The Italians like to eat late.)
Come for espresso after the theater. Or for carpaccio before the
clubs. It's the perfect end to an evening, or the perfect
beginning. Ristorante Ciao, 230 Jackson St. 982-9500.

Ciao

A Sweet Finale At the S. Holmes Cocktail Lounge

- Enticing Desserts
- Delightful Jazz
- Spectacular View
- Delicious Cappuccino

Holiday Inn
UNION SQUARE

Corner of Sutter & Powell Sts.
(415) 398-8900



some other symbolic testimonial. Naturally, the successful numbers were repeated; at times even a whole act might be sung twice.

So much for the audience and the atmosphere, but what about the actual musical performance? The great singers of the day were now-legendary figures like Grisi, Pasta, Rubini, Tamburini, Lablache; but obviously they were not always available, and at least two eminent musical travelers — Berlioz and Mendelssohn — complained bitterly about the level of singing in Italy in the 1830s. Donizetti, asking the poet Felice Romani to write the libretto for *Lesisir d'amore*, said (according to Romani's widow): "We have a German prima donna, a tenor who stammers, a buffo whose voice is like a goat's, a French bass who isn't worth much . . ." Still, the opera was a success, even if, as Berlioz says, the audience didn't listen to it.

Opinions on singers always vary widely, and no true lover of opera will take another's judgement as valid. But orchestras are another matter. And by all reports, Italian orchestras in the early part of the last century were, at best, erratic. Here is Berlioz, describing one of the leading Roman opera houses of the period:

"The orchestra . . . possesses, without exception, all the qualities which one ordinarily calls defects. At the Teatro Valle the cellists number . . . *one*, and this *one* is a goldsmith by trade, luckier than a colleague, obliged to make his living by caning chairs. In Rome, the word *Sinfonia*, or Overture, is used only to designate a *certain noise* that the theatre orchestras make before the curtain goes up, to which no one pays any attention."

From Rome, Berlioz went to Naples and the Teatro San Carlo, whose reputation rivaled La Scala's. "For the first time since my arrival in Italy, I heard some music. The orchestra, compared to those I had observed before, seemed excellent to me. The wind instruments could safely be listened to . . . the violins are quite

SIZE 14 TO 46
LOOK AT
Us Now!

*The
Forgotten
Woman*
DESIGNER FASHION IN LARGE SIZES ONLY
550 Sutter Street
NEW YORK L.I. FLORIDA BOULDER HILLS PALM BEACH SAN FRANCISCO CHICAGO
WASHINGTON D.C. LOS ANGELES BOCA RATON MIAMI LAURELHURST FLORIDA

skilled, the cellos sing well, but are too few in number. The general system adopted in Italy of always having fewer cellos than double basses cannot be justified even by the sort of music Italian orchestras usually perform. I would also reproach the first violin for the supremely disagreeable noise his bow makes when he raps it a bit roughly on his desk; but I am assured that, without it, the musicians he leads would sometimes have difficulty in following the tempo."

Mendelssohn, who visited the San Carlo at about the same time, no doubt had stricter, Teutonic standards; his complaints are more severe:

"The orchestra and chorus here are like those in our second-rate provincial towns, only more harsh and incorrect. The first violinist, all through the opera, beats the four quarters of each bar on a tin candlestick, which is often more distinctly heard than the voices (it sounds somewhat like *obbligati* castanets, only louder); and yet in spite of this the voices are never together. Every little instrumental solo is adorned with old-fashioned flourishes, and a bad tone pervades the whole performance, which is totally devoid of genius, fire, or spirit."

If the ear was often offended by the average Italian performance of that time, the eye at least could receive some satisfaction. Stendhal waxes especially enthusiastic about La Scala's scenery. "For each scene of the opera, for each scene of the ballet, at La Scala there is a new set, and the number of sets is always considerable; because the composer, for his success, counts on the pleasure the spectators will feel in seeing new and brilliant scenery. No scene is ever used for two productions [Note: This was not strictly the case; in one famous instance, Verdi's *Nabucco* was first performed with patched-up sets from the warehouse]; if the opera or the ballet fails, the scenery, which is often admirable and is seen only once, is nonetheless implacably daubed over on the following day; for the same

We set the table before they set the stage.

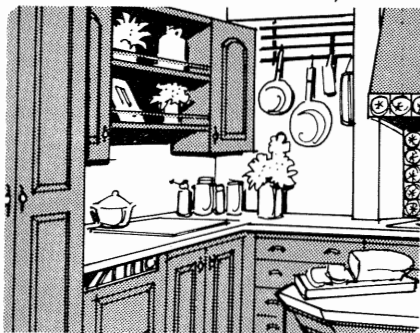
At Sutter Garden, dinner begins at 5:30. Our food gets rave reviews, and we're within walking distance of your favorite theaters.

Sutter Garden
At the Orchard Hotel

562 Sutter btw. Powell and Mason
(415) 433-4434

WOOD-MODE®

Fine Custom Cabinetry



DISCOVER THE DIFFERENCE

Wood-Mode offers only custom-built cabinetry, designed to meet the requirements of each client. . . perfectly.
FOR MORE INFORMATION CONTACT

KB ASSOCIATES
Factory Representative
1169 CHESS DRIVE, SUITE 1
FOSTER CITY, CA 94404
(415) 570-6212

canvas is used again and again . . ." At La Scala, in fact, those were the days of the great designer Alessandro Sanquirico, whose sets have remained classics of stage design.

One protagonist of today's opera world was notably absent from the Italian theatres of that time: the director. Singers, even if they stammered or had voices like a goat's, were virtually in command of the stage and would hardly seek or accept anyone's advice on their acting. The presence of a Visconti or a Zeffirelli was unthinkable. Such direction as there was — limited to theatrical effects, for the most part — fell often to the theatre's "poet" or librettist-in-residence (in Naples, for example, Salvatore Cammarano, librettist of *Lucia* and *Trovatore*, supervised productions for a while), with such assistance as the composer, if present, chose to offer. In his time, Verdi managed to impose his will — and excellent theatrical sense — on his artists, but the word "director," in the

modern sense, appears in Italian opera posters only at the very end of the 19th century.

So far, it may seem that the present-day opera-lover has the advantage over his counterpart of a hundred and fifty years ago; but in at least one respect the Milanese audience of those historic times might be envied: in the repertory.

As a rule, the operatic year was divided into three seasons: Carnival-Lent (which opened in late December, generally on the day after Christmas); Spring (which opened sometime between late March and mid-April, depending on the date of Easter); and Autumn (opening between mid-August and early September); there might also be a brief Summer season in July. On the other hand, if the impresario's fortunes were at a low ebb, seasons might be abbreviated or even canceled. In an average year between 15 and 25 different operas would be mounted. Two or three of these were world

Just the Ticket!

Stepping out with your baby? Then don't forget your tickets to one of the Bay Area's longest running hits. BART! Always a crowd pleaser, BART helps you avoid the hassles of traffic and the expense of parking. So next time you're out for an evening of music or theatre, take BART. You'll discover we're just the ticket when you want fun to go farther.

Civic Center Station: Orpheum Theatre, Opera House, Performing Arts Center.
Powell Street Station: Curran Theatre, A.C.T. Theatre, Golden Gate Theatre, Fisherman's Wharf, Chinatown.
Embarcadero Station: Restaurants and Shops.
19th Street Station: Paramount Theatre, Oakland City Center.
Jack London Square, Rockridge Station: Restaurants and Shops.
Concord Pavilion, Coliseum: Sports Events.
Berkeley: Berkeley Repertory Theatre, University of California, Restaurants and Theatres.
Walnut Creek Station: Civic Arts Theatre.



premieres, commissioned by the impresario. Most of the rest would be works unfamiliar to the local audience, written perhaps a year or two earlier for some other Italian theatre. "Revivals," in the 20th-century sense, were very rare, and even rarer were foreign operas.

Like a Broadway hit today, a successful opera was repeated until it had exhausted its appeal or until the season ended. In the Autumn season of 1833, for example, Donizetti's *Il furioso all'isola di S. Domingo* was extremely well-received, and in the course of that season it was given 36 times. A fiasco, however, might not even receive a second performance, again bringing today's Broadway stage to mind.

Still, there were operas that had mixed receptions on opening night and went on to win the public's favor; Bellini's *Norma*, criticized at its premiere, was nevertheless given for 34 evenings during its first season. And a work might be hissed from

the stage in one city and yet be presented, with success, in another city the following season. Several of Verdi's now-forgotten operas, like *Alzira*, *Il corsaro*, *Stiffelio*, though not successful at their first performances, nevertheless went the rounds of the Italian cities during their early years of life, before vanishing from the repertory (until their recent revivals in Italy).

It's hard to believe that present-day subscribers to an opera season would complain much if the impresario didn't perform any new, contemporary works; their 19th-century Italian equivalents, if denied their world premieres, were up in arms. Of course, the musical fare wasn't all Rossini, Bellini, Donizetti and Verdi. The chronicles of La Scala in those years are full of names like Generali, Coccia, Panizza, Gnecco, Cordella. Descending from his time-machine in Milan, our visitor might just land on the opening night of a work by one of the great masters, but



mobilia

FURNITURE

Featuring our collection of fine Italian leather furniture. Handsomely crafted and just one of many selections available at Mobilia.

LAVISH REVIEWS featuring
Female Impersonators

for over
50 years

Join us
★ for an evening ★
of fun and entertainment
ADM. \$8.00 No Minimum
Closed Mon. & Wed.
8 pm to 2 am

world
re-nowned

Finocchio's
506 BROADWAY
SAN FRANCISCO
982-9388

INTI HUASI



Northern California's only
restaurant specializing in
authentic Peruvian, Bolivian
and Spanish cuisine.

Late Night Dining

Live, South American music
nightly from 6:00 PM
Dancing Friday and Saturday
10:00 PM to 2:00 AM

4704 Mission Street
(Near Ocean Avenue)
San Francisco, CA 94112

Reservations 584-7702

**AGUSTIN POZO
PATRICK GAUGHAN
HARRY CLEWANS**

3 March-27 March
Opening Reception 3 March, 5:30-7:30

Gallery Hours: Tuesday-Saturday 11:30-5:30

San Francisco
Museum of
Modern Art

Rental
Gallery

Building A Fort Mason
Laguna Street Entrance
San Francisco, CA 94123
415-441-4777

ZOLA'S



• Simple French Food •

Tuesday Thru Sunday 6 PM-10PM

1722 Sacramento Street
at Van Ness Avenue

For Reservations Call 775 3311

Parking Available

he might also turn up on, say, January 9, 1837, for the premiere (and sole performance) of Persiani's *Ines de Castro*, whose reception is laconically described in the official history of La Scala as "pessimo."

The Italian audience was merciless and it tyrannized the impresario, who depended — in those days before government subsidies or foundation grants — totally on box-office success. The impresario, in turn, tyrannized the composer, driving him to write at a dizzying pace to keep the public content. The composer was bullied also by the singers, since he had to write for the voices the impresario had engaged for a given season. (One of the chief reasons Verdi wrote his *Macbeth* is that there wasn't an adequate leading tenor in the Florence company in 1847, so he chose a story suited to a baritone protagonist.) The singers demanded arias to show off their voices and conceal their defects, and when the composer wasn't looking, the artists would insert numbers by other composers into his operas.

Despite all these difficulties, masterpieces somehow got written, and gradually the composers themselves reformed the worst abuses of the time. Rossini, reacting against singers who over-decorated his arias with trills and cadenzas, wrote out the decorations he wanted. Bellini extracted higher fees from the impresarios and insisted on taking his time in composing his operas. Verdi, once he had established himself as Italy's leading composer, carried reforms further, refusing his operas to companies he considered inferior and, with his attention to production, paving the way for the directors of today.

Still, these composers had cause to grumble at the conditions under which they had to work; and perhaps, if they had seen the time-machine of that nostalgic 1980s operagoer parked in front of La Scala, they would have taken a seat in it, eager to accompany our traveler back to his maligned 20th century. □

AYCKBOURN *continued from page 14*

ent National stage for each. One of these productions is to be "the" new play of his own. "The National is like a big ocean liner after the rowing boat of Scarborough. I'm less horrified by it now than when I arrived. I used to sit in the foyer and eat sandwiches — anywhere but back here" (the director's corridor, where in small rooms individuals carve out their own empires within the massive entity).

"It was a selfish agreement really. I



Sisterly Feelings, Scarborough

knew the National could offer me certain facilities which I couldn't get in the West End. I could do plays with a bigger cast; plays slightly less conventional. There is a chance to do a thirteen-hander with a detached house on stage. The budgets are bigger and there is an awful lot of backup expertise here — wonderful wardrobe department — wonderful wig department. Nothing is too much trouble. Of course with everything on such a massive scale, forward planning is essential. There are no last minute changes of mind. At Scarborough I write a play and go straight

"... ONE OF THE CITY'S
HANDSOMEST RESTAURANTS."
GOURMET MAGAZINE

Harris'
DINE WITH BEEF

**PRIME RIB • STEAKS
SEAFOOD**

DINNER NIGHTLY 5 TO 11
LUNCHEON MONDAY THRU FRIDAY
PIANO BAR NIGHTLY
ROOMS FOR PRIVATE PARTIES
FIVE MINUTES NORTH OF CIVIC CENTER
2100 VAN NESS AVE. AT PACIFIC
673-1888
VALET PARKING • MAJOR CARDS

**CHINA
STATION**

**THE DIFFERENCE BETWEEN
GOOD AND GREAT
LUNCH • DINNER • BANQUETS
FOOD TO GO
11:30 AM TO 1:00 AM DAILY
COCKTAIL LOUNGE • FREE PARKING
IN THE HISTORIC SOUTHERN PACIFIC DEPOT
700 UNIVERSITY AVENUE • BERKELEY
415/548-7880**

We've been a part of the "company" on theatre row for over 30 years. Complimentary wine served with your meal is our way of taking a curtain call. And presenting this coupon with your check to our cashier entitles you to a 10% discount. Valid thru May 16, 1987.

DAVID'S 480 Geary
at Taylor

Simply elegant dining.



One Embarcadero Center (415) 397-7775
Ghirardelli Square (415) 771-8822
Stanford Shopping Center (415) 326-8761

GAYLORD
india restaurant

Uncover French Country
Dining

405 Davis at Jackson
San Francisco
981-7824

L'Olivier



MASONS
RESTAURANT

NOB HILL

Private Dining Rooms
Piano Entertainment Nightly
Cocktails from 5:30
Dinner from 6:00
California at Mason
Atop Nob Hill
392-0113

into rehearsal with it. Here I finished the play last year. And I wrote in all the stage directions so I wouldn't forget them."

He is directing a company of 21 players — including Michael Gambon, Marcia Warren, Polly Adams and Simon Cadell. The first production, a classic British 1920s farce, *Tons of Money*, has already opened at the Lyttelton Theatre to excellent notices. At the Cottesloe Theatre, the company are mounting Arthur Miller's *A View from the Bridge*, with Michael Gam-



The Norman Conquests, Berlin

bon playing Eddie Carbone. As director Ayckbourn says, "As long as I can get Miller and Gambon together and don't get in the way then I've done my job. Write to Arthur Miller if you don't like it. Unless there is something glaringly awful about the production, which I hope there isn't. If you are working beside an actor and exploring *View from the Bridge* you are finding things out together. You are both trying to shine lights in dark tunnels. If you are directing your own play you've dug most of the tunnels yourself and you know where they all lead."

Alan Ayckbourn, as everyone is quick to point out, is unchanged by his phenomenal success. He rivals Shakespeare in the number of plays produced each year. Yet, when he sent his latest, *A Small Family Business*, due to open in May in the National's Olivier Theatre, to Peter Hall and because of Hall's commitments didn't get an immediate reply, he quickly sent it to Michael Gambon, who, exhausted from television filming, also failed to respond. Ayckbourn hastily sent a copy



Confusions, Zagreb

to his mother. "Mothers always say 'very nice dear.'"

But although ambitious for success, his real pleasure comes from working, though he denies being a workaholic. "I have a wonderful ability to sit and do nothing at all." Besides taking actors out to dinner, his most enjoyable times are in the theatre. "There's a lot of laughter in rehearsals and a lot of serious work on the stage." He is fortunate in that he will probably never reach his goal: "To write and direct the ultimate play. It's always the next one." □



TAPAS ON THE TOWN

Tapas are the newest before or after theatre dining treats. Enjoy them with our lively piano entertainment.

California Cafe
Bar & Grill

Bush & Taylor, San Francisco
775-2233 • Valet Parking

An International Experience

Atlanta
Beverly Hills
Chicago
Dallas
Emeryville
Houston
Kansas City
London
Munich
New York
Portland
Scottsdale
Seattle
Singapore
San Francisco
Tokyo
Toronto
Vancouver, B.C.
Washington, D.C.
and Osaka 1986



TRADER VIC'S

20 Cosmo Place, San Francisco
776-2232



SAN FRANCISCO

Restaurant Guide

CALIFORNIA CAFE BAR & GRILL, 900 Bush at Taylor (415/775-2233). L 11:30-3:30 Mon.-Fri., D 5:30-10:30 Sun.-Thurs., till 11:30 Fri.-Sat.; California cuisine with Cajun & Oriental flair, fresh fish & pasta daily. Delectable desserts. Piano Tues.-Sat. AE V MC

THE CARNELIAN ROOM, 555 California St., 52nd Fl. (415/433-7500). D 3-12 Mon.-Fri., 4-12 Sat., BR 10:30 A.M. Sun.; Seasonal American cuisine. Award winning wine list. Breathtaking views of SF. Private banquet suites. AE DC CB V MC DIS

CHINA STATION, 700 University Ave., Berkeley (415/548-7880). L-D 11:30-1 Daily, Cocktails till 2; Extensive menu featuring fresh seafood, located in the historic So. Pacific railroad depot. Full bar. Free parking AE DC V MC

CIAO, 230 Jackson St. (415/982-9500). L-D 11-12 Mon.-Sat., 4-12 Sun.; Chic, bright & lively. Milanese menu features charcoal grilled fresh seafood & meats. Pasta made as you watch. For desserts, try Italian ice with espresso. Full bar. AE DC CB V MC

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

DAVID'S RESTAURANT/DELICATESSEN, 474 Geary, Btwn. Mason & Taylor on Theatre Row (415/771-1600). BLD 7 AM to 1 AM Daily; San Francisco's most celebrated deli restaurant. Take out available. Wheelchair accessible. AE DC V MC

KEY

B Breakfast L Lunch D Dinner BR Brunch

CREDIT CARDS

AE American Express MC MasterCard
DC Diners Club DIS Discover
CB Carte Blanche
V Visa

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

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

INTI HUASI, 4704 Mission St., near Ocean Ave. (415/584-7702). D 5-10:30 Mon.-Sat.; Authentic Peruvian-Bolivian cuisine. Late night dining. Live music & dancing. V MC

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

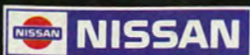
MASON'S, California & Mason, atop Nob Hill (415/392-0133); D 5:30-11:30 Daily. An award winning interior design & nightly piano entertainment create a unique dinner environment for steak, fowl, lamb & seafood specialties. AE DC V MC

SUTTER GARDEN, 562 Sutter St., Btwn Powell & Mason (415/433-4434). B 7-10, L 11:30-2, D 5:30-10 Daily; Contemporary continental cuisine. Specialties include a fresh catch of the day, pastas, salads & sumptuous desserts. AE DC CB V MC DIS

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

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

ZOLA'S, 1722 Sacramento St. (415/775-3311). D 6-11 Tues.-Sat.; Simple yet elegant French food. Game, cassoulet, lamb. Fresh fish daily. "One of SF's ten best." — Patricia Unterman. AE DC V MC



PURE SHAPE. PURE POWER. PURE Z.



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

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

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

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

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

THE QUALITY AND PERFORMANCE IS 300ZX.

THE NAME IS NISSAN

If you smoke *please try Carlton.*

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

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.