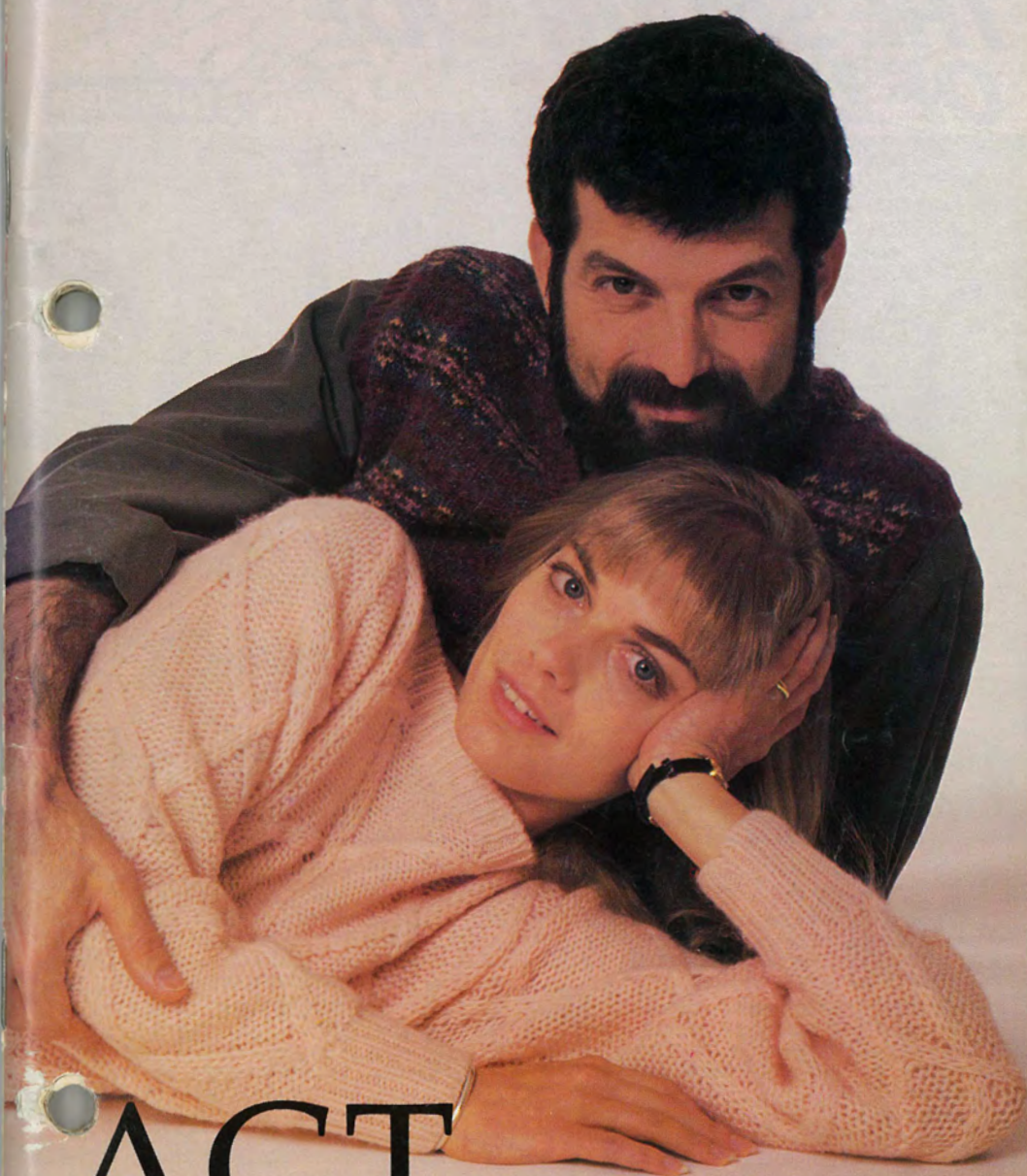


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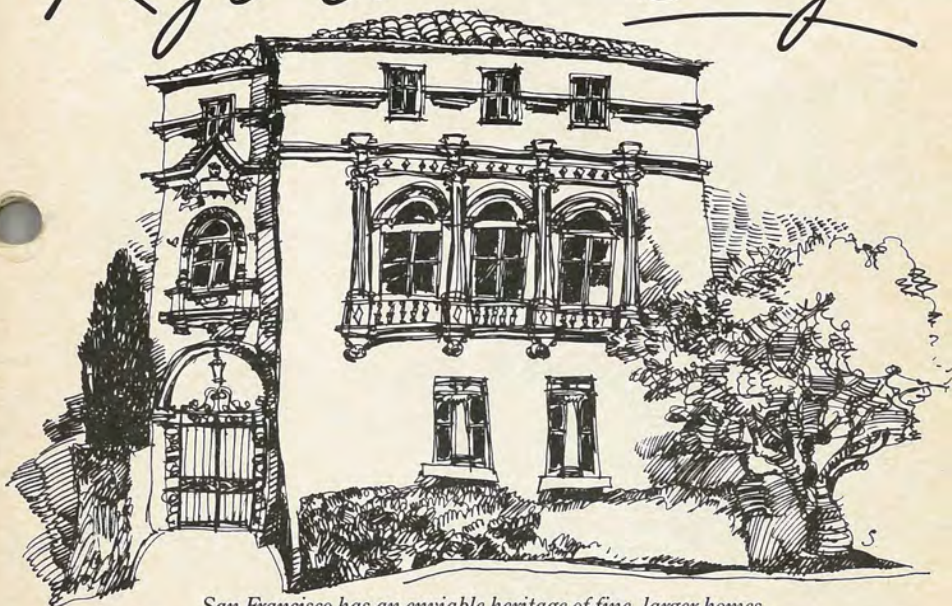
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The Theatre & Music Magazine
for California & Texas

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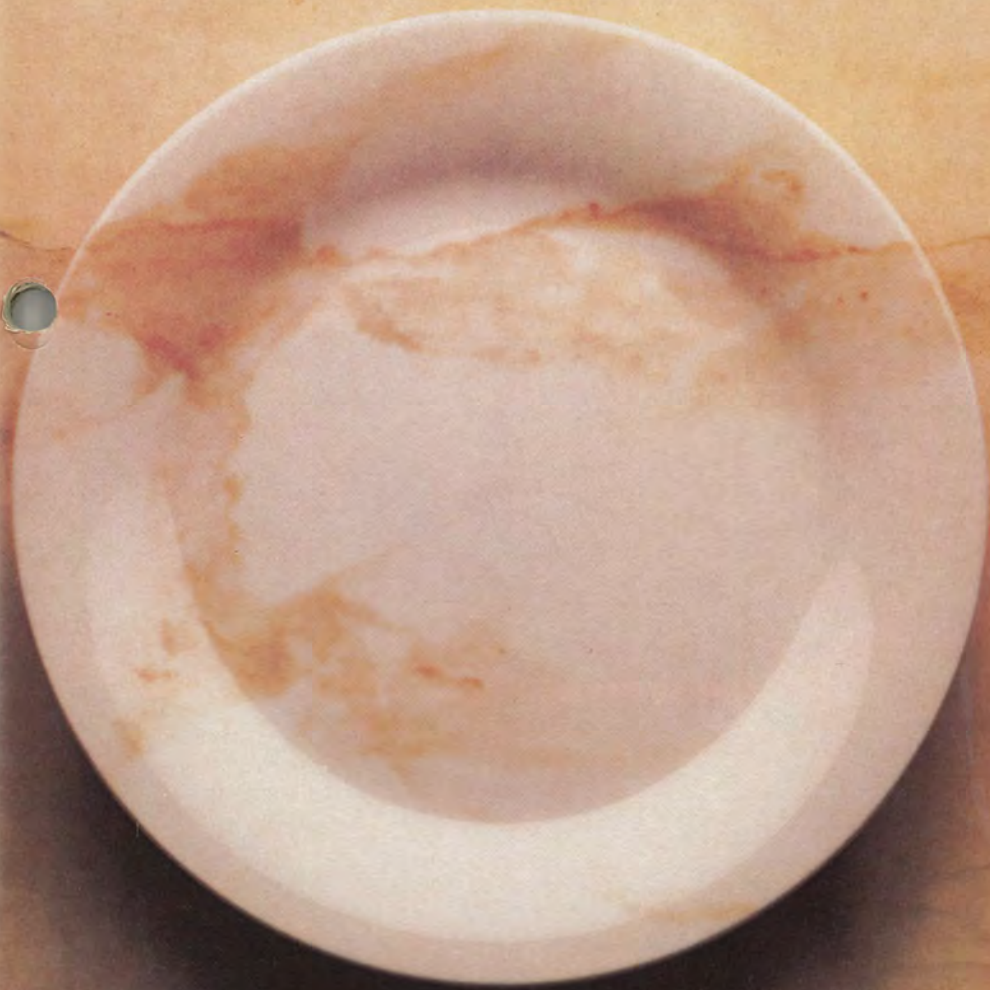
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RESTAURANT
GUIDE

COVER: Mark Harelik and Margaret Klenck
appear in A.C.T.'s production of *The Real Thing*
by Tom Stoppard. Photo by Larry Merkle

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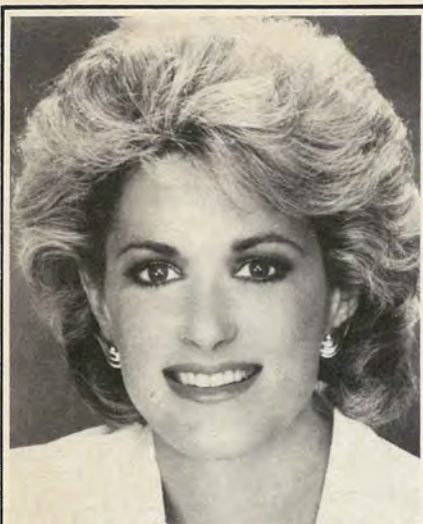
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The Musical and the Trade Wars

Along with Automobiles, Computer Chips, TVs and Appliances, the "American" Musical now helps fuel the trade imbalance.

by Walter Price



MICHAEL LE POITVIN

An example of the "internationalization" of the musical, *Les Misérables*, began life in France (in French), remains a hit on the West End (in English) and will soon attempt to repeat those successes in the United States. The scene depicted here is from the London production, with Roger Allum (far right) as Javert.

On March 12, 1987, with a more than comfortable \$7½ million dollar advance sale, *Les Misérables* will open on Broadway. It is a curious hybrid. Written by the French librettist Alain Boublil, and the French/Hungarian composer Claude-Michel Schonberg. It started life as a recording and was then picked up by the hottest producer on either side of the Atlantic, Cameron Mackintosh, the young English/Scottish/French/Italian

who is giving lessons to everyone on how to choose and produce hit shows. A musical-starved New York is almost salivating at the thought of *Les Misérables*, one of the West End's biggest hits—even with a \$47.50 top here.

When the musical stunner of the season so far is a 50-year-old English import, the New York theatregoer knows he's in trouble. *Me and My Girl* is a nostalgic throwback to English music hall tradition

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Merchandise Total			678.57
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which has its *raison d'être* in the magnificent lead performance of Robert Lindsay, chiefly known in this country, if at all, as a peerless Edmund in the Laurence Olivier *King Lear* on television. Give them that, those Brits are versatile!



ZOE DOMINIC



MARTHA SWOPE

The team of composer Andrew Lloyd Webber and lyricist Tim Rice skyrocketed to fame with their "rock opera" *Jesus Christ Superstar* (1971) and found an even wider audience with *Evita* seven years later. Top: the original London production of *Evita*, with Elaine Paige in the title role. Working with a collaborator other than Tim Rice (in fact, T.S. Eliot), Andrew Lloyd Webber created another megahit with his megamusical *Cats*. Above, the original American cast.

Previously, we had had a \$5 million disaster in *Rags*, despite the valiant efforts of Teresa Stratas as its star. Marvin Hamlisch had a new show, *Smile*, which opened to mixed reviews; the composer's search for a musical equalling, if not surpassing, his *A Chorus Line* remains unfulfilled.

Superficial observers of the Broadway scene might well conclude that we are being inundated with musical imports from a country which has taken what used to be an American specialty and done it better.

To be sure, *42nd Street* and *La Cage aux Folles* are still going strong (in London as well as New York), but the former doesn't even have an original score, however brilliantly put together by the late Gower Champion. *La Cage* is typical Jerry Herman, aided by the Harvey Fierstein adaptation of the most successful French film import in American movie history, and it is produced in lavish American style.

One of the biggest Broadway hits is British, from the composer Andrew Lloyd Webber and the aforementioned producer, Cameron Mackintosh: *Cats*. When *Phantom of the Opera*, Mr. Webber's latest work, which is the current hot ticket in London, opens in '87-'88, British dominance of Broadway will be perilously close.

British dramas and comedies have always been welcomed; after all, Shakespeare and those who followed are our common heritage. But the American musical comedy is ours. No one thought much about a trend when *The Boy Friend* opened off-Broadway in 1954. We also had Anthony Newley's delightful *Stop the World, I Want to Get Off*. Both certainly British successes. Then came *Jesus Christ, Superstar*, the first blockbuster from overseas. With the Webber and Tim Rice *Evita* more than a few began to suspect that some sort of revolution was beginning.

The musical comedy tradition had

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reached something of a watershed with *Fiddler on the Roof*, the last traditional great American musical, according to Cameron Mackintosh. He feels that *A Chorus Line* broke that tradition, but that it hasn't led anywhere (*La Cage* is a throw-back to the *Fiddler* tradition).

Something has happened in the meantime. The musical has become internationalized, Mackintosh further points out. He also reminds us that we have forgotten that such a "golden oldie" as *No, No, Nanette* began life in London before its New York opening all those years ago.

Clive Barnes, English-born himself, and currently drama and dance critic for the *New York Post*, sounded pessimistic in a recent interview. He feels the Broadway musical as we think of it today is threatened and the reason so obvious as to seem simplistic: the people who write pop music in America today do not write for the theatre.

Of course, he is correct. Irving Berlin was a song plugger. Jerome Kern worked for the producer, Charles Frohman, in London for ten years, contributing songs for individual shows, before he returned home. The prototype of the great American musical as we think of it today was his—*Show Boat*. In addition to the great love songs like *Make Believe* and *Bill*, the score showed influences of both jazz and ragtime. It was the music of our popular culture.

Along with Berlin and Kern, such others as Cole Porter, Richard Rodgers, George Gershwin and Frederick Loewe were of the same ilk. Porter aside, these composers were also profoundly influenced by Jewish European music and the tunes that the man in the street hummed and whistled were part of the theatre.

Today that is not the case. Since the mid-fifties, rock and rock-influenced music has been the mode. The Who's rock opera *Tommy* was an attempt to invade musical comedy. *Hair* followed it in

1967, but it was really a pastiche, a statement on the Vietnam War. Its influence was negligible and it led nowhere because contemporary composers did not choose to follow up and enter the medium.

One can only fantasize a Broadway score which Lennon and McCartney might have realized if they had chosen to. Instead, they and others like them settled on concerts and recordings as their outlet. The profits there were immense without all the risks involved of putting together a Broadway show.

There have been indications that people like Rupert Holmes and David Byrne are interested in theatre writing, but one wonders if it might be too little, too late.

While it might seem unthinkable that Broadway as we know it is dead or dying, Barnes points out that Viennese operetta died, as did the French variation and that now he thinks it is the Broadway musical's time. We have revivals of Strauss and Offenbach operettas, *Porgy and Bess* comes back successfully at the Metropolitan and the Glyndebourne Festival in England. Our great musicals of the past will join them in the pantheon and be revived regularly.

This is not to say that all will be darkness, but Barnes is scornful of what he calls the "high tech extravaganza musical", which "...is destined to reach its peak with an epic saga of transvestite cats playing chess with some phantom of the opera in a railway parlor car while the French revolution, led by Evita Peron, blazes outside to the sound of electronic music by Philip Glass with Sondheim lyrics about art not being easy."

That may be a bit much, but one gets the point. As to what we will have in store with *Les Misérables*, Barnes, who has seen the show in London, says flatly, "Believe me, you will leave the theatre humming Puccini."

Producer Mackintosh would not agree

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A likely candidate for an American production is Chess, created by Britisher Tim Rice and the composer of the Swedish Abba group. Above, Tommy Korberg and Elaine Paige in the London staging.

with that, of course. He has great admiration for Webber, for example, in that the composer likes to tackle difficult subjects. "Andrew composes pop music seriously unlike his predecessor, Arthur Sullivan, who disdained his work with Gilbert. *Phantom* is the most 'book' show he's done, although 85 to 90 percent of it is sung."

Besides, he points out, really original stuff is hard to put on and cites *Oklahoma!*, *Kiss Me Kate*, *My Fair Lady*, and *Cats* as examples of shows many sages thought had no chance. Indeed this writer remembers very well speaking with a Columbia Pictures scout who returned from a New Haven tryout performance and wired Harry Cohn that there should be no interest in *Fair Lady*, that it would never go on Broadway.

As to the economics of the London stage as opposed to New York, there is no doubt it is easier there. Expenses are lower, ticket prices are lower, and there is just as large a pool of talent. There is also just as big a market for nostalgia, reviving fine works of the past. *Guys and Dolls*, *Cabaret*, and *Wonderful Town* have been revived with varying degrees of success. *Follies*, the cult musical of our time, will get a new production (by Mackintosh) with a revised book by James Goldmar and some new songs by Sondheim. Though the casting is incomplete, Diana Rigg has signed for the part of Phyllis, originally created by Alexis Smith and taken by Lee Remick in the concert version New York revival a year ago. It might

(Continued on page 44)

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A.C.T. The Third Season, 1968-69



Ramon Bieri (left) and Peter Donat played aging lovers facing a series of crises in Charles Dyer's *Staircase*, directed by Robert Goldsby.

The 1968-69 repertory season at A.C.T. opened on a hilarious note with Georges Feydeau's classic farce, *A Flea in Her Ear*. Directed with wit and originality by the late Gower Champion, the production moved at breakneck speed and featured striking scenery and costumes that used only black and white in their design.

Continuing a policy of presenting shows in repertory at the Geary and Marines Memorial Theatres simultaneously, the season offered a total of twelve new productions. In addition, revivals of two hits from the previous season, *A Delicate Balance* and *In White America*, were performed.

At season's end, A.C.T. accepted an invitation from the American National Theatre and Academy to play an engagement on Broadway. After a stopover stand at Chicago's Ravinia Park, the company arrived in New York, presenting *A Flea in Her Ear* and two William Ball productions, *Tiny Alice* and *Three Sisters*, in repertory for three weeks.

In the meantime, money problems were mounting back home, and to help fill the coffers, A.C.T. joined hippie entrepreneur Michael Butler to produce the San Francisco edition of the phenomenally successful "tribal love-rock musical," *Hair*, at the Geary, as a special between-seasons attraction. The show played six months there, then transferred to the Orpheum for an additional run of almost a year. A.C.T. eventually netted over \$110,000 from the venture to help support its repertory and Conservatory work.

Photos from the A.C.T. archives are by Hank Kranzler and William Ganslen.

1968-69

THIRD SEASON

A Flea in Her Ear

by Georges Feydeau;
directed by Gower Champion

The Devil's Disciple

by George Bernard Shaw;
directed by Edward Hastings

Little Murders

by Jules Feiffer;
directed by Nagle Jackson

Staircase

by Charles Dyer;
directed by Robert Goldsby

Three Sisters

by Anton Chekhov;
directed by William Ball

The Promise

by Aleksei Arbuzov;
directed by Edward Hastings

Rosencrantz and Guildenstern Are Dead

by Tom Stoppard;
directed by William Ball

The Architect

and the Emperor of Assyria
by Fernando Arrabal;
directed by Robert Goldsby

Room Service

by Allen Boretz and John Murray;
directed by Nagle Jackson

Glory! Hallelujah!

by Anna Marie Barlow;
directed by Edwin Sherin

The Hostage

Brendan Behan;
directed by Allen Fletcher

Oh Dad, Poor Dad,

**Mamma's Hung You in the Closet
And I'm Feelin' So Sad**

by Arthur L. Kopit;
directed by Edward Hastings

A Delicate Balance

by Edward Albee;
directed by Edward Hastings

In White America

by Martin Duberman;
directed by Nagle Jackson



*Ken Ruta made the most of the juicy role of The Player in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, in the staging by William Ball.*

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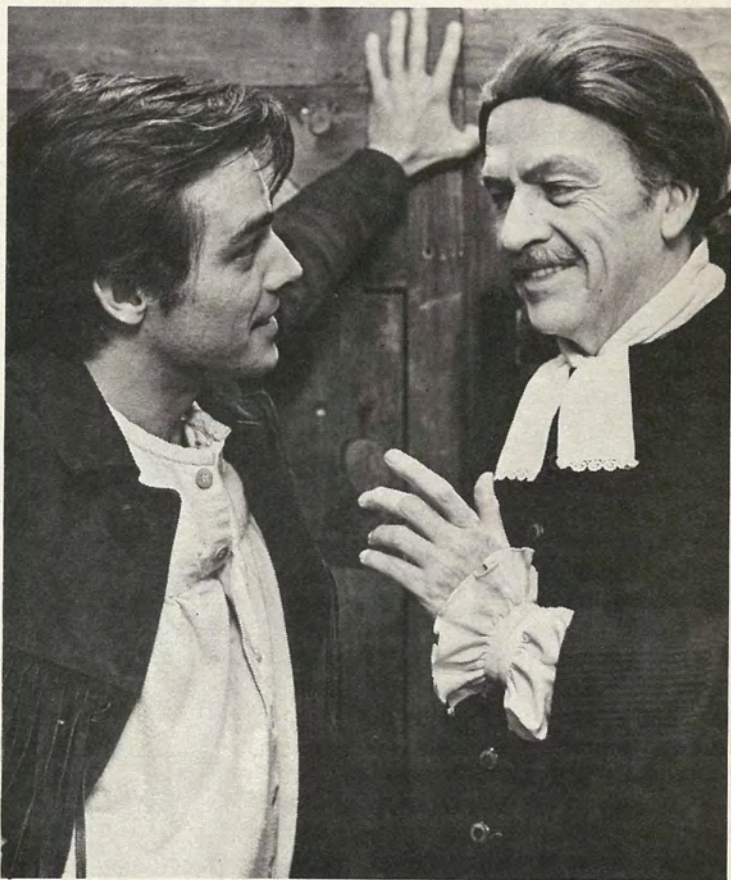
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*William Ball's 1969 production of Chekhov's
Three Sisters featured, from top, Angela Paton,
Michael Learned and Kitty Winn.*



*The Devil's Disciple, Shaw's comedy set in
Revolutionary America, featured Paul Shenar
(left) and William Paterson. Edward Hastings
directed.*

Philip Kerr played a Confederate soldier in Anna Marie Barlow's anti-war drama, Glory! Hallelujah!, which had its world premiere at A.C.T. under the direction of Edwain Sherin.



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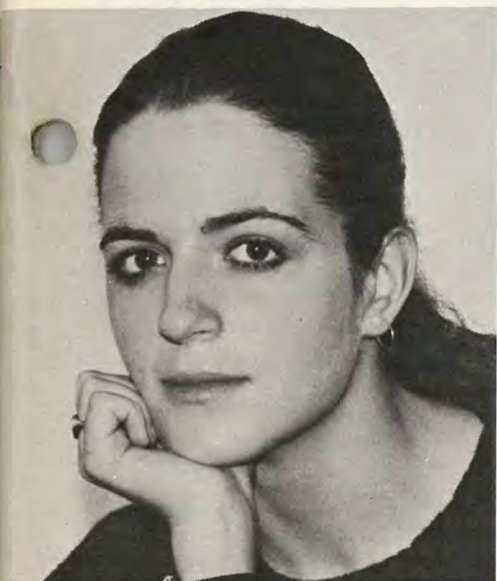
of the season, *Sunday in the Park with George*.

"I want my glasses!" That's Louise. Spoiled. Precocious. Demanding. "I tried for just the right brattiness," explained Amy, speaking about her favorite number, "It's Hot Up Here." If that was her favorite part of the role, we asked, what did she find most difficult?

"Projecting. It's really tiring being loud all the time. And facing forward. I had to always remember to face forward."

Amy is no newcomer to performing. It was while she was in the acting class her mother teaches at AMATA, the Academy of Media and Theatrical Arts, that she heard about *George* auditions. She has also taken singing lessons for two years,

AND NATALIE



Left-to-right: Amy Hyde, Yuri Lane and Natalie Browne.

— was a member of the old Committee comedy troupe, and I learned about acting from watching him do improv. And my dad said he knew I was a performer at two when I started dancing to his jazz records."

Now, at fifteen, Yuri (whose name is Japanese for lily) has appeared on the cover of Macy's Sunday supplement, in a national commercial for Kool-Aid Coolers, an international commercial for Pepsi-Cola Company and a Levis For Kids commercial.

He got his start in modeling two and one-half years ago when he was cast on the first tryout an agency sent him to. He has since studied at A.C.T., acted in school productions and enrolled at San Francisco School for the Arts.

The son of Christopher Lane, a painter whose work has been exhibited at the San Francisco Museum of Modern Art, and Eline van der Ende, both of San Francisco, Yuri said he enjoys modeling, though it's more like work now than play. He also said there have been some problems accompanying his success, like losing his best friend.

When Yuri explained to his friend that it shouldn't make any difference that his picture was in the paper, his friend didn't understand. "So I beat him up," said Yuri. "It was the only way to get him to stop teasing me."

For now, he prefers theatre over modeling. "When I'm eighteen, my goal is to

as well as studying musical theatre in A.C.T.'s Young Conservatory.

In fact, she had already played the title role in *Annie* at her neighborhood Woodminster Theatre so the idea of a major stage role was not a shock. But what she wasn't expecting, she said, was the time commitment.

If another role came, would she take it?

Knowing it would mean doing more reports during rehearsals and backstage, she said, "If I didn't have to miss too much school."

Yuri Lane, whom audiences will remember as the wisecracking younger brother Steve Pollack in *The Floating Light Bulb*, is also no stranger to show business. "Uncle Rusdi" — my dad's twin brother



Yuri Lane, third from left, cracked wise on the Geary stage in *The Floating Light Bulb*. He is flanked here by his "Flatbush family", Joe Vincent, Joe Carlin and Liam O'Brien.

go to Juilliard to study acting, writing and art history."

Natalie Browne also plans on college, maybe even Juilliard, but in her case the goal is soon to become reality. The seventeen-year-old senior at Crystal Springs Upland School in Hillsborough is not only involved with her work as Debbie in *The Real Thing* but is also busy applying to Yale, Brown, New York University and other Eastern universities, where she intends to combine acting with a liberal arts education.

Thoughtful and, in her own words "not very math or science oriented," Natalie

displays a beguiling quality that might explain her first attraction to acting: "I was watching Tina Louise play the movie star in *Gilligan's Island*. I thought, wow, a movie star. What does *that* mean?"

Like our two other young stars, she has done her share of school productions, often in leading roles, but it wasn't until she began studying at A.C.T., she said, that "I experienced the freeing aspect of theatre. Previously, it was all very competitive."

The Real Thing is her first big break, though she has come close to success on movie auditions for *Smooth Talk*, *Lucas* and *68*. With irony she recalls her one New York audition, "where I found child actors weren't coddled like they are in California."

Nevertheless, she's heading east. "I think it's important to be a well trained stage actor, but eventually I'd love to branch out."

For Amy, Yuri and Natalie, that shouldn't be a problem. They are no longer beginners, and we at A.C.T. feel fortunate that they made A.C.T. one of their earliest professional stops. Our very best wishes to each of them.

THANKS TO YOU!

A.C.T. offers its heartfelt thanks to the thousands of subscribers and patrons who responded so generously to our direct mail and telephone fundraising campaign in December and January. Tax-deductible contributions totalling more than \$200,000 were received from enthusiastic audience members throughout the Bay Area, enabling us to meet the winter campaign goal.

WHO'S WHO AT A.C.T.



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



PETER BRADBURY is a third year student in the Advanced Training Program. While a student at A.C.T., he performed the roles of Lear in *King Lear*, Moe Axelrod in *Awake and Sing*, Oscar Wolfe in *The Royal Family*, Andrei in *The Three Sisters*, Tartuffe in *Tartuffe*, and Feste in *Twelfth Night*. Most recently, he has performed the roles of Theseus in *A Midsummer Night's Dream* and Trebonius in *Julius Caesar* at the

Utah Shakespearean Festival. In addition to his training at A.C.T., Mr. Bradbury received an A.B. in drama at Vassar College, where he appeared as Bo Decker in *Bus Stop* and the title roles in *Oedipus Rex* and *Scapino*. He also studied at the National Theatre Institute at the Eugene O'Neill Theatre Centre and with Morris Carnovsky. He will appear in *The Seagull* and *Faustus in Hell* later this season.



RICHARD BUTTERFIELD is a graduate of Stanford University; AB International Relations with honors. He attended the A.C.T. Advanced Training Program from 1982 through 1984. Mr. Butterfield returns this year to complete his M.F.A., teach vocal production in the Conservatory and act with the company. He was seen earlier this year as the Soldier in *Sunday in the Park with George* and as Young Scrooge in *A Christmas Carol*. He has worked in the Bay Area with the Berkeley Shakespeare Festival, where he was seen as Navarre in *Love's Labour's Lost*, Thisby in *A Midsummer Night's Dream* and Catesby in *Richard III*, among other roles. Mr. Butterfield acted with the Berkeley Jewish Theatre in its productions of *Firstborn* and *Good*, performed the role of Franklin Shepard in Theatreworks' production of Sondheim's *Merrily We Roll Along* and recently worked with the San Jose Repertory Company in *Yup it Up*. He will also be seen later this season in *Faustus in Hell*.



JOY CARLIN a director, trainer and actress with the A.C.T. company for many years,
ACT-5

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



NANCY CARLIN returns to A.C.T. for her second season. She performed most recently with the Oregon Shakespearean festival, where she played Ariel in *The Tempest*, Lavinia in *Titus Andronicus* and Celia in *As You Like It*. A graduate of A.C.T.'s Advanced Training Program, she joined the company in 1984 to play Hippolyta in *A Midsummer Night's Dream* and Frida Foldal in *John Gabriel Borkman*. Other Bay Area credits include the Jailer's Daughter in *The Two Noble Kinsmen* and Helena in *A Midsummer Night's Dream* at the Berkeley Shakespeare Festival, Griselda/Kit/Shana in *Topgirls* and Eve in *The Danube* at the Eureka Theatre Company and the Nurse in *Kabuki Medea* at the Berkeley Repertory Theatre. She has also worked at the Summer Repertory Theatre in Santa Rosa and ACT-6

the Pacific Conservatory of the Performing Arts in Santa Maria where she played Myrtle Mae in *Harvey*. Miss Carlin received her B.A. in Comparative Literature from Brown University.



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



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

Greer holds B.F.A. in acting from the University of Texas/Austin.



RICK HAMILTON was seen last season as Elgot in *Private Lives* and Humphrey Devise in *The Lady's Not for Burning*. He was a member of the A.C.T. company from 1973-1976, during which time he appeared in *Desire Under the Elms* (which toured the Soviet Union), *General Gorgeous*, *The Threepenny Opera* and as Tranio in the widely acclaimed production of *The Taming of the Shrew* which was televised for the PBS series *Theatre In America*. On Broadway, he was a member of the original cast of *Amadeus*. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in *Much Ado About Nothing*, Tom in *The Glass Menagerie*, Hotspur in *Henry IV, Part I*, Marc Antony in *Julius Caesar* and Petruchio in *The Taming of the Shrew*. At the Dallas Shakespeare Festival he was seen as Berowne in *Love's Labour's Lost* and Fluellen in *Henry V*. He has also spent seasons performing with Milwaukee Repertory Theatre, The Alley Theatre and Los Angeles Theatre Center.



MARK HARELIK is an actor and playwright who has performed extensively in theatre throughout the West. He does not wish to list his individual credits as he considers this unfair to his individual debits.

ED HODSON studied in the Advanced Training Program at A.C.T. A resident of New York City, he recently completed a national tour of *Amadeus*, playing Mozart under the direction of Roger Williams. He has performed in New York for the 29th St. Theatre Project in *Hostile*



Witness and *Jamie's Gang*, for the Shakespeare Studio in *Under Distant Skies* and for Van Dam Theatre in *Boo*. He was also seen in New York productions of *Deros on the Funny Farm*, *Journey's End* and *Blue Dahlia*. Locally, he has worked at the Eureka Theatre Company, appearing in *Fen*, *Landscape of the Body* and *A Narrow Bed*, in addition to appearing at the Western Stage and in several A.C.T. studio productions. Mr. Hodson appears as Brodie in Edward Hastings' production of *The Real Thing*.



MARGARET KLENCK is a graduate of A.C.T.'s two-year Advanced Training Program. Raised in upstate New York, she attended the National Ballet School of Canada and Kirkland College before coming to train as an actress at A.C.T., the only school to which she applied. Returning to New York upon graduation, she found work almost immediately on the soap opera "One Life to Live" and stayed to play Edwina for many years. Among her theatre credits are roles in *Talley's Folly* for Theatre in the Park in New York, *Barbarians* at the Williamstown Theatre Festival and *Tumbleweed*, which won a CBS drama playwriting award, at the Los Angeles Theatre Center. She is also a member of 29th St. Project, a New York City theatre collective. She recently starred as a social worker who intervenes on behalf of a juvenile delinquent in the critically praised feature film *Hard Choices*, a personal triumph for her and writer-director Rick King. She has guest-starred frequently on nighttime television, including episodes of "Twilight Zone" and "Starman." Miss Klenck maintains homes in New York and Los Angeles with her "Chap," cinematographer Thomas Hurwitz.



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



ROBIN GOODRIN NORDLI is a third year student in the Advanced Training Program. She joins the company this year to appear in *A Christmas Carol*, *The Seagull* and *Faustus in Hell*. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in *As You Like It*, Virgilia in *Coriolanus* and Ariel in *The Tempest*. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in *A Midsummer Night's Dream* and Silvia in *Two Gentlemen of Verona*. While a student at A.C.T., she appeared in *Twelfth Night*, *King Lear*, *Hay Fever*, *Tartuffe* and *The Three Sisters*. She has also worked at the Bowery Theatre and Lamb's Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss ACT-8

Nordli holds a Bachelor of Music Education from the University of Tulsa.



FREDI OLSTER returns to A.C.T. having appeared last season as Amanda in *Private Lives* and Jennet Jourdemayne in *The Lady's Not for Burning*. She was a member of the A.C.T. company from 1973-76, during which time she portrayed Kate in the award-winning production of *The Taming of the Shrew*, which was televised for the PBS series "Theatre In America." She was also seen in the *The Ruling Class*, *Merry Wives of Windsor*, *House of Bernarda Alba* and *Equus*. At the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in *Much Ado About Nothing*, Portia in *The Merchant of Venice*, Billie Dawn in *Born Yesterday* and the title roles in *Miss Julie* and Anouilh's *Antigone*. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Theatre and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacey," "The Lou Grant Show" and "The Quest."



WILLIAM PATERSON is now in his 20th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for

A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. Last season he appeared in *Opera Comique*, the 10th anniversary of *A Christmas Carol*, a role he originated, *You Never Can Tell* and *The Lady's Not For Burning*. He presently serves as a member of the San Francisco Arts Commission and is a newly-elected member of the Board of Trustees of A.C.T.



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



KEN RUTA was an original member of the company that opened at the Geary Theatre in 1967 and appeared with A.C.T. for six consecutive seasons thereafter. He returned in 1982 to direct *Loot* after starring in the Tony Award-

winning Broadway production *The Elephant Man* in 1980. He was also an original member of the company Sir Tyrone Guthrie chose for the theatre he founded in Minnesota, acting for 12 seasons and serving as associate director for two years under Michael Langham. He was responsible for Guthrie Theatre productions of *A Streetcar Named Desire*, *Doctor Faustus* and *La Ronde*, which he both translated and adapted. At San Diego's Old Globe Theatre, he played roles ranging from King Lear to Bottom and directed a variety of productions, including the 1979 award-winning production of *A Comedy of Errors*. For the Los Angeles Music Center, he appeared in the Ahmanson Theatre productions of *Saint Joan* and *A Man For All Seasons* and the Mark Taper Forum's *American Clock*, *Wild Oats*, *Moby Dick Rehearsed* and *Measure for Measure*, in addition to directing the award-winning production of Tom Stoppard's adaptation of Arthur Schnitzler's *Undiscovered Country*. While serving as associate artistic director of the Arizona Theatre Company from 1984 to 1986, he directed the Western premieres of *'night*, *Mother* and *The Real Thing*, as well as playing the title role in last season's nationally acclaimed production of *Galileo* by Bertolt Brecht. In addition to his association with most of the nation's leading resident theatres, he has appeared in the Broadway productions of *Inherit the Wind*, *Separate Tables*, *Duel of Angels*, *Ross* and *The Three Sisters*, as well as off-Broadway with the Phoenix and Circle-in-the Square companies.



JACK SHEARER makes his first appearance with A.C.T. as Shamrayev in *The Seagull*. He appeared most recently in the Magic Theatre production *Aunt Dan and Lemon* as Father/Fred-die/Jasper. He appeared previously with the Magic as Carl Jung in *The Couch*, Lev in *Fire at Luna Park*, Zeus in *Europa* and Misou Roshi in *The Man Who Killed Buddha*. He was also seen in recent productions at the Eureka Theatre as Mr. Peachum in *Threepenny Opera* and as Dan Grady and O'Malley in *Gardenia*. A vet-

eran 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 a Song and Dance Man in *Tomfoolery*.



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



LANNYL STEPHENS is a new company member and a third year student in the Advanced Training Program. While at A.C.T., she performed in studio productions as Olga in *Three Sisters*, Dorine in *Tartuffe*, Goneril in *King Lear* and Marta Boll in *The Physicists*. She has appeared most recently as Sister in Paul Bernstein's *Looking in the Dark For*, directed by Robert Woodruff at the Bay Area Playwrights Festival

last summer. A graduate of the University of Texas/Austin with a B.A. in Drama, Miss Stephens has also appeared at the Golden Spike Repertory Theatre, the University of Texas Summer Repertory Theatre and in several university mainstage productions.



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



SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under

Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Loot*, *Angels Fall*, *The School for Wives* and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acted in the film *Love Story*, and performed the voice of Papa Ewok in the television movie, *The Ewok Adventure*. Mr. Walker was narrator for the KQED-TV series *New York Master Chefs* and teaches Auditioning in A.C.T.'s Conservatory.



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

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



Geniuses, directed by Albert Takazaukas, for which she won Drama-Logue and Bay Area Theatre Critics' Circle Awards, *Sister Joseph* and *Skaters*. On the East Coast, she has worked Off-off- and Off-Broadway, most recently with Women's Interart and the Harvard/Radcliffe Summer Theatre. In the Cannes Award-winning feature film *Birdy*, she played the character of Doris Robinson. Ms. Winchester has trained at both the Summer Training Congress and the Young Conservatory at A.C.T.



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

DIRECTORS, DESIGNERS AND STAFF

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

JOHN SULLIVAN (Managing Director) joins A.C.T. as part of the new team that will lead the company into its third decade. With a background encompassing arts administration, fundraising, theatre production, directing, writing and extensive experience in the communications field, he is A.C.T.'s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at Winner/Wagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of \$14 million in grants to more than

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

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

DENNIS POWERS (Communications Director) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was Book Review Editor and Associate Drama Editor, and a season at Stanford Repertory Theatre, where he was Associate Managing Director. After serving as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as *Oedipus Rex*, *Cyrano de Bergerac*, *The*

Cherry Orchard and *The Bourgeois Gentleman*. With Laird Williamson, he adapted *A Christmas Carol* for the stage, and the production has been presented annually by A.C.T. since 1976. As Director of Communications, he provides writing and editorial supervision for several departments as well as working with Artistic Director Edward Hastings on season planning, play selection and casting. His 1975 dramatization of *Dracula* was premiered at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theatres and schools. In 1985, he and Williamson wrote *Christmas Miracles*, which had its world premiere at the Denver Center Theatre Company. Both *Cyrano* and *A Christmas Carol* have been produced for television. Mr. Powers is a member of the 1986 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

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

where the seagull, emblazoned on its house curtain, symbolizes the glory of all Russian theatre.

MICHAEL OLICH (Scenery) was last represented on the Geary stage by his costume designs for *The Three Sisters* in 1982. Since then, Mr. Olich's work has been seen along the West Coast from Anchorage to San Diego, and throughout the Midwest. Bay Area audiences have enjoyed his designs for the past several seasons at the Berkeley Rep, where he recently designed the costumes for *The Servant of Two Masters*, and the San Jose Rep, where he was honored by that city's art commission last season for his scenic design for *Passion Play*. Other work at A.C.T. includes costume designs for *Another Part of the Forest*, *Much Ado About Nothing*, and *Pantagloize*. Mr. Olich resides in Seattle, where his work has been seen at the Intiman Theatre Company, A Contemporary Theatre and the Empty Space. Other regional design credits include projects with Milwaukee Repertory Theatre, Alaska Repertory Theatre, Oregon Shakespearean Festival, Pacific Conservatory of the Performing Arts and Great Lakes Shakespeare Festival. An M.F.A. graduate of Carnegie-Mellon University, he lectured for several years at the University of Santa Clara and, recently, the University of California at San Diego.

ROBERT FLETCHER (Scenery and Costumes) was one of the four founding directors of the famous Brattle Theatre Company in Cambridge, Massachusetts. Their first season started in the fall of 1947, making this year his fortieth anniversary in professional theatre, film and television. He has served either as actor, director, producer, set designer or costume designer in every area of entertainment from grand opera to night clubs, sometimes combining two or more of those offices at one time. He has designed either sets or costumes or both for over twenty shows on Broadway, such as *How to Succeed in Business Without Really Trying*, *Little Me*, *Walking Happy*, *Hadrian VII*, *Misalliance* and James Earl Jones' *Othello*. The last Broadway show for which he provided the designs for sets and costumes was *Doubles* in 1985, which is now touring, as is the road version of *Singin' in the Rain*, for which he designed costumes alone. In addition to his work in theatre, he has designed for the New York City Opera, the New York City Ballet and the New York Pro Musica Antiqua. He received Tony nominations for the sets

and costumes for *Hadrian VII* and for producing *High Spirits*, the musical version of Noel Coward's *Blythe Spirit*. An Emmy award-winner as well as a veteran of film — his film credits include all four *Star Trek* movies from Paramount and *The Last Starfighter* from Lormar — Mr. Fletcher's designs for A.C.T. include *The Taming of the Shrew*, *Cyrano de Bergerac*, *The Circle* and *The Matchmaker*. *The Real Thing* and *The Seagull* mark his twenty-first and twenty-second productions for the American Conservatory Theatre.

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

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

JAMES HAIRE (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* with Eva Le Gallienne, Sylvia Sydney and Leora Dana, *The Rivals*, *John Brown's Body*, *She Stoops to Conquer* and *A Comedy of Errors*. Mr. Haire also stage managed the Broadway productions of *Georgy*, a new musical by Carol Bayer Sager at the Wintergarden Theater, *And Miss Reardon Drinks a Lit-*
ACT-14

tle with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union.

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

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

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

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

TO THE AUDIENCE

HOW TO BUY TICKETS

Tickets-by-Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard (\$2 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets.

Box Office Hours: 10 a.m. through the first intermission of the evening performance.

For information call 673-6440.

Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets.

NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY

If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL AT THE THEATRE

A.C.T. performances start on time!

Curtain times vary, so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance so those who have arrived on time are not disturbed.

NOTICES

Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play. The management reserves the right to change the attraction without prior notice to the patrons.

WHEELCHAIR ACCESS

Boxes are available for wheelchairs the week of the performance at \$5 a ticket. Tickets may also be purchased more than a week in advance at full price. A wheelchair accessible restroom is available on the main floor.

A.S.L. AT A.C.T.

A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3880 (Voice).

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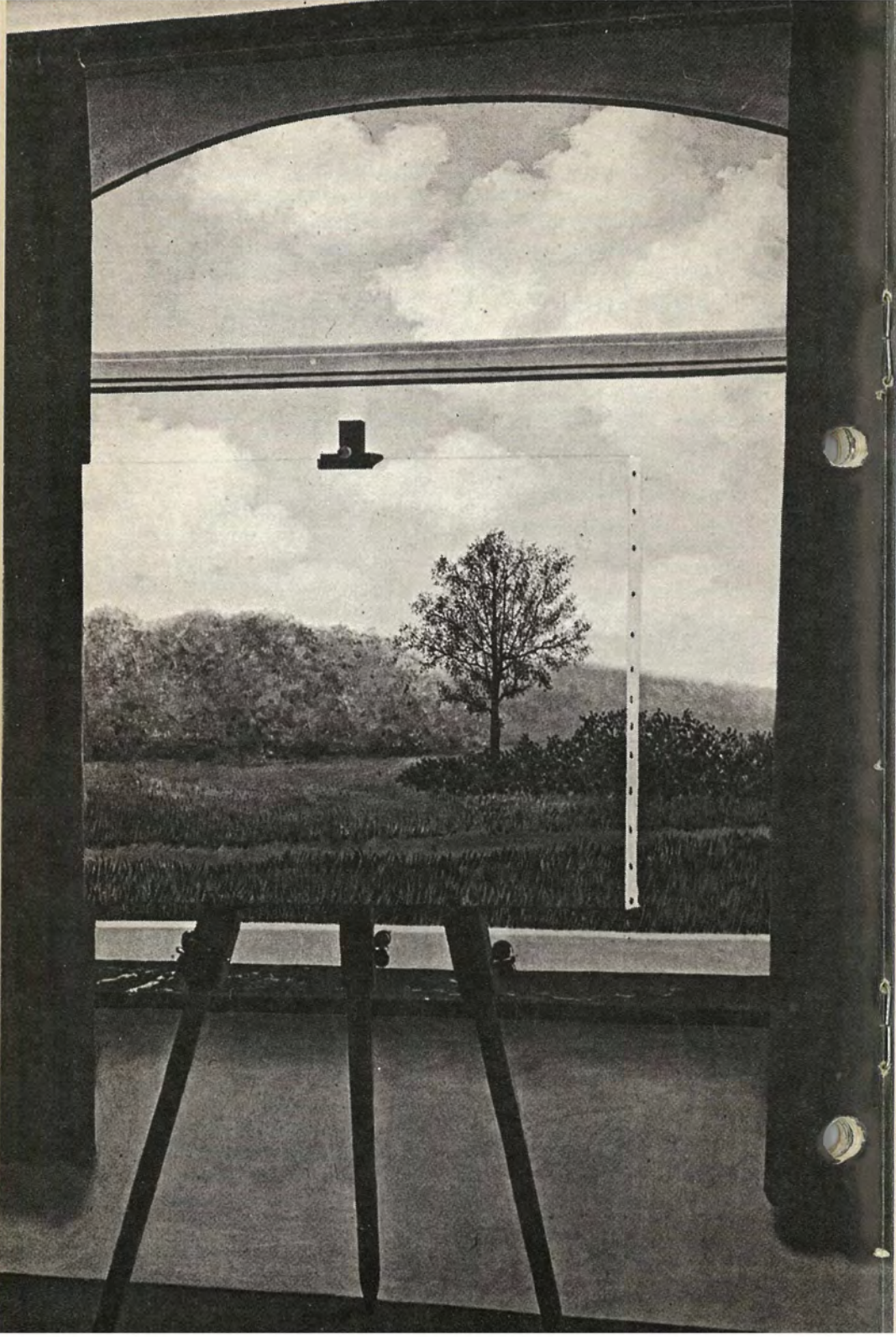
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A.C.T. photography is by Larry Merkle (415) 626-2267. American Sign Language interpretations are performed at selected performances by Charlotte Toothman and Stephanie Feyne.

ANY DISCARDS?

The A.C.T. props department welcomes the donation of any useable furniture, clothing, books and other household items. Please call the production office, 771-3880.



THE AMERICAN CONSERVATORY THEATRE

presents

THE REAL THING

(1982)

by Tom Stoppard

Directed by Edward Hastings

Scenery by Michael Olich
Costumes by Robert Fletcher
Lighting by Derek Duarte
Sound by Stephen LeGrand
Associate Director Christina Yao

Cast

Max Rick Hamilton
Charlotte Fredi Olster
Henry Mark Harelik
Annie Margaret Klenck
Billy Richard Butterfield
Debbie Natalie Browne
Brodie Ed Hodson

There will be one intermission.

Two years elapse between Acts I and II

UNDERSTUDIES

Max — Stephen Rockwell; *Charlotte* — Kate Brickley; *Henry* — Howard Swain;
Annie — Nancy Carlin; *Billy* — Tim Greer; *Debbie* — Deidre Fouts; *Brodie* — Peter Bradbury.

Stage Management: Karen Van Zandt and Duncan W. Graham

A Look At Love

by Dennis Powers

It is "not only Mr. Stoppard's most moving play," wrote critic Frank Rich in the *New York Times* on January 6, 1984, the



morning after the Broadway opening of *The Real Thing*, "but also the most bracing play that anyone has written about love and marriage in years."

Rich's *Times* colleague, Mel Gussow, later pointed out that "this is Stoppard's first romantic comedy and an answer to those critics who think his plays are several surrealistic steps removed from life as we know it."

As Gussow suggests, before *The Real Thing* came along, first to London, then to New York, Tom Stoppard was sometimes accused of writing plays that were "cold," short on real feeling or purely

intellectual in their passions — however brilliant and hilarious they might be. *The Real Thing* revealed a new aspect of Stoppard the playwright, a willingness as well as an ability to deal with deep emotion and passionate commitment and to do so without sacrificing his characteristic wit and playfulness.

The Real Thing also continues Stoppard's productive preoccupation with the mysteries of language and perception. And, like several of his best-known earlier works, it incorporates fragments of a famous play — in this case, John Ford's seventeenth-century 'Tis Pity She's A Whore. Stoppard's first international success, *Rosencrantz and Guildenstern Are Dead*, made ingenious use of *Hamlet* as a dramatic context for what critic Thomas Whitaker calls "a backstage Beckett's-eye view" of Shakespeare's tragedy. When it opened in London at the National Theatre in 1967, *Sunday Times* critic Harold Hobson labelled it "the most important event in the British professional theatre of the last nine years."

Stoppard's 1968 comedy, *The Real Inspector Hound*, embodies an affectionate parody of Agatha Christie's long-running thriller, *The Mousetrap*, and his 1974 *Travesties* makes memorable use of scenes and characters from Oscar Wilde's *The Importance of Being Earnest* to tell the story of a minor British official and his highly suspect "personal" recollections of Lenin, James Joyce and Tristan Tzara. *Travesties* and its dazzling 1973 predecessor, *Jumpers*, were undoubtedly on Stoppard's

Opposite Page: Playwright Tom Stoppard.

Below: William Paterson and Hope Alexander-Willis in A.C.T.'s 1975 production of *Jumpers*.

Bottom, left: DeAnn Mears, Lawrence Hecht, Byron Jennings and Isiah Whitlock played in *Night and Day*, 1981.

Bottom, right: The eponymous roles in *Rosencrantz and Guildenstern Are Dead* were performed at A.C.T. in 1969 by Marc Singer and Larry Carpenter.

mind when he told critic Ronald Hayman in 1974, "One's energy as a writer is going into theatricality and that's okay, but one doesn't want to do that each time, and ideally what I'd like to write now is something . . . with no music and no jumping about . . . a literary piece, so that the energy can go into the literary side of what I do. I'd like to write a quiet play."

As it turned out, that play was to be *The Real Thing*, and, like *Rosencrantz and Guildenstern* and *Travesties*, it would win both the Tony and New York Drama Critics Circle Awards as best new play of the season. But even before *The Real Thing*, Stoppard had begun to tackle social and moral issues as well as human problems in his work. In 1977, his play for actors and orchestra, *Every Good Boy Deserves Favour*, and the TV play *Professional Foul*, were passionate outcries against the denial of human rights by

repressive governments. *Night and Day* (1978), with its portraits of an Idi Amin-like African tyrant and the journalists



who cover his regime, spoke out not only for freedom of the press but the moral imperatives that it presupposes. Stoppard's method? "I don't write plays with heroes who express my point of view," he explains. "I write argument plays. I tend to write for two people rather than for One Voice." Whitaker sees these plays as evidence of Stoppard's "emerging recognition of his own convictions."

Born Tomas Straussler in Czechoslovakia in 1937, on the eve of the Nazi invasion, he was taken by his parents in 1939



Raye Birk in Stoppard's *Travesties*, 1977.

to Singapore, where his father practiced medicine. (In later years, Stoppard would refer to himself as a "bounced Czech.") When Tomas, his mother and brother were evacuated to India during World War II, Dr. Straussler stayed behind. The family never saw him again; he was killed when Singapore became a battleground during the Japanese invasion. His widow later married Kenneth Stoppard, a British army major, and the family went to England at the end of the war.

Tom Stoppard got his first writing job in 1954 as a reporter on a Bristol daily. He also wrote reviews, short stories, radio and TV plays and a novel, *Lord Malquist and Mr. Moon*. His first full-length play, written in 1960 when he was twenty-three, was *A Walk on the Water*. Stoppard later changed its title to *Enter a Free Man*. Retaining custody of his two sons from a first marriage that had ended in divorce, Stoppard married Dr. Miriam Moore-Robinson in 1972. They subsequently had two more sons.

In addition to his own plays (inspired though some of them were by existing works), Stoppard has done English adaptations of Federico Garcia Lorca's *House of Bernarda Alba*; *Undiscovered Country* and *Dalliance*, both based on plays by Arthur Schnitzler; Slawomir Mrozek's *Tango*; and *On the Razzle*, from the same 1842 Austrian farce by Johann Nestroy that Thornton Wilder used as the source for *The Matchmaker*. Stoppard's screenplays — on some of which he was a collaborator — include Rainer Werner Fassbinder's *Despair*, from a Nabokov novel; *The Romantic Englishwoman*, from Thomas Wiseman's novel; Otto Preminger's *The Human Factor*, based on a Graham Greene novel; and Terry Gilliam's *Brazil*. In between writing assignments, he found time to direct a British production of *Born Yesterday* in 1973.

Any way you look at Stoppard's career to date, it's been a long and utterly extraordinary journey from *Rosencrantz and Guildenstern* to *The Real Thing*, with its searching look at contemporary love and marriage and its striking blend of high-flying romantic comedy and emotionally charged dramatic scenes that illuminates the complex relationship of Henry, a successful London playwright, and Annie, his actress wife. As Frank Rich puts it, "*The Real Thing* is as much about how a writer learns to write *The Real Thing* as about how he learns to experience the real thing."

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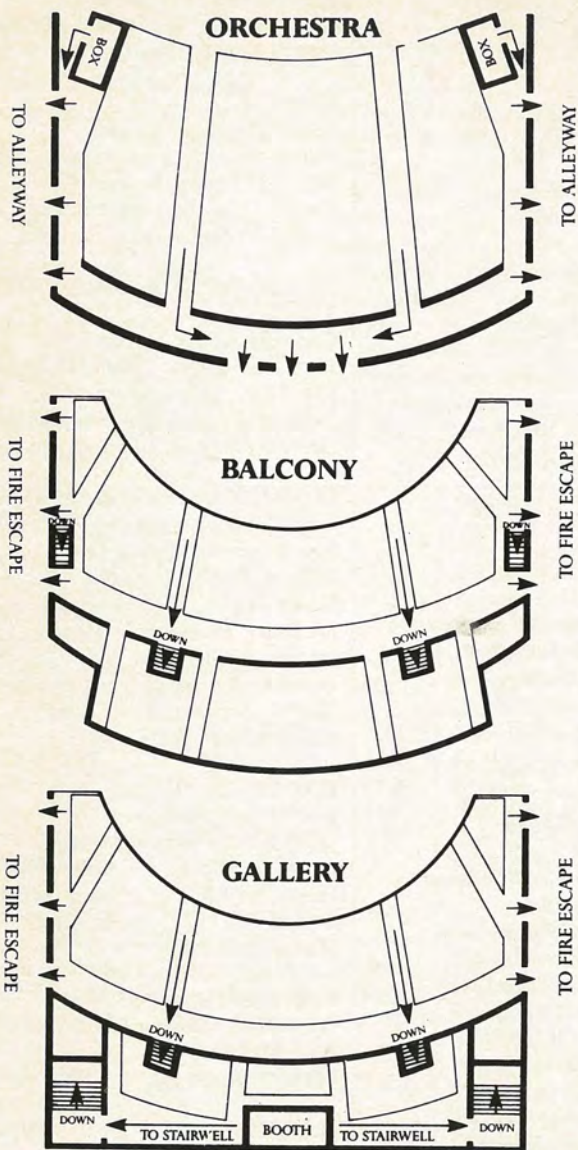
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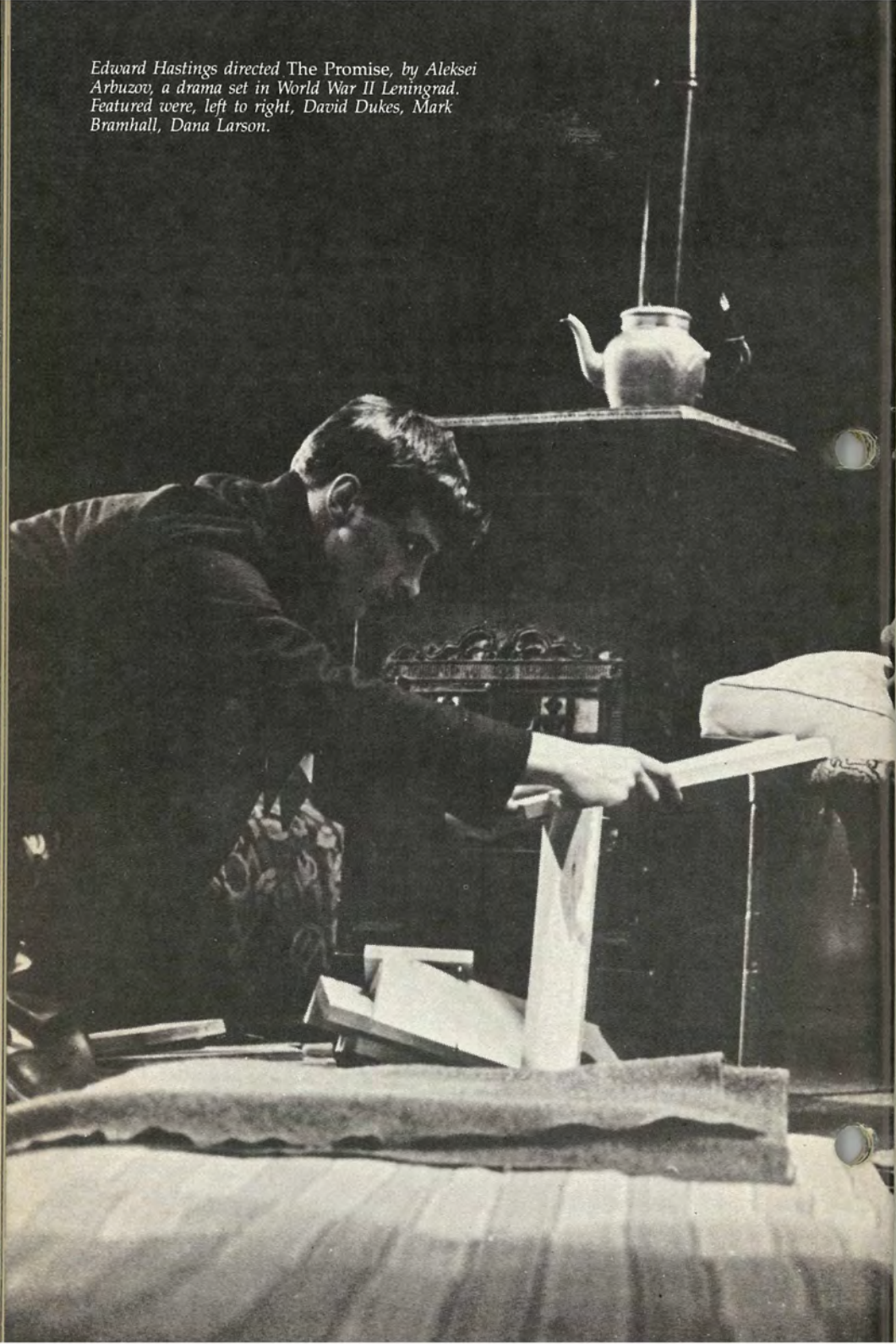


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Edward Hastings directed The Promise, by Aleksei Arbutov, a drama set in World War II Leningrad. Featured were, left to right, David Dukes, Mark Bramhall, Dana Larson.







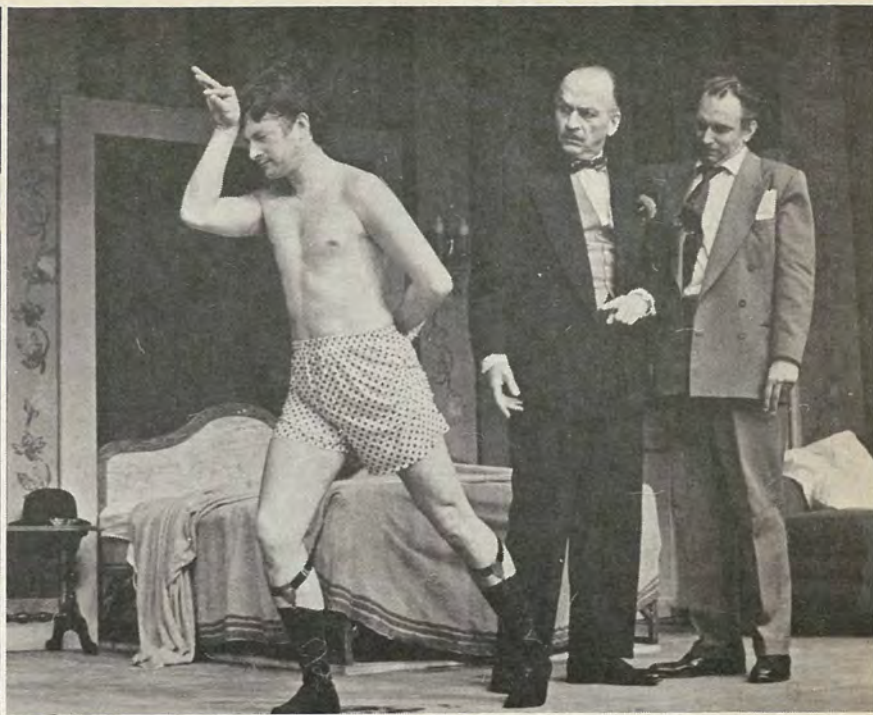
Top left: Robert Gerringer and Patricia Falkenhain (both seated) headed the cast of Allen Fletcher's staging of *The Hostage*, by Brendan Behan.

Top right: Nagle Jackson's production of the classic American farce, *Room Service*, by John Murray and Allen Boretz, featured (from left) Barry MacGregor, William Paterson and Ray Reinhardt.

Bottom left: Nagle Jackson directed Jules Feiffer's black comedy *Little Murders* with, left to right, Mark Bramhall, G. Wood, Michael Learned, John Schuck and Angela Paton.

Bottom right: Gower Champion's production of *A Flea in Her Ear*, by Georges Feydeau, recalled the comedies of the silent film era. The cast included, from left to right, Barry MacGregor, Philip Kerr, Ann Weldon, Carol Teitel, Robert Gerringer and Harry Frazier.





Critics were divided about the merits of Fernando Arrabal's controversial *The Architect* and the *Emperor of Assyria*, but Peter Donat (left) and Michael O'Sullivan won acclaim for their performances.



Gershwin on Canvas

by Herbert Glass



"Self-portrait in Checkered Sweater" — 1937.

IT is interesting, and somewhat ironical, that George Gershwin's accomplishments as a painter are perpetuated today chiefly through his often-reproduced portrait of Arnold Schoenberg—a composer whose aims could be considered the very antithesis of Gershwin's. Schoenberg was a musical revolutionist, writing for "the few" and to this day, accepted only by the comparatively few. Gershwin, on the other hand, in spite of his unquestioned originality

and genius, was a "popular" composer in the most flatteringly literal sense of that much-abused term. Yet the two men had a profound interest in and admiration for each others' works, an admiration which is mirrored, on Gershwin's part, in his last painting—"Arnold Schoenberg" (1937).

That Gershwin should choose Schoenberg for a subject is typical of his deep interest in all that was meaningful and challenging in the art of his time. But the Schoenberg portrait by no means represents the sum total of Gershwin's accomplishments as a painter. It is, rather, one of over a hundred paintings (and countless drawings)—of friends and associates, relatives, chance acquaintances, and places he visited—all produced during the last nine years of his life, 1929-1937.

Gershwin had always displayed an avid interest in painting. This interest initially manifested itself in visits to galleries in this country and in Europe, often in the company of his cousin Henry Botkin, himself a painter. Studying the works of nineteenth and twentieth century masters eventually led him to try his own hand at paint and canvas. His first instructor was Botkin. And studies with Botkin, as well as a natural feeling for the medium, led him to produce what has come to be considered (by the few who have seen it) an important body of American art.

The world still thought of Gershwin as strictly a composer until shortly after his death, when, in December of 1937, a one-man show was presented at the Marie Harriman Gallery on New York's East 57th Street. The same collection was sub-

sequently exhibited at the Arts Club in Chicago.

The paintings had to wait another full quarter century to be assembled again on one spot, when in the spring of 1963, the New York Philharmonic (with the assistance of Henry Botkin) held a major showing of Gershwin's paintings and drawings at Philharmonic Hall in Lincoln Center.

Gershwin frequently suggested to his intimates that he looked forward to the time when he could devote his entire creative energy to painting. "What a great advantage painting has over compos-



Gershwin putting the finishing touches to the Schoenberg portrait — Beverly Hills, 1937.

ing!" he once remarked to Botkin. "When I finish a canvas it's there. That's the end. But a composition . . . after writing it, I have to assemble 60 musicians, and make arrangements of the music before I can hear the results of my efforts."

In discussing Gershwin's progress from *amateur* to practitioner, Botkin noted the following: "George himself began painting in 1929, and after some encouragement and assistance on my part, revealed a profound and genuine talent. As his painting progressed, he displayed

how the specific moods of his musical compositions had given a vital form and emotional strength to his paintings. . . he was a good student and as his talent began to assert itself, he spent more and more time in the art galleries and museums. He permitted himself to become soaked in the culture of painting and made many visits to the . . . studios of painters so that he could acquaint himself more fully with the different principles and techniques. . . he was especially interested in people and portraiture, and he had a decided talent for presenting a whole personality in a small sketch. . . He always made me believe that painting was a little in advance of music in expressing ideas and moods. If he was interested in modern trends in art it was because they had the same qualities as the music with which he was concerned. He once told me when we were discussing the French painter Rouault [whom Gershwin particularly admired]: 'I am keen for dissonance; the obvious bores me. The new music and the new art are similar in rhythm, they share a sombre power and fine sentiment.'"

Isamu Noguchi, the noted sculptor, for whom Gershwin once sat, could not contain his amazement at the phenomenally successful composer's passion for painting. In attempting to explain (one might almost say *explain away*) the duality of his subject's creative drives, Noguchi stated: "Perhaps fleeing from the exorbitant expectations which are heaped upon genius in the 'public eye,' painting was his solace."

But this belittles Gershwin's accomplishments as a painter. It would be more meaningful to speculate on the probability that Gershwin discovered the larger musical forms to be basically uncongential to his talents and beyond his reach. He thus had to find an entirely new medium in which to create. The old one may no longer have presented a sufficiently great challenge. □

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Wool: Always in Fashion

by Deborah Leggat



FOR spring '87 the fashion industry has produced clothing with an emphasis on body awareness, femininity and elegance: dresses are flirty or sophisticated, suits and jackets are clean and straightforward. Silhouettes are refined and simplified—gone are the exaggerated shoulders, the second-skin constructions, the extraneous details. In fact, the only design element that goes to extremes is the hemline, and the choice to go high or low is entirely individual. Colors are also of the easy-to-look-at, easy-to-wear variety with white remaining important, along with a broad selection of primary colors being joined by an interesting group of the naturals: tile, terra cotta and saffron yellow to name only a few.

The shapes and colors of spring's clothing are, however, not the whole story for the season's fashion. After all, the industry changes those several times a year. What is unusual about this spring's offerings is that more than ever before, they are made of pure, lightweight wool fabrics that are perfectly suited for the California climate.

The initial reaction to the idea of wool for spring and for warm climates is generally one of disbelief: how can a fabric that

Pure wool elegance in a red gabardine suit by Yeohlee. The peplumed jacket features a square neckline and self fabric covered buttons, and is worn over a slim, back-slit skirt.

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is traditionally associated with cold weather, winter and warmth be associated with their antitheses? They can because what is being described here are non-traditional fabrics for different seasons and climates. Wool, the fiber, is a natural insulator, so the same qualities that make it so warm for winter also make it cool for spring. Wool is still one of the most comfortable fabrics to wear because of its breathability, and its long-lasting



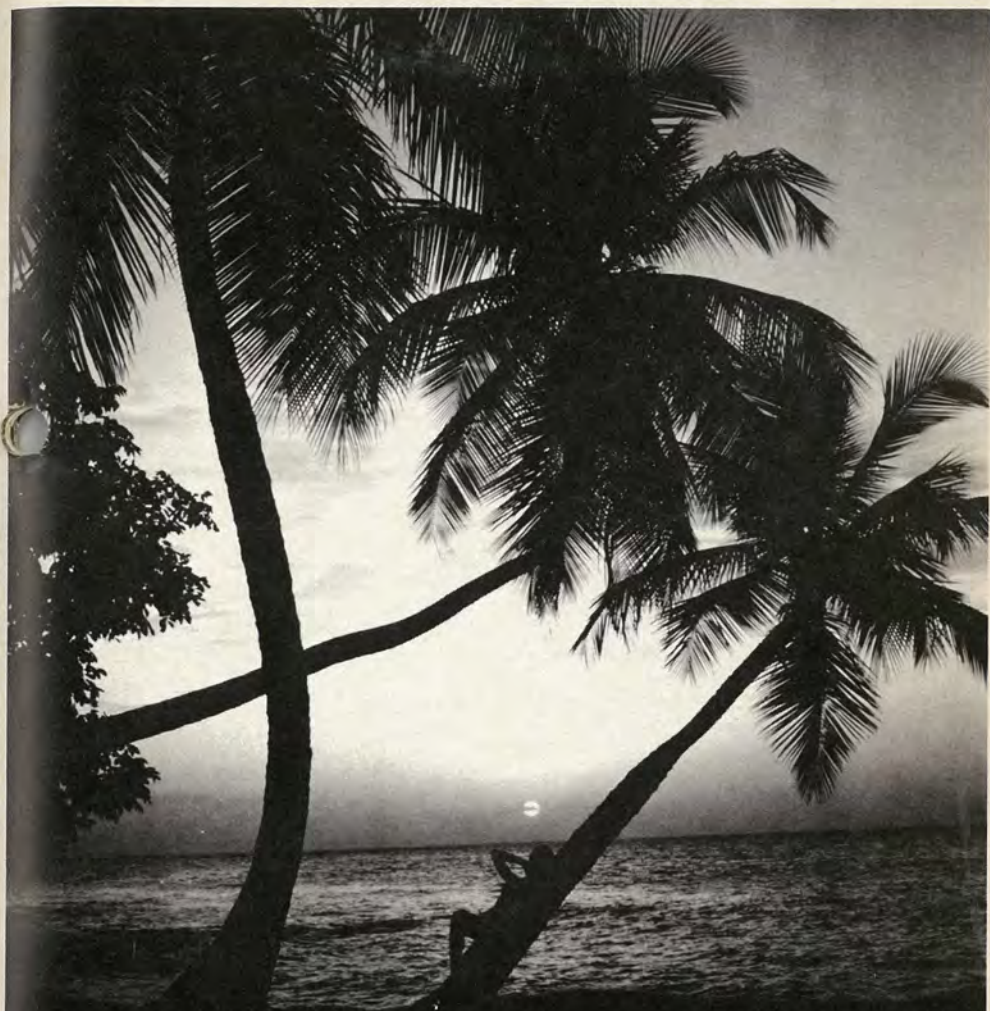
David Hayes has created a spring suit in nautical navy and white of pure wool gabardine. The collarless navy jacket is detailed with stitched-in tabs and slit pockets, worn with white, oversize slacks. The coordinating blouse and headwrap are of silk.

good looks ensure that this season's lightweight clothing will be a pleasure to wear for a long time to come. Moreover, even though these designs are intended for spring wearing, they are simultaneously part of a new category known as "seasonless dressing," or, clothes that

cross the time barriers: these are lightweight, luxurious fabrics to live in all year. It is a concept that requires a change of attitude about wool, but one that will make most women's lives easier once they adopt it. The calendar will no longer mandate the times for overhauling the closet, and favorite pieces will be wearable for a greater part of the year.

Lightweight wool, while not new, was brought into focus again about five years ago. Originally known as "tropical weights," they were first developed in the '20s and '30s. With the development of synthetics the use of these fabrics was relegated almost exclusively to men's business suits. It took a while for the country to realize the shortcomings of synthetics, particularly for warm weather wear, but once it did, there was a rapid return to, and demand for, natural fibers.

Some of America's best known designers can be credited in large part with bringing back pure lightweight wool for summer wear, and for beginning to convince retailers and consumers that these fabrics are light enough, thin enough and cool enough to wear all year long. Designers such as Oscar de la Renta and Calvin Klein have always understood and appreciated the value and the beauty of pure wool fabrics for spring. Donna Karan, whose premiere collection for fall '85 made the entire fashion industry sit up and take notice, will always be remembered for her signature pure wool jersey bodysuit, wrap skirt and dress. The same pure wool jersey, in a lighter weight, appeared in substantial quantities in an equally successful spring collection, and then spent a very brief time in the stores before it was snatched up by consumers. "I feel very strongly about wool," says Donna Karan. "The woman I am designing for leads an active, busy life; she's working and traveling and has no time to worry about her clothes. My designs in pure wool assure her of comfort and good looks without a lot of fus-



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sing. After all, she has more important things to think about than her clothes."

There are several practical reasons for the renewed interest in these fabrics, among them being: a requirement of women that they get the best value for the money they have to spend on clothing; the easy-to-care-for aspects of clothes made from fabrics that naturally resist soil and wrinkling; and the trend toward



Wool jersey, the new, perennial favorite, shows up here in a pineapple yellow outfit by Jill Martin. This new version of the three piece suit includes a long cardigan with gold buttons, a drop torso turtleneck over a full, swirl skirt, all in pure merino wool.

"seasonless" dressing. More importantly, there are several aesthetic reasons as well. Designers and manufacturers agree that no other fabric drapes like pure wool or feels better on the body. One manufacturer even observed that with the current emphasis placed on health and fitness,



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women are interested in showing off their figures in "slinky fabrics, and wool jersey in particular can be a very slinky fabric." Wool, long taken for granted for its practical, durable qualities, is now being seen in a new light.

While many designers have been committed to wool for spring for quite a while, there are still several recent converts. California designer Jill Martin, for example, is using wool in her spring col-



Lavendar is one of the newest colors for Spring and it is shown in a 100% pure wool gabardine cropped jacket and pant. The suit, with the yellow and lavender print blouse, is by Eleanor P. Brenner.

lection for only the second time. This year she is increasing dramatically the amount of wool she is using because "Last year's wool for fall was the fastest moving group they ever merchandised." Martin, who is best known for her comfortable, easy

knitwear, has been developing a system of component dressing made up of individual pieces that work together. The majority of the collection is in pure wool both because of its comfort and good looks, and because, as Martin says, "I'm designing for an updated customer, someone who understands the quality of wool."

Martin's collection for spring includes two concepts in wool: one is a yarn-dyed stripe program and the other is a solid wool jersey group. She is concentrating on the pastel shades, white and taupe, and this year she is adding heathers.

David Hayes, another prominent California designer who dresses some of the country's most sophisticated women, has been selling wool for spring since he went into business for himself ten years ago. "I always use natural fabrics, and wool is the best! It is so wonderful and can be so lightweight that I can sell it year round," says Hayes. Hayes works predominantly in wool gabardines, many of which he designs himself in order to have exclusive use of them. The fabrics frequently feature pin-stripes, checks and dots, although Hayes's close attention to detail make solid colors a viable option as well.

When wool for spring started gaining attention and momentum, the majority of fabrics were jerseys and gabardines. Today, there is a wealth of weaves and structures, from elegant superfine merino poplins and jerseys (the highest quality, favored by Donna Karan), to light, pebbly, crepes, broadcloths and plain weaves. These, according to Escada, are the kinds of "lightweight, luxurious fabrics you can live in, virtually all year through... all in summerweights that give you the sense of polish you want, the coolness you need."

That description sums up the concept of wool for summer—elegant fabrics that are so light, it is difficult to believe they are wool, yet so beautiful they could not be anything else. □



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MUSICALS (Continued from page 16)

be worth a trip to London just for that.

Stephen Sondheim, himself, would seem not to fit in any particular category. An artistic loner, his musicals have usually been a *succes d'estime*, but few of them have made much money. He has been criticized also for having such integrated scores that hit songs from his works are hard to come by. That may be the case while the shows actually are running, but with the passage of time, his numbers often achieve a life of their own. *Send in the Clowns* is already a classic and such others as *Not While I'm Around*, *Putting It Together*, *Joanna*, *Being Alive* and *Pretty Women* have found success. It is interesting to note that the majority of songs on Barbra Streisand's latest triumph, *The Broadway Album*, are his.

He is definitely his own man. In "The Best Pies in London" from *Sweeney Todd*, there is a musical quotation that is almost note for note a phrase from a rival's hit song in another musical. Whether this showed outright contempt or merely his tongue placed pretty far in the cheek is open to conjecture.

Whether in London or New York, there is no possibility of underestimating the old word of mouth. *Phantom of the Opera*, for example, divided the critics, but the public is eating it up. *Me and My Girl* did not have a heavy advance sale and few knew Robert Lindsay, but preview performances caused a steady building of interest even before the reviews, mostly favorable, came out. Some years ago, *The Wiz* was pretty well savaged by the press, but against all odds, the show found an audience.

If, as Mr. Mackintosh contends, the musical comedy has become internationalized, writers must find a new way of reaching a worldwide audience. It is amazing to discover that new immigrants to this country know our pop music, in translation, of course. They do not seem to know the oeuvres of Webber and Rice, however.

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The talent is by no means waning in this country and blossoming in England. It's just that the composers and lyricists here have not gone into the theatre. The Frenchmen responsible for *Les Miserables* aside, there are no million masterpieces in London waiting to be put on. That may explain why Mackintosh has declared he only wants to do one show a year from now on in. He doesn't need the money. He is simply bitten with the production bug and a love of the musical theatre, which is American based.

The American musical or the international musical, if you prefer, has never stood still, any more than any other art form, but traditions can stand still and, indeed, die. The world of opera in the 18th and 19th centuries was the pop culture of the day. It is precisely when composers stopped writing for the public that opera as a living art form began to die. Since Puccini's *Turandot* in 1921, there has been precious little. We are beginning to

discover late Richard Strauss, and Poulenc and Britten have contributed to the international repertory, but there are few other works of individuality or strong profile.

Thus one may ask if the musical is similarly doomed and Broadway is relegated to the function of the Metropolitan or Covent Garden or La Scala in becoming museums for past works of art.

It is always difficult to have perspective in one's own time. Perhaps we may hope that the Rupert Holmeses, the David Byrnes, the David Bowies may find it challenging to write for the theatre, to give us new paths and directions.

One thing is certain. There will be at least some producers like a Cameron Mackintosh to engage in a labor of love and some critic like a Clive Barnes waiting hopefully to acclaim and, above all, a public ready to fill the theatres. It doesn't matter much on which side of the Atlantic the efforts originate. □



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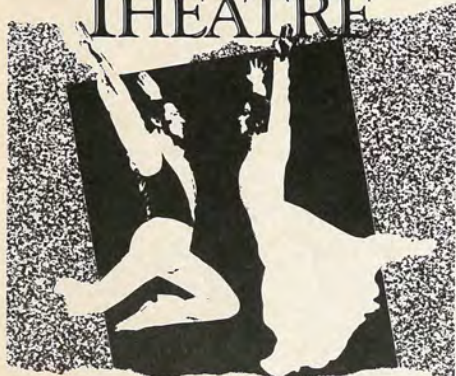
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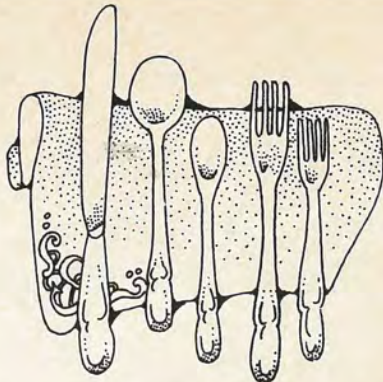
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HARRIS, 2100 Van Ness (415/673-1888). L 11:30-2 Mon.-Fri., D 5-10:30 Nightly; Finest steak, prime rib, fresh seafood, chicken, duck, etc. in elegant traditional setting. Housemade desserts. Piano nightly. AE DC V MC

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

MAX'S OPERA CAFE, 601 Van Ness (415/771-7301). L-D 11:15-12 Mon.-Thur., til 1 Fri.-Sat., till 12 Sun.; International deli specializing in salads, sandwiches & barbecue, frsh fish & desserts. Entertainment by singing waiters. DC CB V MC

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

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

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

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





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