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PERFORMING ARTS
The Theatre & Music Magazine
for California & Texas
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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

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 Allam (far right) as Jean Valjean.

O

n 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 theatergoer knows he’s in trouble. Me and My Girl is a nostalgic throwback to English music hall tradition separating your business and personal expenses for tax preparation. In addition, the Gold Card offers a wide variety of other benefits. It may include a personal line of credit, cash access services, and worldwide travel advantages. And there’s also the convenience of American Express® EMV®. A personalized travel agency available 24 hours a day through a toll-free number. All of which makes the Gold Card a much sought-after privilege.
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<th>PROCESS DATE</th>
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<td>L’Avignon Restaurant, New York</td>
<td>$474.90</td>
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The Gold Card presents your annual report.
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cent 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!

Previously, we had had a $5 million dis
aster 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 equaling, if not sur-
passing, his A Chorus Line remains 
unfulfilled.

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

To be sure, 42nd Street and La Cage aux 
Folies are still going strong (in London as 
well as New York), but the former doesn’t 
even have an original score, however bril-
liantly put together by the late Gower 
Champion. La Cage is typical Jerry Her-
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produced in lavish American style.

One of the biggest Broadway hits is 
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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 peril-
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British dramas and comedies have al-
ways been welcomed; after all, Shake-
speare and those who followed are our 
common heritage. But the American mu-
sical 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, 
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there. With the Webber and Tim Rice 
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The musical comedy tradition had
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 throwback 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 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 Metropolis 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 Miserables, 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 taste of Italian night life*
A likely candidate for an American production is Chess, created by Britisher Tim Rice and the composer of the Swedish ABBA group. Above, Tommy Körberg 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 revivied 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 Goldman 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
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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 Goldby.

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.
Virginia Slims remembers how the woman of 1912 was always one step ahead of her husband.

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

Karon Hiest (left) and Peter Donat played aging lovers facing a series of crises in Charles Dyer's Staircase, directed by Robert Goldby.

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 Cowen 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 Architec
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 Barkow;
directed by Edwin Sherin

The Hostage
by Brendan Behan;
directed by Allen Fletcher

Oh Dad, Poor Dad,
Mammy'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

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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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Vanity mirror
Removable rear shelf panel
Premium sound insulation
Deluxe door trim
Clear coat paint
Side window defoggers
Color keyed instrument panel

Sport steering wheel
Body stripes
Shift indicator light
14 gallon tank
Easy access fusebox
Day/night rear view mirror
Lower vinyl protection
Cigar lighter
90 amp alternator
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Plymouth Sundance. The pride is back.

The Devil's Disciple, Shaw's comedy set in Revolutionary America, featured Paul Shenar (left) and William Paterson. Edward Hastings directed.
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 
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SUNDAY IN THE PARK WITH GEORGE
by Stephen Sondheim and James Lapine
September 29 through November 1

THE DOCTOR’S DILEMMA
by George Bernard Shaw
November 6 through December 5

A CHRISTMAS CAROL
by Charles Dickens
December 3 through December 27

THE FLOATING LIGHT BULB
by Woody Allen
December 20 through January 31

THE REAL THING
by Tom Stoppard
January 26 through March 6

THE SEAGULL
by Anton Chekhov
February 23 through April 4

MA RAINEY’S BLACK BOTTOM
by August Wilson
March 31 through April 25

FAUSTUS IN HELL
by Nagle Jackson
April 15 through May 16
AMERICAN CONSERVATORY THEATRE
1986-87 Repertory Season

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As actors they faced challenges beyond the customary ones of finding objectives, building characters and interpreting lines. Not only were they asked to rehearse, perform and generally risk their reputations like everybody else, but they were asked to do all that just "for the experience."

They are Amy Hyde, Yuri Lane and Natalie Browne, our three Young Conservatory students who appeared in major supporting roles this season. To them we offer a hand, a heartfelt thank-you and, at last, an introduction.

"I want my glasses!"  
Amy Hyde, 12-year old daughter of Sally and David Hyde of Montclair, played Louise in the opening production 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 AMADA, the Academy of Media and Theatrical Arts, that she heard about George auditions. She has also taken singing lessons for two years, 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

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 Levi's 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
INTRODUCING AMY AND YURI AND NATALIE

by Ralph Hoskins

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

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ACT 1

ACT 2

ACT 3
Yuri Lane, third from left, cracked wise on the Garry 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 Juillard, 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, as well as planning on combining 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?"

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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."

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WHO'S WHO AT A.C.T.

HOPE ALEXANDER-WILLIS joins the company to play the role of Azkadin in The Seagull. A San Francisco native, she started her career in 1984 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 Mom for the Middlegood, and the Berkeley Repertory theatre where she appeared most recently as Maxine in Night of the Iguana. Lina in Medea, Rosalind in Gregory Boyd's As You Like It and Medea in Cabuki Medea, which won her a Bay Area Theatre Critics' Circle award in 1985. They has also had numerous guest star roles on network television and starred in the feature film The Park. And most proudly, Miss. Alexander-Willis is the mother and friend of 12-year old Thorin Willis.

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 Labors Lost, Tituba 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 Theatreworx's production of Schnitzler's Maybe We Roll Along and recently worked with the San Jose Repertory Company in Up It Up. He will also be seen later this season in Faustus in Hell.

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 Asante and Sing, Oscar Wolfe in The Royal Family, Andrei in The Three Sisters, Tartuffe in Tartuffe, and Ruste in Toehth 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 Sappho. He also studied at the National Theatre Institute at the Eugene O'Neill Theatre Center and with Morris Carnovsky. He will appear in The Seagull and Faustus in Hell later this season.

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ACT-4

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*, Aaa in *Peer Gynt*, Aunt Sally in *All the Way Home*, Birdie in *The Little Foxes* and Odile in *Swan Lake*. 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*, Missie, Bananaskaya in *The Cherry Orchard*, Emily Dickinson in *The Belle of Amherst* and Margaret Fuller in the premiere of Carol Braverman’s *The Margaret Glot*. She has also appeared as Pope Joan in the Eureka Theatre’s production of *Toy Girls* at the Marines’ Memorial Theatre. Her direct- ing 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 String*. 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 Delia 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 Foleal 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 *Tongres* and Eve in *The Damsel* at the Eureka Theatre Company and the Nurse in *Kabuki Male* at the Berkeley Repertory Theatre. She has also worked at the Summer Repertory Theatre at Santa Rosa and ACT-6.

PETER DONAT joined A.C.T. in 1986. 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 1977, and with Ellis Rab’s legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hamlet*, *Cygnus*, *The Trojan Women*, *The Merry Wives of Windsor* and *Troilus and Cressida*. 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.

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*, Lavintia in *Titus Andronicus* and Delia 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 Folmeal 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 *Tongres* and Eve in *The Damsel* at the Eureka Theatre Company and the Nurse in *Kabuki Male* at the Berkeley Repertory Theatre. She has also worked at the Summer Repertory Theatre at 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.

RICK HAMILTON was seen last season as Elroy in *Private Lives* and Humphrey Daviese 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 Lear* *Jawless*, *The Threepenny Opera* and *As Tiamis* in the widely acclaimed production of *The Teming of the Shrew* which was televised for the PBS series *Theater 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 1, *Marc Antony in Julius Caesar* and *Percholius in *The Teming of the Shrew*. At the Dallas Shakespeare Festival he was seen as Berowre 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 HARELICK 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 debts.

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 Janiss Gang, for the Shakespeare Studio in *Under Distant Skies* and for Van Dam Theatre in *Bou* He was also seen in New York productions of *Diana on the Funny Farm*, *Journey’s End* and *Blue Dahlia*. Locally, he has worked at the Eureka Theatre Company, appearing in *Sen*, *Landcape 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 KLEINCK 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 Edquina for many years. Among her theatre credits are roles in *Jelly’s Folks* for Theatre in the Park in New York, *Barbarians* at the Williamstown Theatre Festival and *Tambourined*, 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 *Two* by 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 *Twin Peaks Zone* and *Starman*. Miss Kleinck maintains homes in New York and Los Angeles with her “Chap” cinematographer Thomas Hurwitz.
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, Aaa in Peer Gynt, Asst Sally in All the Way Home, Birdie in The Little Foxes and Odile in Opéra Comique. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre where she directed Awake and Sing!, Tie 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, Mase. Barnev-skaaya in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in the premiere of Carol Braynerman’s The Mark- rell Ghost. She has also appeared as Pope Joan in the Eureka Theatre’s production of the Girlz at the Marines’ Memorial Theatre. Her direct- ing 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 String.

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 Clelia 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 Fol- dal 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/Kat/Shana in Twelfth Night and Eve in The Dervish at the Eureka Theatre Company and the Nurse in Katashi Maki 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 Hurry. 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 com- pleted 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 on and off-Broadway, where he received the Theatre World Award for Best Featured Actor of 1967, and with Ellis Rabb’s legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including The Merchant of Venice, Hamlet, The Taming of the Shrew and 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 Boy Bay, opposite Liv Ullmann.

RICK HAMILTON was seen last season as Eloy in Private Lives and Humphrey Davie 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 Sherman, The threepenny Opera and as Tranio in the widely acclaimed production of The Tem- ting of the Shrew which was televised for the PBS series Theatre in America. On Broadway, he was a member of the original cast of Amalrus. During his ten seasons with the Ore- gon Shakespearean Festival he played such roles as Benedict 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 Twelfth in Henry V. He has also spent seasons perform- ing with Milwaukee Repertory Theatre, The Alley Theatre and Los Angeles Theatre Center.

MARGARET KLENECK 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. Return- ing 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, Bartarians at the Williams town Theatre Festival and Taming, which won a CBS drama playwriting award, at the Los Angeles Theatre Center. She is also a member of 29th Street Project, a New York City theatre collect- ive. She recently starred as a social worker who intervenes on behalf of a juvenile delin- quent in the critically praised feature film Hard, which was a personal triumph for her and writer-director Rick King. She has guest-starred fre- quently on nighttime television, including epis-odes of “Twilight Zone” and “Starman.” Miss Kleneck maintains homes in New York and Los Angeles with her “Cathy” cinematographer Thomas Hurwitz.

ED HODSON studied in the Advanced Train- ing 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 ShakespeareStudio in Under Distant Skies and for Van Dam Theatre in Rro. He was also seen in New York productions of Dons on the Funny Farm, Jour- ney’s End and Blue Dahlia. Locally, he has worked at the Eureka Theatre Company, appearing in Tem, Landscape of the Body and A Narrow Road, 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.

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.

TIMOTHY GREEN joins the company this year to appear in Sunday in the Park With George, A Christmas Carol and Tartuffe in Hell. A third- year student in the Advanced Training Pro- gram, his studio performances include the roles of Angler in Measure for Measure, Friar Lawrence in Romeo and Juliet, Seton in Holiday and Jude Emerson in Lydia Breza. While a member of the Texas-based Park Boulevard Players, he appeared in Black Comedy, Gowell, Once Upon a Mattress and The Misfits are back. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.
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 Teming of The Shrew, which was televised for the PBS series "Theatre In America." She was also seen in 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 role in Mint Julie and Anouilh's Antigone. She has been a member of the companies of the Milwaukee Repertory Theatre, Long Wharf Theatre, Hartman Thea- tre and Alley Theatre. Her television credits include guest appearances on "Cagney and Lacy", "The Lou Grant Show" and "The Quest."

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 Chaeburykin, King Lear as Edgar, Tartuffe as Orgon, and Widowsand as Nat Miller and Mr. 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 Quasigh 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 Follies. Mr. Rockwell will also appear in The Seagull and Tartuffe 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 Tartuffe in Hell. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in As You Like It, Virginia in Coriolanus and Ariel in The Tempest. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsum- mer Night's Dream and Silvia in 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 Caglith Dinner The- atre and Theatre Tulsa in Oklahoma. Miss ACTS

WILLIAM PATerson is now in his 20th sea- son with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Jour- ney into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for a 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, Jum- per, The Matchmaker (U.S.S.R. tour), The Cir- cle, All the Way Home (Japan tour), Bertolt Brecht, Happy Landings, The Gin Game, Dial "M" For Murder and Painting Churches. Last season he appeared in Operas Comiques, the 10th anniversary- ary 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.

Jack shearer makes his first appearance with A.C.T. as Shadrack in The Seagull. He appeared most recently in the Magic Theatre production Asnt 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 Mitsu Roshii in The Man Who Killed Buddha. He was also seen in recent productions at the Franciscan The- atre as Mr. Peachum in Threepenny Opera and as Dan Grady and O'Malley in Gianaconda. A vet-
Nordli holds a Bachelor of Music Education from the University of Tulsa.

FREDI OLSNER 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 Teming of Th Shrew, which was televised for the PBS series "Theater in America." She was also seen in The Ruling Class, Merry Wives of Windsor, House of Bernarda Alba and Equus. As the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in 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 Lacy," "The Lou Grant Show" and "The Quest.

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A.C.T. include You Can't Take It With You, Jum- pers, The Matchmaker (U.S.R. tour), The Cir- cle, All the Way Home (Japan tour), Burtie Child, Happy Landings, The Gin Game, Dial "M" For Murder and Painting Churches. Last season he appeared in Onegin. This 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 A Man Like It, Virginia in Coriolanus and Ariel in The Tempest. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsum- mer Night's Dream and Silvia in 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 Cusluff Dinner The- atre and Theatre Tulsa in Oklahoma. Miss ACT-8

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 Mabetch in Machbeth, Bianca in The Teming of the Shrew and Shella in A Day in the Death of Joe Egg, among others. She has appeared locally at A.C.T. in The Passion Cycle, as Marina in Spell #7 at the Lorraine Hansberry Theatre and as Calpurnia in Edward Hadgins 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 commer- cial work. Miss Lamaque appears in The Seagull and Faustus in Hell later this season.

WILLIAM PATerson is now in his 20th sea- son with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Jour- ney into Night. A graduate of Brown University, Mr. Pateren 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 show which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for

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 consecu- tive 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 direc- tor 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 Bot- ton 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 Rehoused and Measure for Measure, in addition to direct- ing the award-winning production of Tom Stoppard's adaptation of Arthur Schnitzler's Uniscovered Country. While serving as associ- ate artistic director of the Arizona Theatre Company from 1984 to 1986, he directed the American 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 directing most of the nation's leading resident theatres, he has appeared in the Broadway productions of Inherit the Wind, Separate Tables, Dail of Angels, Raw and The Three Sisters, as well as off-Broadway with the Phoenix and Circle- in-the-Square companies.
KNT1)

KEN SONKIN joins the company this year to appear in A Christmas Carol and to coound in the Advanced Training Program, from which he graduated in 1984 following studio performances as Luke in The Lower Depths, Ben Gant in Look Homeward, Angel, and Riste in Twelfth Night. At Allen Fletcher’s invitation, he traveled to the Denver Center Theatre Company, appearing in Fletcher’s production of Hamlet and Laiir’s Williamson’s Picnic, as well as creating the role of Tommy in Lahr and Mervin by James Cluett. 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, Paul Paunen and Danny and Marie Osmond. He serves as magic consultant for The Floating Light Bulb.

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.

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 Cynna de Bergere. 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.

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, 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 ACT ‘80.

SUDDEN WALKER is a forty-year veteran of stage, film and television, having performed in some 256 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moilran, Pennsylvania, and from 1963 to 1969 was a leading actor in the A.P.A. 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

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 mainstream productions.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 256 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 in the A.P.A. 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 1978, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including The Matchmaker (U.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 Leve 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.

MAID 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

Genius, directed by Albert Takanorakus, for which she won Drama-Logue and Bay Area Theatre Critics’ Circle Awards, Sister Joseph and Sisters. On the East Coast, she has worked 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.

KEVIN HAN YEE makes his first appearance at A.C.T. as Mordvedenko in The Seagull. He may be remembered by filmgoers for his role as Paul Pang 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 1001, Casket at the San Jose Repertory Company and originated the part of Victor in Jan Kei 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 Lanterns as Tommy Lee. In addition, he appeared in Take-Out! II and understood 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, Torch, KRON’s Buster and Me and local commercials.

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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 "Sweeney Todd."

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 such as Luka in "The Lower Depths," Ben Gant in "Look Homeward, Angel" and Riddle 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 "Pirates," as well as creating the role of Tommy in "Lahr" and "Mercedes" by James Mccace. 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 Shelton, Paul Paulsen and Danny and Marie Osmond. He serves as magic consultant for "The Floating Light Bulb."

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 Overture 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 "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." He is happy to be back in San Francisco and is especially honored to be working with A.C.T.

J. STEVEY 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. Mr. White is 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 "The Count of Monte Cristo" at the Paul Masson Winery; six A.C.T. Playroom productions, most recently "The Venetian" and the Western Stage Company’s "The Hostage in Salinas.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 256 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgeson 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," "Lost, 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 "Leea Story," and performed the voice of Papa Ewek in the television movie, "The Ewek Adventure." Mr. Walker was narrator for the KQEDTV series "New York Master Chefs and teaches Auditioning in A.C.T.’s Conservatory.

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 "Genius," directed by Albert Takanuva, for which she won Drama-Logue and Bay Area Theatre Critics’ Circle Awards, "Sister Joseph and Sluts." On the East Coast, she has worked 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.

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," Dorothy in "Tarasoff," Honer in "King Lear" and Marte Boll 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 ACT01.
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 Charly'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, A Good Ad About the development and production of new writing. During the summer of 1985, Mr. Hastings served as a resident director at 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 Satiatousness of Margety Empe and Epilepsy for George Dillon and directed the American premiere 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 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 Cressrie 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 in his new 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 the Communications Department 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 Forum's Forum Lab series and directed on its main stage. His work in films includes educational projects, three special films for national Emmy Award-winning 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 Newspaper's Outdoor Leadership School's Wilderness Guide, published by Simon and Schuster in 1983, and numerous articles for major magazines and newspapers. He is a member of the Board of Directors of the San Francisco District Attorney's, 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 Pedicab Series and 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 12th 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 in more than 100 productions this season with the Hartford Stage Company and is an instructor in the Advanced Training Program. He is also a member of the acting faculty at the New Century Stage Company. He played the Doctor in The Three Sisters and Ernesto in Bedroom Farce for the Hartford Repertory Theatre Company, Boss Mangan 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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Cherry Orchard and The Bourgeois Gentleman, William Shakespeare, he adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1978. As Director of Communications, he provides writing, editing and editorial supervision for several departments as well as working with Artistic Director Edward Hastings on season planning, play selection, merchandising and casting. His 1973 dramatization of Dracula was presented at the Pacific Conservatory of the Performing Arts and subsequently produced by some thirty theatres and schools. In 1985, he and Williamon wrote Christmas Miracles, which had its world premiere at the Denver Center Theatre Company. Both Chichina and A Christmas Carol have been adapted 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 well as Artistic Director 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 Rosine with the Missouri Repertory Company and directed and played all leading roles in The Three Sisters and Ernesto in Bedroom Farce for the Hartford Stage Company. He played the Doctor in The Three Sisters and Ernesto in Bedroom Farce for the Hartford Repertory Theatre Company, Boss Mangan 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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DENNIS POWERS (Communications Director) joined A.C.T. in 1967, after six years at the University of California at Los Angeles, where he was writing, directing and teaching, directing and teaching. Prior to his more recent position as senior advertising associate specializing in corporate communications at Warner/Willawimmer & 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 headed A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975. As Director of Communications, he provides writing, editing, 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 Christmas and A Christmas Carol have been adapted for television. Mr. Powers is a member of the 1986 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

JEORGE 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 a director or guest director and often as both. In the last eighteen months, for example, he directed and played Don Armado in Lear’s Labour’s Lost with the American Repertory Theatre, directed and played the leading role of Hector in The Irish Repertory with the Irish Repertory Company and directed and played leading roles in the Hartford Theatre Company, Boss Magoon in 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 Holiday and Sunday in the Park With George.

CHERRY ORCHARD And The Bourgeois Gentleman. With Christopher Williams, he adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975. As Director of Communications, he provides writing, editing, 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 Christmas and A Christmas Carol have been adapted for television. Mr. Powers is a member of the 1986 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

MICHAEOL OLICHI (Sceney) was last represented on the Geary stage by his costume designs for The Three Sisters. Since then Mr. Olichi’s work has been seen along the West Coast from Anchorage to San Diego, and throughout the midterm, Bay Area audiences have enjoyed his designs for the last 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, Play, The Most Happy Fella, Nothing, and Fantagizer. Mr. Olichi resides in Seattle, where his work has been seen at the Intimate Theatre Company. He has also designed for the Geary Theatre and the Empty Space. Other regional design credits include projects with Milwau- kee Repertory Theatre, Alaska Repertory Theatre, Oregon Shakespearean Festival, the Pacific Conservatory of the Performing Arts and Great Lakes Shakespeare Festival. Art M.F.A. graduate Carnegie-Mellon University, Mr. Olichi lectured for several years at the University of Santa Clara and, recently, the University of California at San Diego.

ROBERT FLETCHER (Sceney and Costume) was one of the four founding directors of the famous Beattle Theatre Company in Cam- bridge, Massachusetts. Their first season started in the fall of 1947, and was in honor of their fortieth anniversary in professional theatre, film and television. He has served either as actor, director, producer, set designer or costume designer in every art of entertainment from grand opera to night clubs, sometimes combining two or more of those offices at one time. He has designed both sets or costumes or both for every show on Broadway, such as How to Succeed in Business Without Really Trying, Little Mr. Walker, Happy, and The Crazy Horse, Miss Lynch, and Little Joe Donnelly. His most recent design is the road version of Sings in the Rain, for which he designed costumes alone. In addi- tion to his work in theatre, he has designed for television’s Sesame Street, the New York City Ballet and the New York Pro Musica Antiqua. He received Tony nominations for the sets where the seabull, emblazoned on its house curtain, symbolizes the glory of all Russian theatre.
and costumes for Hadiar VII and for producing High Spirits, the musical version of Noel Coward's Blithe Spirit. An Emmy award-winner as well as a veteran of film — his 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, Cyrano de Bergerac, The Glass Menagerie, and The Matchmaker. The Rat 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 Open Contiue 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 HeidiLug, Hotel Paradiso, The Little Foxes, The Cherry Orchard, Mach 23: 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 Habit, The Bourgeois Gentlemen, 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 productions of The Country Wife, Orphée, Rabolion, The Importance of Being Earnest, Kiss Me Kate and Pygmalion; the Ahmanson Theatre productions of Hay Fever and The Unmarried 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 Theatre. Among the productions he managed were The Matchmaker of Chaillot with Eva Le Gallienne, Sylvia Sydney and Leo Dana, The Rivals, John Brown's Body, She Stoops to Conquer and A Comedy of Errors. Mr. Haire also stage managed the Broadway production of New York's new musical by Carol Bayer Sager at the Wintergarten Theatre, and Miss Raina Devia in a Little Theatre production of Lady, Be Good! with Julie Harris and Estelle Parsons, and the national tour of Noel Coward's Brief Encounter. 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 throughout 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 BARCONI (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 for the televised adaptations of Cyrano de Bergerac, The Tempest 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 Sleepind 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 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 Casting Manager, 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 Open Contiue, '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.

NOTICES

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 against your name 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. Receipts 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.

CHILDREN

Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

CREDITS

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 DISCAPS?

The A.C.T. props department welcomes the donation of any usable furniture, clothing, books and other household items. Please call the production office, 771-3860.

ACT-14

ACT-15
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THE REAL THING

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 Harelk
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 Geere; Debbie — Deidre Fouts; Brodie — Peter Bradbury.

Stage Management: Karen Van Zandt and Duncan W. Graham

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
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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 preoccupations 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 Tragedy of the Shrew, 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 Holbrooke labeled 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 mind when he told critic Ronald Hayman in 1979, “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.
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who cover his regime, spoke out not only for freedom of the press but the moral imperatives that it presupposes. Stepp-
ord’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.” Whittaker sees these plays as evidence of Steppord’s “emerging recog-
nition of his own convictions.”

Born Tomas Straussler in Czechoslovak-
ia in 1937, on the eve of the Nazi inva-

sion, he was taken by his parents in 1939
to Singapore, where his father practiced medicine. (In later years, Steppord 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 Steppord, a British army major, and the family went to England at the end of the war.

ACT20

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Rhonda Kaufman, Humanities
Marcia Kimmell, Improvisation

Barry Kraft, Text
Joyce Livergood, Script Reading
John Loschmann, Ballet

MUSIC
John Johnson, Musical Director

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Randy Reid, Layest
Dale Huang: Lead scenic Artist
Leo Lovern, Mechanic
Don Kerns, Mechanic
Eric Norton, Shop Coordinator
Bruce Hill, Design Assistant

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Ric Echols, Wig Master
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Lisa Jorgensen, Seamstress
Kitty Munzel-Keyes, Womans Cutter/Dresser
James V. Fonner, Accessories
Serena Shkedajian, Head Seamstress
Marie Joie Capistran, Intern

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Thea Heinz, Assistant Supervisor
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Krisi Olesen, Staff Dresser

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Daniel Michalske, Master Electrician
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Robert Bernard, Flyman
Michael Whitehurst, Assistant Carpenter
George Oldham, Sound Man
James T. Stowe, Assistant Flyman

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Mary Fiala, Assistant House Manager
Julie Konop, Food Service Manager
Donna Brown
Suzann posterings
David Engelsmann
Carolyn Doud, Mens Cutter/Dresser
Rick Echols, Hawk Master
Rachel Elledge, Design Assistant
Lisa Jorgensen, Seamstress
Kitty Munzel-Keyes, Womans Cutter/Dresser
James V. Fonner, Accessories
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David Maier
David Seibold
Curtis Carr, Jr., Security
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ACT-31
## THE AMERICAN CONSERVATORY THEATRE

### ACTORS AND DIRECTORS

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<th>Rich Hamilton</th>
<th>William Paterson</th>
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<td>Ed Hodson</td>
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<td>Peter Bradford</td>
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<td>Kate Brickley</td>
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<td>Richard Butterfield</td>
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<td>Joy Carlin</td>
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<td>Howard Swain</td>
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<td>Nancy Carlin</td>
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<td>Robin Goodin Nordli</td>
<td>Joe Vincent</td>
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<td>Drew Elshem</td>
<td>Liam O’Brien</td>
<td>Sydnei Walker</td>
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<td>Cinà Fenall</td>
<td>Liam O’Brien</td>
<td>J. Steven White</td>
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<td>Timothy Greer</td>
<td>Frank Ottwell</td>
<td>Maud Winchester</td>
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<td>Kelvin Yee</td>
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### REPERTORY DIRECTORS

| Joy Carlin | Edward Hastings |
| Jerome Kilty | Claude Purdy |
| Michael Smuin | Albert Takauskas |
| Laid Williamson |          |

### ASSOCIATE DIRECTORS

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| Anna Devere Smith |          |
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J. Steven White, Dean of Academic Affairs
Emiaya Cachapero, Conservatory Administrator
John Harrnett, Financial Aid Director
Rebecca Merrill, Registrar
John Loomschmit, Assistant Conservatory Director
Lisa McAlister, Conservatory Assistant

### TRAINERS

| Adiall Barnes, Acting | Dunbar Ogden, Humanities |
| Bonita Bradley, Stage | Frink Ottwell, Alexander |
| Kate Brickley, Voice | Priscilla Regalado, Dance |
| Joy Carlin, Acting | Douglas Russell, Humanities |
| Dell’Arte Players Co., Physical Comedy | Jarred Saken, Masks |
| Beverly Duncan, Tap | Anna D. Smith, Acting |
| Rick Echols, Make-up | Ken Sonkin, Cloning |
| Sabin Epstein, Activation | Deborah Sussel, Samson |
| Rose Glickman, Humanities Administrator | Carol Seten, Period Dance |
| Edward Hastings, Acting | Bernard Vash, Specch |
| Lawrence Hecht, Acting | Sydney Walker, Audition |
| Nancy Houdek, Voice | J. Steven White, Combat |
| John Johnson, Singer |                      |
| Rhoda Kaufman, Humanities |                      |
| Manca Kimmell, Improvisation |                      |
| Barry Kraft, Text |                      |
| Joyce Livergood, Script Reading |                      |
| John Loschman, Ballet |                      |
| ACT-30 |                      |

### PRODUCTION

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| Derek Duarte, Lighting | Robert Fletcher, Costumes |
| Ralph Funkel, Scenery | Jene Hollis, Scenery |
| Fritza Knudsen, Costumes | Leeland Grand, Sound |
| Robert Mont, Costumes | Michael Olch, Scenery |
| Richard Seger, Scenery |                      |

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### MUSIC

John Johnson, Musical Director

### SCENE SHOP

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Randy Reid, Layout
Dale Hangaard, Lead Scene Artist
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Don Kerns, Mechanic

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Donald Long-Hurst, Repertory Supervisor
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### BACKSTAGE STAFF

Chris Dolochi, Master Carpenter
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James T. Stoye, Assistant Farmer
James Kershaw, Stage Door
Jene Bergstrom, Assistant Stage Door

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Julie Konop, Food Service Manager
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Susanne Hornberger, Gaylen Synder
Isaac Lefkowitz, Carla Toland
Sue Marcoux,                      |

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

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

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Uncork the magic!
Edward Hastings directed The Promise, by Aleksandr Arbuzov; a drama set in World War II Leningrad. Featured were, left to right, David Dukes, Mark Bramhall, Dana Lawson.
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Top left: Robert Gerringen and Patricia Falkenhain (both seated) had the cast of Adam Fletcher’s version 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 Ira Levin’s black comedy, Little Murders, with, left to right, Mark Brunsley, G. Wood, Michael Learned, John Schuck and Angela Paton.

Bottom right: Cowper 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 Jutil, Robert Gerringen and Harry Fraizer.
Top left: Robert Gerringer and Patricia Falkenhain (both seated) headed the cast of Adam 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.
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Critics were divided about the merits of Fernando Arnaud’s controversial The Architect and the Emperor of Assyria, but Peter Donat (left) and Michael O’ Sullivan were acclaim for their performances.

Gershwin on Canvas
by Herbert Glass

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 revolutionary, 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 other’s 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-
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subsequently 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. "A great advantage painting has over composition is that it allows one to work on one thing at a time. How the specific moods of his musical compositions had given him 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 geniuses 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 uncongenial 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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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... studies 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 in 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.’”

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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 Yohh- ler. The pleated jacket features a square neckline and self fabric covered buttons, and is worn over a slim, back-slit skirt.

Mary Ann Restivo
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Pure wool elegance in a red gabardine suit by Yohji Yamamoto. The plaid jacket features a square neckline and self-fabric covered buttons, and is worn over a slim, back-slit skirt.

Mary Ann Restivo
is traditionally associated with cold weather, winter and warmth be associ-
ated with their antitheses? They can
because what is being described here are
non-traditional fabrics for different sea-
sons 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
cross the time barriers: these are light-
weight, 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 wear-
able 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 rel-
egated almost exclusively to men’s busi-
ness 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 design-
ers can be credited in large part with
bringing back pure lightweight wool for
summer wear, and for beginning to con-
vince 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 quan-
tities in an equally successful spring col-
collection, and then spent a very brief time in
the stores before it was snatched up by
consumers. “I feel very strongly about
am designing for leads an active, busy
life; she’s working and traveling and has
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fort and good looks without a lot of fus-
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
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 overheating 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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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 seasons. After all, she has more important things to think about than her clothes.

Wool jersey, the new, perennial favorite, shows up here in a pineapple yellow outfit by Bill Martin. This new version of the three piece suit includes a long cardigan with gold buttons, a drop top turtleneck over a full, midi 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,
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 collection for 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, broadcloth 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 86)
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 usu-
ally been a succès 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
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while the shows actually are running, but
with the passage of time, his numbers of-
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Clowns is already a classic and such
others as Not While I’m Around, Putting It
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ing to note that the majority of songs on
Barbra Streisand’s latest triumph, The
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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
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open to conjecture.
Whether in London or New York, there
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old word of mouth. Phantom of the Opera,
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not have a heavy advance sale and few
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Wiz was pretty well savaged by the press,
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If, as Mr. MacKintosh contends, the
musical comedy has become international-
ized, 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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table before
they set
the stage.

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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 Misérables 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.

"Oh, Harrods, what have ye done?"

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

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