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The Theatre & Music Magazine for California & Texas

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COVER: Peter Donat and Maile Warnke in Big Thunder and Nina in Anton Chekhov's The Seagull, directed for ACT by Jerome Kilty. Photo by Larry Marks.
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Performing Arts Network, Inc.
Network Headquarters
2999 Overland Avenue, #200, Los Angeles, CA 90044
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Regional Offices:
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(212) 245-1940

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"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 AYKBOURN

The Play-A-Year Man
by Margaret Morley

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."

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In the intervening years the West End
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 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.

"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 kick onto — his French house, 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 Hochwaldler'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."

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Within a year he had joined Stephen Joseph's Studio Theatre Company at Scar-
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 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. Whannell, he shipped 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
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Richard Benjamin and Candie Stetley in the

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However, having directed more than 150

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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 Carol Shelley in the Ahmanson Theatre production of "The Norman Conquests."

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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 knot 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."

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The Taper—
A Conversation with Gordon Davidson

by Eric Wilson

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 "sacrifice 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 Cats-
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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.

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

In 1978, 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 creation 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 Favor: 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 Sobel’s Ghetto: a play about theatre in the Jewish Ghetto in Vilna during the Second World War; a play inspired by the defiant songs 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
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Gordon Davidson

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

In 1978, a Marg 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 creation 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 — Davinois 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 dignity 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...”
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 under-near — 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 turn out, were not so much ideolog-ical 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.

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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 Sraes, 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 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

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."

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 borrowed in, nested, made space — struggling for every inch — and settled.
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.

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“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 God. I felt the experience was helped by the excellence of the acting and the way the director and the actors worked together.”

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 nurture young warrior: vigorous, purposeful and unafraid. —Ming Cho Lee

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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 of 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 F. 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 collaborative 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, Per 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 26, is May 15. The Congress offers full-time professional training to college students, high-school seniors, teachers and others with some performance experience. The program offers a full range of training, from improvisation and physical theater to voice and movement. For more information, call 415-441-5875.

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ACT1
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Gordon Davidson (second from left) rehearsing John Rubenstein and Phyllis Frelich for the world premiere of Mark Medoff's Children of a Lesser God (1979). Cindy Chinn at the left.

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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 theatre-goers 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 Diekmann, 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 Akadina in The Seagull. A San Francisco native, she started her career in 1964 as a member of the Actor’s Workshop. She has appeared previously at A.C.T. as Dottie in Jumpers, Anita in Peer Gynt, Lucy Brown in Threepenny Opera and Miss Alice in Tiny Alice, among others, in addition to starring opposite Sir Michael Redgrave under Edward Hastings’ direction in the national tour of Shakespeare’s People. She has worked at the Actor’s Theatre of Louisville, the Playmaker’s Repertory Company, where she played Josie in Mios for the Midsummer, and the Berkeley Repertory Theatre, where she appeared most recently as Maime 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 Tyree old Thorin Willis.

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 Prisen 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!, The True to Be Good, Beyond Therapy and The Diary of Anne Frank, in addition to performing such roles as Lady Whistledown in The Raj of the World, Amanda in The Glass Menagerie, Gladys in A Lesson From Alaska, Mme. Kowalska in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in
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PETER BRADBURY is a third year student in the Advanced Training Program. While a student at A.C.T., he performed the roles of Lear in King Lear, Moe Axelrod in Annie and Sigi, Oscar Wolfe in The Royal Family, Andrei in The Three Sisters, Tartuffe in Tartuffe, and Festen in Twelfth Night. Most recently, he has performed the roles of Theseus in A Midsummer Night's Dream and Tesbouis 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 Becker 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.
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 Marin Theatre Company. 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 Hipolyta in *A Midsummer Night's Dream* and Frida Poldal in *John Gabriel Borkman*. Other Bay Area credits include the Jailer's Daughter in *The Two Noble Kinsmen* and Helena in *A Midsummer Night's Dream* at the Berkeley 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 1988. 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 *The Life of Galileo*.

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 1997 and with Ellis Rabett'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 *Ogden Comique* and *The Lady's Not For Burning*. Mr. Donat starred in the NBC-TV series *Fletch*, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Father of the Bride 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. His 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 a Banana* and Derek Walcott's *Boy No

Chicken*. Off-Broadway credits include *The Great White Hope*, *Miss Julie*, *Punishment*, *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 Iza Alridge, the 19th century black Shakespearean actor.

ABDUL SALAM EL RAZZAC joins A.C.T. to appear as Toleda 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 *Hammertime* and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, *The Inner City Youth League* Underground Theatre and Mutima, Minnesota's first black professional performance ensemble. He has directed for Theatre 400, the St. Paul Performing Arts Center, Shoreline Playhouse and the Pillsbury Cultural Arts Center, where he directed *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 drama *Black Bart* and *The Sacred Hills* as Solo-won and Janey as Turnbo.

TIMOTHY GREEN joins the company this year to appear in *Sunday in the Park with George*, *A Christmas Carol* and *Faustus in Hell*. A third-year student in the Advanced Training Program, his studio performances include the roles of Angelo in *Measure for Measure*, Pinar Lawrence in *Romeo and Juliet*, Sexton in *Holiday* and Jude Emerson in *Lie by Liars*. While a member of the Texas-based Park Boulevard Players, he appeared in *Black Comedy*, *Godspell*, *Once Upon a Mattress* and *The Misalliance*. Mr. Green holds a B.F.A. in acting from the University of Texas/Austin.

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 *Nathanael in Three Sisters*, Lady Macbeth in *Macbeth*, Bianca in *The Taming of the Shrew* and *Shelly* in D. A. Death of *I for Egg*, among others. She has appeared locally at A.C.T. in *The Passion Cycle*, as Marivaux in *Spill #7* at the Lorraine Hansberry Theatre and as Calparnia 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*. 
the premiere of Carole Bradman’s The Marguerite Canton. She has also appeared as Pepa 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 Cid: Storge.

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 Fidal in John Gabriel Borkman. Other Bay Area credits include the Jailer’s Daughter in The Two Noble Kinsmen and Helena in A Midsummer Night’s Dream at the Berkeley 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 Hartry. 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 1997, and with Ellis Robb’s legendary A.T. Repertory Company. At A.C.T., he has appeared in many productions, including The Merchant of Venice, Hamlet VII, A Doll’s House, Cyrano de Bergerac, Equus, Mon and Superman, The Little Foxes, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, and last season, in Upas Cenique 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. He is an alumnus of Karamu Theatre in Cleveland, Ohio, and a founding company member of Penumbra Theatre in St. Paul, Minnesota. In addition to his work in the Twin Cities media as a producer and moderator for Hennepin and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City South League Bottom Theatre and Mutima, Minnesota’s first black professional performance ensemble. He has directed for Theatre 900, the St. Paul Performing Arts Center, Shostakovich Playhouse and the Pillsbury Cultural Arts Center, where he directed Master Harold and the Boys. A sometime musician and dancer and also a camera operator and producer for St. Paul Cable Access, Mr. El Razza’s other stage credits include performances at Fox of the Mountain Theatre in the Round, History Theatre of St. Paul and Guthrie II, as well as ten seasons as an actor and director at Penumbra. He has also appeared in the earlier August Wilson dramas Black Bert and The Sacred Hill as Solomon and Jonny as Turnbo.

ABDUL SALAM 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 Hennepin and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City South League Bottom Theatre and Mutima, Minnesota’s first black professional performance ensemble. He has directed for Theatre 900, the St. Paul Performing Arts Center, Shostakovich Playhouse and the Pillsbury Cultural Arts Center, where he directed Master Harold and the Boys. A sometime musician and dancer and also a camera operator and producer for St. Paul Cable Access, Mr. El Razza’s other stage credits include performances at Fox of the Mountain Theatre in the Round, History Theatre of St. Paul and Guthrie II, as well as ten seasons as an actor and director at Penumbra. He has also appeared in the earlier August Wilson dramas Black Bert and The Sacred Hill as Solomon and Jonny as Turnbo.

TIMOTHY GREER joins the company this year to appear in Sunday in the Park With George. A Christmas Carol and Faustus in Hell. A third-year student in the Advanced Training Program, his studio performances include the roles of Angels in Measure for Measure, Friar Lawrence in Romeo and Juliet, Seton in Hound and Judge Emerson in Lyle 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.E.A. in acting from the University of Texas/Austin.

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 Egg among others. She has appeared locally at A.C.T. in The Passion Cycle, as Maxine in Spill #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.
NICK LA TOUR joins the company to appear as Cotter 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 Warring Blues. His other credits include The Blacks at St. Mark’s Playhouse, Hill 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’ Jaco. 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 forthcoming Houston Knights. He has also appeared in a Sanke 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.

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 Inspectre Falcon 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 and Le Blanc at the Lorraine Hansberry Theatre. He is currently starring as the private eye in Steve Dobkin’s daytime serial Cool Heat of the City.

WILLIAM PATSNER 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 below 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 show which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. Include You Can’t Take It With You, Jummers, 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 Open Comittee, 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.

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, Vergilia 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.

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 compisition, and in 1985 he received California’s first Voice in overall speaking and interpretive skills, winning the title of Top Overal 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 Chebuktin, King Lear as Edgar, Tartuffe as Orgon, Ah, Wildmewdow vs Nat Miller and Joe Egg as Freddie. Last summer at the Valley Shakespeare Festival he performed the roles of Gratian 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 Petersborough 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 Fabulous. Mr. Rockwell also appears in The Seagull and Faustus in Hell this season.

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

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 Lost 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
NICK LA TOUR joins the company to appear as Cotter in McKelvey's Black Bottom. His only previous San Francisco appearance was as a singer with Richo 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 Wavy 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, Company's In Dark Old Men with New York Street Theatre and Prisons, and the European tour of Langston Hughes's Jercio. 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-Flowers, Pursuit of Happyness 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, High in the Heavens 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.

WILLIAM PATTERSON 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 42 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, Happen 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.

ROBIN GOODRIN NORDL 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, Virginia in Civilissima 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 Bower Theatre and Lambs Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordl holds a Bachelor of Music Education from the University of Tulsa.

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 Cheburakin, King Lear as Edgar, Tartuffe as Orgon, Ah, Wilderness as Nat Miller and for 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 Lee after starring in the Tony Award-winning Broadway production The Elephant Man in 1980. He was also an original member of the company Ste Tyrene Guthrie chose for the theatre he founded in Minnesota, acting
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 Lynn Park," Zeus in "Europa" and Mison Roshi in "The Man Who Killed Buddha." He was also seen in recent productions at the Eureka Theatre as Mr. Poachman in "Three Penny Opera" and as Dan Grady and O'Malley in "Carmen." A veteran actor who has appeared on both coasts and abroad, Mr. Shiearer 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.

LANNY STEPHENS is a new company member and a good student in the Advanced Training Program. While at A.C.T., she performed in studio productions as Olga in "Three Sisters," Dorelia in "Tartuffe," Goneril in "King Lear" and Maria Volii in "The Physicists." She has appeared most recently as Sister in Paul Bernstein's "Looking in the Dark," 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 Overton 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 Street 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 over 256 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Maysan, 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," "Thistle," "The National Health," "A Christmas Carol," The Chalk Garden, Los Angeles, "The School for Wives and "Translations." He has appeared on television in such serials as "The Golden Light" and "The Secret Storm," acted in the film "Love Story," and performed the voice of Papa Ewok in the television movie, "Ewok: Adventure." Mr. Walker was narrator for the KQED-TV series "New York Master Class" 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 "Trifogy 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 Street Blues," "Fame," "Falcon Crest," and "Roots" in the recurring role of LeRoy on "The Jeffersons." He has also performed in the films "Friday the Thirteenth," "The Last Starfighter" and "The Hustler." Beginning in the Army's special services division as a writer of morale boosting skills 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 Dychanons" and "Peter Pan." 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.
appeared most recently in the Magic Theatre production Aunt Dan and Lemon so Father/Freddy/Jasper. He appeared previously with the Magic as Carl Jung in The Couch, Lev in Fire at Luna Park, Zeus in Europa and Misou Roishi in The Man Who Kiled Buddha. He was also seen in recent productions at the Eureka Theatre as Mr. Peacock in Threepenny Opera and as Dan Grady and O'Malley in Gardener. 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.

LANNY 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, Dorey in Tartuffe, Conmir in King Lear and Marta Boll in The Physicists. She has appeared most recently as Sister in Paul Bernstein’s Lashing in the Dark for, directed by Robert Woodraft 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 1968 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 in Crow in The Thirteenth Crutch, receiving 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 Hildnerow Theatre in Mylair, 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.R.R. tour), Peer Gynt, The Circle, The National Health, A Christmas Carol, The Chalk Garden, Lost, Angels Fall, The School for Wives andTranslations. 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 Chef 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 1976, which followed featured roles in both the national tour and Broadway run of the Harlem musical revue Building Bombs in Sugar. In recent years, he has appeared on television episodes of Hill St. Blues, Tem, Talcon Crest, Roots and in the recurring role of Leroy on The Jeffersons. He has also returned 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 Bal Sago. The Founder of New York's West End Repertory Theatre, Mr. Washington is also Assistant Professor of Drama at Staten Island Community College.

ANN WELLON 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.
Francisco. Among them were Dorine in Tarziff, Chanters in Antony and Cleopatra, Nettie in The Merchant of Venice, Sally Carrey in Under Milkwood, and Seraphina in The Rose Tattoo. Under the late Gower Champion's direction, she was featured as Serrina 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 diverse style of song styling in clubs and cabarets across the country. Her feature film appearances include The Lonely Guy, I'm Dancing as Fast as I Can, Serial, The Big Bus, Youngblood and Shampoo. Television audiences have seen her in such movies, specials and mini-series as Roots, A Woman Called Moses, Sidney Siuver, The Comedy Factory and The Incredible Hulk. Among her guest appearances on TV series are roles on Hunter, Nine to Five, The Bob andiah Shop, After MYSST 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 is also a member of the S.F. Untied the director of her church choir. Her sister, Maxine Weldon, is also a singer who appears in clubs throughout the country.

MAUD WINCHESTER recently performed in Place Shaw's controversial Amt Dan and Lemon, playing the role of Lemon in the open-

member of A.C.T. whose productions of Charlie's Aunt and Our Tow were seen during the company's first two San Francisco seasons, has added another award 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 Sainness of Margery Kempe and Euphros for George Dillam 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 Visit 1985 Baltimore, and revisited 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 Culture Theatre, Seattle Repetory 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.

MAUD WINCHESTER recently performed in Place Shaw's controversial Amt Dan and Lemon, playing the role of Lemon in the open-

ing production of the Magic Theatre's twelfth season. Her other plays with the Magic include Ginius, directed by Albert Tokaakacus, for which she won Drama-Logue and Bay Area Theatre Critic Circle Awards, Sister Joseph and ACFD.

KEVIN HAN YEE makes his first appearance at A.C.T. as Medvedenko in The Seagull. He may be remembered by illgivers for his role as Paul Fang in A Grown 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 Theatre of the Deranged. As a stage actor, he performed the role of Robert in last season's ACFD Crossfire at the San Jose Repertory Company and originated the part of Victor in Ian Ken Po, which premiered at the 8th Bay Area Playwrights' Festival. Mr. Yee is a member of Advanced Program at A.C.T. and has performed in their production of F.O.B. as Dale, which also toured, Paper Angels as Lew and Golden Lanterns as Tammy Lee. In addition, he appeared in Intake-Outtake 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 ThaiJedi's Chinese New Year — Year of the Ox (bebe), KRON's Buster and Me and local commercials.

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 Charlie's Aunt and Our Tow were seen during the company's first two San Francisco seasons, has added another award 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 Sainness of Margery Kempe and Euphros for George Dillam 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 Visit 1985 Baltimore, and revisited 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 Culture Theatre, Seattle Repetory 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 Warner/Williams & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of $44 million in grants to more than 1,000 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

DIRECTORS, DESIGNERS AND STAFF

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

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 Chailkin and Vaudeville Nouveau, in 1985. Among his writings are The National Outdoor Lifeguard School's Wilderness Circle, Bay Area Bookshop and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Bachwald 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 Daily, Icicles and Right, Mother, he has also served as resident director and Director of Acting Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where he directed productions including Harvey, MacBeth and Bus Stop. This will be Mr. Hecht's 11th 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 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 sea-son at Stanford Repertory Theatre, where he was Associate Managing Director. After serv-ings as A.C.T. Press Representative and Head of Public Relations, he was 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 Othello, Don, Cyno de Bergenc, The Cherry Orchard and The Bourgeois Gentleman. ACFIII
Francisco. Among them were Dorine in Tartuffe, Chastity 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 Seena in A Flat in Her Ear at the Geary and later on Broadway during A.C.T.’s national tour. Equally accomplished as a singer, she has been widely praised by critics for her distinctive song stylings in clubs and cabarets across the country. Her feature film appearances include The Lonely Guy, I’m Dancing as Fast as I Can, Serial, The Big Bus, Youngblood and Shampoo. Television audiences have seen her in such movies, specials and mini-series as Snows, A Woman Called Moses, Sidney Stark, 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 MPTF and George Burns Comedy Week. A native of Oklahoma, Ann Weldon has been a California resident 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.

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 Fung 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 Theatre of the Deranged. As a stage actor, he performed the role of Reynolds in last season’s 007: Croftsie at the San Jose Repertory Company. In 1985 he appeared in Malamturned 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.

MAUD 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 Genet’s, directed by Albert Iltana, for which she won Drama-Logue and Bay Area Theatre Critics’ Circle Awards, Sister Joseph and ACFBD.

Slaters. On the East Coast, she has worked Off- and Off-Broadway, most recently with Women’s Intersect and the Harvard/Radcliffe Summer Theatre. In the Canno 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. member of A.C.T. whose productions of Charley’s Aunt and Our Miss Brooks 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, Dr. Hartman 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 Stainlessness of Margery Kempe and Epiph at for George Dillon and directed the national company of the Broadway musicallights Across the Universe. He staged the American production of Shakespeare’s People starring Sir Michael Redgrave, directed the Australian premiere of The Hot I Baltimore, and restaged a 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 07 Cresc on for San Jose Repertory Company.

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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 Creative Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Romeo and Juliet, Macbeth 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.

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With Latif Williamson, he adapted A Christmas Carol for the stage, and the production has been presented annually by a C.A.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 Dostoyevsky was presented at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theaters and schools. In 1985, he and Williamson wrote Christmas Minutes, which was the world premiere at the Denver Center Theater Company. Both Cynno and A Christmas Carol have been produced on television. Mr. Purdy is a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

CLAUDE PURDY (Director) directs his first production on the Geary stage with Ms. Rainey's Black Bottom. Continuing a tradition that began in 1980 when he appeared in Repulse, 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 of Eden. He directed at the Playhouse 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 been seen in New York City and internationally at the American Theatre in Paris, the National Theatre of Paris and the University of Ibadan 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 Christopher, No Exit, The Bapt, The Shared Experience, The Absolutely Serious Majo and Ain't Supposed To Die A Natural Death. He has also directed several independent films. Mr. Purdy is a resident film maker for the National Film Center in Washington and news film editor for CNN Professor of Film in Lagos, Nigeria.

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 major productions of Shakespeare's great artist at home and abroad. On Broadway and Off. Equally importantly, he has been associated with nearly all the major regional theaters in the United States as an actor and director, and 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 a leading role in Henry students 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 Hartford Theatre Company. Born Morgan in Heartburn House for the Yale Repertory Theatre and performed the leading role in Ronald Harwood's new play Tunny: Road for Lucille Lor- tol. Kilty is especially pleased to be working on a long association with the works of Anton Chekov. Apart from having directed or acted leading roles in all the major plays, it was here at A.C.T. that he found 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 play for the 1984 television presentation to celebrate Stalin's seventieth 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 banner, symbolizes the glory of all Russian theatre.

JESSE HOLLIS (Scenery) joined A.C.T. for the first time last fall to design scenery for The Magician Kid and Opera Comique. Prior to his work at A.C.T., he provided scenery for the production of The Magician Kid seen at the Oregon Shakespearean Festival, where he also designed Crimes of the Heart, Death of a Salesman, Of Mice and Men, and Measure for Measure. He has also designed sets for Stephen Paulus' The Postman Always Rings Twice at the Fort Worth Opera. In recent seasons, he has designed Cold Stone, Dreamhouse and A Midsummer Night's Dream at the Sacramento Theatre Company, including "Master Harold..." and the Boy's and Twelve Night during the 1983-84 season. Locally, Mr. Hollis' credits include nine productions for the Berkeley Repertory Theatre, designs for The Lamplighters, including last fall's Countess Marivaux and the original production of Sam Shepard's True West at the Magic Theatre. He has created scenery for the San Francisco Ballet, San Francisco Opera, Theatreworks and uses Program of Civic Arts Repertory of Walnut Creek, Conta Costa Music Theatre, Waist 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 Beattle Theatre Company in Cambridge, Mass- achusetts. Their first season started in the fall of 1947, making this year his fortieth anniver- sary in professional theatre, film and television. He has designed costumes for over twenty shows on Broadway, such as "How to Succes in Business Without Really Trying," "Livy Me," "The Naked Heart," "The History of an Hour," and "The Natural." He has been a consultant and costume designer at the major Repertory Theaters, including the Boston Opera, 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 Hartran VII and for producing High Spirits, the musical version of Noel Coward's Bitter Music. 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 Tempest of the Circle, The Matchmaker, The Real Thing and The Seagull mark his twenty-first and twenty-second productions for the American Conservatory Theatre.

FRITHA KLUDSEN (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 scenic painter on Hey Sarge!, The Masque, The Visit and was Assistant Shop Supervisor for Ah, Wilderness!, The Winter's Tale, and The Circle. In addi- tion to three seasons with A.C.T., she has also served on the staff 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 Fran- cisco 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 Theater Critics Circ- le Award for her work on Opera Comique.

DEREK DUARTE (Lighting) returns to A.C.T. for his second season as our excellent lighting designer after designing seven productions last season, including Opera Comique and Passion Cycle. Most recently Mr. Duarte designed lighting for The Normal Heart, Hartran VII, Mississitute of Being Earned, Kiss Me Kate and Pygmalion; the Ahmanson Theatre's productions of Hay Fever and The Unredressed Truth; "night, Mother" at the New York Taper Forum and new productions of La Traviata and Rigoletto for the Central City Opera Association in Central City, Colorado.

RICHARD SEGER (Scenery) recently co-produced A.C.T.'s Sunday inthe Park with George. Among his A.C.T. credits are The Three Sisters, The Holiday, Hotel Paradise, The Little Foxes, The Chalk Garden, Almost A Broad Sheet, The Ten- jin War Will Not Take Place, Buried Child, The Golden of the Western World, The Winter's Tale, 5th of July, The Visit, The Bowery, Wuthering Heights, the Pigeon, Macheath and Something's Awful, which went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also has a law degree from the University of Chicago. He has designed either sets or costumes for over twenty shows on Broadway, such as "How to Succes in Business Without Really Trying," "Livy Me," "The Naked Heart," "The History of an Hour," and James Earl Jones' Othello. The last Broadway show for which he provided the designs for sets and costumes was Daughters in 1985, which is now touring, as is the road version of Skinight in the Rain, for which he designed costumes as well. 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 Hartran VII and for producing High Spirits, the musical version of Noel Coward's Bitter Music. 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 Tempest of the Circle, The Matchmaker, The Real Thing and The Seagull mark his twenty-first and twenty-second productions for the American Conservatory Theatre.
With Laila 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 Directors Edward Hastings on season planning, play selection and casting. His 1975 dramatization of Uncle Tom's Cabin 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 Cyano and A Christmas Carol have been performed and are members of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

STANA KATIC (Director) is proud to be returning to A.C.T. after a hiatus of seventeen years. A native San Franciscan, Mr. Katic has had a prodigious international career directing major works of the world’s greatest 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 well as Artistic Director and often as actor 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 in Hector Nationalities in Firefly with the Missouri Repertory Company and directed and played two leading roles in A Midsummer Night’s Dream and the Lion with the Hartford Stage Company. He played the Doctor in The Three Sisters and Ernest in Bedroom Farce for the Hartford Theatre Company, Bessie Morgan in Heartbreak House for the Yale Repertory Theatre and performed the leading role in Ronald Harwood’s new play Trumny Road for Lucille Lorlet. Mr. Katic 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 major plays, it was here at A.C.T. that he developed his own drama about this playwright, Long Live Life, received its world premiere with Ken Ruta as Anton. His play, Dear Lie, which has been seen often on the Geary stage, was chosen as the main event of the 1963 Newfangled Moscow Art Theatre's celebration of Stanislavsky's centenary in 1983. On that occasion the Moscow Art Theatre performed the play before all the writers of the Soviet Union and Mr. Katic was made a honorary member of that great institution where the seagull, emblemized on its house curtain, symbolizes the glory of all Russian theatre.

CLAUDE PURDY (Director) directs his first production on the Geary stage with Mia Rapaport’s Black Bottom. Continuing an association that began in 1983 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 Phoenix, which was staged last year at the Gelia 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 Ibadan in Nigeria. Among the plays he has directed are The Duckman, In White America, The Rise and Fall of an Elevator Boy, Endgame, The Slave, King Christopher, No Exit, Therat, The Merchant of Venice, The Importance of Being Earnest, Mojot 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 Ford 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 Hollow, Hotel Paradise, The Little Men, The Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Burial 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 A Midsummer Night’s Dream. He is currently in London and Paris where he is choreographing and designing all the scenic and costume design for the new production of Romeo and Juliet for the Young Vic Company. In 1980 Mr. Seger designed the costumes for the film version of Four Weddings and a Funeral, which opened to critical acclaim in the fall of 1984. Mr. Seger has designed sets for nearly all the major motion picture studios in Hollywood, among them United Artists, 20th Century Fox, and Columbia Pictures. His credits at A.C.T. include the sets for The Tempest, Macbeth and The Comedy of Errors. His set design for A.C.T.’s production of Enchanted April was nominated for an American Theatre Wing/Tony award. Mr. Seger has held the position of Director of Theatre and Design for the San Francisco Ballet and has worked on television, Broadway, and television productions. He is currently designing the sets for A.C.T.’s production of The Tempest, which opens in the fall of 1985. When not working, Mr. Seger lives in a large barn he has designed on his family’s farm in the Sierra Nevada Mountains. He is married to the actress Terry Helms. Mr. Seger is a member of A.C.T.’s Scenic Advisory Panel.

JESSE HOLLIS (Set Design) 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. He has also designed sets for Stephen Paulus’ The Postman Always Rings Twice at the Fort Worth Opera. In recent seasons, he has designed Cold Stone, Dreamhouse and A Midsummer Night’s Dream at the Sacramento Theatre Company, including “Master Harold!...” and the Boys and Toof and 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 Corinna Harita and the Volatile, 1983’s Man from the Moon and 1980’s The True West at the Magic Theatre. 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 Theatre, 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, costume designer or director/designer in every area of entertainment from grand opera to night clubs, sometimes combining two or more of these functions at one time. He has designed both sets or costumes for both for over twenty shows on Broadway, such as How to Succeed in Business Without Really Trying, Littile Mr. Who, Wading Happy, Hadrian VII, Missilance and James Earl Jones’s Othello. The last Broadway show for which he provided the designs for sets and costumes was Doubles in 1985, which is now touring, is as the road version of Singh’s 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 Antigua. He received Tony nominations for the sets and costumes for Hadrian VII and for production of the musical version of Noel Coward’s Blithe Spirit. An Emmy award-winning as well as a veteran of film − his film credits include all 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, Cyano de Bergomes and Stephen Paulus’ 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 the staff 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 for San Francisco Opera’s Summer Opera Season, working on The Midsummer and La Vix Hamaine, and last season she designed costumes for the A.C.T. repertory production 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 Associate Lighting designer after designing seven productions last season, including Open Comique and Passion Play. 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 ACT/FB
EUGENE BARCODE (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 was celebrated his 40th 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, Mourners Become Electors and The Foreigner. She has also worked at the Marines Memorial Theatre as production stage manager of Top Girls by Caryl Churchill and Greater Than 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 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.
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 Corinna Smith's Photographs of 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.

Rudger Barcon (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 Cyno 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 Aeschylus' Oresteia. She 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.

James Haire (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theatre. Among the productions he managed were The Misanthrope of Chauve with Eva Le Gallienne, Sylvia Sydor and Leon Dana, The Thunderbolt and John Brown's Body. She Stoops to Conquer and A Comedy of Errors. Mr. Haire also stage managed into Broadway productions of George a new musical by Cape Boyer Sager at the Wintergarten Theatre. Miss Randa 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.

ACFM

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 Britsh 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 my 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 operas? 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
summed up in a single phrase. As they move in the play, the characters are multi-layered, 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 Trepylov. His successful actress mother Arkadina, and Trigorin, her lover, a famous, more traditional writer himself, find Trepylov’s “little” play unavailable and abstract. Trepylov, on the other hand, finds their popular theatre pandering. However, Chekhov himself, after all, was both writers: Trepylov 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 Trepylov 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 Hahah, The Serpent, Mystery Play, The Table and I’m Really Here. His latest play, The Trader, is having its world premiere engagement this spring at the Mark Taper Forum in Los Angeles.
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All About
"The Seagull"
by Dennis Powers

attributes. Kitty turned to a source that many will find unexpected — Joseph L. Mankiewicz's Oscar-winning 1950 film, *All About Eve*. "It's a direct descendant of *The Seagull,*" says Kitty, "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 unfurls in a theatrical milieu, Chekhov's 1899 comedy has a pair of actresses as two of its principal characters. Kitty 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."

Kitty 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 Eng- lish version of *The Seagull* after reading at least a dozen others: "It's wonderful. His rhythms are the best and the truest. Chekh- hov wrote in short declaratory 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."

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

Vanya, *Three Sisters,* *The Cherry Orchard* and *Ivanov* — and acted in most of them, Kitty 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 Kitty 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

Ken Ruta portrayed Anton Chekhov and DeAnn Marie 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," Kitty 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."

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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 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 1986 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.

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An Anton Chekhov Chronology

1860 Born 17 January one of six children of a grocer and grandson of a former serf in 'Argazik, 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 "Antosh 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.

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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.

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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.

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ACT-21
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A.C.T. has established a scholarship fund in the name 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:

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Helen Golden
Paine Kiewzkerocker
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In recognition of their vision and unflagging support.

Mr. Cyril Magnin
Mrs. Edith Marlson

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

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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.
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A.C.T. 28
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"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, and the building there were FBI agents. How did we know they were FBI agents? Well, they had little ear-plugs 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.

Cavalier by Chevrolet.
Ed Flanders (center) and Douglas Watson (far right) as the Berrigan Brothers, with Donald Moffat (left) as Thomas Merton, in The Trial of the Catonsville Nine (1971)—drama costage as well as an
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In perhaps a sanitar 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 Snugge, 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 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 hampered 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 is that 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 come from? And that a well-structured play of Ibsen or the character
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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 underrated 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 audience 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 revolution 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." 

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Rene Auberjonois (left) and Laurence Pressman in Shakespeare's Richard III, seen as part of the MTF's 1983 memory festival.
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 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 ‘y’ 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 masking the same way, but they’re all looking, at least, in the same way.

“And then when you say, 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 seeking the audience: he has brought them together, in the dark, and for the moment they are all looking, at least, in the same way.
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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 libretti to long-dead composers and even enable Verdi to 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 Bartoli 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, 1859, 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 rose du vent 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 1850s is a balletomane (and also an insomniac) and therefore enjoys a long and interesting 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 L'elisir 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 gibbered nevertheless and shouted their songs out; at least I was led to believe, seeing an immense mouth open, her it was impossible, thanks to the audience's racket, to hear any sound but the bass drum. 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 a lady pretentious 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 music equaled 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 lover..."

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, 1828, 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..."
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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 *L’'effraie 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 gestured nevertheless and shouted their lungs out; at least so I was led to believe, seeing an immense mouth open, for it 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 peering 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 equaled 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 at 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...
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 Crisi, 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 L'esorpio 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 it, as Berlioz says, the audience didn't listen to it.

Opinions on singers always vary widely, and so true lover of opera will take another's judgment 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 college, obliged to make his living by canceling chairs. In Rome, the word Sinfonia, or Overture, is used only to designate a certain note 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 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 music he leads would sometimes have difficulty in following the tempo."

Mendelssohn, who visited the San Carlo at about the same time, so 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 violins, all through the opera, beats the quarter of each bar on a tin candlestick, which is often most distinctly heard than the voices (it sounds somewhat like obligato canastels, 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. Sternthal was 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 sake, 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 Macbeth 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 even only once, is nonetheless impossibly daubed over on the following day; for the same
some other symbolic testimonial. Naturally, the successful numbers were repeated; at times even a whole act might be sung twice.

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“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 dobogati 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.”

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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, or the most part fell to the theatre's "poet" or librettist-in-residence (in Naples, for example, Salvatore Cammarano, librettist of Lucia and Tantum, 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 or 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'sfortunestheatres 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 premiers, 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 exuded from the stage in one city and yet be presented, with success, in another city the following season. Scenes 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 works premiers, 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 Genueri, Cecilia, 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
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he might also turn up, 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 ascension 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 opera go parked in front of La Scala, they would have taken a seat in it, eager to accompany our traveler back to his maligned 19th century.

AYCKBOURN continued from page 31

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"It was a selfish agreement really. I 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
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, *Farewell to Arms*, has already opened at the Lyttleton Theatre to excellent notices. At the Cottesloe Theatre, the company are mounting Arthur Miller’s *A View from the Bridge*, with Michael Gambon 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 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.”

The Norman Conquests, Berlin

Confusions, Zagreb

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Confessions, Zagreb

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