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The Theatre & Music Magazine for California & Texas

OCTOBER 1987

8
LONDON REPORT
by Michael Radcliffe

25
THE PROGRAM

65
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25 THE PROGRAM

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London Report
by Michael Ratcliffe

THE more or less permanent crisis over the funding of the arts in Britain boiled over acrimoniously this summer as soon as the General Election was safely out of the way. Richard Luce, the Minister for the Arts, who disastrously combines a talent for bullying and provocation with a lack of any power base in Westminster or Whitehall — he is not a member of the Cabinet — made a "key-note" speech implying (implication is his style, which means that nobody is ever quite sure whether he means what he appears to have said) that there would be no further increases in state subsidy of the arts, unless arts organizations started...
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Shortly after this, Sir Kenneth Cork,
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self-destructive under-investment outside

Philip Voss and Andrea Evans in the adaptation by Micheline Wandor and director Mike Alfreds of The
Wandering Jew at the National Theatre — all the makings of a cult success.

30
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tural politician in the British theatre, and the only one of its leaders with the guts to speak out against the Government’s betrayal of its own ideas. Hall, too, never tires of repeating what the philistines in Government and the Press choose to ignore: it is only through the last 40 years of public funding of the arts for the enjoyment of all that their quality, diversity and exportability stand as high as they do today.

Hall’s National Theatre has itself been transformed in the last two years after it became likely that no Thatcher Government would come to its aid as long as he remained in charge. He goes in September 1998, retaining his links with Glyndebourne Opera and starting his own West End/Broadway enterprise at the Theatre Royal, Haymarket. For the first time, and years after the RSC led the way, the NT has effected a stream of successful transfers from the South Bank to the West End: whether Alan Ayckbourn, Neil Simon and George Abbot are collective cause for congratulation when the National fails so horribly with Congreve, Pirandello and Turgenev is another problem, and one that is not going to go away.

The NT’s repertory has always been more catholic, flexible and opportunistic than the RSC’s. The latter’s earnest pursuit of old obsessions which may have earned a rest has now landed us with a complete retrospective of the theatre of Jean Genet, who died this year, beginning with a dull, witless and sexless exhumation of The Balcony, directed by the company’s Artistic Director, Terry Hands. The spectacle of people failing to do what they say they are doing occurs in great theatre companies as well as in government. The RSC’s self-proclaimed mission is to “deliver the text,” without fuss, of playwrights from Shakespeare to the author of the Chernobyl play, Sarcophagus. But except in the current Titus Andronicus and Merchant of Venice, which I wrote about in August, delivering the

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At the start of July, the RSC staged no fewer than six openings in ten days. I saw four: Twelfth Night; The Balcony; Indigo, an excessively poetical but talented piece about the Liverpool slave trade by a young writer named Heidi Thomas — the kind of commitment the company should continue to make; and They Shoot Horses, Don’t They?, a ponderous, thin and rambling three-hour adaptation with some of Horace McCoy’s novel embellished with songs, like Miller’s American Clock.

Of the two shows I did not see — Marlowe’s few of Malta and Ostrovsky’s

Sylvester Le Toccari (left) and Kate Godfrey in The Wandering Jew.

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Storm — the first was, on the whole, well-received; the second, on the whole, not. None of the six was declared an undisputed hit and carried the réclame of the special occasion. They were simply the latest six productions of the RSC. Critics, of course, are not the public, and RSC audiences support or reject RSC productions as they please — some of the best-reviewed cannot sell out the Mermaid or even the Barbican's tiny Pit; some of the company's most meretricious Shakespearean work, on the other hand, packs out the main house.

One of the most depressing things about the RSC at present is that the government's aggressive blundering forces them into underfunded overproduction, attempts to divide the national companies from each other, and creates a situation whereby to criticize the four large companies — National, English National, Royal Opera and RSC — is considered unpatriotic. Yet it must be clear to everyone now that only the best and most adventurous work should be defended and that art for art's sake will no longer do.

The RSC's financial crisis — a deficit of £1.1 million on the 1986 London season — came to a head in July, and has been eased in the short term by a spectacular commercial sponsorship for that amount from the Royal Insurance group.

I say "eased in the short term" because the sum is to be spread over three years and is conditional upon the RSC touring the large regional centers (where Royal Insurance interests are substantial). This development is very overdue, but it is wholly in line with the government's supposed policy of reviving the depressed manufacturing centers. So why are they not funding it themselves? It may seem clever to have commercial interest paying for the implementation of government policy, but the cleverness could backfire on everyone if the sponsor discovers, after all, that Thatcher has no plan to release

(Continued on page 52)
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(Continued on page 52)
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To those who regard Rte #1 as a playground, the description "GT" means a car with an engine, drive-train and suspension that are up to the task of flattening out the hills and straightening out the curves.

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1987-88 Repertory Season

American Conservatory Theatre

Presents

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Mr. Phillip Schlein
Mr. John Sullivan

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

KING LEAR
by William Shakespeare
October 10 through December 5

A LIE OF THE MIND
by Sam Shepard
October 12 through December 12

A CHRISTMAS CAROL
by Charles Dickens
December 5 through December 26

THE FLOATING LIGHT BULB
by Woody Allen
December 29 through January 9, 1988

THE IMMIGRANT
by Mark Harelik
January 6 through February 13

DIAMOND LIL
by Mae West
January 27 through March 19

END OF THE WORLD WITH SYMPOSIUM TO FOLLOW
by Arthur Kopit
February 17 through April 12

GOLDEN BOY
by Clifford Odets
March 9 through May 13

THE BIRDS
by Aristophanes
April 13 through May 28

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Dear Friend:

Welcome to our twenty-second season in San Francisco. This year, for the first time since 1983, we are presenting the first two productions in rotating repertory and continuing a repertory policy throughout most of the season, so that two, or even three, different productions are available in any given week.

The concept of repertory is an important component of our work for several reasons. For one thing it offers creative challenges to our actors, designers and backstage personnel. Instead of playing a single role eight times a week, A.C.T. actors play or rehearse two or three, and the contrast tends to sharpen, refine and intensify the actor's work in each part.

Our scenic designers have a different kind of challenge: to create full-scale settings for classic and contemporary plays constructed so that one can be dismantled and another assembled—both in the space of an hour or an hour and a half, sometimes between a matinee and an evening performance.

There are other benefits to repertory, too. Because productions are presented only three or four times a week, the run of each play is extended, giving it more time to find its audience as word of mouth builds in the community. A blockbuster comedy playing several performances a week can help support a less immediately popular but worthy drama that may be scheduled only once or twice in the same week.

In a less tangible sense, a repertory format adds a special kind of vitality, variety and energy to a theatre company. The constant change and renewal is invigorating to the artists and offers a vivid indication of a company's scope and depth as it alternates between, say, The Seagull, Ma Rainey's Black Bottom and The Real Thing within a few days, as we did last year.

We are proud to present William Shakespeare's King Lear and Sam Shepard's A Lie of the Mind as our opening productions. We hope they signal the beginning of a season rich in entertainment and illumination. Thank you for being with us.

Cordially,

Edward Hastings
Artistic Director
A NOTE FROM THE ARTISTIC DIRECTOR

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PORTMAN PROVES FRIEND TO THE ARTS

A.C.T.'s newest neighbor in the Theatre District is right at home in its artistic surroundings. The new Portman Hotel at the corner of Mason and Post Streets appears to be a 330-room gallery of art from the 10' by 10' bronze sculpture at the motor entrance to the antique Japanese screen in the rooftop club. In fact, Managing Director Patrick Mene estimates that $675,000 of the hotel's opening budget went toward artwork, primarily the work of Bay Area artists.

And in an unprecedented good neighbor gesture for the San Francisco Arts Commission, John Portman, architect and developer of the hotel that bears his name, donated $10,000 to a 96-page catalog of the city's publicly-owned art. For A.C.T., the Portman generously agreed to host the Season Gala on October 17, 1987, featuring a lavish dinner and cast party. The hotel has also provided luxury accommodations for a host of illustrious A.C.T. alumni attending the Gala, including Marsha Mason, Harry Hamlin, Richard Dysart and Lawrence Luckinbill. Season Gala Chairman Erika Hills has deemed the hotel "the best thing to happen to San Francisco since the arrival of A.C.T."

A.C.T. donors of the Williams, Shakespeare and Sophocles Circles will be receiving a special benefit this season — complimentary parking at The Portman for each of their subscription performances — in recognition of their support to A.C.T. The entire A.C.T. company wishes to salute the generosity and good will of The Portman. The hotel's loyalty to the arts community is most welcome.

SIMPSON PAPER SPONSORS "LEAR"

Simpson Paper Company has helped A.C.T. get its season and our 1987-88 fund raising campaign off to a great start by making a generous grant to underwrite King Lear through the Simpson Fund, a corporate foundation. A longtime supporter of the theatre, the corporation also distinguished itself last season by co-sponsoring A.C.T.'s acclaimed production of The Doctor's Dilemma.

Headed by President John Fannon, Simpson Paper Company is a major producer of high quality coated, printing, writing and technical papers. Taking an active role in corporate philanthropy, Simpson Paper Company has a strong interest in promoting the quality of life in all its community. The policy has led the company to play a leadership role in supporting the arts in San Francisco, their corporate headquarters.

"We're well aware of the role that a company such as ours should play in the life of a city," commented Fannon. "We're proud to maintain a strong commitment to the arts in San Francisco — and our support of A.C.T. throughout the past decade is a result of that ongoing effort. "We view A.C.T. as a unique organization making a valuable contribution to the community," noted Fannon, "and, in that sense, the theatre shares common goals with Simpson Paper. We're very pleased to support A.C.T.'s artistic goals and ambitions by underwriting this production.

A.C.T. is proud to include Simpson Paper Company among our growing list of corporate donors, and to offer our sincere thanks for its outstanding support of King Lear.

WHO'S WHO AT A.C.T.

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

RICHARD BUTTERFIELD begins his second season at A.C.T. with the role of Edgar in King Lear. Last year he appeared as the Soldier in Sunday in the Park with George, Billy in The Real Thing, Young Scrooge in A Christmas Carol and, among other roles, a drag queen in Faustus in Hell, for which his much lovelier wife and four sisters chided him considerably. Mr. Butterfield has worked in the Bay Area with the San Jose Repertory Company, Berkeley Shakespeare Festival, Berkeley Jewish Theatre and Theatreworks of Palo Alto, where he portrayed Franklin Sheppard in Sandeherm's Merely We Roll Along. Among his other credits are Freddie in Good, directed by Julian Lopez-Morillas, Navarre in LeRoi's Labor's Last, Francis Flute in A Midsummer Night's Dream and Catesby in Richard III with Dakin Matthews. Mr. Butterfield also teaches in the Conservatory and Young Conservatory Programs and will be seen later this season in Diamond Lil and The Birds.

NANCY CARLIN, a graduate of the Advanced Training Program, returns to A.C.T. for her third season following appearances last year as Jennifer Dubedat in The Doctor's Dilemma.
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Betty in The Floating Light Bulb and Masha in The Seagull. She performed most recently with Shakespeare Santa Cruz as Beatrice in Much Ado About Nothing and April in Company. She has worked at numerous theatres in the Bay Area and beyond, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Summer Repertory Theatre of Santa Rosa and the Pacific Conservatory of the Performing Arts in Santa Maria. Miss Carlin received her B.A. in Comparative Literature from Brown University.

JOY CARLIN has been with the A.C.T. company for many years. She has appeared in numerous productions, including the roles of Miss Prism in The Importance of Being Earnest, Kitti Duval in The Time of Your Life, Bananas in The House of Blue Leaves, Aoxa in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes and Odiile in Opera Comique. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre. Her directing credits include The House of Bernarda Alba, The Lady’s Not For Burning and The Doctor’s Dilemma at A.C.T. in addition to productions at the Berkeley Stage Company, Seattle’s 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.

MEGAN COLE returns to A.C.T. after an eleven year hiatus, having been with the company for the 1973-74 seasons. When she appeared in such roles as Yaya in The Cherry Orchard, Queen Elizabeth in Richard III, Mistress Fage in The Merry Wives of Windsor and Abbie in Down Under the Elms. Since that time, she has performed in theatres from coast to coast, including the Hudson Guild in New York City, McCarter Theatre in Princeton, Center Stage in Baltimore, Intiman Theatre in Seattle, Alaska Rep, Oregon Shakespearean Festival, Seattle Rep and South Coast Rep. In

1984, she won the Los Angeles Drama Critics Circle Award for her portrayal of the Widow Quinn in Parnassus of the Western World, and in 1981 was the only American to ever join the Royal Shakespeare Company’s tour of American universities. She has twice appeared as the Narrator in Bernstein’s Kaddish Symphony. Miss Cole tours with her one-woman show and teaches acting and period dance at both Cornish College of the Arts in Seattle and the University of Washington.

PAUL COOLBIRTH makes his professional debut at A.C.T. in King Lear. A graduate of A.C.T.’s Advanced Training Program and former member of Santa Maria’s P.C.P.A., Mr. Coolbirth appeared in, among other roles, the Allen Fletcher productions of The Unsinkable Molly Brown as Christmas Mogambo, the acclaimed Idiot’s Delight as Quillery and Macbeth as Ross, in addition to Donovan Marley’s Billy Bud as the Damsker. In San Francisco, Mr. Coolbirth’s most recent credits are Atticus in Edward Hastings’ To Kill A Mockingbird and Davies in John Will’s production of The Caretaker.

BRIAN CRAWLEY joins A.C.T. to complete his MBA in the Advanced Training Program’s third-year class. He holds a BA in English and Theatre from Yale University, and before coming to A.C.T., performed in Life Is A Dream at the Ark Theatre, New York. He has appeared locally

THE ONLY WAY TO BECOME A WELLS FARGO PERSONAL BANKING OFFICER IS TO PASS THE EXAM. HERE’S QUESTION #55.

Q #55: Last year, Mr. Green took out a line of credit secured with $82,000 worth of real estate. He used the proceeds as follows: New car: $5,000; daughter’s college tuition: $25,000; $26,000 investment; $32,000 home repair and $16,000 and his first mortgage balance is $280,000, calculate under the 1987 Tax Reform Act.

A: 

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Q #56: Years ago your customer bought a $10,000 municipal bond at par. The bond matures ten years from now. How much would your customer receive today?

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as Billy in Casualties and Don John in Much Ado About Nothing at Theatreworks, and danced as a witch in The San Francisco Opera's Macbeth. He was seen this past summer in P.C.T.A. Theatrefest productions of Hans Christian Anderson and Kiss Me Kate. As a student, Mr. Crawley played the title roles in Richard III and Nicholas Nickleby. Trolfevoir in The Cherry Orchard and one of the punk devils in last season's Faustus in Hell.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1974-76 and made his debut with the company in The Ruling Class at the Geary, after numerous student productions. He was seen in the extended San Francisco engagement of Cloud Nine at the Eureka, Marines Memorial and Akazair theatres, played featured roles in such films as The Right Stuff and Magnum Force, and made television appearances on Partners in Crime and Shannyn. Among the other major stage productions in which he has appeared are Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Taming of the Shrew at San Diego's Old Globe Theatre and The Good Person of Szechuan at the Berkeley Repertory Theatre. Mr. Eselman was also a member of the original cast and the Los Angeles revival of One Face Over the Cuckoo's Nest, and was featured in the San Francisco Repertory production of Bent. His previous A.C.T. credits include A Midsummer Night's Dream, A Christmas Carol, Macbeth, You Never Can Tell, The Lady's Not for Burning, Sunday in the Park with George, The Doctor's Dilemma and Faustus in Hell.

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and performed for seven seasons with Canada's Stratford Shakespeare Festival. In New York, he has performed both off- and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1971, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including The Merchant of Venice, Hadrian VII, A Doll's House, Cynno de Bergenc, Equus, Man and Superman, The Little Foxes, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, Opera Comique and The Lady's Not for Burning. Mr. Donat's television credits include a starring role in the NBC-TV series, Flamingo Road, and a Disney pilot titled Earth-Star Voyager. His film credits include The Hindenburg, The China Syndrome, A Different Story, Godfather II, The Bay Boy with Liv Ullmann and an upcoming release. Tucker, directed by Francis Ford Coppola.

RICK HAMILTON was seen last season as Max in The Real Thing and Trigorin in The Seagull. 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 Caughey, The Threepenny Opera and as Tranio in the widely acclaimed production of The Taming of the Shrew, which was televised for the PBS series.
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DREW ESHELMAN attended A.C.T.’s Advanced Training Program in 1973-74 and made his debut with the company in The Ruling Class at the Geary, after numerous student productions. He was seen in the extended San Francisco engagement of Cloud Nine at the Eureka, Marines Memorial and Akazar theatres, played featured roles in such films as The Right Stuff and Magnum Force, and made television appearances on Partners in Crime and Shannon. Among the other major stage productions in which he has appeared are Hamlet at the Berkeley Shakespeare Festival, The Tempest and The Taming of the Shrew at San Diego’s Old Globe Theatre and The Good Person of Szechuan at the Berkeley Repertory Theatre. Mr. Eshelman was also a member of the original cast and the Los Angeles revival of One Foe Over the Cuckoo’s Nest, and was featured in the San Francisco Repertory production of Bent. His previous A.C.T. credits include A Midsummer Night’s Dream, A Christmas Carol, Macbeth, You Never Can Tell, The Lady’s Not for Burning, Sunday in the Park with George, The Doctor’s Dilemma and Faustus in Hell.

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and performed for seven seasons with Canada’s Stratford Shakespearean Festival. 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 Rabb’s legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including The Merchant of Venice, Hadrian VII, A Doll’s House, Cynano de Bergenoce, Equus, Man and Superman, The Little Eaton, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, Opera Comique and The Lady’s Not for Burning. Mr. Donat’s television credits include a starring role in the NBC-TV series, Flamingo Road, and a Disney pilot titled Earth-Star Voyager. His film credits include The Hindenburg, The China Syndrome, A Different Story, Godfather II, The Bay Boy with Liv Ullmann and an upcoming release, Tucker, directed by Francis Ford Coppola.

RICK HAMILTON was seen last season as Max in The Real Thing and Trigorin in The Seagull. 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 Cargnon, The Threepenny Opera and as Tramo in the widely acclaimed production of The Taming of the Shrew, which was televised for the PBS series...
Theatre in America. On Broadway, he was a member of the original cast of Amadeus. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in Julius Caesar and Petruchio in The Taming of the Shrew. He has also spent three seasons performing with Milwaukee Repertory Theatre, The Alley Theatre, the Dallas Shakespeare Festival and Los Angeles Theatre Center. He can be seen in the recently released film, The Principal.

LAWRENCE HECHT 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 actor, resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harvey, Major Barbara and Bus Stop. This will be Mr. Hecht's 16th season with A.C.T. a graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T. including The National Health, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings, The Hapgood and Sunday in the Park With George.

STEVEN ANTHONY JONES has been performing for 25 years, five of those with the Negro Ensemble Company of New York, where he created the role of Pvt. James Wilke in the original production of A Soldier's Play. Mr. Jones also has worked in films, television and industrial films. He appeared locally in the Eureka Theatre productions The Cherry Orchard, Every Moment and The Island, the San Jose Repertory Theatre's Master Harold ... and the Boys and in Division Street at Oakland Ensemble Theatre.

ANNE LAWDER returns to A.C.T. for her sixteenth season. She was graduated from Stanford University and was an original member of the San Francisco Actor's Workshop. In Washington, D.C., she studied dance with Mary Day. In New York, she studied movement with Katya Delakova and speech with Alice Hermes and sang with the New York City Opera Chorus. She appeared with Seattle Repertory Theatre, Denver Center Theatre Company, and as a resident artist with the Santa Maria-Solvang Theatrefest, where she played leading roles in Show Boat, Hamlet, Mame and Harvey. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in A Doll's House, Shakespeare in Acting at the University of California at Irvine and performing the roles of Hodge in The Shoemaker's Holiday and Bottom in A Midsummer Night's Dream at the Oregon Shakespearean Festival. In 1965, he appeared in the A.C.T. production of King Lear at the Pittsburgh Playhouse as well as in Under Milkwood, The Crucible and Our Town during the company's 1967 season in San Francisco. His work has been seen at The Empty Space in Seattle and in the San Jose Repertory Company's production of Cyrano de Bergerac as Cyrano, Edward Hastings' 007: Crossfire as Tom and In Passion Play as Jim under the direction of Joy Carlin. A veteran of 34 of Shakespeare's 38 plays, Mr. Kraft has spent 20 of the last 26 summers acting in Shakespearean festivals around the country, including the Old Globe Theatre's San Diego Shakespeare Festival, the Marin Shakespeare Festival, the California Shakespeare Festival, the Colorado Shakespeare Festival, the Berkeley Shakespeare Festival and the Oregon Shakespearean Festival. During past seasons at OSF in Ashland, Oregon, he performed the roles of John of Gaunt in Richard II, Berowne in Love's Labour's Lost, Hotspur in Henry IV, Part I, Mark Antony in Julius Caesar and Leonato in The Winter's Tale, among others. Mr. Kraft has also taught Shakespeare at various other educational institutions.

BARRY KRAFT, a charter member of the company, has recently returned from teaching in Dakota's Belly Wyoming, Hostel Witness and Jamie's Gang. He was also seen in New York productions of Under Distant Skies, Boys, BERUJS in the Furry Farm, The Blue Dahlia, and toured nationally as Mozart in Amadeus.

WILL LESKIN joins the A.C.T. company after completing two years in the Advanced Training Program, where he performed many roles, including Mirlabel in The Way of the World and Claudius and The Ghost in Hamlet. Among the other Bay Area productions in which he has appeared are A.C.T.'s Faustus in Hell, San Jose Repertory Company's Cyrano de Bergerac and Encore Presentations' La Ronde. Mr. Leskin and his lovely wife Shannon came to San Francisco from Richmond, Virginia, where he performed for three seasons with Dogwood Dell and at Theatre Virginia in A Christmas Carol. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University.

DAVID MAIER returns to the Geary stage in King Lear this season and will also appear in the upcoming productions Golden Boy and Diamond Lil. Mr. Maier is a graduate of the A.C.T. Advanced Training Program and has acted in numerous roles throughout the Bay Area. He is a founding member of the A.C.T. alumni production company, Encore Presentations, and will also act as a producer this season for the A.C.T. Plays-in-Progress series. During the
Theatre In America. On Broadway, he was a member of the original cast of Ameudar. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in THE Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in Julius Caesar and Petruchio in The Taming of the Shrew. He has also spent two seasons performing with Milwaukee Repertory Theatre, The Alley Theatre, the Dallas Shakespeare Festival and Los Angeles Theatre Center. He can be seen in the recently released film, The Principal.

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STEVEN ANTHONY JONES

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ED HODSON performed most recently with the Vermont Ensemble Theatre Company, where he played Norbert in Blue Windows under the direction of Sarah Boom. He studied in the Advanced Training Program at A.C.T., and was seen last season as Brodie in The Real Thing. He has worked at the Eureka Theatre Company, appearing in Landscape of the Body, Ten and A Narrow Bed, which was written by his wife, Ellen McLaughlin. Mr. Hodson has performed in New York for the 29th Street Project, in Dakota's Belly Wyoming, Hostel Witness and Jamie's Gang. He was also seen in New York productions of Under Distant Skies, Box, DERUS in The Funny Farm, The Blue Dahlia, and toured nationally as Mozart in Ameudar.

BARRY KRAFT, a charter member of the company, has recently returned from teaching in Dakota's Belly Wyoming, Hostel Witness and Jamie's Gang. He was also seen in New York productions of Under Distant Skies, Box, DERUS in The Funny Farm, The Blue Dahlia, and toured nationally as Mozart in Ameudar.

WILL LESKIN joins the A.C.T. company after completing two years in A.C.T.'s Advanced Training Program, where he performed many roles, including Mirabel in The Way of the World and Claudioius and The Ghost in Hamlet. Among the other Bay Area productions in which he has performed are A.C.T.'s Faustus in Hell, San Jose Repertory Company's Cyrano de Bergerac and Encore Presentations' La Ronde. Mr. Leskin and his lovely wife Shannon came to San Francisco from Richmond, Virginia, where he performed for three seasons with Dogwood Dell and at Theatre Virginia in A Christmas Carol. Mr. Leskin holds a B.F.A. in acting from Virginia Commonwealth University.

DAVID MAIER returns to the Geary stage in King Lear this season and will also appear in the upcoming productions Golden Boy and Diamond Lil. Mr. Maier is a graduate of the A.C.T. Advanced Training Program and has acted in numerous roles throughout the Bay Area. He is a founding member of the A.C.T. alumni production company, Encore Presentations, and will also act as a producer this season for the A.C.T. Plays-in-Progress series. During the
Christmas holiday, he can be seen as the “jovial sadder” Man Ray in the new Bill Cosby feature film, Leonard VI.

WILL MARCHETTI is a native San Franciscan. He trained locally with the San Francisco Theatre Company and in New York with Stella Adler and Herbert Berghof. He is the newly-named Artistic Director of the Marin Theatre Company, where he recently directed The Marriage of Bette and Boo in the company’s new 250 seat performance space. He performed the role of Dad in both the original production and the revival of Shin and Billy at the Magic Theatre, receiving a Bay Area Theatre Critics’ Circle award for his performance, and appeared in the original Magic Theatre production of Sam Shepard’s Blood for Lece, which went to New York. His other credits include work at the Eureka Theatre in Hawaii and About Face and the Marin Theatre Company in The Guardian, directed by Albert Falakzian. This is Mr. Marchetti’s first performance for A.C.T.

FREDI OLSTER returns to A.C.T. having appeared last season as Charlotte in The Real Thing. She was a member of the A.C.T. company from 1973-75, during which time she portrayed Kate in the award-winning production of The Taming of The Shrew, which was syndicated for the PBS series “Theater in America.” She was also seen in The Buling Class, Merry Wives of Windsor, House of Bernarda Alba ACT 2 and Equus. At the Oregon Shakespearean Festival, where she spent five seasons, her roles included Beatrice in Much Ado About Nothing, Portia in The Merchant of Venice, Billie Dawn in Born Yesterday and the title roles in Miss Julie and Anouilh’s Antigone. She has been a member of the companies of the Playhouse 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 “A War in the Life.”

LUIS OROPEZA began his career by doing Chicano street theatre in the barrios of East Los Angeles. He spent five years working with Luis Valdez and El Teatro Campesino. His various Bay Area theatre credits include five-year-old Cathy in Cloud Nine and twenty-six different characters in How I Got That Story, both for the Eureka Theatre. He has appeared at San Jose Repertory Theatre, Berkeley Shakespeare Festival and Berkeley Repertory Theatre, where he was Domenico Sorriano in Ilmuma and, most recently, Shu Fu the barber in The Good Person of Setzuan. Mr. Oropaza did two seasons for the Denver Center Theatre Company and has also worked at San Diego Repertory Theatre and New Mexico Repertory Theatre prior to returning to San Francisco and joining A.C.T.

WILLIAM PATRICK is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows, which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can’t Take It With You, Jumpers, The Matchmaker (U.S.S.R. Tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial “M” for Murder and Painting Churches. Last season he appeared in The Doctor’s Dilemma, the 11th anniversary of A Christmas Carol, as Scrooge, a role he originated, and Faustus in Hell. He presently serves as a member of the San Francisco Arts Commission and is a member of the Board of Trustees of A.C.T.

DON PIPER is a third-year student in the Advanced Training Program and has also worked in studio productions of The Cherry Orchard, Hamlet, Henry VI, The Way of the World and The Physicist. He recently appeared in the San Francisco Shakespeare Festival’s production of Much Ado About Nothing as Benedick and Encore Presentations’ Saved as Harry. He has also toured nationally in Annie Get Your Gun, The 1940’s Radio Hour and The Student Prince. Before relocating to the Bay Area, Mr. Piper was active in Dallas/Pt. Worth theatres, where his performances included Cousins in Major Barbara, Clifford in Dancin’ and Ken Harrison in Whose Life Is It, Anyway?

JEANNE PAULSEN makes her first appearance on the Geary stage as Goneril in King Lear. She has been seen by Bay Area audiences at the San Jose Repertory Company in The Very Last Lover of the River Cane and Here the Other Half Loves, and at the Oregon Shakespearean Festival in the Advanced Training Program. While a student at A.C.T. she won a Drama-Logue award. Other OSF productions in which she performed include The Three Sisters, Broadway, Light Up the Sky, An Enemy of the People, Artichoke and The Matchmaker, among others. In Seattle, her work has been seen in the Empty Space production of I’m and A Contemporary Theatre’s productions of The Marriage of Bette and Boo. Diary of a Sweeney, Cloud 9, Top Girls and A Christmas Carol. Her other credits include roles at The Milwaukee Rep, Denver Center Theatre Company and the Pacific Conservatory for the Performing Arts. Miss Paulsen holds a BA from the University of Northern Iowa and an MFA from the University of California/San Diego.

DANIEL REICHERT joins the company this year as a third-year student in the Advanced Training Program. While a student at A.C.T., he performed the roles of Lysiphan in The Cherry Orchard, York in Henry VI, Part II, Horner in The Country Wife, Sir Mulberry Hawk in Nicholas Nickleby, Laertes in Hamlet and Finn ACT 3.
WILL MARCHETTI is a native San Franciscan. He trained locally with the San Francisco Theatre Company and in New York with Stella Adler and Herbert Berghof. He is the newly named Artistic Director of the Marin Theatre Company, where he recently directed The Marriage of Bettie and Boo in the company’s new 250-seat performance space. He performed the role of Dad in both the original production and the revival of Sharon and Billy at the Magic Theatre, receiving a Bay Area Theatre Critics’ Circle award for his performance, and appeared in the original Magic Theatre production of Sam Shepard’s Fool for Love, which went to New York. His other credits include work at the Eureka Theatre in Humbug and About Face and the Marin Theatre Company in The Guardian, directed by Albert Falakruks. This is Mr. Marchetti’s first performance for A.C.T.

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WILLIAM PATerson is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows, which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can’t Take It With You, Jumpers, The Matchmaker (U.S.S.R. Tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial “M” for Murder and Painting Churches. Last season he appeared in The Doctor’s Dilemma, the 11th anniversary of A Christmas Carol, as Scrrooge, a role he originated, and Fau tus in Hell. He presently serves as a member of the San Francisco Arts Commission and is a member of the Board of Trustees of A.C.T.

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LANNY STEPHENS is a second year company member. She appeared last season in Sunday in the Park with George, A Christmas Carol, The Seagull and as Betty Boop and Marilyn Monroe in Bawls in Hell. She appeared at the Bay Area Playwrights' Festival as Sister in Locking in Dark For... and, most recently, in Nunsense at the Marines Memorial Theatre. Her studio performances at A.C.T. include Dorine in Tartuffe, Olga in The Three Sisters, Goneril in King Lear and Beatity in Elyce Breyer. Miss Stephens is a founding member of two productions, for which she also played the role of the Parlor Maid in Temp in last season's production of La Ronde. She holds a B.A. in Theatre Arts from the University of Texas.

EDWARD HASTINGS (Artistic Director), who assumed the leadership of A.C.T. early last year and guided the company through the most successful season in its history as Associate Director, has been named Managing Director. After several years as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artistic Director. Hastings has been with A.C.T. since 1967, as well as by other theatres and schools. His 1975 dramatization of Dunsany was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by several other theatres and schools. In 1985, he and William Ball adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975, as well as by other theatres and schools. His 1975 dramatization of Dracula was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by several other theatres and schools. In 1985, he and William Ball adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975, as well as by other theatres and schools.

HOWARD SWAIN was seen last year in A.C.T. productions of The Doctor's Dilemma, A Christmas Carol and The Seagull. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company and Overtone Theatre. In 1982 he joined the Berkeley Repertory Company, the Oregon Shakespeare Festival, and the Shakespeare Repertory Theatre where he appeared as Crow in The Tooth of Crime, receiving a Bay Area Critics' Circle Award. He returned to the company following a summer at Shakespeare Santa Cruz. Mr. Swain credits his training in Partners in Crime and Hill St. Blues on network television, as well as the yet to be released films Cherry 2000 and Miracle Mile.

DIRECTORS, DESIGNERS AND STAFF

JOHN SULLIVAN (Managing Director) joins A.C.T. as its chief administrative and financial officer. He held the same position at the California Arts Council, is currently a director of Theatre Bay Area, and a member of the Bay Area Repertory Festival and the Vaudville Festival. Mr. Sullivan has been active in the theatre since the mid-1970s when he directed Harvey Fier's Afternoon Tea at the Circles Repertory Company in New York. He later co-founded the staff of The Mark Taper Forum in Los Angeles, where he was in charge of the company's Public Laboratory, he produced over 20 new works by American playwrights. More recently, he producer The Detective, a collaboration between Joseph Chaiken and Vaudville Nouveau at San Francisco's Magic Theatre. A graduate of the University of Southern California's film school, Mr. Sullivan has written and directed numerous short films, including three which were featured on the network Emmy Awards. He is also the co-author of The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineering published by Simon and Schuster. Mr. Sullivan is a native San Franciscan.

DENNIS POWERS (Associate Artistic Director) joined A.C.T. in 1967, after six years at the Oakland Tribune as an arts writer and a season at Stanford's Playwrights Theatre as Associate Managing Director. After several years as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artistic Director. Hastings has been with A.C.T. since 1967, as well as by other theatres and schools. His 1975 dramatization of Dracula was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by several other theatres and schools. In 1985, he and William Ball adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975, as well as by other theatres and schools. His 1975 dramatization of Dracula was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by several other theatres and schools. In 1985, he and William Ball adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975, as well as by other theatres and schools. His 1975 dramatization of Dracula was premiered at the Pacific Conservatory of the Performing Arts and has subsequently been produced by several other theatres and schools. In 1985, he and William Ball adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1975, as well as by other theatres and schools.

RICHARD SEGUR (Scenery) has designed many A.C.T. productions, including Sunday in the Park with George, The Seagull, The Three Sisters, the Holiday, Mr. Roberts, the Golden Horn, the Bali Fes, The Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Buried Child, The Girl of the Golden West, The Winter's Tale, Fifth of July, The Visit, The Bourgeois Gentilhomme, Cat Among the Pigeons, Macbeth and The Comedy of Errors. He is a graduate of Chicago's Old Globe Theatre, such as The Country Wife, Othello, Rashomon, The Importance of Being Earnest, Kiss Me Kate and Pymia; Hum For Ever and The Unannounced Truth at the Ahmanson in Los Angeles; 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.

BARBARA MESNEY (Scenery) has recently designed the scenery for Much Ado About Nothing at the San Francisco Shakespeare Festival and The Visit at the Eureka Theatre Company. Her designs have also been seen at the San Jose Repertory Company, San Francisco Lampsights and the Magic Theatre, where she including Seattle, where he opened last year's Seattle Opera season with Turou. In theatre, he directed at the Broadway Festival and Manhattan with the only American production in a century of Victor Hugo's Hernani. Later, he directed David Mamet's Ole Award-winning Sexual Perversity in Chicago, which brought him to San Francisco's Magic Theatre ten years ago. His work at The Magic Theatre also includes These Men, Genises, Cutting Cano (co-authored with James Keller) and the record-breaking Sharon and Billy. Other productions in the Bay Area include Tartuffe, Chabbeher, Yaffle, The Way of the World and The Rocky Horror Show. Mr. Takazuckas continues to write with Mr. Keller. Their comedy, An Hour for the Opera, toured for three consecutive years. Last year he directed Molina's La Guardiana, Much Ado About Nothing and The Magic Flute. Projects this season include: Uncle Vanya, Marin Play- theatre Company; What the Butler Saw, Berkeley Rep, Arab Herring, Arkansas Opera; and a visiting professorship at the University of California/Santa Barbara.

HOWARD SWAIN was seen last year in A.C.T. productions of The Doctor's Dilemma, A Christmas Carol and The Seagull. He has worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company and Overtone Theatre. In 1982 he joined the Berkeley Repertory Company, the Oregon Shakespeare Festival, and the Shakespeare Repertory Theatre where he appeared as Crow in The Tooth of Crime, receiving a Bay Area Critics' Circle Award. He returned to the company following a summer at Shakespeare Santa Cruz. Mr. Swain credits his training in Partners in Crime and Hill St. Blues on network television, as well as the yet to be released films Cherry 2000 and Miracle Mile.
Robert Fletcher (Costumes) was one of the four founding directors of the famous Brattle Theatre Company in Cambridge, Mass., in 1939. He was named head of the costume design department in 1939, after designing eight productions last season, including The Real Thing and Sunday in the Park with George, in addition to the new lighting for the Los Angeles Theatre Center. A.C.T. production of Ma Rainey’s Black Bottom and the New York premiere of Charles Dickens’ Hard Times. His work has been seen at Berkeley Shakespeare Festival, The Fringe Festival in Edinburgh, Scotland, and at the Kennedy Center in Washington, D.C. In 1986 he formed his own company, the LeGrand Group, to observe lighting designers in New York City. Currently on the faculty of Chichester University of England, a MFA in theatre technology from UCLA.

Stephen LeGrand (Sound) retoits A.C.T. for his second season as sound designer and composer. His work last year included sound for A.C.T.’s production of Both/And and for the San Francisco Ballet’s Romeo and Juliet. He also designed sound for the National company’s production of Burgin’ in the Rain. In addition to his work in theatre, he has designed for the New York City Opera, New York City Ballet and the New York Pro Musica Antiqua. He received Tony nominations for the sets and costumes for Hadrian VII and for producing High Spirits, the musical version of Noel Coward’s Blithe Spirit. An Emmy Award-winner as well as a film veteran — his film credits include all four of the Star Trek movies from Paramount and The Last Starfighter from Lorimar. Mr. Fletcher’s design for A.C.T. includes: The Taming of the Shrew, Cyrano de Bergerac, The Circle, The Matchmaker, The Real Thing, and Seagull. Earlier this season, he designed both sets and costumes for the major revivals of the musicals Seagull and Fantasia in Hell. With collaborator Eric Drew Feldman, Mr. LeGrand has written award-winning scores for the “Lady’s Not for Burning at A.C.T., The Tooth of Crime at Berkeley Rep and Eum at the Eureka Theatre.

Stephen LeGrand and Eric Drew Feldman (Music, Life of the Mind) return to A.C.T. to design the Scenic, Costume and Lighting for the world premiere of John Guare’s adaptation of the previous season’s The Lady’s Not for Burning, for which they received a critical Choice award. Their musical work has been heard in other Bay Area venues, most notable the Berkeley Rep in The Tempest, A Midsummer Night’s Dream, The Birthday Party and The Eureka Theatre in Ten A Narrow Bed. They have been honored twice this season by Alhambra’s Don’t Drink the Water, with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre as a Production Manager and designed the sets and costume for the productions of Texas in the Bronte. He directed the production of the new musical A Streetcar Named Desire this season, and independently produced the touring production of the new musicals A Streetcar Named Desire and A Streetcar Named Desire. He also directed the Intiman Theatre acting intern production of A Streetcar Named Desire this season, and independently produced and directed various productions in Seattle. He served as stage manager and production stage manager with the Portland Rep in Springfield, and at Santa Maria prior to moving to Seattle. He studied in London, graduated from Drake University and worked with the Metropolitan Opera as an art therapist in the Des Moines, Iowa schools.
created sets for both the original production and the revival of "Shoren and Billy" and the productions of Wild Indian and Hurstwood, for which she received a Drama-Logue award. Her work as a scenic artist has been seen at A Con- stellation of the Rare and Intimate Theatre and the Intiman Theatre in Seattle, and the Oregon Shakespearean Festival and at A.C.T., among others, and she recently completed a series of murals with long-time collaborator Wayne R. Olds for the Show-boat Hotel in Atlantic City. A graduate of San Francisco State University, Miss Mendez also studied at Carnegie Mellon University and the High School of the Performing Arts in New York City.

ROBERT FLETCHER (Costumes) was one of the four founding directors of the famous Ballte Theatre Company in Cambridge, Mas- sachusetts. In his first season with A.C.T., which opened in the fall of 1947, making this year his fortieth anniver- sary in professional theatre, film and television. He was formerly the director, producer, set designer or costume designer in every area of entertainment from grand opera to night clubs, sometimes combining two or more of those offices at one time. He has designed either sets or costumes or both for two dozen Broadway shows, including Hello, Dolly!, Fore- get Really Tricky, Little Me, Walking Happy, Hadrian VII, Mississit, James Earl Jones' Othello, Don Juan and the national company of The Lady's Not For Burn- ing in the Rain. In addition to his work in theatre, he has designed for the New York City Opera, New York City Ballet and the New York Pro Musica Antiqua. He received Tony nomi- nations for the sets and costumes for Hadrian VII and for producing High Spirits, the musical version of Noel Coward's Blithe Spirit. An Emmy Award-winner as well as a film veteran — his film credits include all four of the Star trek movies from Paramount and "The Last Star- fighter from Lorien." Mr. Fletcher's designs for A.C.T. include: The Taming of the Shrew, Cyrano de Bergerac, The Circle, The Matchmaker, The Real Thing, The Lady's Not For Burning, Segall and Fauustus in Hell. With collaborator Eric Drew Feldman, Mr. LeGrond has written and directed for the Lady's Not For Burn- ing at A.C.T., The Tooth of Crime at Berkeley Rep and I'm at the Eureka Theatre.

STEPHEN LEGRAND (Sound) rejoins A.C.T. for his second season as sound designer and composer. His work last year included sound for Berkeley Shakespeare Festival's production of A Midsummer Night's Dream and The Real Thing, Segall and Fauustus in Hell. With collaborator Eric Drew Feldman, Mr. LeGrond has written and directed for the Lady's Not For Burn- ing at A.C.T., The Tooth of Crime at Berkeley Rep and I'm at the Eureka Theatre.

STEPHEN LEGRAND and ERIC DREW FELDMAN (Music, Life of the Mind) return to A.C.T. and the Berkeley Rep where they collaborated on "Shall I Tell" and the previous season's "The Lady's Not For Burning," for which they receive a Critics' Choice award. Their musical work has been heard in other Bay Area venues, most notable the Berkeley Rep in "The Ants Go Marching," The Birthday Party and The Eureka Theatre in Ten and A Narrow Bed. They have been honored twice for their work -- the Alix's Don't Drink the Water with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre as Resident Stage Manager and in this capacity has managed more than one hundred productions as well as taking the company on tour regions, national and international tours, including those to the Soviet Union in 1976 and Japan in 1978. EUGENE BARCONE (Stage Manager) is a charter member of A.C.T., Mr. Barcione has designed the Playoffs-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. He has worked on more than 70 productions at A.C.T. KAREN VAN ZANDT (Production Stage Man- ager) now in her ninth season at A.C.T., has stage managed companies' productions of Sundown in the Park with George, The Real Thing, Ma Rainey's Black Bottom, A Christmas Carol, Mourning Becomes Electra and A Midsummer Night's Dream, among others. She has also worked at the Marines Memorial Theatre as Production Stage Manager for The Boy in Autumn, with Kirk Douglas and Eliot, and, as Top Girl by Caryl Churchill. For a year between A.C.T. seasons, Ms. Van Zandt was the production stage manager for Greater Tara.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage manage- ment intern. Now in her fourth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, assistant stage manager of the Troubadour program, director of the studio production Ah, Wilderness! and co-director of Mornings at Seven and Picnic. Last season she was assistant director of the PIP production Raisin. During the past three seasons she served mar- ained Open Company, 's assistant stage manager for A.C.T.'s production of "Sonnets From the Portuguese" and as the stage manager for the Bay Area Alliance Festival at Foothill College.

BRUCE ELSPERGER (Stage Manager) joins A.C.T. for the first time this season. He has been the Production Stage Manager at the Intiman Theatre in Seattle for the past three years, in addition to serving as Production Manager with the Bathhouse Theatre in Seattle. He also directed the Intiman Theatre acting intern production of A Streetcar Named Desire this season, and independently produced and directed various productions in Seattle. He served as stage manager and production stage manager with PCPA/Theatrefest in Selbyville and Santa Maria prior to moving to Seattle. He studied in London, graduated from Drake University and worked with the New York City Opera as an art therapist in the Des Moines, Iowa schools.

CHRISTMAS CAROL, a favorite of the American stage, is coming to A.C.T. for the first time this season. The drama is based on the novel by Charles Dickens and is the story of Scrooge, a wealthy businessman who is visited by the ghost of his former partner, Marley, who died on Christmas Eve. Scrooge is warned that he will be visited by three ghosts on Christmas Eve: the Ghost of Christmas Past, who shows him his childhood and youth; the Ghost of Christmas Present, who shows him the way Christmas is celebrated; and the Ghost of Christmas Future, who shows him what his future will be like if he does not change his ways. The story is a heartwarming tale of redemption and hope, and it is a perfect way to celebrate the holiday season. The cast is led by a talented ensemble of actors, including a young Scrooge played by a juvenile actor. The production is directed by a seasoned director, who has a reputation for bringing out the best in his actors. The set design is simple and effective, with a white Christmas tree as the centerpiece. The costumes are also simple, with the actors wearing period clothing that is faithful to the original novel. The production is a true delight, and it is sure to be a hit with audiences of all ages. The Christmas Carol is a timeless story that continues to be relevant today, and this production is a wonderful way to experience it.
The ghost play (not for the first time: see Buried Child and Fool for Love). The dead father in Mexico. The dead mother in Montana. At the top of the play, Beth has just returned from the dead. Jake believes Beth is still dead. Beth says, “He killed us both.”

The restating of legend and myth in one’s own time and speech. A continuation of O’Neill in Mourning Becomes Electra and Tennessee Williams in Orpheus Descending. But Shepard goes further than these primitive experiments in blending classical mythology and contemporary life. The Cowboy covers his tracks better. He is less self-conscious, less pretentious. Cain and Abel, or True West.

Sigmund and Sieglinde running from Wotan, or Fool for Love.

I want to give A Lie of the Mind as much space as I can; to physicalize its epic proportions.

First and last, the play is haunted by the terrible power of the past which is purged by fire and ritual: flame and flag.

— Albert Takazauckas
Director’s Notes

(To the actors before the first reading of the play)

We are all so lucky to be doing this very fine play. An American Romance Epic. Romance. Not romantic. La Romance de la Rose. The quest of two estranged lovers for reunion. Epic — the sweep of the vision across the Western states of America.

destroying the House of Troy. Venus in head bandage and Mars in a leather flyer’s jacket continue to love and hate with the same intensity.

The American tradition of the lone figure in the vast landscape, as in the early Western plays: Arizona, The Great Divide, The Girl of the Golden West.

The tradition of incest and family decay that started with The Oresteia.

All of these coached in the present. Not Troy or Carthage, but California and Montana. Not the Montagues and Capulets, but the Oakies and the ranchers. Not Orpheus and Eurydice, but a semi-literate couple, an ex-con and a would-be actress.

The ghost play (not for the first time: see Buried Child and Fool for Love). The dead father in Mexico. The dead mother in Montana. At the top of the play, Beth has just returned from the dead. Jake believes Beth is still dead. Beth says, “He killed us both.”

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There are many traditional strands woven into the fabric of this play. In the classic tradition: the feuding families — “In fair Venice where we lay our scene . . .” and . . .

“Oh, the Hatfields and McCoys,
They were feudin’ mountain boys . . .”

Layers of mythology — Orpheus brings Eurydice back from the dead. The burning and destruction of the family house. The ritual of fire to purge the past. Oedipus killing his father in Mexico and “marrying” his mother Lorraine. Menelaus getting fair Helen back and ACTS8
Sam Shepard:
Playwright, Actor, Son
by Jonathan Marks

His father had wanted him to be a veterinarian. He had spent a bit of time studying agriculture at San Antonio Juniors College. He had experience as a sheeprearer, orange picker, and (in his words) as "interspersed remover and nat walker" at Santa Anita Race Track. From these experiences he forged a new career: acting.

After a brief tour with a small troupe, the Bishop's Company Repertory Players, he moved to Greenwich Village, and entered an entirely new scene. Acting jobs were scarce, so he made his money as a busboy and waiter, and picked up gigs drumming in jazz and rock combos. He was surrounded by cockroaches, drugs, and women. He started to write.

He wrote fast, like an action painter. He didn't rewrite, he didn't bother much with endings. "You get a certain spontaneous hazy thing if you write real fast," he said in 1969. "You don't get anything heavy unless you spend real time." As fast as he wrote them, they were produced: five plays in 1964, three the next, and the next: Cowboys, Chicagoo, Kansas's Mother, 4-H Club, The Turistas, Verrocio, the power of the Holy Father and the Bard People of the Holy Modal Rounders accompanied the performances, with Shepard on drums. Sometimes he acted in his own plays.

Very early on he was hailed as one of the founding figures in the revitalization of American playwriting, but he has never been accepted in the traditional marketplace of the commercial theatre. To this day, he has never had a play on Broadway, but his honors have been pro-

Sam Shepard
Samuel Shepard Rogers VI died in a car crash in New Mexico. A combat bomber pilot who had seen action in World War II, he became a dirt farmer in southern California. For his amusement he drank, played dienbid jazz, and — secretly — wrote. He was no good at farming. He wasn't much good at drinking, either, but he was thorough.

He gave his son his name, and taught him to play the drums. When the seventh Sam Shepard Rogers was 19, in 1962, the two had a bitter fight. Young Sam left, and soon renounced his name. He became Steve Rogers, and then Sam Shepard.

ACCT1

Pulitzer Prize play at A.C.T.: Lawrence Hingel and Barbara Driskel in Shepard's Buried Child.
Sam Shepard:
Playwright, Actor, Son

by Jonathan Marks

His father had wanted him to be a veterinarian. He had spent a bit of time studying agriculture at San Antonio Junior College. He had experience as a sheep shearer, orange picker, and (in his words) as “horseshit remover and hot walker” at Santa Anita Race Track. From these experiences he forged a new career: acting. After a brief tour with a small troupe, the Bishop’s Company Repertory Players, he moved to Greenwich Village, and entered an entirely new scene. Acting jobs were scarce, so he made his money as a busboy and waiter, and picked up gigs drumming in jazz and rock combos. He was surrounded by cockroaches, drugs, and women. He started to write. He wrote fast, like an action painter. He didn’t rewrite, he didn’t bother much with endings. “You get a certain spontaneous freaky thing if you write real fast,” he said in 1968. “You don’t get anything heavy unless you spend real time.” As fast as he wrote them, they were produced: five plays in 1964, three the next, and the next: Cowboys, Chicago, Icarus’s Mother, 4-H Club, La Turista, Forensic and the Navigators, Operation Sidewinder, Mad Dog Blues, Cowboy Mouth, Back Bog Beast Tail, The Tooth of Crims. Sometimes one of his combos (which bore such names as Lothar and the Hand People or the Holy Modal Rounders) accompanied the performances, with Shepard on drums. Sometimes he acted in his own plays. Very early on he was hailed as one of the leading figures in the revitalization of American playwriting, but he has never been accepted in the traditional marketplace of the commercial theatre. To this day, he has never had a play on Broadway, but his honors have been pro-
digious: a Pulitzer Prize for Buried Child, the New York Drama Critics’ Circle Award for A Lie of the Mind, eleven Obies, the Golden Palm Award of the Cannes Festival for his screenplayParis, Texas, and Rockefeller, Guggenheim, and Yale/ABC Fellowships. For a number of years he was playwrite-in-residence at the Magic Theater in San Francisco. Last year he was admitted to the American Academy of Arts and Letters.

He no longer writes in a white heat; he works carefully, spending “real time” on his life’s work: reforging the myth of America. Recent plays such as Angel City, True West, Curse of the Starving Class, and A Lie of the Mind have revealed that Shepard has been able to inform the innovative fire and spark of his earliest plays with a mature craftsman’s hand. In recent years Sam Shepard has gained enormous celebrity as a film actor, in Days of Heaven, Resurrection, Frances, The Right Stuff; and the film version of his own play Fool for Love, among others. Almost twenty years ago Shepard said that he was happy that, despite the esteem in which some critics held him, he was still not a popular playwright, not a success in commercial terms. “I prefer ACT II...

it that way. It's like the primitive feeling that if they take your photography, your soul gets stolen. When someone's work becomes popular, you lose something? He doesn't seem very worried now, though, about losing his soul to the camera. "I'm in an incredibly privileged position, and in a way it's accidental. I didn't go out of my way to get into this movie stuff. I essentially think of myself as a writer. But there's no reason why you can't be many different things."

Samuel Shepard Rogers VI is, essentially, a writer. But he is also an actor, and understands the stage from inside out — an important factor contributing to the stagewordiness of his writing.

Samuel Shepard Rogers VI, while he lived, never revealed to anyone that he was a writer. He never understood the stage, either. He only saw one of his boy's plays... but he was drunk that night, and loudly argued with the characters from his seat.

When his old man was killed, Sam Shepard went to New Mexico to clean out the room where he'd been living. That was when he discovered that he was the son of a writer.

He read some of his father's work at the funeral.

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A.C.T. wishes to announce the creation of a Ceci Faulkner Memorial Scholarship Fund. A loyal member of the Friends of A.C.T. and a long-time supporter of the company, Ms. Faulkner was most recently coordinator for the popular A.C.T. 400 group, a social club made up of A.C.T. subscribers. Ms. Faulkner’s energy, enthusiasm and concern will be sorely missed by the company.

SPECIAL THANKS

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A.C.T. wishes to thank the following for their participation in the A.C.T. Season Gala:

The Portman-San Francisco, host; Marsha Mason, Honorary Chairman / Enka Hills, Chairman; Anita Mardidian, Pichler, Co-Chairman; Orlando D incarcerated / Azucy, Designer; Domaine Chandon

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

Cover Photograph by Larry Merrle
LONDON REPORT continued from page 20 matching funds for Luco’s “incentive” scheme.

There is nothing, as I write, to suggest that she will, and nothing, moreover, to suggest that the RSC’s already excessive workload will be reduced; on the contrary, it will probably increase. Those of us who criticize the overall standard and motivation of the company’s work at present do so because we feel that their resources—not only financial, but creative, imaginative and human—are seriously overstretched. In June they frightened everyone to death by letting it be known that, if their finances did not improve by the end of the year, they would close either Stratford or the Barbican. Having thus thoroughly raised the alarm, they then denied their intention to do any such thing.

Pending the arrival of Peter Shaffer, Albert Finney, Maggie Smith and others in the autumn, just the right side of the deadline for the Olivier Awards, the commercial West End, with two exceptions, has met its own crisis of short runs and sudden closures either with solid old cert like Canterbury Tales and An Inspector Calls or with recent shows that were no great shakes even the first time round (Coriolan, Light Up the Sky). As a result of all this, we went through one of our “what-is-theatre-for?” phases.

This was considerably protracted in my case by a week’s visit to Israel, a country which claims the highest rate of theatre-going in the world, and where theatre like everything else, takes part in an exhilaratingly politicized society which has only two questions on its mind: identity and survival. Even boulevard comedy and farce concern themselves with, say, the nature of Jewishness and the Israeli occupation of the West Bank. Then, too, an entire, scurrilous and very funny revue (visually funny to us, verbally funny to the Hebrew-speaking audience) attacked the rise of Jewish religious intolerance and fundamentalism condoned, so the playwright claimed, by the liberals’ guilt over

Alan Bates and Carole Nimmons in Melon. — “one more night out with middle-class, middle-aged male agony.” courtesy of Simon Gray.

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LONDON REPORT continued from page 20

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The two West End exceptions to the sure-fire earlier referred to were Sondheim's Follies (at the Shaftesbury) and Simon Gray's Melon (at the Haymarket). In Israel we learned of the meticulous care taken by the producer Cameron Mackintosh over the Hebrew lyrics of Miserables, having them translated back into English to doublecheck for omissions and nuance. Mackintosh has become a producer in the David Merrick mould: having taken a risk, he protects it intensively against avoidable disaster. With Mis behind him — or rather all round him and across the world for the foreseeable future — he has rescued Follies, a show which never seems to have made money for anyone, least of all the original Broadway producers of 1971.

In taking the risk avoided by other producers for 15 years, he has persuaded James Goldman to simplify the plot and rewrite his dialogue completely, and Sondheim to replace four of the original numbers by four less tricky or less bleak, closer to the idiom of an actual Follies show and generally more assimilable by a broader audience today. The show suffers — the marital bickering of the two couples at the Follies reunion sticks out more than ever — but there are queues every night for returns and it looks as though the trick might have worked. Diana Rigg, Julia Mackenzie, Dolores Gray ("I'm Still Here"), Adele Leigh ("One More Kiss") and Lynda Baron ("Who's that Woman?") steal the show.

Directed by Mike Ockrent and designed by Maria Björnson (Phantom of the Opera), it looks beautiful, witty, haunting and gorgeous, and if it succeeds, it will clearly form the basis of the long-awaited New York revival of the show. Still, it proves, to anyone like me who loves and is continually amazed by Sondheim's work,
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We now await the superior Pacific Overtures at English National Opera and Merrily We Roll Along at the Half Moon in the East End.
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Superficially, Ayckbourn's A Small

Michael Gambon and Polly Adams in Alan Ayckbourn's "very funny and very dark" A Small Family Business (at the National's Olivier Theatre), in which the playwright presumes that he has also "become a director of versatility and class."

Family Business offers the mixture as before, but most of Ayckbourn's plays break some new ground. This one tells of a dowdy fitted-furniture business taken over by corrupt interests and how the family's Mr Clean (Michael Gambon) has, Godfather-fashion, to condone murder and make corruption respectable in order to save firm and family from ruin.
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It is very funny and very dark, opening with a brilliantly perfect farcical sequence in which the hero arrives home to celebrate changing jobs by making love to his wife. She, unknown to him, has planned a surprise party with the entire family crouched in darkness behind the sitting-room door. Ayckbourn's use of space, with one boring, purpose-built house doing duty for three, often at the same time, is exceptionally clever throughout. He has become a director of versatility and class. He is also, of course, an exceptionally prolific writer. Since A Small Family Business, he has already written and directed Hencorfard . . . for his small home theatre in the round at Scarborough on the Yorkshire coast. Hencorfard . . . is a playful, experimental and — to me at least — unsuccessfully resolved piece about a composer in the near-anarchic near-future who is torn between the mischievous reprogramming of androids to get his estranged wife and young daughter back and his artist's ambition to produce on his synthesizer the perfect musical sound for love. He fails, but it is hard to care as much as one should, for even the human beings are two-dimensional in character and the prevailing moods either sentimental or cold.

Three shows should be recorded from the somewhat chaotic and disseminated imports of LIFT — the biennial London International Festival of Theatre, which scattered itself across some 20 miles of the capital from the river Thames near Kew Gardens to Shadwell Basin in an as-yet unglamorized section of the London Docks. It rained for the best part of the three weeks, and my favorite shows were all indoors, from Mexico, Canada and the U.S.S.R.: Domna Giovanni, a brilliant, erotic transcription of Mozart's opera into a musical folk commedia for four women and one man (Compania Divas, directed by Jesusa Rodrigues); The Dragon's Trilogy by Robert Lepage's Théâtre Repere from Quebec, telling a strikingly original, poetic,
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It is very funny and very dark, opening with a brilliantly perfect farcical sequence in which the hero arrives home to celebrate changing jobs by making love to his wife. She, unknown to him, has planned a surprise party with the entire family crouched in darkness behind the sitting-room door. Ayckbourn's use of space, with one boring, purpose-built house doing duty for three, often at the same time, is exceptionally clever throughout. He has become a director of versatility and class. He is also, of course, an exceptionally prolific writer. Since A Small Family Business, he has already written and directed Hencoreward ... for his small home theatre in the round at Scarborough on the Yorkshire coast. Hencoreward ... is a playful, experimental and — to me at least — unsuccessfully resolved piece about a composer in the near-anarchic near-future who is torn between the mischievous reprogramming of androids to get his estranged wife and young daughter back and his artist's ambition to produce on his synthesizer the perfect musical sound for love. He fails, but it is hard to care as much as one should, for even the human beings are two-dimensional in character and the prevailing moods either sentimental or cold.

Three shows should be recorded from the somewhat chaotic and disseminated imports of LIFT — the biennial London International Festival of Theatre, which scattered itself across some 20 miles of the capital from the river Thames near Kew Gardens to Shadwell Basin in an as-yet unglamorized section of the London Docks. It rained for the best part of the three weeks, and my favorite shows were all indoors, from Mexico, Canada and the U.S.S.R.: Domna Gianniri, a brilliant, erotic transcription of Mozart's opera into a musical folk commedia for four women and one man (Compagnia Divas, directed by Jesusa Rodrigues); The Dragon's Trilogy by Robert Lepage's Théâtre Repere from Quebec, telling a strikingly original, poetic,
and moving story of two sisters and Canada's ethnic diversity in English, French, Chinese and Japanese; and the

Vasilev Company from Moscow in Cezau,
Victor Slavkin's play performs contemporary Soviet variations on the Russian

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Vasilev Company from Moscow in Cerereu, Victor Slavkin's play performs contemporary Soviet variations on the Russian
Josephine Barlow and Willard White in Shostakovich's Lady Macbeth of Mtsensk — "You emerged at the interval and at the end gapping in disbelief at such a shared joy".

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But more than that, it's a story that captures the heart.

"THE ADAMS' CHRONICLES"
TUNE IN: TUESDAY, 10PM ON KQED/9

George Grizzard and Kathryn Walker as John and Abigail Adams

mezzanotte

Midnight, Cape is calm and empty. The film of life,
Midnight, Cape is calm and empty. The film of life,
after the theater. It's the place to...express oneself or the...people. Or for a...perfume or...hair...didn't...beginning... 

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country house play, acted in, out and right through the middle of a three-dimensional dacha, with the audience at either end. At four hours, Cercou was interminably garrulous and at least an hour too long, but a great impression was conveyed of Russian emotional energies on the move, surging intellectual freedoms on the breeze, longing to be used.

Most visiting productions to LIFT would be considered, at some point or other, as self-indulgent and therefore un-English. But the young English audience is responding very keenly to bold and epic work both at home and from abroad. Two bold attempts to grapple with European expressionism and melodrama have enlivened the summer months: David Pountney's production of Shostakovich's famously scandalous opera Lady Macbeth of Mtsensk (1936, excoriated by Stalin) and Mike Alfred's of The Wandering Jew, adapted by him and Michelene Wandor from the immense best-selling serial novel (1844-5) by Eugene Sue.

Alfreds is one of the most individual and distinguished directors in Britain, respected by actors throughout the profession for the searching, simplicity and truthfulness of his work. His productions are never blocked out; the actors have such confidence in him and in one another that they improvise the actual movements afresh every night. Their spontaneous reactions can produce electrifying effects, as in the Cherry Orchard he directed for Ian McKellen's company at the National last year. On the strength of that he has now acquired his own company to do three productions at the NT. He avoids the obvious, as always, by mounting a four-and-a-half-hour version of a wild 19th-century melodrama which outsold Dickens and Balzac, to the latter's intense despair.

The Alfreds company imposes both great austerity and extravagance on this piece of kitsch. The result, though extremely resourceful and choreograph-
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Michael Ratcliffe is theatre critic of The Observer in London.

ightly dramatic, becomes merely repetitive when the drama of the inheritance is withheld from rightful legatees by the wicked machinations of the church is prolonged artificially by a codicil to the will. Sue is a terrible warden, though technically skilled, so this is hardly Nicholas Nickleby, nor the Golgoni Country Trilogy, which the company tackles next. The Wandering Jew has the potential for a cult. Lady Macbeth was certainly that, packed out for every performance. An astonishing and outstanding piece of musical theatre which mixes sex, politics, psychology, slapstick, poetry, tenderness and wit, this story of provincial adultery, murder and repression survived everything that Pountney’s glorious and vulgar productions could throw at it. You emerged at the interval and at the end gasping in disbelief and on a great high at such a shared joy in the resources and possibilities of theatre.

This is more than could be said for the Kirov Opera, which brought to Covent Garden, and those very theatres in Manchester and Birmingham which the RSC will no doubt shortly visit, imitative examples of Soviet official culture in Boris Godunov, Eugene O’Neill and The Queen of Spades. All three were willfully conducted by Yuri Temirkanov (the opening of O’Neill like fast congealing toffee), played with outstanding accuracy, theatrical color and instinct by the Kirov orchestra; adequately sung; not acted at all; and designed in conventional picture-book architectural landscapes.

Glamez is bringing us a greater diversity of work from the Soviet Union than ever before, including the Mayakovsky Theatre (Moscow) at the National in October, the Gorky Theatre (Leningrad) and a studio Hamlet from Moscow at the Edinburgh Festival, which is about to engulf me as I write. More of that, I hope, next time. ☑
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