PERFORMING ARTS

A.C.T.
AMERICAN CONSERVATORY THEATRE 1986-87 SEASON
Attention to Detail.

There's a big difference between a house and a home. A difference far greater than simply having withstand the test of time. It is a matter of substance. Of proportion. And more often than anything else, attention to detail.

Since 1919, McGuire Real Estate has been a major force in San Francisco Real Estate. With 65 full-time brokers, we not only set the finest properties, but the McGuire family includes a network of San Francisco's most able buyers.

In fact, McGuire Real Estate has been involved in the sale of the last five desirable showcase homes. And this year's no exception.

We are.

Lombard Street Office
402-1500
Union Street Office
492-2555

The Sign of the Times
Deneuve by Catherine.

Inside every woman is another woman. I designed this fragrance for the other woman in you.

Call 1-800-622-PARIS for Catherine Deneuve to tell you more.

PARFUMS PHENIX © 1987

nordstrom
Deneuve by Catherine.

Inside every woman is another woman. I designed the perfume for the other woman in you.

Call 1-800-622-PARIS for Catherine Deneuve to tell you more.
PARFUMS PHENIX © 1987

nordstrom
Move Uptown.

Luxury split-level in elegant downtown high-rise, complete with limousine, chauffeur, chef and a butler on every floor. $15150*. Now you can lend new meaning to the term "a night on the town" when you spend any Friday or Saturday night at the Sheraton Grande. For a mere $151 you get a luxurious split-level junior suite, dinner for two from the pre-theater menu at our award-winning Ravé restaurant, complimentary limousine service to the Music Center and back, personal butler service, plus coffee, tea and your favorite newspaper the morning after. So move up in the world, to the place where it's the little things that mean a lot. The Sheraton Grande, 333 S. Figueroa, Los Angeles. For reservations, call (213) 617-1133.

Sheraton Grande

The hospitality people of TTT

*For room, per night, based on availability. Liquor, tax and TTT fee not included.

PERFORMING ARTS MAGAZINE

SAN FRANCISCO EDITION

Jeffrey Hinck Managing Editor
Herbert Glass Senior Editor
Crystal A. Smith Assistant Editor
Edward Dole Production Manager
Ellen Melton Advertising Coordinator
Susan Beth Cohen Circulation
Dorius Adams Date Processing Manager

Karl B. Leibo Art Director
Colleen Conn Art Associate
Kathy Lutz Managing Editor
Janice J. Smith Charlotte Cameron
Barbara Madsen

Performing Arts Network, Inc.

2909 Overland Avenue, #201, Los Angeles, CA 90064
(213) 538-8000

Regional Offices:

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

Opera Plaza 401 Van Ness Ave. #2002
San Francisco, CA 94102
(415) 446-2530

DCA Media, Inc.

3600 Rialto Avenue, San Diego, CA 92105
(619) 297-6140

2420 Beaver, Ste. 20, Houston, TX 77005
(713) 524-3343

Dowsett Media Bay

101 W. Randol Mill Road, #106, Arlington, TX 76011
(817) 265-5336

Regional Representatives:

Warren, Kelley, Allen & Oyster, Inc.

2 North Riverside Plaza, Chicago, IL 60606
(312) 236-2797

Flavio Kelly Associates (Detroit)

2655 S. Woodstock, #205, Bloomfield Hills, MI 48015
(313) 356-5690

Colman Kwee President
Joseph Benjamin Jr. Vice President, Sales & Marketing

Irwin M. Fries General Vice President & Advertising Director

A. J. Landau Sales Vice President

To Grand Expectations.

For gift delivery anywhere call 1-800-DO-DRINK, except where prohibited by law.
Product of France. Made with fine cognac brandy. 80 Proof. ©1989 Carlton Importers, Ltd., Teaneck, N.J.
Move uptown.

Luxury split-level in elegant downtown high-rise, complete with limousine, chauffeur, chef and a butler on every floor. $15100*

Now you can lend new meaning to the term "a night on the town" when you spend any Friday or Saturday night at the Sheraton Grande. For a mere $151 you get a luxurious split-level junior suite, dinner for two from the pre-theater menu at our award-winning Ravel restaurant, complimentary limousine service to the Music Center and back, personal butler service, plus coffee, tea and your favorite newspaper the morning after. So move up in the world, to the place where it's the little things that mean a lot. The Sheraton Grande, 333 S. Figueroa, Los Angeles. For reservations, call (213) 617-1133.

Sheraton Grande
The completely different of TIT

*Per room, per night, based on availability. Liquor, tax and gratuity not included.

To Grand Expectations.
PERFORMING ARTS

The Theatre & Music Magazine for California & Texas

APRIL 1987

10

THE ONCE

AND FUTURE PRINCE

by Walter Price

29

THE FOURTH SEASON

1970

ACT-1

THE PROGRAM

46

ON ACTING

by Laurence Olivier

55

SCR.

THE BUMPY ROAD

TO SUCCESS

by Cathy de Mayo

66

RESTAURANT

GUIDE

CRESSIDA LUXURY

It's lavish. With automatic climate

and power windows, power door

docks, and rich velour or optional

leather interior.

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

A nationwide survey rated Toyota Cressida the most trouble-free new luxury car you could own. Its interior is elegantly appointed. The exterior is beautifully finished, aerodynamically superior. To delight the driver in you, Cressida has impeccable road manners and a sophisticated 5-cylinder, twin cam engine. Inside and out, Cressida compares with cars costing thousands more.


†Technique is a trademark of the Matsushita Electric Industrial Co., Ltd. 


TOYOTA

WHO

COULD ASK

FOR ANYTHING

MORE!

Get More From Life...Buckle Up!
The Once and Future Prince

WHITE spaces on the wall betray pictures taken down. On top of a cabinet is a jumble of Tonys, some polished, others not. Harold Prince, one of the legendary producers/directors in the modern American theatre, is moving his offices. Looking tanned and fit after a Caribbean vacation, he is friendly and relaxed, but in a hurry.

Harold Prince is also on a roll. The Phantom of the Opera is the biggest hit of the London season. The Andrew Lloyd Webber musical will make the trip to this side of the Atlantic next fall, with Prince repeating the staging. At the same time, he will be responsible for a revival of one of his earlier triumphs, the Kander and Ebb musical Cabaret, which will tour — including stops in San Francisco, at the Orange County Performing Arts Center and the Los Angeles Music Center — before opening on Broadway in the fall. There will be revisions in the book and some musical changes, with Joel Grey repeating his role as the Master of Ceremonies.

As if that weren't enough activity, Prince brings Reza, his latest musical, to the Mark Taper in Los Angeles in April. He is very high on this show. With music by Gilbert Bécaud and book by Julian More, it is based on the Romain Gary novel La Vie Devant Soi, which was also the source of Madame Rosa, the award-winning film with the late Simone Signoret. "It's a splendid score," Prince says, "very eclectic, with French, Arab and Jewish influences. Bécaud came to me six years ago with the idea, but it's taken this time to get it together."

"It belongs in an intimate house, so I opened it at the Center Stage in Balti-
The Once and Future Prince

White spaces on the wall betray pictures taken down. On top of a cabinet is a jumble of Tonys, some polished, others not. Harold Prince, one of the legendary producer/directors in the modern American theatre, is moving his offices. Looking tanned and fit after a Caribbean vacation, he is friendly and relaxed, but in a hurry.

Harold Prince is also on a roll. The Phantom of the Opera is the biggest hit of the London season. The Andrew Lloyd Webber musical will make the trip to this side of the Atlantic next fall, with Prince repeating the staging. At the same time, he will be responsible for a revival of one of his earlier triumphs, the Kander and Ebb musical Cabaret, which will tour—including stops in San Francisco, at the Orange County Performing Arts Center and the Los Angeles Music Center—before opening on Broadway in the fall.

There will be revisions in the book and some musical changes, with Joel Grey repeating his role as the Master of Ceremonies.

As if that weren't enough activity, Prince brings Rosé, his latest musical, to the Mark Taper in Los Angeles in April. He is very high on this show. With music by Gilbert Bécaud and book by Julian More, it is based on the Romain Gary novel La Vie Devant Soi, which was also the source of Madame Rosé, the award-winning film with the late Simone Signoret. "It's a splendid score," Prince says, "very eclectic, with French, Arab and Jewish influences. Bécaud came to me six years ago with the idea, but it's taken this time to get it together."

"It belongs in an intimate house, so I opened it at the Center Stage in Balti-

by Walter Price
Every now and then, it's nice to turn a dinner party into a production. With wines complementing every course. And guests complimenting your culinary performance.

Which is where new Select Servings from Foster Farms come on stage. Select Servings come from fresh, plump Foster Farms chickens. Gourmet cuts, already boned, skinned and trimmed by hand.

So you can put your energies into creating. And not into boning chicken.

What's more, Select Servings are available in thighs, breasts or thighs and drumsticks. All equally perfect, whether you're cooking Medallions of Chicken Thighs in Lemon Butter for two.

Or dinner for a cast of thousands.
The Cast.

The Performance.

Select Servings

Specially Selected
Hand Trimmed • Lean in Fat
BONELESS & SKINLESS
SIX THIGHS
CALIFORNIA GROWN FRIED CHICKEN

Every now and then, it's nice to turn a dinner party into a production. With wines complementing every course. And guess complimenting your culinary performance.

Which is where new Select Servings from Foster Farms come on stage. Select Servings come from fresh, plump Foster Farms chickens. Gourmet cuts, already boned, skinned and trimmed by hand.

So you can put your energies into creating. And not into boning chicken.

What's more, Select Servings are available in thighs, breasts or thighs and drumsticks. All equally perfect, whether you're cooking Medallions of Chicken Thighs in Lemon Butter for two.

Or dinner for a cast of thousands.
more. We were sold out for six weeks. The audiences loved it and the press was fine, too. The DPR is ideal for Razz;" the director states. "I'm not even thinking about Broadway. If we go, we go. I'm no longer Broadway oriented. The economic pressures make Broadway today almost impossible. That's why I'm not much interested in producing any more. It's just too much responsibility. Anyway, I like to make changes. I want a production to be nurtured. Artistic satisfaction is paramount with me, not financial. Some of my best shows didn't make money."

"I tackled Phantom of the Opera, a big show, because it was much easier to do in London. There's still a tradition there of going to the theatre. It's a habit, unlike New York, where the ticket prices are so high most of the public is excluded. People just can't afford it, I'm appalled."

Prince pauses to take a call about a possible new project. He seems pessimistic.

"Look, the guy has written two pages in eight years. I think that tells you how far off the ground this is going to get." He hangs up resignedly.

Prince has quite a track record. Though he started as a stage manager, he quickly went into producing with a vengeance.

When you start out with The Pajama Game and proceed with such others as Damn Yankees, West Side Story, Fiorello!, Take Her, She's Mine, A Funny Thing Happened on the Way to the Forum and Fiddler on the Roof, you must be doing something right. His first directing chore was the aforementioned She Loves Me in 1963 and he both produced and directed such others as Cabaret, Zorba, Company, Follies (with Michael Bennett), A Little Night Music, Pacific Overtures, Merrily We Roll Along, and A Doll's Life.

He has a special relationship with Stephen Sondheim, and the history of the theatre is all the better for it. He is
more. We were sold out for six weeks. The audiences loved it and the press was fine, too. The Taper is ideal for Rent," the director states. "I'm not even thinking about Broadway. If we go, we go. I'm no longer Broadway oriented. The economic pressures make Broadway today almost impossible. That's why I'm not much interested in producing any more. It's just too much responsibility. Anyway, I like to make changes. I want a production to be nurtured. Artistic satisfaction is paramount with me, not financial. Some of my best shows didn't make money."

"I tackled Phantom of the Opera, a big show, because it was much easier to do in London. There's still a tradition there of going to the theatre. It's a habit, unlike New York, where the ticket prices are so high most of the public is excluded. People just can't afford it. I'm appalled."

Prince pauses to take a call about a possible new project. He seems pessimistic.

"Look, the guy has written two pages in eight years. I think that tells you how far off the ground this is going to get." He hangs up resignedly.

Prince has quite a track record. Though he started as a stage manager, he quickly went into producing with a vengeance. When you start out with The Pajama Game and proceed with such others as Damn Yankees, West Side Story, Fiddler!, Take Her, She's Mine, A Funny Thing Happened on the Way to the Forum and Fiddler on the Roof, you must be doing something right. His first directing chore was the aforementioned She Loves Me in 1963 and he both produced and directed such others as Calamity Jane, Company, Follies (with Michael Bennett), A Little Night Music, Pacific Overtures, Merrily We Roll Along, and A Doll's Life.

He has a special relationship with Stephen Sondheim, and the history of the theatre is all the better for it. He is
asked about the tantalizing rumors years ago that they would collaborate on a musical version of *Sunset Boulevard*, with Angela Lansbury in the Gloria Swanson role.

"We thought about it, certainly," he says, "but how can you equal or improve on a classic? How can you better Billy Wilder, Swanson, and William Holden? We decided to leave it alone. Besides, Angela has such a huge success with *Murder, She Wrote*, why should she want to take on the pressures of eight shows a week?"

A show Prince speaks of with particular affection is *Follies*, which has become a virtual cult musical. Though it is being given a new production in London and was done in a concert version at Lincoln Center a year ago, he will never touch it again.

"My cast in the [1971] original was so perfect, it could never be duplicated," he says simply. "I love Barbara Cook, but Sally will forever be Dorothy Collins to me. Mandy [Patinkin] is wonderful, but he wasn't Buddy. I love George Hearn, but I can only think of John McMartin. I did attend the concert performance, however, because my daughter Daisy was one of the ingenues. I was very proud of her. No question about it, it was an exciting night, but I prefer to live with my first memories."

Answering another phone call and changing the subject, Prince informs his interviewer, "I like to take risks. I'm always suspicious if they are no problems. It's one of the reasons I'm the wrong guy for movies. I can't deal with large organizations." Prince is referring to his only films, *Something for Everyone* and *A Little Night Music*. The latter was not one of his happiest experiences, but *Something for Everyone* was a special case. He seems surprised that an interviewer

*From the Stephen Sondheim-Harold Prince Pacific Overtures.*

16
asked about the tantalizing rumors years ago that they would collaborate on a musical version of Sunset Boulevard, with Angela Lansbury in the Gloria Swanson role.

"We thought about it, certainly," he says, "but how can you equal or improve on a classic? How can you better Bette Wilder, Swanson, and William Holden? We decided to leave it alone. Besides, Angela has such a huge success with Murders, She Wrote, why should she want to take on the pressures of eight shows a week?"

A show Prince speaks of with particular affection is Follies, which has become a virtual cult musical. Though it is being given a new production in London and was done in a concert version at Lincoln Center a year ago, he will never touch it again.

"My cast in the [1971] original was so perfect, it could never be duplicated," he says simply. "I love Barbara Cook, but Sally will forever be Dorothy Collins to me. Mandy [Patinkin] is wonderful, but he wasn't Buddy. I love George Hearn, but I can only think of John McMartin. I did attend the concert performance, however, because my daughter Daisy was one of the ingenues. I was very proud of her. No question about it, it was an exciting night, but I prefer to live with my first memories."

Answering another phone call and changing the subject, Prince informs his interviewer, "I like to take risks. I'm always suspicious if there are no problems. It's one of the reasons I'm the wrong guy for movies. I can't deal with large organizations." Prince is referring to his only films, Something for Everyone and A Little Night Music. The latter was not one of his happiest experiences, but Something for Everyone was a special case. He seems surprised that an interviewer

**From the Stephen Sondheim-Harold Prince Pacific Overtures.**
been with Prince ever since, serving now as his associate producer with responsibility for staging the secondary companies of all his productions.

Prince's early years read like the script for an old MGM musical. When he graduated from the University of Pennsylvania in 1948, a life in the theatre was all he wanted. He showed up at the office of the legendary producer-director George Abbott, asking for any kind of job and offering to work for next to nothing. He started out as Abbott's gofer and one of the most important relationships in Prince's professional life was begun.

Abbott liked and encouraged young people. He was so impressed by the vitality and drive of his protege, who had ambitions to become a producer, that he offered to direct his first shows. True to his word, Abbott directed the Prince-Produced The Pajama Game (1954), Damn Yankees (1955), and New Girl in Town (1957). The rest, as they say, is history.

Prince continues to share office space with Abbott, who will be 100 this year. The only interruption in their relationship was during the Korean War when Prince went into the Army. He was told a job would be waiting for him when he returned, and one was.

Among Prince's most important contributions to the American musical theatre is his resurrection of Leonard Bernstein's Candide. Though the 1957 original cast album — with Barbara Cook, Robert Rounseville, Max Adrisan and Ira Petina — quickly became a must for any connoisseur's record collection, the show itself was not a success. Most observers seem to agree that the problem lay with the book, once no doubt that the score was among Bernstein's best. Whatever the case, some years ago New York's Off-Broadway Chelsea Theatre asked Prince to produce over a revival, which ultimately went to Broadway.

When Beverly Sills inaugurated her first
Prince addressing the original New York Evita cast at an early rehearsal — in the first row, looking forward, Bob Coutts (Juan Perón), to his right Paul LaPierre (Evita Perón) and beside her, Mandy Patinkin (Che Guevara).

knows the film so well and is obviously pleased when discussing a brilliantly acted and directed scene in which Angela Lansbury gulps down a bowl of strawberries while engaged in a non-stop monologue. Prince is not at all displeased that the video cassette will be in the stores soon. Like Follies, the 1970 film has achieved cult status, which makes it all the more regrettable that he has decided movies aren’t for him.

Another endeavor which was obviously close to his heart was Sweezy Tild (1999). “We had a long run. It won a lot of Tonys for a lot of people. It was a work I’m very proud of. But it was a difficult subject, the kind that challenges me. The idea of a musical dealing with a couple who cut people’s throats and bake the victims up into pies simply turned some people off. Finally, the audience just stopped coming. But it was a source of great satisfaction to all of us.”

“I’m excited about putting Cabaret on again,” he continues, “but it isn’t something I’ll be doing in my sleep. Believe me, I’m not even looking at my old stage book. There will be revisions of the text and some musical changes. For me it will be all fresh. Of course I’m happy to have Joel Grey back in his original role, and I’m very excited about Sally Bowles. She’s a girl named Allison Reed who’s had an enormous success recently in an Off-Broadway show about Marilyn Monroe. She’s a big talent.”

As Prince elaborates on upcoming projects, one gathers that part of his success stems from an ability to gather together a team which makes him comfortable and provides optimum conditions for productive work. In a world where you seem to be only as good as your last blockbuster and royalties are fleeting, Prince inspires devotion, among actors and among his personal staff, of whom longtime associate Ruth Mitchell is a shining example. He discovered her when she was stage manager of West Side Story nearly 30 years ago and she has been with Prince ever since, serving now as his associate producer with responsibility for staging the secondary companies of all his productions.

Prince’s early years read like the script for an old MGM musical. When he graduated from the University of Pennsylvania in 1948, a life in the theatre was all he wanted. He showed up at the office of the legendary producer-director George Abbott, asking for any kind of job and offering to work for next to nothing. He started out as Abbott’s gofer and one of the most important relationships in Prince’s professional life was begun.

Abbott liked and encouraged young people. He was so impressed by the vitality and drive of his protege, who had ambitions to become a producer, that he offered to direct his first shows. True to his word, Abbott directed the Prince-produced The Pajama Game (1954), Damn Yankees (1955), and New Girl in Town (1957). The rest, as they say, is history.

Prince continues to share office space with Abbott, who will be 100 this year. The only interruption in their relationship was during the Korean War when Prince went into the Army. He was told a job would be waiting for him when he returned, and one was.

Among Prince’s most important contributions to the American musical theatre is his resurrection of Leonard Bernstein’s Candide. Though the 1957 original cast album — with Barbara Cook, Robert Rounseville, Max Adrian and Irina Peina — quickly became a must for any connoisseur record collection, the show itself was not a success. Most observers seem to agree that the problem lay with the book, since no one doubted that the score was among Bernstein’s best. Whatever the case, some years ago New York’s Off-Broadway Chelsea Theatre asked Prince to preside over a revival, which ultimately went to Broadway.

When Beverly Sills inaugurated her first
INTRODUCING TORONADO TROFÉO

True comprehension of the new Toronado Troféo is not easily achieved in language. True comprehension comes in the driving.

Unlike ordinary cars, the Troféo is engineered specifically for the driver to whom precise handling is a primary selection criterion. Nothing has been over-looked. Even the seats, elegantly paneled in genuine leather, are engineered to enhance driver skills. Their contoured design and side bolsters offer outstanding anatomical adhesion even in the tightest turns.

Suspension geometry is engineered to flatten corners and effectively transmit a positive tactile response. It dampens the harshness of tar strips and pot holes, yet retains the feel of the road required of precision driving.

The Troféo’s powertrain is backed by Olds for 6 years/60,000 miles, and Troféo is protected from rust-through for 6 years/100,000 miles. See your Olds dealer for the terms and conditions of this new limited warranty. It’s the best driver’s car we’ve ever offered.

ONCE DRIVEN, NEVER FORGOTTEN.

Drive one. Feel the quality in an Oldsmobile.

Oldsmobile
Oldsmobile Quality. Feel it.
INTRODUCING TORONADO TROFÉO

True comprehension of the new Toronado Troféo is not easily achieved in language. True comprehension comes in the driving.

Unlike ordinary cars, the Troféo is engineered specifically for the driver to whom precise handling is a primary selection criterion. Nothing has been overlooked. Even the seats, elegantly paneled in genuine leather, are engineered to enhance driver skills. Their contoured design and side bolsters offer outstanding anatomical adhesion even in the tightest turns.

Suspension geometry is engineered to flatten corners and effectively transmit a positive tactile response. It dampens the harshness of tar strips and pot holes, yet retains the feel of the road required of precision driving.

The Troféo’s powertrain is backed by Olds for 6 years/60,000 miles, and Troféo is protected from rust-through for 6 years/100,000 miles. See your Olds dealer for the terms and conditions of this new limited warranty. It’s the best driver’s car we’ve ever offered.

Drive one. Feel the quality in an Oldsmobile.

Oldsmobile
Oldsmobile Quality. Feel It.
Critics were virtually unanimous in citing Prince's staging as the primary factor in the enormous success of Evita (above) with American audiences.

New York City Opera season of musicals in 1982, it was only natural that she turn to Prince to stage Candide. Whether it was a musical or a "true opera" was beside the point. With the full resources of the New York City Opera behind him, Prince's production — recently seen on PBS and at the Orange County Performing Arts Center — was generally acknowledged the finest mounting the work had yet received.

His work for Sills brings us to a second great love of the director — opera, although he might dispute that there is a distinction between musical theatre and opera. Prince is currently Chairman of the National Institute for Music Theatre, which was formerly known as the National Opera Institute. Categories can be misleading.

For the Lyric Opera of Chicago he has directed Puccini's La Fanciulla del West and Madama Butterfly. He is particularly pleased with the latter, which has been taped by PBS and he speaks glowingly of the work of soprano Anna Tomowa-Sintow and tenor Peter Dvorsky as Cio-Cio San and Pinkerton. In addition to Candide, he has staged Ashmoleal, Silverlake and Sweeney Todd for New York City Opera and the world premiere of Willie Stark (based on Robert Penn Warren's novel All the King's Men) for Houston.

Prince was able to pull out all the stops for his debut at the Vienna State Opera in 1983 with a new production of Puccini's Turandot with Eva Marton and José Carreras, conducted by Lorin Maazel.

Despite the fact that Vienna's critics had protested Maazel's appointment as the company's General Director and were out to get him from the beginning of rehearsals, Prince was not a victim of the fallout and, in fact, counts the Vienna experience as a pleasant one.

Some years ago there was discussion with Anthony Bliss, then the general manager, about Prince coming to the Metropolitan Opera. "I think the repertory choice was an interesting one," said the director. "Mascagni's little-known Il Piccolo Marat, with a cast of Luciano Pavarotti, Mirella Freni and Nicolai Ghiaurov. Budgetary considerations forced cancellation of the plans. I regret it, but the cast was probably relieved, since it would have been new music to learn for all concerned. I haven't had another offer from the new management."

His opera productions give Prince respite from the mounting pressures of the commercial theatre, where choice of quality product has long been a problem. There are those who claim his magic touch made some shows better than they Michael Crawford in the title role and Sarah Brightman as Christine in Prince's current London production, Andrew Lloyd Webber's The Phantom of the Opera.

THEATER CROWD APPLAUDS
"CORINTIA & PARKING!"

Steping out to a show? Before curtain time, dine at the elegant Corinlia, and have your parking validated for the entire evening! Just blocks from all of San Francisco's major theaters. Serving northern Italian fare from 5-10. Reservations please.

CORINTHA
RAMADA RENAISSANCE HOTEL
392-6000, EXT. 6530
55 Cyril Magnin, San Francisco
Critics were virtually unanimous in citing Prince’s staging as the primary factor in the enormous success of Evita (above) with American audiences.

New York City Opera season of musicals in 1982, it was only natural that she turn to Prince to stage Candide. Whether it was a musical or a “true opera” was beside the point. With the full resources of the New York City Opera behind him, Prince’s production — recently seen on PBS and at the Orange County Performing Arts Center — was generally acknowledged the finest mounting the work had yet received.

His work for Sills brings us to a second great love of the director — opera, although he might dispute that there is a distinction between musical theatre and opera. Prince is currently Chairman of the National Institute for Music Theatre, which was formerly known as the National Opera Institute. Categories can be misleading.

For the Lyric Opera of Chicago he has directed Puccini’s La Fanciulla del West and Madame Butterfly. He is particularly pleased with the latter, which has been taped by PBS and he speaks glowingly of the work of soprano Anna Tomowa-Sintow and tenor Peter Dovzky as Cio-Cio San and Pinkerton. In addition to Candide, he has staged Asklamadesi, Slenderlake and Sweeney Todd for New York City Opera and the world premiere of Willie Stark (based on Robert Penn Warren’s novel All the King’s Men) for Houston.

Prince was able to pull out all the stops for his debut at the Vienna State Opera in 1983 with a new production of Puccini’s Turandot with Eva Marton and José Carreras, conducted by Lorin Maazel. Despite the fact that Vienna’s critics had protested Maazel’s appointment as the company’s General Director and were out to get him from the beginning of rehearsals, Prince was not a victim of the fallout and, in fact, counts the Vienna experience as a pleasant one.

Some years ago there was discussion with Anthony Bliss, then the general manager about Prince coming to the Metropolitan Opera. “I think the repertory choice was an interesting one,” said the director, “Mascagni’s little-known Il Piccolo Monarco, with a cast of Luciano Pavarotti, Mirella Freni and Nicolai Ghiaurov. Budgetary considerations forced cancellation of the plans. I regret it, but the cast was probably relieved, since it would have been new music to learn for all concerned. I haven’t had another offer from the new management.”

His opera productions give Prince despite from the mounting pressures of the commercial theatre, where choice of quality product has long been a problem. There are those who claim his magic touch made some shows better than they

Michael Crawford in the title role and Sandra Brightman as Christine in Prince’s current London production, Andrew Lloyd Webber’s The Phantom of the Opera.
actually were. Eva being a case in point. He had a superb cast, headed by Patti LuPone, Bob Gunton and Mandy Patinkin. Musically, there was not much beyond “Don’t Cry for Me Argentina,” but the whole work was so beautifully packaged by Prince, that few seemed to notice.

After Evita, Prince ran into a dry spell. Merrily We Roll Along, despite another fine Sondheim score, A Doll’s Life and Grind simply were not strong enough to be saved by the Prince expertise. With Phantom and Ratsa the consensus is that he has hit his stride once again and can allow himself the luxury of picking and choosing the projects he wants.

In response to the interviewer’s questions about his “artistic vision,” Prince says, “I don’t like to verbalize much about philosophy or art,” he says, “I feel it sounds pompous. I do feel, however, that the theatre is an ongoing institution and that I have an obligation to teach and help the young.” Remembering what George Abbott did for him may account for this feeling. “I’m scrupulous in seeing that all writers, for example, who are in touch with me receive replies. And I’ve had observers at most of the shows I’ve produced or directed from the very beginning, long before there were intern programs.”

Recently, he was so impressed with a young man who walked in off the street — just as Prince himself had walked into George Abbott’s office three decades earlier — that he hired him for his office. That man, Arthur Masella, wanted to direct. Prince recommended him to the Minnesota Opera and he has since directed two operas for the company with success. [Masella has just been announced to direct a new production of Cavalleria Rusticana and Pagliacci for the...
actually were, Evita being a case in point. He had a superb cast, headed by Patti LuPone, Bob Gunton and Mandy Patinkin. Musically, there was not much beyond “Don’t Cry for Me Argentina,” but the whole work was so beautifully packaged by Prince, that few seemed to notice.

After Evita, Prince ran into a dry spell. Merrily We Roll Along, despite another fine Sondheim score, A Doll’s Life and Grind simply were not strong enough to be saved by the Prince expertise. With Phantom and Rosario the consensus is that he has hit his stride once again and can allow himself the luxury of picking and choosing the projects he wants.

In response to the interviewer’s questions about his “artistic vision,” Prince says, “I don’t like to verbalize much about philosophy or art,” he says. “I feel it sounds pompous. I do feel, however, that the theatre is an ongoing institution and that I have an obligation to teach and help the young.” Remembering what George Abbott did for him may account for this feeling. “I’m scrupulous in seeing that all writers, for example, who are in touch with me receive replies. And I’ve had observers at most of the shows I’ve produced or directed from the very beginning, long before there were intern programs.”

Recently, he was so impressed with a young man who walked in off the street — just as Prince himself had walked into George Abbott’s office three decades earlier — that he hired him for his office. That man, Arthur Masella, wanted to direct. Prince recommended him to the Minnesota Opera and he has since directed two operas for the company with success. [Masella has just been announced to direct a new production of Cavalleria Rusticana and Pagliacci for the...
New York City Opera.

Beginning with Ruth Mitchell, he has helped and encouraged women in theatre, though he would be the last one to consider himself a feminist. One gets the impression he dislikes such labels. What is amply clear is that Harold Prince is interested in talent. He doesn’t like mediocrity. Harold Prince may be embarrassed by talk of an “artistic vision,” but when one looks at the body of his work and its

Carnelian Room

BANK OF AMERICA CENTER
555 California Street, 52nd Floor
San Francisco, CA 94104
For Reservations: 415-435-7500
SUNSET DINNER 6-7 PM NIGHTLY
$25 COMPLETE

If you've ever wondered where the cosmopolitan side of Australia begins, well tell you it's right here in Melbourne. (Pronounce it Mel-burr and you'll fit right in with the locals.)

Melbourne has more than koalas and kangaroos. It has a sophistication and charm all its own, with distinctive 19th century Victorian architecture, quaint, picturesque lanes and laneway cuisines on shabby tree-lined streets.

By day you might browse through the boutiques where your U.S. dollars make a bargain. Then wander through our famous art gallery, mingling with Rembrandt, Picasso and Monet. Or you might prefer to stroll through one of Melbourne's many lush parks or gardens.

G'day begins in Melbourne.

PSSSST!
COCKTAILS WITH
A DIFFERENT TWIST.

Chardonnay and pâté at twilight. Champagne and caviar at midnight. And dancing nightly to the music of live strings or upbeat rhythms. Whatever you like, it's here at The Compass Rose. Only in the St. Francis on Union Square. You've never been anywhere like it.
New York City Opera.

Beginning with Ruth Mitchell, he has helped and encouraged women in theatre, though he would be the last one to consider himself a feminist. One gets the impression he dislikes such labels. What is amply clear is that Harold Prince is interested in talent. He doesn’t like mediocrity. Harold Prince may be embarrassed by talk of an “artistic vision,” but when one looks at the body of his work and its

Of the current Madame Roza — here, Georgia Brown and Alex Paez in a scene from the world premiere staging at Baltimore’s Center Stage — Prince says, “It belongs in an intimate house . . . I’m not even thinking about Broadway if we go, we go. [But] I’m no longer Broadway oriented.”

incredibly high level of quality, one has to know there is one.

His mentor, George Abbott, has set something of a record for longevity. It would surprise few if Prince equalled it, or at least came close. Vagaries of the theatre notwithstanding, it gives us all cause for hope and anticipation.

G’day begins in Melbourne.

If you’ve ever wondered where the cosmopolitan side of Australia begins, we’ll tell you. It’s right here in Melbourne. (Pronounce it “Mal-uh” and you’ll fit in right with the locals.)

Melbourne has more than looks and languid paces. It has a sophisticated charm all its own, with ornate 19th century Victorian architecture, quaint vintage trains and haute cuisine eaten on shady tree-lined streets.

By day you might browse through chic boutiques (where your U.S. dollars make everything a bargain), then wander through our famous art gallery, mingling with Rembrandt, Picasso and Monet. Or you may prefer to stroll through one of Melbourne’s many lush parks or gardens.

By night you could attend the opera, go to a play or indulge in award-winning cuisine served in elegant our roundings. Or you might dine on salmon and sip chardonnay aboard an old world restaurant train as it trundles down the streets of the city. It could only happen in Melbourne.

So get your Aussie holiday off to a civilized start. Get your free “G’day Begins in Melbourne” and “Destination Australia” travel guides by calling 1-800-445-4000 and asking for Department P401.

Then come and say g’day in the city where it all begins.

PSSSSST!

COCKTAILS WITH
A DIFFERENT TWIST.

Chardonnay and paé at twilight, Champagne and caviar at midnight. And dancing nightly to the music of live strings or upbeat rhythms. Whatever you like, it’s here at The Compass Rose. Only in the St. Francis on Union Square. You’ve never been anywhere like it.

THE
Compass
Rose
San Francisco’s Grand Bar
In a 1906 poker game, even though Cottage Ken won, Colombo-Kelli was the one who really cleaned up.

In a 1906 poker game, even though Cottage Ken won, Colombo-Kelli was the one who really cleaned up.

Money problems forced the postponement of A.C.T.'s fourth San Francisco season, and what had been planned as a fall, 1969, opening actually took place in March of 1970. This was to be the last season in which the company presented repertory seasons in both the Geary and Marines Memorial Theatres. In the future, the smaller Marines Theatre would be used for guest productions and commercial ventures whose income would help to subsidize the more expensive repertory operation at the Geary. The 1970 season also brought A.C.T.'s first black director, as Gilbert Moses staged *The Blood Knot* by the then little known Athol Fugard. Black actress Ann Weldon scored a casting breakthrough when she played the fiery Serafina in Tennessee Williams' *The Rose Tattoo*. In addition to nine new productions, the season offered revivals of a pair of past successes, *Six Characters in Search of an Author* and *Rosencrantz and Guildenstern Are Dead.*
In a 1906 poker game, even though Cosmo Boy Ken won, Colorado Kelli was the one who really cleaned up.

A.C.T. Fourth Season, 1970

Money problems forced the postponement of A.C.T.'s fourth San Francisco season, and what had been planned as a fall, 1969, opening actually took place in March of 1970. This was to be the last season in which the company presented repertory seasons in both the Geary and Marines Memorial Theatres. In the future, the smaller Marines Theatre would be used for guest productions and commercial ventures whose income would help to subsidize the more expensive repertory operation at the Geary. The 1970 season also brought A.C.T.'s first black director, as Gilbert Moses staged The Blood Knot by the then little-known Athol Fugard. Black actress Ann Weldon scored a casting breakthrough when she played the fiery Serafina in Tennessee Williams' The Rose Tattoo. In addition to nine new productions, the season offered revivals of a pair of past successes, Six Characters in Search of an Author and Rosencrantz and Guildenstern Are Dead.

Peter Donat (center) had the title role in Peter Lake's melodramatic fantasy, Hadrian VII, based on the life and writings of Frederick Rolfe. The hit production was directed by Allen Fletcher.

The photographs are by Hank Kranzler and William Ganslen.
1970
FOURTH SEASON

The Importance of Being Earnest
by Oscar Wilde;
directed by Jack O'Brien

Oedipus Rex
by Sophocles;
directed by William Ball

Saint Joan
by George Bernard Shaw;
directed by Edward Gilbert

The Blood Knot
by Athol Fugard;
directed by Gilbert Moses

Little Malcolm and His Struggle
Against the Eunuchs
by David Halliwell;
directed by Nagle Jackson

Hadrian VII
by Peter Luke;
directed by Allen Fletcher

The Rose Tattoo
by Tennessee Williams;
directed by Louis Criss

The Tempest
by William Shakespeare;
directed by William Ball

The Tavern
by George M. Cohan;
directed by Ellis Rabb

Rosencrantz and Guildenstern
Are Dead
by Tom Stoppard;
directed by William Ball

Six Characters in Search of
an Author
by Luigi Pirandello;
directed by Mark Healy

Kitty Winn had the title role when A.C.T. presented
Edward Gilbert's production of Saint Joan at the Geary.

30
1970

FOURTH SEASON

The Importance of Being Earnest
by Oscar Wilde;
directed by Jack O'Brien

Oedipus Rex
by Sophocles;
directed by William Ball

Saint Joan
by George Bernard Shaw;
directed by Edward Gilbert

The Blood Knot
by Athol Fugard;
directed by Gilbert Moses

Little Malcolm and His Struggle
Against the Eunuchs
by David Halliwell;
directed by Nagle Jackson

Hadrian VII
by Peter Luke;
directed by Allen Fletcher

The Rose Tattoo
by Tennessee Williams

directed by Louis Criss

The Tempest
by William Shakespeare;
directed by William Ball

The Tavern
by George M. Cohan;
directed by Elhs Rabb

Rosencrantz and Guildenstern
Are Dead
by Tom Stoppard;
directed by William Ball

Six Characters in Search of
an Author
by Luigi Pirandello;
directed by Mark Healy

---

Kitty Winn had the title role when A.C.T. presented
Edward Gilbert's production of Saint Joan at the Geary.
IN THE A.C.T.

AMERICAN CONSERVATORY THEATRE'S AIDS BENEFIT

On Sunday, April 19, at 7 p.m., A.C.T. will present a special performance of the season's final production, Faustus in Hell, as a benefit for the San Francisco AIDS Foundation, the Hospice of San Francisco and the Shanti Project. All proceeds from the performance, which could total as much as $50,000 if the Geary Theatre is filled to capacity, will be divided equally among the three organizations, all of them dedicated to fighting the AIDS epidemic and caring for people with AIDS.

The members of A.C.T., including actors, stage crew, production, administrative and house staffs, are donating their labor for the show. A.C.T. is working in cooperation with Actors Equity Association and the International Alliance of Theatrical Stage Employees on the benefit.

Tickets are priced at $50, $30 and $20 and are on sale now at the Geary box office. They may be charged to major credit cards by telephone at (415) 673-6440.

Directed by Michael Smuin, choreographer of many of the San Francisco Ballet's greatest successes and director of the hit Broadway musical SophistiCats, Faustus in Hell shows every sign in its early rehearsals of being among the most extraordinary presentations in A.C.T. history. Written by Nagle Jackson and incorporating material by playwrights ranging from Marlowe and Moliere to Edward Albee and John Guare, the Semlin extravaganza will feature Peter Donat heading a cast of forty players.

SUMMER TRAINING

The A.C.T. Youth Conservatory, for students aged eight through eighteen, will offer two summer sessions this year. The first will start June 22 and continue through July 24. The second gets underway July 27 and runs through August 28. Classes will be held at A.C.T. headquarters, 450 Geary St., and include Acting
IN THE A.C.T.

AMERICAN CONSERVATORY THEATRE'S AIDS BENEFIT

On Sunday, April 19, at 7 p.m., A.C.T. will present a special performance of the season's final production, Faustus in Hell, as a benefit for the San Francisco AIDS Foundation, the Hospice of San Francisco and the Shanti Project. All proceeds from the performance, which could total as much as $50,000 if the Geary Theatre is filled to capacity, will be divided equally among the three organizations, all of them dedicated to fighting the AIDS epidemic and caring for people with AIDS.

The members of A.C.T., including actors, stage crew, production, administrative and house staffs, are donating their labor for the show. A.C.T. is working in cooperation with Actors Equity Association and the International Alliance of Theatrical Stage Employees on the benefit.

Tickets are priced at $50, $30 and $20 and are on sale now at the Geary box office. They may be charged to major credit cards by telephone at (415) 673-6440.

Directed by Michael Smuin, choreographer of many of the San Francisco Ballet's greatest successes and director of the hit Broadway musical Sophisticated Ladies, Faustus in Hell shows every sign in its early rehearsals of being among the most extraordinary presentations in A.C.T. history. Written by Nagle Jackson and incorporating material by playwrights ranging from Marlowe and Moliere to Edward Albee and John Guare, the Smuin extravaganza will feature Peter Donat heading a cast of forty players.

SUMMER TRAINING

The A.C.T. Young Conservatory, for students aged eight through eighteen, will offer two summer sessions this year. The first will start June 22 and continue through July 24. The second gets underway July 27 and runs through August 28. Classes will be held at A.C.T. headquarters, 450 Geary St., and include Acting
Techniques, Scene Study, Creative Drama, Shakespeare, Improvisation and Musical Theatre.

Applications will be accepted through June 1. They’re available now by mail from the A.C.T. Young Conservatory, 450 Geary St., San Francisco, CA 94102, or by telephone at (415) 771-3880. Parents and students are also invited to call that number for all further information about the program.

KNOW YOUR ARTS COUNCIL!

Like those unsettling studies that show our political ignorance by pointing out the percentage of Californians who can’t name their own governor, a similar poll of tonight’s audience might reveal a lack of awareness about a matter of importance to all California theatre patrons.

While most Californians would correctly assume that their state government gives money to artists and arts organizations in much the same way as the National Endowment for the Arts does at the federal level, who does it and how it is done probably remains a mystery.

The California Arts Council (CAC) is the conduit through which eleven million tax dollars make their way to deserving artists throughout the state. The process begins in April each year when over 650 non profit companies like A.C.T. file their applications with Sacramento. One of twenty-five panels — in A.C.T.’s case, a theatre panel — then reviews the organization and its needs and evaluates it based on artistic and administrative performance.

“Our first task is to select a panel,” explains CAC Director Robert Reid, who, along with two Deputy Directors, is appointed by the governor to manage a staff of fifty administrators. “We select from top leaders in each artistic discipline. They sit in a panel for one to four days reviewing applications. Each institution is then given a score and the score is applied to a formula for dispensing the money.”

In September, the grants will be awarded. In the case of A.C.T., any allocated funds will go to support the acting company, Plays-In-Progress program and Conservatory outreach programs.

This kind of a peer review system, which Reid calls “very pure,” serves many functions beyond the Council’s stated mission of fostering the arts in California. When an organization is reviewed and awarded money “it’s like a Good Housekeeping Seal of Approval,” says Reid. “Essentially, we provide leverage. We provide a boost to fundraising in the private sector.

A survivor of both Republican and Democratic administrations, the eleven year old CAC faces a secure future. “The concept is institutionalized,” says Reid. “The benefits are too clear and the constituency too large” for the program to be abolished.

The program is hoping for additional support for the arts through an exciting new venture, the creation of a private foundation with ties to the CAC called the California Arts Foundation. Such a foundation, a corporation that can receive private support, will mean even more support for artists, and one day could make the California Arts Council a recognizable name as the governor who supports it.

Robert H. Reid

...
Techniques, Scene Study, Creative Drama, Shakespeare, Improvisation and Musical Theatre.

Applications will be accepted through June 1. They’re available now by mail from the A.C.T. Young Conservatory, 450 Geary St., San Francisco, CA 94102, or by telephone at (415) 771-3860. Parents and students are also invited to call that number for all further information about the program.

KNOW YOUR ARTS COUNCIL!

Like those unsettling studies that show our political ignorance by pointing out the percentage of Californians who can’t name their own governor, a similar poll of tonight’s audience might reveal a lack of awareness about a matter of importance to all California theatre patrons.

While most Californians would correctly assume that their state government gives money to artists and arts organizations in much the same way as the National Endowment for the Arts does at the federal level, who does it and how it is done probably remains a mystery.

The California Arts Council (CAC) is the conduit through which eleven million tax dollars make their way to deserving artists throughout the state. The process begins in April each year when over 650 non profit companies like A.C.T. file their applications with Sacramento. One of twenty-five panels — in A.C.T.’s case, a theatre panel — then reviews the organization and its needs and evaluates it based on artistic and administrative performance.

“Our first task is to select a panel,” explains CAC Director Robert Reid, who, along with two Deputy Directors, is appointed by the governor to manage a staff of fifty administrators. “We select from top leaders in each artistic discipline. They sit in a panel for one to four days reviewing applications. Each instance is then given a score and the score is applied to a formula for dispersing the money.”

In September, the grants will be awarded. In the case of A.C.T., any allocated funds will go to support the acting company, Plays-in-Progress program and Conservatory outreach programs.

This kind of a peer review system, which Reid calls “very pure,” serves many functions beyond the Council’s stated mission of fostering the arts in California. When an organization is reviewed and awarded money “it’s like a Good Housekeeping Seal of Approval,” says Reid. “Essentially, we provide leverage. We provide a boost” to fundraising in the private sector.

A survivor of both Republican and Democratic administrations, the eleven year old CAC faces a secure future. “The concept is institutionalized,” says Reid. “The benefits are too clear and the constituency too large” for the program to be abolished.

The program is hoping for additional support for the arts through an exciting new venture, the creation of a private foundation with ties to the CAC called the California Arts Foundation. Such a foundation, a corporation that can receive private support, will mean even more support for artists, and one day could make the California Arts Council as recognizable a name as the governor who supports it.

A MESSAGE TO OUR PATRONS

The first season of the new A.C.T. will soon be history, and if history has been made, you’ve been a big part of it. Your enthusiasm and support have not only made this a spectacular year at the box office; they’ve also given us the vote of confidence we needed to do our very best in every department. It’s been a heady time for all of us, this process of rebirth, forging a new identity out of the strengths and achievements of the past.

Traditionally, an arts organization is brought into being by outside forces. A community recognizes a need and forms a committee to make it a reality. In the case of A.C.T., that process was reversed, with a community of artists joining forces to found the company on the basis of their own experience and understanding of the American theatre’s needs and aspirations.

On at least one matter, all the participating artists were in agreement: that the growth of American theatre art was dependent on the growth of the individual theatre artist. From this basic assumption arose the key question: What would be the effect on the theatrical performance if the actor were given every possible opportunity for creative growth in an environment that provided abundant nourishment and support?

To test the hypothesis, A.C.T. was launched “as an experiment in human energy.” Like no other theatre in the nation, A.C.T. would be centered around a company of actors and a full-time conservatory training center. And in every aspect of its operation, the key words would be artistic growth.

The reality of the A.C.T. experiment is no longer in question. Our founding principle is now a fundamental part of all our daily activity, and our methods have been adopted by theatre training centers all over the nation. On this foundation, this devotion to the growth of the individual artist, will be built the A.C.T. of tomorrow. Your support and your understanding of our goals will make that process possible.

The other members of the Board join me in thanking you and in looking forward to sharing the coming year at A.C.T. with you.

Sincerely yours,

Joan W. Sadler
President, A.C.T. Board of Trustees
WHO'S WHO AT A.C.T.

Night and Teach in American Buffalo. He appeared last summer in the Utah Shakespeare Festival productions of A Midsummer Night's Dream and Julius Caesar. In addition to training at A.C.T., Mr. Bradbury has received an A.B. in drama at Vassar College and has studied at the Eugene O'Neill Theatre Centre under Morris Carnovsky. He has appeared in The Seagull, A Christmas Carol and The Doctor's Dilemma earlier this season.

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

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member, a voice instructor in the Advanced Training Program, an acting instructor in the Academy and a voice instructor in the Young Conservatory. A.C.T. audiences have seen her in the Arena Stage production of Our Town, Macbeth and Peer Gynt and in studio productions of The Cherry Orchard, The School for Scandal and The Late Show. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candide and The Old Glory of Montgomery Hall. She was last seen last season at A.C.T. in A Christmas Carol and Private Lives.

PETE BRADBURY 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 Lear in King Lear, Moe Axwell in Aikake and Sing, Andrei in The Three Sisters, Tartuffe in Tartuffe, Feste in Twelfth Night and Teach in American Buffalo. He appeared last summer in the Utah Shakespeare Festival productions of A Midsummer Night's Dream and Julius Caesar. In addition to training at A.C.T., Mr. Bradbury has received an A.B. in drama at Vassar College and has studied at the Eugene O'Neill Theatre Centre under Morris Carnovsky. He has appeared in The Seagull, A Christmas Carol and The Doctor's Dilemma earlier this season.

PETE DONAT joined A.C.T. in 1968. He was born in Nova Scotia. Attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eme's production of The Government Inspector In New York, he has performed both an off-off and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1987, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including The Merchant of Venice, Hadrian VII, A Doll's House, Cyrano de Bergerac, Equus, Man and Superman, The Little One, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, and, last season, in Open Comique and The Lady's Not For Burning. Mr. Donat starred in the NBC TV series, Flamingo Road. His film credits include The Hindenburg, The China Syndrome, A Different Story, Godfather II and The Bay Boy, opposite Liev Schrierson.

RICHARD BUTTERFIELD is a graduate of Stanford University; A.I.B. 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, Young Scrooge in A Christmas Carol and Billy in The Real Thing. He has worked in the Bay Area with the Berkeley Shakespeare Festival, where he was seen as Navarre in Love's Labour's Lost, Thissy 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 Fiddler on the Roof and Good, performed the role of Franklin Shepard in TheatreWorks' production of Sonderheim's Merrily We Roll Along and recently worked with the San Jose Repertory Company in Up to It.

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia. Attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eme's production of The Government Inspector. In New York, he has performed both an off-off and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1987, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including The Merchant of Venice, Hadrian VII, A Doll's House, Cyrano de Bergerac, Equus, Man and Superman, The Little One, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, and, last season, in Open Comique and The Lady's Not For Burning. Mr. Donat starred in the NBC TV series, Flamingo Road. His film credits include The Hindenburg, The China Syndrome, A Different Story, Godfather II and The Bay Boy, opposite Liev Schrierson.

CHARLES S. DUTTON joins A.C.T. to appear in Ma Rainey's Black Bottom as Levee, a role he created at the Yale Repertory Theatre in 1984. He went on to play Levee in the subsequent Broadway production, winning a Drama Desk Award, an Audience World Award and a Tony Award nomination for his performance. A 1983 graduate of the Yale School of Drama, he also created the role of Harold Loomis in Yale Repertory production of August Wilson's third play Joe Turner's Come and Gone, and won rave reviews from the New York Times for his portrayal of Othello, also at Yale. Other world premieres in which he appeared are Eugene Ionesco's Man With Bages and Derek Walcott's Beef No Chicken. His Off-Broadway credits include The Great White Hope, Miss Julie, Pantomime, The Lower Depths, Bail and The Blacks. He is currently working with Tri-Star Pictures on a screenplay of his life story and an autobiography due out late this year. A lover of Shakespeare, Mr. Dutton performs a one-man show on the life of Ira Aldridge, the 19th-century black Shakespearian actor.

ABDUL SALAAH EL RAZZAC joins A.C.T. to appear as Toledo in Ma Rainey's Black Bottom. He is a 2nd year student at Karamu Theatre in Cleveland, Ohio, and a founding company member of Penumbra Theatre in St. Paul, Minnesota. In addition to his work in the Twin Cities media as a producer and moderator for Homebase and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City Youth League Bottum Theatre and Mutima, Minnesota's first black professional performance ensemble. He has directed for Theatre 1900, the St. Paul Performing Arts Center, Shoestring Playhouse and the
HOPE ALEXANDER-WILLIS joins the company to play the role of Arkadina in The Seagull. A San Francisco native, she started her career in 1964 as a member of the Actor's Workshop. She has appeared previously at A.C.T. as Dorit in Off the Jumpers, Anitra in Peer Gynt, Lucy Brown in Threepenny Opera and Miss Alice in Tiny Alice, among others, in addition to starring opposite Sir Michael Redgrave under Edward Hastings' direction in the national tour of Shakespeare's Richard III. She has worked at the Actor's Theatre of Louisville, The Playmaier's Repertory Company, where she played Jovis in Joan of the Middle ages, and the Berkeley Repertory Theatre where she appeared most recently as Mistrate in Night of the Iguana, Lena in Miss Allis and Rosalind in Gregory Boyce's A You Like It and Medea in Kathi Medes, which won her a Bay Area Theatre Critics' Circle award in 1986. She has also had numerous guest star roles on network television and starred in the feature film The Pack. And most proudly, Ms. Alexander-Willis is the mother and friend of 17-year old Thorton Willis.

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member, a voice instructor in the Advanced Training Program, an acting instructor in the Academy and a voice instructor in the Young Conservatory. A.C.T. audiences have seen her on the Geary Theatre stage in productions of Othello, Macbeth and Peer Gynt and in studio productions of The Cherry Orchard, The School for Scandal and Trelawny of the Wells. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candide and The Utter Glory of Morrissey Hall. She was seen last season at A.C.T. in A Christmas Carol and Private Lives.

RICHARD BUTTERFIELD is a graduate of Stanford University, A.B. 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, Young Scrooge in A Christmas Carol and Billy in The Real Thing. He has worked in the Bay Area with the Berkeley Night and Teach in American Buffalo. He appeared last summer in the Utah Shakespeare Festival productions of A Midsummer Night's Dream and Julius Caesar. In addition to training at A.C.T., Mr. Bradbury has received an A.B. in drama at Vassar College and has studied at the Eugene O'Neill Theatre Centre under Morris Carnovsky. He has appeared in The Seagull, A Christmas Carol and The Doctor's Dilemma earlier this season.

Shakespeare Festival, where he was seen as Navarre in Love's Labour's Lost, Thoby 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 Firetong and Gaud, performed the role of Franklin Shepard in Threepower's production of Sophocles' Oedipus at Colonus, Middletown's Middletown: We Roll Along and recently worked with the San Jose Repertory Company in Up It Up.

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

CHARLES S. DUTTON joins A.C.T. to appear in Mr Rainey's Black Bottom as Levee, a role he created at the Yale Repertory Theatre in 1984. He went on to play Levee in the subsequent Broadway production, winning a Drama Desk Award, a Theatre World Award and a Tony Award nomination for his performance. A 1983 graduate of the Yale School of Drama, he also created the role of Harold Loomis in Yale Rep's production of August Wilson's third play for Turner's Come and Gone, and won rave reviews from the New York Times for his portrayal of Othello, also at Yale. Other world premieres in which he appeared are Eugene Ionesco's Man with Bags and Derek Walcott's Best No Chicken. His Off-Broadway credits include The Great White Hope, Miss Julie, Pantomime, The Lover Depths, Baal and The Blacks. He is currently working with Tri-Star Pictures on a screenplay of his life story and an autobiography due out late this year. A lover of Shakespeare, Mr. Dutton performs a one-man show on the life of Ira Aldridge, the 19th-century black Shakespearean actor.

ABDUL SALAM EL RAZZAC joins A.C.T. to appear as Teldon in Mr Rainey's Black Bottom. He is an alumnus of Karamu Theatre in Cleveland, Ohio, and a founding company member of Penumbra Theatre in St. Paul, Minnesota. In addition to his work in the Twin Cities media as a producer and moderator for Hammar and Radio Theatre for Black People, he was the artistic director for Re Phoenix Media, The Inner City Youth League Bottom Theatre and Mufma, Minnesota's first black professional performance ensemble. He has directed for Theatre 2000. He is a St. Paul Performing Arts Center, Shoestring Playhouse and the
DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1972-73 and made his debut with the company in The Ruling Class at the Geary, after numerous student productions. He's been seen in the extended San Francisco engagement of Cloud Nine at the Eureka, Maritime's Memorial and Alcazar theatres, played featured roles in such films as The Right Stuff and Magnum Force, and made television appearances on Perils in Crime and Shannon. Among the other major stage productions in which he has appeared are Hamlet at the Berkeley Shakespeare Festival and The Tempest and The Taming of the Shrew at San Diego's Old Globe Theatre. Mr. Estelman was also a member of the original cast in the Los Angeles revival of One Flew Over the Cuckoo's Nest, and was recently 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 and The Doctor's Dilemma.

TIMOTHY GREER appears in Fustus in Hell following his performances in Sunday in the Park with George and A Christmas Carol. A third-year student in the Advanced Training Program, his studio performances include the roles of Angel in Measure for Measure, Friar Lawrence in Romeo and Juliet, Seton in The Judas Tree and Jude Emerson in Lydia Drrite. While a student at A.C.T., Greer has also appeared at theatres throughout the Bay Area. In addition to his work with A.C.T., Greer is currently a member of the Texas-based Park Boulevard Players, he appeared in Black Comedy, Godspell, Once Upon a Mattress and The Moonstruck. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.

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, Transitions and Night, Mother, he has also served as resident director and Director of Acting Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Hamlet, Major Barbara and Bus Stop. This will be Mr. Hecht's 15th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, he has served as director and numerous productions for the Plays-in-Progress Series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T., including The National Health, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings, The Holdup and Sunday in the Park with George.

BILL KING began his sports broadcasting career in the late 1940's and is presently beginning his seventh season as the radio and television voice of the Oakland Raiders football club. He also recently completed his twenty-first consecutive season as the broadcast voice member of the Texas-based Park Boulevard of the National Football League's Los Angeles Raiders, having started with the team in 1966 when they were the Oakland Raiders. Four years ago, he concluded a twenty-one-year run on radio and TV broadcasts of professional basketball's Golden State Warriors. During the early 1960s, he was play-by-play broadcaster for University of California football and basketball games and a member of the San Francisco Giants' broadcast team. A two-time winner (in 1970 and 1981) of the Sportscaster of the Year award from the National Sports Broadcasters and Sportswriters Association, Mr. King's last appearance on the Geary Theatre stage was as the narrator of the San Francisco Ballet's Peter and the Wolf in 1979.

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

ANNE LAWDER returns to A.C.T. for her fifteenth season to appear in Fustus in Hell. An original member of the San Francisco Actors Workshop, she was graduated from Stanford University and in New York studied with Kitty Delahanty and speech with Alice Hermes. Miss Lawder was with the New York City Opera Chorus, appeared at Seattle Repertory Theatre and at Denver Center Theatre Company, where she was featured in Hamlet and The Time of Your Life. As a resident artist with the P.C.P.A. Theatrefest at Santa Maria and Solvang, she has played leading roles in All, Wilderness, Shaw Boat, Ring Around the Moon, Hamlet, Mame, My Fair Lady and Harvey. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director and a resident director for many years, she has been seen in Cymbeline, The Doll's House, Tonight at 8:30, You Can't Take It with You, Pillars of the Community, Peer Gynt, Man and Superman, Equus, The Master Builder, All the Way Home, Ah, Wilderness, Heartbreak House, Romeo and Juliet. A History of the American Film, Gershon, Another Part of the Forest, I Remember Mama, Mourning Becomes Electra. Morning's at Seven, and John Gabriel Borkman. Her films include A Christmas Without Snow (CBS Movie of the Week) and The Music School (PBS American Short Story Series). She acted in the recent P.C.P.A. production of Richard II, directed by her son, John Fletcher, and she is a member, with her daughter Julia Fletcher, of the Pacific Theatre Ensemble in Los Angeles.

KENT MAINJUZ joins the company for the first time to appear as Irwin in Ma Rainey's Black Bottom. A graduate of the University of Rochester, he began his acting career in 1965 with the fledgling San Francisco Mime Troupe, touring with award-winning productions of The MonstrousSHOW and 24 Hour Miltiary while appearing in local shows and eventually serving as a writer for the collective. He continued his political involvement as an original mem-

ACT7
Pillsbury Cultural Arts Center, where he did Master Harold and the Boys. A sometime musician and dancer and also a camera operator and producer for St. Paul Cable Access, Mr. El Razzaq's other stage credits include performances at Foot of the Mountain, Theatre in the Round, History Theatre of St. Paul and Guthrie II, as well as ten seasons as an actor and director at Penumbra. He has also appeared in the earlier August Wilson drama Black Bart and The Secret Hills as Solomon and Jarey as Tyrone.

DREW EISELMAN 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, Marlins' Memorial and Alcazar 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 and The Tempest and The Taming of the Shrew at San Diego's Old Globe Theatre. Mr. Etselman was also a member of the original cast in the Los Angeles revival of One Flew Over the Cuckoo's Nest, and was recently featured in the San Francisco Repertory production of Rent. His previous A.C.T. credits include A Midsummer Night's Dream, A Christmas Carol, Matched, You Never Can Tell, The Lady's Not for Burning, Sunday in the Park with George and The Doctor's Dilemma.

TIMOTHY GREER appears in Faustus in Hell following his performances in Sunday in the Park with George and A Christmas Carol. A third-year student in the Advanced Training Program, his other performances include the roles of Angelo in Measure for Measure, Friar Lawrence in Romeo and Juliet, Seton in Holiday and Jude Emerson in Lydie Breeze. While a member of the Texas-based Park Boulevard Players, he appeared in Black Comedy, Godspell, Once Upon a Mattress and The Mikado. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.

LAWRENCE NECHT (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 Acting Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harvey, Major Barbara and Brig. This will be Mr. Necht's 15th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Necht 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, Burial Child, Night and Day, The Three Sisters, Happy Landings, The Holdup and Sunday in the Park With George.

BILLY KING began his sports broadcasting career in the late 1940s and is presently beginning his seventh season as the radio and television voice of the Oakland Athletics baseball club. He also recently completed his twenty-first consecutive season as the broadcast voice of the National Football League's Los Angeles Raiders, having started with the team in 1966 when they were the Oakland Raiders. Four years ago he concluded a twenty-one-year run on radio and TV broadcasts of professional basketball's Golden State Warriors. During the early 1960s, he was play-by-play broadcaster for University of California football and basketball games and a member of the San Francisco Giants' broadcast team. A two-time winner (1978 and 1981) of the Sportscaster of the Year award from the National Sports Broadcaster and Sportswriters Association, Mr. King's last appearance on the Geary Theatre stage was as the Narrator of the San Francisco Ballet's Peter and the Wolf in 1979.

ANNE LAWVER returns to A.C.T. for her fifteenth season to appear in Faustus in Hell. An original member of the San Francisco Actor's Workshop, she was graduated from Stanford University and in New York studied movement with Kathya Delaknea and speech with Alice Hermes. Miss Lawver has appeared with the New York City Opera Chorus, appeared at Seattle Repertory Theatre and at Denver Center Theatre Company, where she was featured in Hamlet and The Time of Your Life. As a resident artist with the P.C.P.A. Theatrefest at Santa Maria and Salinas, she has played leading roles in Ah, Wilderness!, Shaw Boat, Ring Around the Moon, Hamlet, Moliere, My Fair Lady and Harv Ey. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director and a resident director for many years, she has been seen in Cynno de Bergign. A Doll's House, Tonight at 8:30, You Can't Take It with You, Pilgrims of the Community, Peer Gynt, Man and Superman, Equus, The Master Builder, All the Way Home, Ah, Wiederlos!, Hauptmann House, Romeo and Juliet, A History of the American Film, Ghosts, Another Part of the Forest, I Remember Mama, Mounting Becomes Electra, Morning's At Seven, and John Gatto's Broadway. Her films include A Christmas Without Snow (CBS Movie of the Week) and The Music School (PBS American Short Story Series). She acted in the recent P.C.P.A. production of Richard II, directed by her son, John Fletcher, and is a member, with her daughter Julie Fletcher, of the Pacific Theatre Ensemble in Los Angeles.

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

KENT MINAULT joins the company for the first time to appear as Irvin in Ma Rainey's Black Bottom. A graduate of the University of Rochester, he began his acting career in 1965 with the fledgling San Francisco Mime Troupe, touring with award-winning productions of The Minstrel Show and American Military while appearing in local shows and eventually serving as a writer for the collective. He continued his political involvement as an original member of the Mime Troupe, touring with the company in the 1970s and 1980s, performing in a variety of roles and serving as the company's Artistic Director. In addition to his work with the Mime Troupe, Minault has also appeared in a number of film and television productions, including roles in the television series "X-Files" and "Twin Peaks," as well as in the feature films "Naked" and "The Last of the Mohicans." He has also worked as a director and producer on a number of projects, including the award-winning documentary "A Time of Change." Minault is a strong advocate for social justice and has been involved in various community service projects throughout his career. He currently resides in San Francisco with his family and continues to work as an actor and director. 

ACT7
The Tempers. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsummer Night's Dream and Sylvia in Two Gentlemen of Verona. While a student at A.C.T., she appeared in Twelfth Night, King Lear, Hay Fever, Tartuffe and Three Sisters. She has also worked at the Bowery Theatre and Lamb's Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordl holds a Bachelor of Music Education from the University of Tulsa.

Liam O'Brien joins the cast of The Floating Light Bulb after appearing earlier this season as Dennis in Sunday in the Park with George and Redupony in The Doctor's Dilemma. He recently came to the attention of Bay Area audiences for his performance as Billy in the acclaimed production of Alan Brown's Sharow and Billy at the Magic Theatre. Closing after six months and 128 performances, Sharow and Billy became the longest running show in the twenty year history of the Magic. Other local performances include Douglas in The Connoisseur at the Feast at Theatre Rhinoceros, Dwight in The Singing Book at the Berkeley Repertory Theatre and the male understudy in Three Penny Opera at the Eureka Theatre. In two summers at P.C.P.A. Theatrefesf he was seen in Fiddler on the Roof, Moka, The Suicide, Camelot and Machete, which was directed by the late Allen Fletcher. Further credits include Hero in A Funny Thing Happened . . . Andos in Philomen, and the title role in Pyg. Mr. O'Brien received his training at Loyola Marymount University in Los Angeles and the Drama Studio of London in Berkeley. He is pleased to have called A.C.T. home for the last ten months.

William Paterson is now in his 20th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taxing 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 Circus, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial "M" For Murder and Painting Churches. Last season he appeared in Opera Comique, the 80th 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.

Liam Goodrin Nordl is a third year student in the Advanced Training Program. She appears in Twelfth Night following her performances in A Christmas Carol and The Seagull. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in As You Like It, Viola in Coriolanus and Ariel in ACT-8.

Gordon D. Pinkney makes his A.C.T. debut in Ma Rainey's Black Bottom after many Bay Area stage appearances, including A Game of Chess and The Dutchman at the Julian Theatre, A Midsummer Night's Dream at the New Shakespeare Theatre, The Blood Knot and Rehearsals at the Mill Valley Playhouse, Never Mountain Dew and Old Phantoms at the Lorraine Hansberry Theatre, Melrose and Western and Painted Sticks at the Burritt Clay Theatre, and Statements Made After an Arrest Under the Immorality Act at the One Act Theatre. Southern California audiences have seen him with Glynn Turman in Hamlet and with James Whitmore in The Man Who Came to Dinner. An accomplished mime and radio newscaster, Mr. Pinkney has also appeared in the George Lucas film Howard the Duck and such television series as Partners in Crime and Streets of San Francisco. His theatre training includes work at Kent State University in Ohio and San Francisco State University.

Larry Radden is a new member of the A.C.T. company. He has been seen by Bay Area audiences in productions at San Francisco State University and the East Bay Center of Performing Arts. A Theatre Arts and Speech Communications graduate of San Francisco State, Mr. Radden is also a debate and forensics expert and in 1982, a reader's theatre project that he wrote and directed took first place in a national university forensics competition. He has been a national finalist in dramatic interpretation in nationwide competition, and in 1985 he received California's first place in overall speaking and interpretative skills, winning the title of "Top Overall Speaker." He is currently a speech and debate coach at San Francisco State and other campuses.

Stephen Rockwell joins the company this year as a third year student in the Advanced Training Program. For the past two years he has appeared in several A.C.T. studio productions, including The Three Sisters as Chebutykin, King Lear as Edgar, Tartuffe as Orgon, Ah, Villarment as Nat Miller and Egg as Fredlile. Last summer at the Valley Shakespeare Festival he performed the role of Gratiano in The Merchant of Venice and the Duke in Don Quixote. A graduate of Vassar Col.
MICHAEL McMATH has worked with the Berkeley Shakespeare Festival and the One Act Theatre. He is the first recipient of the Jules Irving Award and won the Bay Area Critics' Award for Two Jews. He has appeared in the films Peggy Sue Got Married and Howard the Duck (you can win a prize if you can find him). His proudest achievement has been working with the original Faultline company and his association with the former members. He hopes you enjoy your visit to Hell; he's loving it.

ROBIN GOODRIN NORDL is a third year student in the Advanced Training Program. She appears in Rassius in Hell following her performances in A Christmas Carol and The Seagull. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in As You Like It, Virgilia in Coriolanus and Ariel in The Tempest. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsummer Night's Dream and Silvia in Two Gentlemen of Verona. While a student at A.C.T., she appeared in Twelfth Night, King Lear, Hat Fever, Tartuffe and Three Sisters. She has also worked at the Bowery Theatre and Lambs Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordl holds a Bachelor of Music Education from the University of Tulsa.

LARRY RADDEN is a new member of the A.C.T. company. He has been seen by Bay Area audiences in productions at San Francisco State University and the East Bay Center of Performing Arts. A Theatre Arts and Speech Communications graduate of San Francisco State, Mr. Radden is also a debate and forensics expert and in 1982, a reader's theatre project that he wrote and directed took first place in a national university forensics competition. He has been a national finalist in dramatic interpretation in nationwide competition, and in 1985 he received California's first 'pho' in overall speaking and interpretive skills, winning the title of "Top Overall Speaker." He is currently a speech and debate coach at San Francisco State and other campuses.

STEPHEN ROCKWELL joins the company this year as a third year student in the Advanced Training Program. For the past two years he has appeared in several A.C.T. studio productions, including The Three Sisters as Chebutykin, King Lear as Edgar, Tartuffe as Orgon, Ah, Wilderness! as Nat Miller and Froggie 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 Coll-

The Tempest. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsummer Night's Dream and Silvia in Two Gentlemen of Verona. While a student at A.C.T., she appeared in Twelfth Night, King Lear, Hat Fever, Tartuffe and Three Sisters. She has also worked at the Bowery Theatre and Lambs Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordl holds a Bachelor of Music Education from the University of Tulsa.

WILLIAM PATRICK is now in his 20th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years as the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can't Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial "M" for Murder and Painting Churches. Last season he appeared in Opera Comique, the 50th 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.

GORDON D. PINKEY makes his A.C.T. debut in Ma Rainey's Black Bottom after many Bay Area stage appearances, including A Game of Chess and The Duchess at the Julian Theatre, A Midsummer Night's Dream at the New Shakespeare Theatre, The Blood Knot and Rashomon at the Mill Valley Playhouse, Niris Mountain Dew and Old Phantoms at the Lorraine Hensberry Theatre, Melrose and Western and Painted Sticks at the Berkeley Clay Theatre, and Statements Made After An Arrest Under the Immorality Act at the One Act Theatre. Southern California audiences have seen him with Glynn Turman in Hamlet and with James Whitmore in The Man Who Came to Dinner. An accomplished mime and radio newscaster, Mr. Pinkey has also appeared in the George Lucas film Howard the Duck and such television series as Partners in Crime and Streets of San Francisco. His theatre training includes work at Kent State University in Ohio and San Francisco State University.

LAM O'BRIEN joins the cast of The Floating Light Bulb after appearing earlier this season as Dennis in Sunday in the Park with George and Reddeny in The Doctor's Dilemma. He recently came to the attention of Ray Area audiences for his performance as Billy in the acclaimed production of Alan Bowens' Stannus and Billy at the Magic Theatre. Closing after six months and 328 performances, Stannus and Billy became the longest running show in the twenty year history of the Magic. Other local performances include Douglas in The Convict at the Feast at Theatre Rhinoceros, Dwight in The Singing Cuck at the Berkeley Repertory Theatre and the male understudy in Three Penny Opera at the Eureka Theatre. In two summers at P.C.P.A. Theatrefest he was seen in Fiddler on the Roof, Moebe, The Suicide, Camelot and Machete, which was directed by the late Allen Fletcher. Further credits include Hero in A Funny Thing Happened...And in Philomen, and the title role in Pip. Mr. O'Brien received his training at Loyola Marymount University in Los Angeles and the Drama Studio of London in Berkeley. He is pleased to have called A.C.T. home for the last few months.

JOSEPH G. SCHUNK is an apprentice who has been with A.C.T. for the past two years. Since joining the company he has performed with the Bay Area Theatre Collective, the Berkeley Repertory Theatre and the Theatre of the New Image. He is currently studying at the American Conservatory Theatre in San Francisco.
lege with an A.B. in Drama, he has also worked for the Peterborough Players in New Hampshire, the Quail Theatre in New York City, and at Playwrights' Horizons, where he served as an assistant stage manager under director James Lapine in the first production of March of the Falsettos. Mr. Rockwell appeared in The Seagull earlier this season.

KEN SONKIN joins the company this year to appear in A Christmas Carol and Fountains in Hell, and to teach in the Advanced Training Program, from which he graduated in 1984 following studio performances as Luka in The Lower Depths, Ben Cant in Look Homeward, Angel and Feste in Twelfth Night. At Allen Fletcher's invitation, he traveled to the Denver Center Theatre's Company, appearing in Fletcher's production of Hamlet and Laird Williamson's Petricel, as well as creating the role of Tommy in Lahr and Mercedez by James Clarke. 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, Pat Paulsen and Donny and Marie Osmond. He served as magic consultant for The Floating Light Bulb.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 264 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-eight productions including The Matchmaker (U.S.S.R. tour), Per Gynt, The Circle, The National Health, A Christmas Carol, The Chalk Garden, Loot, Angels Fall, The School for Wives and Translations. He has appeared on television in such serials as The Guiding Light and The Secret Storm, acted in the film Love Story, and performed the voice of Papa Ewok in the television movie, The Ewok Adventure. Mr. Walker was narrator for the KQED TV series New York Training Program. While at A.C.T., she performed in studio productions as Olga in Three Sisters, Dorine in Tartuffe, Comeril in King Lear and Marta Boll in The Physicists. She has appeared most recently as Sister in Paul Bernstein's Looking in the Dark for, directed by Robert Woodruff at the Bay Area Playwrights Festival last summer. A graduate of the University of Texas/Austin with a B.A. in Drama, Miss Stephens has also appeared at the Golden Spire Repertory Theatre, the University of Texas Summer Repertory Theatre and in several university mainstage productions.

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

LANNY STEPHENS is a new company member and a third year student in the Advanced ACT'90 training Program. While at A.C.T., she performed in studio productions as Olga in Three Sisters, Dorine in Tartuffe, Comeril in King Lear and Marta Boll in The Physicists. She has appeared most recently as Sister in Paul Bernstein's Looking in the Dark for, directed by Robert Woodruff at the Bay Area Playwrights Festival last summer. A graduate of the University of Texas/Austin with a B.A. in Drama, Miss Stephens has also appeared at the Golden Spire Repertory Theatre, the University of Texas Summer Repertory Theatre and in several university mainstage productions.

ANN WELDON returns to play the role of Ma Rainey on the Geary stage, where she was seen in more than a dozen A.C.T. repertory productions during the company's early years in San Francisco. Among them were Dorine in Tartuffe, Chumian in Antony and Cleopatra, Nerissa in The Merchant of Venice, Polly Garter in Under Milkwood and Senfina in The Rose Tattoo. Under the late Gowen Champion's direction, she was featured as Oedira in A Flat in Her Ear at the Geary and later on Broadway during A.C.T.'s national tour. Equally accomplished as a singer, she has been widely praised by critics for her distinctive song stylings in clubs and cabarets across the country. Her feature film appearances include The Lonely Guy, I'm Dancing as Fast as I Can, Serial, The Big Bus, Youngblood, and Shampoo. Television audiences have seen her in such movies, specials and mini-series as Roots, A Woman Called Moss, Sidney Shore, The Comedy Factory and The Incredible Hulk. Among her guest appearances on TV series as roles on Hunter, Nine to Five, The Bob Newhart Show, After Midnight, and George Burns' comedy Week, a native of Oklahoma, Ann Weldon has been a Californian since the age of nine, when her family moved to Bakersfield. She did her earliest singing under the guidance of her father who directed his church choir. Her sister Marlene Weldon is also a singer who appears in clubs throughout the country.

TAYLOR YOUNG is a 1985 graduate of the Advanced Training Program and a former teacher of dance in the Summer Training Congress. She has appeared most recently at the Denver Center Theatre Company as Miss McGregor in South Pacific. While a student at A.C.T., she appeared in productions of The Cherry Orchard as Madame Risingaevskaia, The Merchant of Venice as Portia and Lilliam as Julie. She has appeared in more than 20 productions at the Pacific Conservatory of the Performing Arts, including Daisy in Rhinoceros, Lucy in You're a Good Man, Charlie Brown and The Girl in Hank Williams, the King of Country Music. At the Valley Institute of the Performing Arts she performed the roles of Kate in The Taming of the Shrew, Tatiana in A Midsummer Night's Dream, and Julia in Two Gentlemen of Verona. Miss Young joins the company this season to appear in Fountains in Hell.
Training Program. While at A.C.T., she performed in studio productions as Olga in Three Sisters, Dorine in Tartuffe, Cornelia in King Lear and Marta Boi in The Physicists. She has appeared most recently as Sister in Paul Bernstein's Looking in the Dark for, directed by Robert Woodruff at the Bay Area Playwrights Festival last summer. A graduate of the University of Texas/Austin with a B.A. in Drama, Miss Stephens has also appeared at the Golden Spike Repertory Theatre, the University of Texas Summer Repertory Theatre and, in several university mainstage productions.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Mayrol, 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 1978, 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, Lust, Angels Fall, The School for Wives and Tamburlaine. He has appeared on television in such series as The Guiding Light and The Secret Storm, acted in the film Love Story, and performed the voice of Dapha Ewok in the television movie, The Ewok Adventure. Mr. Walker was narrator for the KQED-TV series New York Master Chefs and teaches Auditioning in A.C.T.'s Conservatory.

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

ANN WELDON returns to play the role of Ma Rainey on the Geary stage, where she was seen in more than a dozen A.C.T. repertory productions during the company's early years in San Francisco. Among those were Dorine in Tartuffe, Charman in Antony and Cleopatra, Nerissa in The Merchant of Venice, Polly Garter in Under Milkwood, and Serfina in The Rose Tattoo. Under the late Gower Champion's direction, she was featured as Serret in A Trip to Her Ear at the Geary and later on Broadway during A.C.T.'s national tour. Equally accomplished as a singer, she has been widely praised by critics for her distinctive song stylings in clubs and cabarets across the country. Her feature film appearances include The Lonely Guy, I'm Dancing as Fast as I Can, Sena, The Big Bus, Youngblood, and Shampoo. Television audiences have seen her in such movies, specials and mini-series as Roots, A Woman Called Ma, Sidney Shore, The Comedy Factory and The Incredible Hulk. Among her guest appearances on TV series are roles on Hunter, Nine to Five, The Bob Newhart Show, After M.A.S.H., and George Burns' comedy week, a native of Oklahoma, Ann Weldon has been a Californian since the age of six when her family moved to Bakersfield. She did her earliest singing under the guidance of her father who directed his church choir. Her sister, Maxine Weldon is also a singer who appears in clubs throughout the country.

TAYLOR YOUNG is a 1985 graduate of the Advanced Training Program and a former teacher of dance in the Summer Training Congress. She has appeared most recently at the Denver Center Theatre Company as Miss McGregor in South Pacific. While a student at A.C.T., she appeared in productions of The Cherry Orchard as Madame Nanevskaya, The Merchant of Venice as Portia and Ulisse as Julie. She has appeared in more than 20 productions at the Pacific Conservatory of the Performing Arts, including Daisy in Rhinoceros, Lucy in You're a Good Man, Charlie Brown and The Girl in Hank Williams, the King of Country Music. At the Valley Institute of the Performing Arts she performed the roles of Kate in The Taming of the Shrew; Titania in A Midsummer Night's Dream; and Julia in Two Gentlemen of Verona. Maxie Young joins the company this season to appear in Faustus in Hell.

KENT ONSKIN joins the company this year to appear in A Christmas Carol and Faustus in Hell and to teach in the Advanced Training Program, from which he graduated in 1984 following successful performances in Luka in The Lower Depths, Ben Gant in Look Homeward, Angel and Feste in Twelfth Night. At Allen Fletcher's invitation, he traveled to the Denver Center Theatre Company, appearing in Fletcher's production of Hamlet and Late Williamon's Pericles, as well as creating the role of Tommy in Laughter and Mercedes by James McClure. He has recently acted as a 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 shot first street performer of San Francisco and has worked with such acts as Red Skelton, Pat Paulsen and Donny and Marie Osmond. He served as magic consultant for The Floating Light Bulb.

LANNY STEPHENS is a new company member and a third year student in the Advanced ACT III.
DIRECTORS, DESIGNERS, AND STAFF

EDWARD HASTINGS (Artistic Director), a graduate of Yale College and the Royal Academy of Dramatic Art and a founding member of A.C.T., whose productions of Charley's Aunt and Our Miss Brooks were seen during the company's first two San Francisco seasons, has staged many shows for A.C.T. since 1965, including Timely Dances, A Time of Your Life, The House of Blue Leaves, All the Way Home and Fifth of July. In 1972, he founded the A.C.T. Plays-in-Progress program devoted to the development and production of new writing. During the summer of 1985, Mr. Hastings served as resident director at the Eugene O'Neill Playwrights Conference in Connecticut and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre. Off-broadway, he co-produced The Saintliness of Margery Kempe and Epitaph for George Diller and directed the national company of the Broadway musical Olives! Olives! produced American production of Strindberg's People starring Sir Michael Redgrave, directed the Australian premiere of The Hot Box Baltimore, and restaged his A.C.T. production of Chekhov's The Seagull in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has recently been 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 the 62nd Carnegie 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, television production, directing, writing and extensive experience in the communications field, he is A.C.T.'s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at Winner/Wagner & Associates, he served for two years as a deputy director of programs at the California Arts Council, overseeing the awarding of $14 million in grants to more than 800 artists and arts institutions. From 1979 through 1983, he headed John Sullivan Communications in Lander, WY. In the late 1970s, he spent three seasons at Los Angeles' Mark Taper Forum, where he produced and directed plays in the theatre's Forum Laboratory and directed on its main stage. His work in films includes educational projects, three special films for national Emmy Award broadcasts and commercial features. He was a member of the Advisory Board for last June's San Francisco Mime Troupe's production of The Owl at the C Constantinople, an association with the Magic Theatre, produced The Detective, a collaboration between Joseph Chaikin and Vauudville Nouveau, in 1985. Among his writings are The O'Neill National Center's Leading Lady's Wilderness Guide, published by O'Nion and Schuster in 1983, and numerous articles for major magazines and newspapers. He is married to Monica Buchanan Sullivan, an attorney. They have two children.

JOY CARLIN (Resident Director), a director, actor and actress with the A.C.T. company for many years, appeared in numerous productions, including the roles of Moe Prizm in The Importance of Being Earnest, Kitty Drexel in The Time of Your Life, Barbara in The House of Blue Leaves, June in Our Gang, Aunt Sally in All the Way Home, Birdie in The Little Foxes and Odie in Open Comin'. She has been Resident Director and the Artistic Director of the Berkeley Repertory Theatre. She directed As You Like It and The Balcony at the California Shakespeare Theatre. She is also a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

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

MICHAEL SMUIN (Director) comes to A.C.T. with many awards and honors for his distinguished work as director and choreographer in the worlds of ballet, theatre, television and film. Born in Montana, he joined San Francisco Ballet in the late 1960's and soon advanced to the position of principal dancer, ballet master and resident choreographer. After taking a leave of absence to dance on Broadway, television and film and in a cabaret act with his wife Paola Tracy, he joined American Ballet Theatre, and from 1966 through 1973 aired wide recognition for his work as a dancer and choreographer. In 1968, his Potpourri Variations became the first new ballet to premiere at the Metropolitan Opera House in Lincoln Center. Returning to San Francisco Ballet in 1973, he served as Director with Lew Christensen until May, 1985, during which time he choreographed more than twenty-five works for the company. He was also instrumental in promoting the company's appearances on national television, especially the PBS series Dansa in America, including A Song for Dival Warriors (for which he won an Emmy Award as choreographer), Cinderella (co-choreographed with Lew Christensen), Romeo and Juliet and The Tempest. In 1982, Mr. Smuin directed and choreographed the Broadway musical The Rothschild Ladies, a tribute to Doze Ellington, winning an Outer Critics Circle Award and a Tony Award nominations for his work. He was principal choreographer of Francis Ford Coppola's film Cotton Club, choreographed the fight scenes for Coppola's film Cotton Club, choreographed the fight scenes for Coppola's film Rumble Fish and collaborated again with the director on Rumble, a ballet with film. He also staged the fight sequences for the recent Eddie Murphy film The Golden Child, directed the music video of Linda Ronstadt's When You Wish Upon a Star, featuring Cynthia Gregory and Denny's Jimmy Cricket. Mr. Smuin is the recipient of the Dance magazine's Award for achievement in the arts as well as the San Francisco Art Commissioner's Award of Honor.
It is early March in Chicago, 1927. There is a bit of a chill in the air. Winter has broken but the wind coming off the lake does not carry the promise of spring. The people of the city are bundled and brisk in their defense against such misfortunes as the weather and the business of the city proceeds largely undisturbed.

Chicago in 1927 is a rough city, a bruising city, a city of millionaires and decked, gangsters and roughhouse dandies, whores and Irish grandmothers who move through its streets fingering long black rosaries. Somewhere a man is wrestling with the taste of a woman in his cheek. Somewhere a dog is barking. Somewhere the moon has fallen through a window and broken into thirty pieces of silver.

It is one o'clock in the afternoon. Secretaries are returning from their lunch, the noon Mass at St. Anthony's is over, and the priest is mumbling over his vestments while the altar boys practice their Latin. The procession of cattle cars through the stockyards continues unabated. The busboys in Mac's Place are cleaning away the last of the corned beef and cabbage and on the city's Southside, sleepy-eyed negroes move lazily toward their small cold-water flats and rented rooms to await the onslaught of night, which will find them crowded in the bars and juke joints both dazed and dazzling in their rapport with life. It is with these negroes that our concern lies most heavily: their values, their attitudes and particularly their music.

It is hard to define this music. Suffice it to say that it is a way of being, separate and distinct from any other. This music is called blues. Whether this music came from Alabama or Mississippi or other parts of the South doesn't matter anymore. The men and women who make this music have learned it from the narrow crooked streets of East St. Louis, or the streets of the city's Southside, and the Alabama or Mississippi roots have been strangled by the northern mounties and customs of free men of definite and sincere worth, men for whom this music often lies at the forefront of their conscience and concerns. Thus they are hard to be consumed by it; its warmth and redness, its braggadocio and roughly poignant comments, its vision and prayer, which would instruct and allow them to reconnect, to reassemble and gird up for the next battle in which they would be both victim and the ten thousand slain.
It is early March in Chicago, 1927. There is a bit of a chill in the air. Winter has broken but the wind coming off the lake does not carry the promise of spring. The people of the city are bundled and brisk in their defense against such misfortunes as the weather and the business of the city proceeds largely undisturbed.

Chicago in 1927 is a rough city, a bruising city, a city of millionaires and derelicts, gangsters and roughhouse dandies, whores and Irish grandmothers who move through its streets fingering long black rosaries. Somewhere a man is wrestling with the taste of a woman in his cheek. Somewhere a dog is barking. Somewhere the moon has fallen through a window and broken into thirty pieces of silver.

It is one o’clock in the afternoon. Secretaries are returning from their lunch, the noon Mass at St. Anthony’s is over, and the priest is mumbling over his vestments while the altar boys practice their Latin. The procession of cattle cars through the stockyards continues unabated. The bus-boys in Mac’s Place are cleaning away the last of the corned beef and cabbage and on the city’s Southside, sleepy-eyed negroes move lazily toward their small cold-water flats and rented rooms to await the onslaught of night, which will find them crowded in the bars and juke joints both dazed and dazzling in their rapport with life. It is with these negroes that our concern lies most heavily: their values, their attitudes and particularly their music.

It is hard to define this music. Suffice it to say that it is a way of being, separate and distinct from any other. This music is called blues. Whether this music came from Alabama or Mississippi or other parts of the South doesn’t matter anymore. The men and women who make this music have learned it from the narrow crooked streets of East St. Louis, or the streets of the city’s Southside, and the Alabama or Mississippi roots have been strangled by the northern manners and customs of free men of definite and sincere worth, men for whom this music often lies at the forefront of their conscience and concerns. Thus they are laid open to be consumed by it; its warmth and restlessness, its braggadocio and roughly poignant comments, its vision and prayer, which would instruct and allow them to reconnect, to reassemble and gird up for the next battle in which they would be both victim and the ten thousand slain.
ALLANTÉ
The New Spirit of Cadillac.

A high-performance V8 roadster that delivers the comfort and convenience you expect from a Cadillac. And it’s designed for your total comfort and control. Handling is precise, but never harsh.

An uncommon automobile should come with uncommon coverage. This one does. The Allanté Assurance Plan safeguards your Cadillac for an unprecedented 7 years/100,000 miles. In addition, it’s unique plan is transferable, however, certain restrictions apply. See dealer for terms and conditions of this limited warranty.

It turns the wind into a whisper. Because the advanced aerodynamics of Allanté actually enhance driving comfort, at 55 miles per hour with the top removed, you and your passenger can hold a normal conversation.

Its only option affords you an additional office, as well as added security and convenience. Allanté is so complete, the only extra-cost option is a cellular telephone. Otherwise, every conceivable convenience comes with every Allanté.

When you have an Allanté, you certainly won’t see everyone else driving your car.

Allanté production will be strictly limited. Your Cadillac dealer invites you to inspect the ultra-luxury roadster unlike any that has come before it. Allanté, the new spirit of Cadillac.
ALLANTÉ
The New Spirit of Cadillac.

It is an ultra-luxury roadster unlike any that has come before it. Allanté merges European road manners with Cadillac comfort and convenience. Cadillac specified Allanté coachwork be designed and handcrafted by Pininfarina of Italy—designers of Ferrari Testarossa and Rolls-Royce Camargue.

A high-performance V8 roadster that delivers the comfort and convenience you expect from a Cadillac. From ten-way Recaro leather seats to ergonic placement of power assists, Allanté is designed for your total comfort and control. Handling is precise, but never harsh.

An uncommon automobile should come with uncommon coverage. This one does. The Allanté Assurance Plan safeguards your Cadillac for an unprecedented 7 years/100,000 miles. In addition, this unique plan transfers, however cellular telephone otherwise, every conceivable convenience comes with every Allanté.

It turns the wind into a whisper. Because the advanced aerodynamics of Allanté actually enhance driving comfort, at 55 miles per hour with the top removed, you and your passenger can hold a normal conversation.

Its only option affords you an additional office, as well as added security and convenience. Allanté is so complete, the only extra-cost option is a cellular telephone. Otherwise, every conceivable convenience comes with every Allanté.

When you have an Allanté, you certainly won't see everyone else driving your car. Allanté production will be strictly limited. Your Cadillac dealer invites you to inspect the ultra-luxury roadster unlike any that has come before it. Allanté, the new spirit of Cadillac.
At American Airlines, we understand how much planning and hard work go into the Performing Arts. After all, we put on 1500 performances of our own, every day, throughout the continental U.S., Mexico, Canada, the Caribbean, Hawaii, even Europe. We salute the Arts and their dedication to making every performance something special.
At American Airlines, we understand how much planning and hard work go into the Performing Arts. After all, we put on 1500 performances of our own, every day, throughout the continental U.S., Mexico, Canada, the Caribbean, Hawaii, even Europe. We salute the Arts and their dedication to making every performance something special.
Ma Rainey and The Blues

Ma Rainey

"race" record, commercial recordings aimed strictly toward the Negro market

The Negro as consumer was a new and highly lucrative slant, an unexpected addition to the strange portrait of the Negro the white American carried around in his head. It was an unexpected addition for the Negro as well. The big urban centers, like the new "black cities" of Harlem and Chicago's South Side, were immediate witnesses to this phenomenon. Friday nights after work in those cold Jordan's of the North, Negro workingmen stoked up outside record stores to get the new blues...

...to most Negroes, urban living was a completely strange idea...The sole idea was "to move," to split from the incredible fabric of guilt and servitude identified so graphically within the Negro consciousness as the white South. However, there was a paradox...The South was home...The North was to be beaten.

Lerol Jones, from "The Blues People"

Classic blues was the first Negro music that appeared in a formal context as entertainment, though it still contained the harsh, uncompromising reality of the earlier blues forms. It was, in effect, the perfect balance between the two worlds, and as such, it represented a clearly definable step by the Negro into the mainstream of American society...

...Blues, until the time of the classic blues singers, was largely a functional music (the work song)...The idea of blues as a form of music that could be used to entertain people on a professional basis, i.e., that people would actually pay to see and hear blues performed, was a revelation. And it was a revelation that gave large impetus to the concept of the minstrel show.

Blues

Bessie Smith

-Me, there are two things I've never seen.
-That's an ugly woman and a pretty monkey.
-Bless you, darling.

-Vaudeville performer Billy Gamin to Ma Rainey

They had rejected the state of things as they were, and that seemed to me to be the first step toward embracing a creative attitude toward life. I felt that it was not until one wanted the work to be different that one could look at the world with will and emotion. But these men had rejected what was before their eyes without quite knowing what they had rejected and why.

I felt that the Negro could not live a full, human life under the conditions imposed

Ma Rainey's Chronicle

April 26, 1886 — Born Gertrude Pridgett in Columbus, Georgia

1900 — First public appearance in "Buxie of Blackberries" vaue

1902 — Began to sing "Blues" in tent shows

February 2, 1904 — Marries William "Pep" Rainey; starts song-and-dance team Rainey and Rainey. Assassination of the Blues

1914 - 1916 — Tours South with Telliever's Circus and Musical Extravaganza and Rabbit Foot Minstrels (first work with Bessie Smith)

1923 — Wins contract with Paramount Record Co.; records eight songs in Chicago (first black woman to record is Mamie Smith, February 14, 1920)

1924 — Records eighteen songs, including Countin' The Blues and See Rider (Accompanists are Fletcher Henderson and Louis Armstrong)

April, 1924 — Tours with T.O.B.A. (Theater Owner's Booking Agency, also known as Tough on Black, Artists/Asses); Thomas A. Dorsey becomes Ma's bandleader forms Ma's Wildcat Jazz Band

1927 — Nineteen records for Paramount; buys $13,000 Mack bus for tours; worst box office year for Black vaudeville

1928 — Twenty titles for Paramount (Ma Rainey's Black Bottom released in February; Ma's recording contract terminated

1932 — Final year of Paramount's Race Division; Ma tours in rebuilt house trailer

1935 — Ma retires to Columbus, Georgia, where her sister and mother died; buys and manages two theaters in Rome, Georgia

December 22, 1939 — Dies of heart disease, age 53; occupation listed as housewife
Ma Rainey and The Blues

Ma Rainey

"race" record, commercial recordings aimed strictly toward the Negro market.

The Negro as consumer was a new and highly lucrative slant, an unexpected addition to the strange portrait of the Negro the white American carried around in his head. It was an unexpected addition for the Negro as well. The big urban centers, like the new "black cities" of Harlem and Chicago's South Side, were immediate witnesses to this phenomenon. Friday nights after work in those cold Jordans of the North, Negro workingmen lined up outside record stores to get the new blues... .

... To most Negroes, urban living was a completely strange idea... The sole idea was "to move," to split from the incredible fabric of guilt and servitude identified so graphically within the Negro consciousness as the white South. However, there was a paradox... The South was home... The North was to be beaten.

Leroi Jones, from Blues People

Classic blues was the first Negro music that appeared in a formal context as entertainment, though it still contained the harsh, uncompromising reality of the earlier blues forms. It was, in effect, the perfect balance between the two worlds, and as such, it represented a clearly definable step by the Negro into the mainstream of American society...

... Blues, until the time of the classic blues singers, was largely a functional music (the work song)... The idea of blues as a form of music that could be used to entertain people on a professional basis, i.e., that people would actually pay to see and hear blues performed, was a revelation. And it was a revelation that gave large impetus to the concept of the ACF&R.

Bessie Smith

-Ma, there are two things I've never seen... That's an ugly woman and a pretty monkey.

-Bless you, darling.

-Vaudeville performer Billy Gann to Ma

They had rejected the state of things as they were, and that seemed to me to be the first step toward embracing a creative attitude toward life. I felt that it was not until one wanted the work to be different that one could look at the world with will and emotion. But these men had rejected what was before their eyes without quite knowing what they had rejected and why.

-I felt that the Negro could not live a full, human life under the conditions imposed

Louis Armstrong

April 26, 1886 — Born Gertrude Pridgett in Columbus, Georgia
1900 — First public appearance in Bunch of Blackberries revue
1902 — Began to sing "Blues" in tent shows
February 26, 1904 — Marries William "Pa" Rainey; starts song-and-dance team Rainey and Rainey, Assassins of the Blues
1914-1916 — Tours South with Tolliver's Circus and Musical Extravaganza and Rabbi Foot Minstrels (first works with Bessie Smith); divorces Pa
1925 — Signs contract with Paramount Record Co.; records eight songs in Chicago (first Black woman to record is Mamie Smith, February 14, 1920)
1924 — Records eighteen songs, including Cousin The Blues and See See Rider (Accompanists are Fletcher Henderson and Louis Armstrong)
April, 1924 — Tours with T.O.B.A. (Theater Owner's Booking Agency, also known as Tough on Black, Artists/Asses): Thomas A. Dorsey becomes Ma's bandleader, forms Ma's Wildcat Jazz Band
1927 — Nineteen records for Paramount; buys $18,000 black bus for tours; worst box office year for Black vaudeville
1928 — Twenty titles for Paramount (Ma Rainey's Black Bottom released in February); Ma's recording contract terminated
1932 — Final year of Paramount's Race Division; Ma tours in rebuilt house trailer
1935 — Ma retires to Columbus, Georgia, where her sister and mother died; buys and manages two theaters in Rome, Georgia
December 22, 1939 — Dies of heart disease, age 53; occupation listed as housewife
upon him by America, and I felt, too, that America, for different reasons, could not live a full, human life. It seemed to me, then, that if the Negro solved his problem, he would be solving infinitely more than his problem alone. I felt certain that the Negro could never solve his problem until the deeper problem of American civilization had been faced and solved.
—Richard Wright, from *American Hunger*, 1944

### About the Author

August Wilson has spent four summers as a participant in the National Playwrights Conference at the Eugene O'Neill Theatre Centre. The first five scripts he submitted were returned, but in 1982 the NPC accepted *Ma Rainey's Black Bottom*, *In '39 Texas*, *In '44 Joe Turner's Come and Go*, and in 1986 *The Piano Lesson*. Ms. Rainey's has its world premiere at the Yale Repertory Theatre in April, 1984; six months later the same production opened at the Court Theatre on Broadway. *Ma Rainey's* was hailed at its opening as a major event in American theatre and received the New York Drama Critics Circle Award. *Fences* premiered at Yale Rep and was produced by the Goodman Theatre in Chicago and at Seattle Repertory. It won the American Critics' Association Award and is scheduled for a Broadway production in late March. Joe Turner followed its Yale premiere with productions at the Huntington Theatre in Boston and at Seattle Rep. *The Piano Lesson* is scheduled for Yale Rep's 87-88 season. Until the appearance of *Ma Rainey's*, Mr. Wilson was recognized chiefly as a poet. His poetry has been published in various magazines and anthologies, among them Harper and Row's *Black Poets of the Twentieth Century*. His first play was written in the late seventies at the urging of his friend, Claude Purdy, a director at Penumbra Theatre in St. Paul. Even then, Mr. Wilson moved from his native Pittsburgh to St. Paul to work as a playwright with Penumbra. He is an associate playwright with the Playwrights Center in Minneapolis and a member of the New York group New Dramatists. Mr. Wilson is the recipient of McKnight, Bush, Rockefeller, and Guggenheim Foundation fellowships in playwriting. He has most recently received a Whiting Writer's Award.

### CONTRIBUTORS

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

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

#### SOPHOCLES CIRCLE ($25,000 AND ABOVE)

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

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

*Arthur Andersen & Co.*  
*Chevron, U.S.A.*  
*Catherine Davis Inevitable Trust*  
*Mrs. Franklin E. Johnson, Jr.*  
*Louis J. Oregia Foundation*  
*Mogen's California*  
*Mr. Cyril Magnin*  
*Mrs. Robert S. Albright, Jr.*  
*Moorman Foundation*  
*Pacific Televisio Foundation*  
*David and Lucile Packard Foundation*  
*Shawlee Corporation*  
*Simpson Paper Company*  
*Xerox Foundation*

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

*Mervyn L. Brennan Foundation*  
*Carter Hawley Hale Stores*  
*Crown Zellerbach Foundation*  
*Wallace Alexander Carboide Foundation*  
*Goethe Institute of San Francisco*  
*Drs. and Mrs. M. Wallace Friedman*  
*Mrs. R. G. Gershowitz, Jr.*  
*Mrs. Mabel Hodelson Green*  
*Mrs. and Mr. Stuart J. Hodelson*  
*Mrs. and Mr. Robert J. McNulty*  
*Mrs. Robert Moore*  
*Performing Arts Network*  
*Princes Grace Foundation*  
*Rose Lash Revocable Trust*  
*Mr. and Mrs. H. Harrison Sadler*  
*Mr. and Mrs. Philip Schlein*  
*L. I. and Mincy C. Skaggs Foundation*

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

*Mr. and Mrs. Roy Dolby*  
*Mrs. Morris M. Doyle*  
*Embarcadero Center*  
*Richard and Rhoda Goldman Fund*  
*Mrs. and Mr. Douglas Gregg*  
*Mrs. William K. Hambrecht*  
*Mrs. Ada Glover Jackson*  
*Mobil Oil Foundation*  
*Bernard Osher Foundation*  
*Edith M. Reinstein Fund*  
*Mrs. Sylvia Roe Tolk*  
*Mrs. and Mr. Gary J. Torpe*  
*Young Presidents Organization*

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

*Allumex, Inc.*  
*Mrs. Ruth Boston*  
*Mrs. Janet Fleishacker Bates*  
*Mrs. and Mr. Ernest A. Benches*  
*Robert and Aline Bridges Foundation*  
*John M. Bryan Family Fund*  
*Carlin Fund*  
*Mrs. Bill Cawley and Mrs. Nancy Austin*  
*Mrs. H. Brooke Clyde*  
*The Distribution Fund*  
*El Dorado Foundation*  
*Mrs. Werner Erdman*  
*First Myrtle Fund*  
*Mortimer Fleishacker Foundation*  
*Dr. and Mrs. M. Wallace Friedman*  
*Mrs. R. G. Gershowitz, Jr.*  
*Mrs. and Mrs. Helmut Gershowitz*  
*Mrs. and Mr. Edward L. Gershowitz*  
*Mrs. and Mr. David Gross*  
*ITT Corporation*  
*Mrs. Paul B. Kelly*  
*Mrs. and Mr. John R. Kieley*  
*Koting Foundation*  
*Lakeside Foundation*  
*Mr. and Mrs. Phillip A. Larson*  
*Mr. and Mrs. William C. Lazier*
About the Author

August Wilson has spent four summers as a participant in the National Playwrights Conference at the Eugene O'Neill Theatre Center. The first five scripts he submitted were returned, but in 1982 the NPC accepted Ma Rainey's Black Bottom, in '83 Fences, in '84 for Turner's Come and Gone, and in '86 The Piano Lesson. Ma Rainey's has its world premiere at the Yale Repertory Theatre in April of '84; six months later the same production opened at the Cort Theatre on Broadway. Ma Rainey's was hailed at its opening as a major event in American theatre and received the New York Drama Critics Circle Award. Fences premiered at Yale Rep and was produced by the Goodman Theatre in Chicago and at Seattle Repertory. It won the American Critics' Association Award and is scheduled for a Broadway production in late March. Joe Turner followed its Yale premiere with productions at the Huntington Theatre in Boston and at Seattle Rep. The Piano Lesson is scheduled for Yale Rep's 87-88 season. Until the appearance of Ma Rainey's, Mr. Wilson was recognized chiefly as a poet. His poetry has been published in various magazines and anthologies, among them Harper and Row's Black Poets of the Twentieth Century. His first play was written in the late seventies at the urging of his friend, Claude Pundy, a director with Penumbra Theatre in St. Paul. Eventually, Mr. Wilson moved from his native Pittsburgh to St. Paul to work as a playwright with Penumbra. He is an associate playwright with the Playwrights Center in Minneapolis and a member of the New York group New Dramatists. Mr. Wilson is the recipient of McKnight, Bush, Rockefeller, and Guggenheim fellowships in playwriting. He has most recently received a Whiting Writer's Award.

These jazzmen lived for and with music intensely. Their driving motivation was neither money nor fame, but the will to achieve the most eloquent expression of idea... the desire to express an affirmative way of life through its musical tradition. This tradition insisted that each artist achieve his creativity within its frame. He must learn the best of the past, and add to it his personal vision. Life could be hard, loud, and wrong if it wished, but they lived it fully and when they expressed their attitude toward the world it was with a fluid style that reduced the chaos of living forever.

— Ralph Ellison
from Shadow And Act

2928 catalogue for a 'race' label like the one on which Ma Rainey recorded.

CONTRIBUTORS

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

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage. This list reflects gifts received between January 1, 1986 and March 13, 1987.

SOPHOCLES CIRCLE ($25,000 AND ABOVE)

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

SHAKEESPEAR CIRCLE ($10,000-$29,999)

Arthur Andersen & Co., Aktiengesellschaft
Chevron U.S.A.
Catherine Davis Irrevocable Trust
Mrs. Franklin P. Johnson, Jr.
Louis R. Lurie Foundation
Macy’s California
Mr. and Mrs. Cyril Magnin
Mr. and Mrs. Albert J. Moorman
Pacific Telesis Foundation
David and Lucile Packard Foundation
Shaklee Corporation
Simpson Paper Company
Xerox Foundation

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

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

O’NEILL CIRCLE ($2,500-$4,999)

Mr. & Mrs. Ray Dolby
Mrs. Morris M. Doyle
Embarcadero Center
Richard and Rhoda Goldman Fund
Mr. & Mrs. Douglas Grigg
Mr. William R. Hambrecht
Mrs. Ada Glover Jackson
Motel Oil Foundation
Bernard Osher Foundation
Edna McReynolds Foundation
Mrs. Sylvia Coe Tacy
Mr. & Mrs. Gary J. Forese
Young Presidents’ Organization

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

Alumas, Inc.
Ms. Ruth Barton
Ms. Joel Fleishhacker Bates
Mr. & Mrs. Ernest A. Benesch
Robert and Alice Bridges Foundation
John M. Bryan Family Fund
Carlin Fund
Mr. Bill Cawley and Ms. Nancy Austin
Mr. H. Brooke Clyde
The Distribution Fund
Eldorado Foundation
Mr. Werner Erhard
First Myrtle Fund
Mortimer Fleishhacker Foundation
Dr. & Mrs. M. Wallace Friedman
Mr. Ralph R. Gates, Jr. and Mrs. Laurie Rollin
Mr. & Mrs. Helmuth Gerson
Mr. & Mrs. Edward L. Granston
Mrs. Sylvan David Gross
ITT Corporation
Mrs. Paul B. Kelly
Mrs. John R. Kelly
Fomes Foundation
Lakeview Foundation
Mr. & Mrs. Phillip A. Larson
Mr. & Mrs. William C. Lazier

ACT-20

ACT-21
Rivian Bronte • Patricia Biewer • Mrs. & Mr. R. Kent Brewer • William and Lisa Bittner • Dr. F. Brown • Mr. & Mrs. John Brunner • Mrs. & Mrs. Charles H. Buck • Mr. Archibald S. Bredy • Dr. Robert Bronstone • Mr. Valentine Bronson • Mr. Anthony D. Roachman • Mr. & Mrs. Louis F. Brown • Mrs. C. Howard Brown • Dr. Dotsi Todd Brown • Dr. & Mrs. Harrold Brown • Mrs. & Mrs. Ray Brown • Mr. & Mrs. Robert E. Burns • Dr. J. Vincent Broussard • Mr. & Mrs. John Broussard • Mrs. C. Marie Bussey • Dr. John R. Butts • Dr. & Mrs. Alexander C. Butts • Mrs. Thomas E. Burke • Mr. & Mrs. William M. Burke • Dr. & Mrs. W. W. Kiser Burnham • Mrs. William Burnham • Mrs. Anne B. Burton • Mrs. James A. Burris • Mr. & Mrs. Allan Byer • Mrs. Mary E. Bynoe • Mr. & Mrs. Robert N. Cagan • Mr. & Mrs. Douglas Cawker • Mr. & Mrs. James Callison • Campbell Electric, Inc. • Mrs. Meryll Calloway • Mr. & Mrs. John Calvary School • Miss Carol Marie Carlson • Ms. Lisabeth L. Carter • Mr. Ronald Casemitt • Mr. Michael Casey • Mr. Richard P. Castor • Mr. Anthony L. Catlett • Mrs. Jon B. Chase • Dr. & Mrs. Melvin D. Chelten • Mr. William A. Cherry • Mr. Sang Yoon Cho • Mr. Benjamin A. Christ • Mr. & Mrs. Beth Cibian • Mr. Ralph L. Cieuller • Dr. & Mrs. James A. Cleaver • Mr. Thomas H. Cloud • Ms. & Mrs. David Cohan • Mrs. J. P. Coghlan • Mrs. & Mrs. Albert Cohn • Mr. & Mrs. Richard Cole • Mr. Robert A. Collington • Mr. & Mrs. Anthony C. Combs • Mr. & Mrs. William Cowan • Mr. & Mrs. Michael C. Cord • Mr. J. S. Cory • Mr. Richard Congreve • Mr. & Mrs. James Connor • Ms. Donna J. Conkle • Mr. & Mrs. Patricia Connolly • Mr. & Mrs. William M. Jackson • Mrs. Richard Cordon • Mr. J. J. Conroy • Mr. Richard Congreve • Mr. & Mrs. James Connor • Ms. Donna J. Conkle • Mr. & Mrs. Patricia Connolly • Mr. & Mrs. William M. Jackson • Mrs. Richard Cordon
Mrs. Louis A. Strait / Mr. G.W. Straight / Mr. & Mrs. Gerald Strickfaden / Mr. George Stronn, Jr. / Mrs. Walter S. Strooper / Mrs. Bernice Stuart / Mrs. June Studer / Mr. & Mrs. Richard Struebig / Dr. & Mrs. Mary Sue Studen / Mr. & Mrs. Bing Suganich / Mr. John A. Sutton, Jr. / Sunset Hill Nutritionalists / Dr. & Mrs. Shigoto Suzuki / Mr. Dan C. Swanson / Mrs. Joan Swanson / Dr. & Mrs. Alan J. Swinimer / Mr. Michael C. Taaske / Ms. Marilyn E. Taghon / Mr. E. Hugh Taylor / Dr. & Mrs. Edwin D. Taylor / Mr. Jeffrey Taylor / Ms. Francine Teyhan / Mr. & Mrs. Paul Teicholtz / Mr. Frederick W. Telemann / Mr. George Teeters / Mr. & Mrs. David W. Terris / Dr. & Mrs. Eric Terris / Mr. Jeffrey Thomas / Mr. & Mrs. Richard F. Thomas, Jr. / Mrs. Shirley Thomas / Mr. William W. Thomas / Mr. & Mrs. Frank A. Thompson / Mrs. Gerald Thompson / Mr. & Mrs. H.M. Thompson / Mr. Karl L. Thor / Dr. & Mrs. Bert Thruelsen / Mr. Judith P. Timken / Mr. William Tipton, Jr. / Dr. & Mrs. Robert T. Tillery / Dr. & Mrs. Paul Toch / Mr. & Mrs. Albert L. Torey, Jr. / Ms. Jeanette M. Torte / Mr. & Mrs. Mario Torey / Ms. Sylvia C. Torey / Mr. Virginia A. Torey / Transamerica Equipment Leasing / Mrs. James E. Trousdale / Mr. & Mrs. Tom T. Trop / Mr. & Mrs. Mark Trow / Mr. & Mrs. Ned Tuxfording / Mr. & Mrs. Ben E. Turner / Ms. Gisela Turner / Mr. Richard Turner and Mr. Robert Daves / Mr. & Mrs. Josek Tuttis / Mrs. Willie Grey Turner / Mr. R. Wank Tupper / Fr. M. Michael Vachette / Ms. Barbours Vail / Mr. & Mrs. L. Dean Vail / Mrs. Lisa Vanderkeld / Mr. & Mrs. Leland H. Van Winkle / Mr. & Mrs. Bernard Vash, Sr. / Mrs. Masako Velezquez / Mr. & Mrs. Laura Vence / Mr. & Mrs. Gerdnu Ved de la Leli / Mr. & Mrs. Alex Von Hafsten / Mr. & Mrs. Diane Wadsworth / Mrs. Ann Wagner / Mr. & Mrs. Gary Robert Wagner / Mr. & Mrs. William Wahrhagen / Mr. & Mrs. Stephen Waldman / Mr. & Mrs. James L. Walter / Mrs. Winonna Walter / Ms. Tata Wallinger / Mrs. & Mrs. Ken Wallrath / Mrs. William and Diana Werner / Ms. Elin M. Weinberg / Mr. & Mrs. Douglas J. Weiner / Mr. & Mrs. Clara S. Wlasly / Mrs. Malcolm Wilts / Dr. & Mrs. Douglas Wayman / Mr. Raymond Weber / Dr. & Mrs. Charles Webster / Mr. & Mrs. Nevan V. Wechslar / Ms. Miranda Weigel / Mr. & Mrs. Marshall E. Weigel / Dr. & Mrs. Harry Weisbrodt / Mr. Jack K. West / Mr. Jay C. West / Ms. Josephine West / Dr. Kevin R. Wheaton / Mr. & Mrs. W. Stanley Whickler / Mrs. Nancy G. White / Mrs. Sydney Chase White / Mr. & Mrs. Brooks Whitfield / Ms. Victoria L. Whitman / Dr. & Mrs. Harvey R. Widmer / Mr. & Mrs. Irving Wiener / Ms. Clare Carey Willard / Mr. Henry Willard / Mr. John Willbord / Mr. John A. Williams / Mr. John R. Williams / Mr. & Mrs. David C. Wilson / Mr. & Mrs. I. Wilson / Mr. & Mrs. Florine Wilson / Mr. Greta O. Wilson / Mr. & Mrs. Marion W. Willet / Mr. & Mrs. Jeffrey Winstead / Ms. & Mrs. David Wodlinger / Mr. & Mrs. William R. Wolfit / Mr. John Wollemperger / Mr. Paul Duddra Wolfel / Ms. Eda Ying Wong / Mr. Almer A. Wood / Mr. David and Carol Wood / Dr. & Mrs. Robert R. Woodmul / Mrs. Ernestine V. Nolfo / The Wyatt Company / Mr. & Mrs. Lorrie A. Wylye / Mr. Robert H. Wyman / Ms. Patricia Yakutis / Mr. & Mrs. Herbert Yanowitz / Mr. Bill Yee / Mr. Shalom Yngve / Ms. Shantown Zachs / Mrs. Patricia Zajac / Mr. & Mrs. Edward M. Zeller / Mr. Bryant K. Zimmerman / Dr. & Mrs. R. E. Zimmerman / Mr. & Mrs. Peter H. Zischke

TRUSTEES OF THE AMERICAN CONSERVATORY FOUNDATION:

Mr. Ruth Barton
Mrs. Peter Donahue
Mr. Anthony Frank
Mr. Edward Hastings
Mr. Lawrence Heck
Mr. Phillip Lamon
Mr. Albert Moorman, Vice-President
Mr. Howard Nomański
Mrs. Maurice Oppenheim, Secretary
Mr. Frank Oettl
Mr. & Mrs. A. Thomas Otwyler
Mr. William Paton
Mrs. Janis P. Ream
Mr. Howard R. Harvey, President
Mrs. Michael Sanchez
Mr. Anthony Schiaivo, Treasurer
Mr. Philip Shickel
Mr. John Sullivan

SCHOLARSHIP FUNDS

A.C.T. has established a scholarship fund to assist the following individuals to pay their tuition to their professional studies on the company's development. Donations should be made payable to A.C.T. with a notation indicating the check, or money order mentioning the individual’s name.

Ann Betten
Henry Boettcher
Stuart Brady
Efrén Clifford
Catherine Edwards
Allan Fletcher
Helen Coleman
Kathleen Lake
Charles B. Kahn
Carol M. Leibert
Barbara McNally
Dinny Sams
Gene Teitel
Nina Vann
Alma Brooks Walker

CONSERVATORY FUNDS

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

An Anonymous Benefactor
Mr. Carolyn McCormick
Mr. and Mrs. Edwin Novak
Mr. and Mrs. John E. Ruben
Mr. and Mrs. Hays H. Rockwell
Mr. and Mrs. Gordon H. Welker
Mr. Scott Williams

HONORARY TRUSTEES

In recognition of their vision and unflagging support.

Mr. & Mrs. J. Milligan

Mr. Edith Markson

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

CORPORATE MATCHING GIFTS

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

Alexander & Baldwin, Inc.

AND Foundation

CARTER HAWORTH HALE STORES

BankAmerica Foundation

Chevron U.S.A.

CWC North America

Delo Monte Corporation

Digital Equipment Corporation

Equitable Life Assurance Society of the United States

Exxon Corporation

Federated Department Stores

Fireman’s Fund Insurance Company

Gap Foundation

IBM Corporation

International Data Corporation

Levi Strauss Foundation

P.J. Edwards Industries

R.H. Macy and Co.

Security Pacific Foundation

Sohio Petroleum Company

Southern Pacific Transportation Company

Trainwaving Corporation

TRUE Foundation

United Technologies

Westinghouse Electric Fund

Xerox Foundation

SPECIAL THANKS

Arthur Andressen & Co.

Merideth Boyd

Bruce Cole

Conventions for Marketing

Four Seasons Club Nélaton

Hastigh-Asbury Music Center

Huganin Flowers

Mary’s California

Peter Johns & Partners Advertising

Perutz & Martin

Kirk Powers

Shapleys, Unico, Horn & Associates

Walters & Barrows, Inc.

Yari Repertory Theatre

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

If you carry a deeper wish, or calculation with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruptions in the performance.
SCHOLARSHIP FUNDS
A.C.T. has established a scholarship fund in the names of the following individuals to pay tribute to their profound impact on the company's development. Donations should be made payable to A.C.T. with a notation appearing on the check or money order mentioning the individual's name.

Ann Benson
Henry Boetcher
Stuart Brady
Edna Clifford
Thomas Edwards
Allen Fletcher
Helen Golden
Paine Kriekederbocker
Charles B. Kahn
Michael W. Lelbert
Fat McNally
Edith Skinner
Carol Tissell
Nina Vance
Alma Brooks Walker

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

An Anonymous Benefactor
Mr. Carolyn McCormick
Mr. and Mrs. Edwin Novak
Ms. Jennifer M. Robin
Mr. and Mrs. Hays R. Rockwell
Mr. and Mrs. Gordon H. Wailey
Mr. Scott Williams

SPECIAL THANKS
Arthur Andersen & Co.
Meredith Boyd
Bruce Cede
Computers for Marketing
Four Seasons Cliff Hotel
Hight Airbrush Music Center
Hoosigan Flowers
Macy's California
Peter Johns & Partners Advertising
Pettit & Martin
Kim Powers
Shapiro, Okino, Horn & Associates
Williams & Burrows, Inc.
Yale Repertory Theatre

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

If you care 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.
St. Elsewhere's Ed Flanders played the juicy role of the mysterious seafarer in Ellis Feld's production of the George M. Cohan comedy-melodrama, "The Tavern."
When A.C.T. staged Luigi Pirandello's Six Characters in Search of an Author in 1973, the roles of the Father and the Son/daughter were played by William Patrinisi and Michael Lautru. Mark Nealy was the director.

A SPLENDID SPRING BOUQUET FROM US TO YOU

MACY'S 41ST ANNUAL EASTER FLOWER SHOW BLOOMS APRIL 12 - APRIL 18

Tom Raines was featured as Prospero and Kathy Wren played Miranda in William Ball's production of The Tempest.
When A.C.T. revived Luigi Pirandello's Six Characters in Search of an Author in 1970, the roles of the Father and the Stepdaughter were played by William Paterson and Michael Learned. Mark Healy was the director.

A SPLENDID SPRING BOUQUET FROM US TO YOU

MACY'S 41ST ANNUAL EASTER FLOWER SHOW BLOOMS APRIL 12 - APRIL 18

Ken Ruta was featured as Prospero and Kitty Winn played Miranda in William Bell's production of The Tempest.
The romantic young couple in Jack O'Brien's production of "The Importance of Being Earnest" were played by (clockwise from left): Dorothy Sass, Herbert Foster, Piers Donta, and Michael Learned.

SHREVE & CO.
JEWELERS SINCE 1853
SAN FRANCISCO
MEMBERS OF THE RAKIY BIKUS AND SABBIA COMPANY OF FINE JEWELERS

IT WAS A MOMENT OF ATTAINMENT. A MOMENT OF EXCITEMENT. A MOMENT WHEN PROMISES MET REALITY. OMEGA FOR ALL YOUR SIGNIFICANT MOMENTS.
The romantic young couple in Jack O'Brien's production of The Importance of Being Earnest were played by (clockwise from left) Deborah Sueko, Herbert Foster, Peter Donat and Michael Learned.
Discover Louis Vuitton at this Louis Vuitton exclusive store.

317 Sutter Street, San Francisco, CA 94108
(415) 391-6200
"Tennessee Williams' passionate Sicilian widow, Stella, was played by Ann Weden (right) and Michael Larned portrayed a neighbor in "The Rose Tattoo," directed by Lewis Cronue."
A power moves within Intercooled Turbocharged for more torque. More horsepower. More acceleration. More flexibility. More efficiency. More performance. More Dust. A more aggressive attitude. And more style. Intercooled Turbocharged. It's the new Shelby Z. And that's no accident. The performance engine, the all-new 351 cu. in. Cleveland V-8, is the result of a long-standing tradition of excellence. A tradition that dates back to the original Shelby Z. A force to be reckoned with.
On Acting

"An actor without an audience is a painter without a brush."

by Laurence Olivier

I truly believe that in this profession, if you want to reach the heights, that is what you must... be prepared to sacrifice in order to succeed. You must set your goals high and go for them with the pugnacity of a terrier. But remember, to fall into dissipation is easy; for it is a glamorous profession, full of glorious temptations. Place a foot on the first rung and the serpents will appear beckoning with their silky tongues, flattering you and begging you to lose the apple.

So many talents, good, raw and rich ones, have been battered against the walls of dissipation and left to drown. The syphonic serpents are every...

---

George Gershwin's
Porgy and Bess


A show not to be missed.

---

Ticket Prices:

<table>
<thead>
<tr>
<th>Seats</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra</td>
<td>$42.50</td>
</tr>
<tr>
<td>Grand Tier</td>
<td>$35.00</td>
</tr>
<tr>
<td>Dress Circle</td>
<td>$30.00</td>
</tr>
<tr>
<td>Balcony Front</td>
<td>$22.50</td>
</tr>
<tr>
<td>Balcony Rear</td>
<td>$17.50</td>
</tr>
</tbody>
</table>

Opening Night Gala Benefit:

$125 tickets include: gala performance, reception, dinner, and special entertainment.

$100 tickets also include a $200 donation to the San Francisco AIDS Foundation.

$125 tickets include: gala performance, reception, dinner, and special entertainment.

$100 tickets also include a $200 donation to the San Francisco AIDS Foundation.

Tickets on sale April 6. Opera Box Office, BANC, SFG, & all leading agencies.

Phone Charge: (415) 864-3330 Visa/MasterCard (Mon-Sat 10-6)
On Acting

"An actor without an audience is a painter without a brush."

by Laurence Olivier

I truly believe that in this profession, if you want to reach the heights, that is what you must...be prepared to sacrifice in order to succeed. You must set your goals high and go for them with the pugnacity of a tiger. But remember, to fall into dissipation is easy, for it is a glamorous profession, full of glorious temptations. Place a foot on the first rung and the serpents will appear beckoning with their silky tongues, flattering you and begging you to bite the apple. So many talents, good, raw and rich ones, have been battered against the walls of dissipation and left to drown. The sycophantic serpents are everywhere.
where. Because the profession generates glamour, the admirers queue up to shake one's hand, or if possible entertain some-thing that they can never be. Their admiration is genuine, but beware, actor, beware. Beware the Greeks.

Above all, do not despair when the hand of criticism plunges into your body and cruelly prods at your soul: you must endure it, accept it and smile. It is your life and one's only masquerade as critics, but are merely purveyors of columns of gossip. Prattle, nothing. Poor creatures who are pushed by their pens and pull by their intellects. The good ones are essential and of immense value to our work. They help, sometimes hinder, but most understand the problems and pitfalls of our profession. Without them some of the great performances of the past would have gone unrecorded.

Sometimes I think that more critics should be encouraged to sit in on rehearsals so that they could see the amount of work, concentration, belief and trust that goes into the construction of a piece, before they take their ink-stained swords to it.

But a note of approval for the good critics, the ones who share the same joy that we, the actors, writers, and directors take in our profession. They're the people whose intellect and pen go hand in hand. They aid our work and very much belong to it. And I imagine it is as painful to them when something doesn't come off as it is to us. I suppose a critic on a daily paper will see more plays in a lifetime than most of us, and many more than once. So it is only natural for him to feel he knows more about it than we do. But it must be so easy to think of the witty line to put upon a column, and very tempting to use it. But so unfair on the poor recipient who has had the courage to stand up there and be counted.

I know that if we are foolish enough to pat ourselves between spotlight and reality we must be prepared to receive the attention of the pen. But let me plead for thought and care and sincerity. Not for mere showmanship.

I have been battered and bruised, praised and laughed: I have laughed and cried, fumed and snorted; I have been beyond the moon and into the depths of despair. But in the end it has been myself I've had to turn to, believe in, and listen to. When the time comes, it is you and only

---

**With Merle Oberon in the Hollywoodized Wuthering Heights, 1939.**

---

**How to Make the Ultimate Margarita**

When a margarita is made with a premium tequila and fresh lime juice, enhanced by the smooth taste of Cointreau—its the ultimate margarita. The Cointreau margarita.

**Cointreau**

**The Best Part of a Margarita**

---

**Cointreau Liqueur, AG POURS IMPORTED FROM FRANCE BY COINTREAU AMERICA, INC., N.Y.C. © 1984.**
where. Because the profession generates glamour, the adorators queue up to stare at, touch, or if possible entertain something that they can never be. Their admiration is genuine... but beware, actor, beware. Beware the Greeks.

Above all, do not despair when the hand of criticism plunges into your body and claws at your soul; you must endure it, accept it and smile. It is your life and yours who simply masquerade as critics but are merely purveyors of columns of gossip. Little-tale signifying nothing. Poor creatures who are pushed by their pens and not by their intellects. The good ones are essayists and of immense value to our work. They help, sometimes hinder, but must understand the problems and pitfalls of our profession. Without them some of the great performances of the past would have gone by unrecorded.

Sometimes I think that more critics should be encouraged to sit in on rehearsals so that they could see the amount of work, concentration, belief and love that goes into the construction of a piece, before they take their silly swords to it.

But a note of approval for the good critics, the ones who share the same joy that we the actors, writers and directors take in our profession. They’re the people whose intellect and pen go hand in hand. They add to our world and very much belong to it. And I imagine it is as painful to them when something doesn’t come off as it is to us. I suppose a critic on a daily paper will see more plays in a lifetime than most of us, and many more than once. So it is only natural for him or her to feel he knows more about it than we do. It must be so easy to think of the witty line to ginger up a column, and very tempting to use it. But so unfair on the poor recipient who has had the courage to stand up there and be counted.

I know that if we are foolish enough to parade ourselves between spotlight and reality we must be prepared to receive the attention of the pen. But let me plead for thought and care and sincerity, not for mere showmanship.

I have been battered and bruised, praised and lauded. I have laughed and cried, fumed and snorted; I have been beyond the moon and into the depths of despair. But in the end it has been myself I’ve had to turn to, believe in and listen to. When the time comes, it is you and only...
you, who knows you truth.

I have concentrated on my Shakespearean roles in this book because I have found them the most fascinating, and their construction still remains clear in my head. I can still see and feel them as though they were happening now. Unlike those of other parts, the lines have remained with me. They are part of me and I am part of them. The older I grow, the more I seem to understand these. What a shame I can't play them again.

Perhaps I should have spent more time with Shaw, Wilde, Ibsen, Strindberg, Coward, but I'll leave them the next generation to make their mark upon. Once I saw myself as merely

...a poor player,

That stirs and frets his hour upon the stage
And then is heard no more...

But now I know we can remain. We now have film, television, tape. We can say hereafter to be referred to, looked up and criticized, laughed at or admired, a hundred years from now. Much as I love these media — indeed, I must owe at least a third of my acting life to them — they cannot truly show what it is like to have been there. Once printed they will never change: that moment is there forever. There will never be the smell of the adrenalin on celluloid. The real moment will have gone.

Film is the director's medium, television the writer's, but the theatre is the actor's. When the actor is on stage, it is he and he alone who drives the moment. The audience have no choice but to remain in his faith or leave. That's the true excitement, the real magic and the profession. The actor on stage is all-powerful, for once the curtain rises, he is in control. There is nothing the director or author can do once the house lights dim and the curtain goes up. The actor can choose to do or say anything he likes; he is the governor, he cocks the whip.

It is the author and the director who bite their nails at the back of the house between overdiluted intakes of alcohol, not the actor. Once he begins to motor and the initial nerves are overcome, his inward smile is Cheshire-like as he flexes and enjoys the muscles of his art.

Breathing in the thick, warm air, feeling the expectancy of the house as it waits for your next moment. Turing a pause for

perfection. Feeling the lungs below in

and bellows out as the voice hits the

heights of its power. Never giving too

much: always making them want more.

Making a gesture and holding it, knowing

that all eyes have moved with you.

Hearing laughter as it moves through the

theatre like a giant wave, aware that it has
you, who know your truth.

I have concentrated most on my Shakespearean roles in this book because I have found them the most fascinating, and their construction still remains clear in my head. I can still see and feel them as though they were happening now. Unlike those of other parts, the lines have remained with me. They are part of me, and I am part of them. The older I grow, the more I seem to understand them. What a shame I can’t play them again.

Perhaps I should have spent more time with Shaw, Wilde, Ibsen, Strindberg, Coward, but I’ll leave them the next generation to make their mark upon. Once I saw myself as merely... a poor player, That struts and frets his hour upon the stage And then is heard no more...

But now I know we can remain. We now have film, television, tape. We can stay hereafter to be referred to, looked up and criticized, laughed at or admired, a hundred years from now. But much as I love these media—indeed, I must owe at least a third of my acting life to them—they cannot truly show what it is like to have been there. Once printed, they will never change; that moment is forever. There will never be the smell of the adrenaline on celluloid. The real moment will have gone.

Film is the director’s medium, television the writer’s, but the theatre is the actor’s. When the actor is on stage, it is he and he alone who drives the moment. The audience have no choice but to remain in his faith or leave. That’s the true excitement, the real magic and the profession. The actor on stage is all-powerful, for once the curtain rises, he is in control. There is nothing the director or author can do once the house lights dim and the curtain goes up. The actor can choose to do or say anything he likes; he is the governor, he cracks the whip.

It is the author and the director who bite their nails at the back of the house between overindulgent intakes of alcohol, not the actor. Once he begins to motor and the initial nerves are overcome, his inward smile is Cheshire-like as he flexes and enjoys the muscles of his art. Breathing in the thick, warm air, feasting the expectancy of the house as it waits for your next moment. Timing a pause for...
been caused by you. Knowing that tears are there for the asking. Controlling every eye in the house, taking your thoughts theirs. Taking them on the journey with you, lending your ear to your mind. Frightening them, exciting them, loving them, holding them in the palm of your hand, Lilliputians and Gulliver. Cud-

dling them, caressing them, caring them. Without them you do not exist. Without them you are a man alone in a room with memories and a mirror. Without them you are nothing. An actor without an audience is a painter without a brush. Of course you can always perform in your head, but where's the satisfaction?

As I have already said, it starts at the very beginning by the family fireside, where the child demands attention: "Look at me... look at me..." Once attention has been achieved, it's the keeping of it that's important. It is then that the talent to amuse, entertain, provoke shines through; you can soon see who are going to be actors and who stage managers. It is then that you can see the future.

Never underestimate the audience. Never patronize them. Because if you do they will know. They are far more intelligent than you may think. They pay your bills and fill your stomach. Without them you are in an empty room again with a bare cupboard. You must always treat them with respect, be they one or a thousand. If the house is small, never give a small performance. Never cheapen yourself or your profession. It is one of the oldest and best. Remember the cozier issues: he didn't dare perform badly; he was always on the high wire.

I can no longer work in the theatre, but the thrill will never leave me. The fight and the combat. The intimacy between the audience and me during the soliloquies in Hamlet and Richard III; we were like lovers.

At my age you do things when you think of them. Because you don't know when the great one is going to fall.

I am seventy-eight going on eighteen. Tomorrow I begin filming a new television series for Canada. I have made a hologram, which means I will appear nightly in a New West End musical [Hamlet] next year. When the television series is over, I will make a pop record... and so it goes on...

That's an actor's life. Complete freedom and versatility. Everything changes, as I have said. But then again, nothing changes. All we need is an old cigar box and someone to take notice.

A living trust just may be the investment strategy you've been seeking.

T.S.A. A Calls Company

In navigating financial waters, one must rely upon those instruments which provide safe passage through the turbulences encountered today. And help chart a course which will offer direction far into the future.

Such a financial investment is the living trust. Not only can it bring financial security to you and your family, but in addition, potential tax advantages, it allows you to bequeath a legacy of financial security upon your children, with viable alternatives to provide delays and costs.

As trustee for your living trust, Trust Services of America assumes responsibility for the management of your assets and property, including investments, the handling of your financial affairs, the investment of your monies, the handling of your legal and tax affairs. We will be happy to discuss with you ways to make your investments more efficient and productive control of your financial state.

If you recognize the need for guidance in coordinating your financial affairs, help is at hand. Contact your local Trust Services of America office at (800) 224-177.
been caused by you. Knowing that tears are here for the asking. Controlling every eye in the house, making your thoughts theirs. Taking them on the journey with you, lending them ear to your mind. Frightening them, exciting them, loving them, holding them in the palm of your hand, Lilliputians and Gulliver. Cud-

perform in your head, but where’s the satisfaction?

As I have already said, 2 starts at the very beginning by the family fireside, where the child demands attention: "Look at me... look at me..." Once attention has been achieved, it’s the keeping of it that’s important. It is then that the talent to amuse, entertain, provoke shines through: you can soon see who are going to be actors and who stage managers. It is then that you can see the future.

Never underestimate the audience, never patronize them. Because if you do, they will know. They are far more intelligent than you may think. They pay your bills and fill your stomach. Without them you are in an empty room again with a bare cupboard. You must always treat them with respect, be they one or a thousand. If the house is small, never give a small performance. Never cheapen yourself or your profession. It is one of the oldest and best. Remember the court jester, he didn’t dare perform badly; he was always on the high wire.

I can no longer work in the theatre, but the thrill will never leave me. The lights and the combat. The intimacy between the audience and me during the soliloquies in Hamlet and Richard III, we were like lovers.

At my age you do things when you think of them. Because you don’t know when the great axe is going to fall.

I am seventy-eight going on eighteen. Tomorrow I begin filming a new television series for Granada. I have made a hologram, which means I will appear nightly in a new West End musical [name] next year. When the television series is over I will make a pop record... and so it goes on.

That’s an actor’s life. Complete freedom and versatility. Everything changes, as I have said. But then again, nothing changes. All we need is an old cigar box and someone to take notice.

As Archie Rice in The Entertainer, 1957.

A living trust just may be the investment strategy you’ve been seeking.

In navigating financial waters, one must rely upon those instruments which provide safe passage through the turbulence encountered today and help chart a course which will offer direction far into the future.

Such a financial instrument is the living trust. Not only can it bring financial security to you here and now, including potential tax advantages, it allows you to benefit a legacy of financial security upon your children, with viable alternatives to probate delays and costs.

As trustee for your living trust, Trust Services of America assumes responsibility for the management of your assets and property, linking investment decisions with estate planning goals, and performing all accounting and reporting procedures—thereby letting you maintain more efficient and productive control of your financial state.

If you recognize the need for guidance in coordinating your financial interests, help is as close as your nearby Trust Services of America office. Why not call today (800) 221-4171
SCRAM The Bumpy Road to Success

Another in a series chronicling California's major resident theatres

by Cathy de Munho

Santa Barbara's Only All-Suite Hotel

138 steps to the finest beach in Santa Barbara

One bedroom suite with living room, full kitchen and private balcony; landscaped grounds, pool, whirlpool spa, tennis courts, game room, BBQ facilities and exercise room. Only five minutes to Santa Barbara's historical points of interest and shopping. Inquire about our two-bedroom and junior suites.

EL ESCORIAL HOTEL

625 Pali La Mar Circle Santa Barbara, CA 93103 406-963-3332 800-424-4448

It's been a long and occasionally bumpy journey from the back of a station wagon to the sleek facility that now houses South Coast Repertory, the Orange County professional resident theatre founded in 1964 by David Emmes and Martin Benson.

Like any resident theatre, South Coast Repertory has been shaped by the community that supports it at the same time that it has left its mark on the community it serves. In its 23 years of existence, SCR has grown to a comfortable maturity.
SANTA BARBARA'S ONLY ALL-SUITE HOTEL

1/2 STEPS TO THE FINEST BEACH IN SANTA BARBARA

One bedroom suite with living room, full kitchen and private balcony. Landscaped grounds, pool, whirlpool spa, tennis courts, game room, BBQ facilities and exercise rooms. Only five minutes to Santa Barbara's historical points of interest and shopping. Inquire about our two bedroom and junior suites.

EL ESCORIAL HOTEL

625 Por La Mar Circle, Santa Barbara, CA 93103 805-963-9302 800-442-4443

SCR
The Bumpy Road to Success

Another in a series chronicling California's major resident theatres

by Cathy de Mayo

It's been a long and occasionally bumpy journey from the back of a station wagon to the sleek facility that now houses South Coast Repertory, the Orange County professional resident theatre founded in 1964 by David Emmes and Martin Benson.

Like any resident theatre, South Coast Repertory has been shaped by the community that supports it at the same time that it has left its mark on the community it serves. In its 23 years of existence, SCR has grown to a comfortable maturity.
manlike the increasingly urban area that surrounds it.

The past three decades have changed inextricably — the profile of Orange County. Rolling ranchland and agricultural fields have bowed to an increased demand for housing, with new tract springing up almost overnight. Businesses have set up shop in a growing number of high-rises and master-planned industrial parks, all linked by sprawling freeways. With the completion of the new Orange County Performing Arts Center, this former country county of Los Angeles suddenly stands in a spotlight of its own.

But not all that long ago, Orange County's reputation rested on commuters, conservatives and Mickey Mouse. But there was also open land — clean air and 42 miles of coastline, so logic dictated that development wouldn't be far behind. The promise of change was in the air and that promise was part of what attracted Emmons and Benson to the area. It was a gamble that paid off.

"We targeted the county to start the theatre here," Benson recalls. "We didn't know what demographics meant at the time, but in a sense we did specifically come here because the area was growing . . . and the potential growth was so vast." Emmons cites another advantage. "We grew slowly. We were able to identify our audience and build it as we built the theatre. Twenty-four thousand subscribers didn't happen overnight. It was a long evolution, and along the way we found the audience that we wanted to serve and they found the theatre that they wanted to attend."

That long evolution started when Emmons and Benson set as theatre students at San Francisco State College and later hooked up with other college friends to form a touring company. South Coast Repertory was born in the back of a station wagon in 1964, with Emmons and Benson helping acts, costumes, props and cast members across Orange County.

The Bedding company's first "permanent" home was in a former Marine supply shop wedged among new Newport Beach canopies. That building, often served as lodgings as well as a theater space for the first two years. Years marked by long nights spent hammering scenery, painting flats and sleeping in shifts. There were some ambitious failures and just enough steady successes to keep the group alive.

The company's formative years — sort of the theatrical equivalent of the turbulent teens — were spent in a converted dime store in Costa Mesa that served 210. The same corps of friends were hanging in by their fingernails, working day jobs and creating art at night. But the spirit of that corps was flagging; enthusiasm for the long hours began to fade and burnout set in. Art does not live by the occasional glowing review alone. It was time to take stock.

What emerged from that period of reevaluation is today a mature theatre that is still aggressively pursuing its original artistic goals — most notably the encouragement and development of new American plays — but one that is now armed with the business acumen and community support to advance those goals. After all, it is the company's co-founders, administrating a theater largely on the job-training.

The first major step toward maturity was taken in 1970, when Emmons and Benson formed a board of trustees. A support guild was established in 1971, which today is represented by a network of more than 200 members, with some of the guild's representatives coming from the board of directors.

SCR also formed an alliance with the Theatre Communications Group, a

---

"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.


---

Just the Ticket!

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

---

BART
much like the increasingly urban area that surrounds it.

The past three decades have changed — irrevocably — the profile of Orange County. Rolling ranchland and agricultural fields have bowed to an increased demand for housing, with new tracts springing up almost overnight. Businesses have set up shop in a growing number of high-rises and master-planned industrial parks, all linked by sprawling tangles of freeway. With the completion of the new Orange County Performing Arts Center, this former country cousin to Los Angeles suddenly is standing in a spotlight of its own.

But not all that long ago, Orange County's reputation rested on commuters, conservatives and Mickey Mouse. But there was also open land, clean air and 42 miles of coastline, so logic dictated that development wouldn't be far behind. The promise of change was in the air, and that promise was part of what attracted Emnes and Benson to the area. It was a gamble that paid off.

"We negotiated the county to start the theatre here," Benson recalls. "We didn't know what demographics meant at the time, but in a sense we did specifically come here because the area was growing ... and the potential growth was so vast."

Emnes cites another advantage. "We grew slowly. We were able to identify our audience and mold it as we built the theatre. Twenty-four thousand subscribers didn't happen overnight. It was a long evolution, and along the way we found the audience that we wanted to serve, and they found the theatre that they wanted to attend."

That long evolution started when Emnes and Benson met as theatre students at San Francisco State College and later hooked up with other college friends to form a touring company, South Coast Repertory was born in the back of a station wagon in 1964, with Emnes and Benson haggling sets, costumes, props and cast members across Orange County.

The fledgling company's first "permanent" home was in a former Marine supply shopwedged among old Newport Beach canyons. That building often served as lodgings as well as a theatre space for the first two years, years marked by long nights spent hammering scenery, painting flats and sleeping in shifts. There were some ambitious failures and just enough heady successes to keep the group alive.

The company's formative years — sort of the theatrical equivalent of the turbulent teens — were spent in a converted dime store in Costa Mesa that seated 210. The same corps of friends were hanging in by their fingernails, working day jobs and creating art at night. But the spirit of that corps was flagging: enthusiasm for the long hours began to fade and burnout set in. Act does not live by the occasional glowing review alone. It was time to take stock.

What emerged from that period of reevaluation is today a mature theatre that is still aggressively pursuing its original artistic goals — most notably the encouragement and development of new American plays — but one that is now armed with the business acumen and community support to finance those goals. After all, for the company's co-founders, administering a theatre was largely on-the-job-training.

The first major step toward maturity was taken in 1970, when Emnes and Benson formed a board of trustees. A support guild was established in 1974 with 14 members, and today is represented by a network of more than 200 members, with some of the guild's representing communities that weren't even on the map during South Coast Repertory's infancy. SCR also formed an affiliation with the Theatre Communications Group. a

"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 didn't know the effect this will have upon our sales, but just to be safe we've got Willie MacPherson makin' a few extra barrels.

The Macallan, Premium Single Malt Scotch.

Just the Ticket!

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

Cold Center Station: Empyrean Theatre.
11th Street Station: Jester's image Theatre. 11th Street at E. 18th St.
7:10 P.M. 314-8448.

Eastside Station: Marriott's Playhouse. 6th and E. 18th St. 5:10 P.M. 314-8448.

12th Street Station: Jester's image Theatre. 11th Street at E. 18th St. 5:10 P.M. 314-8448.

15th Street Station: Empyrean Theatre. 15th Street at E. 18th St. 5:10 P.M. 314-8448.

BART also served in an affiliation with the Theatre Communications Group. a
national service organization for nonprofit professional theatres. Savvy marketing advice helped subscription figures to grow from the original 119 to 1700 by 1978 and, this year, to over 25,000.

Finally came the commitment to raise $3.5 million to build a new theatre complex on Town Center Drive in Costa Mesa, on land donated by the Segerstrom family, who later would donate the theatre site across the street for the Orange County Performing Arts Center.

It was dubbed the Fourth Step Theatre. The first step had been committing to move to Orange County; the second step, taking over the converted Marine supply shop; and the third step, moving into the made-over dive store. In taking the fourth step, South Coast Repertory had officially arrived.

The complex opened in 1978 with William Saroyan's *The Time of Your Life* playing on the 507-seat, modified thrust mainstage. The following year theatrical space was converted into a 163-seat, full-service space appropriately named the Second Stage. Today, South Coast Repertory offers a ten-month season, featuring a mix of classic, contemporary and new works on the mainstage and a concentration on new works in the more-intimate setting of the Second Stage.

Both stages annually include a number of world, United States or West Coast premieres in their lineups. This season's fare is heavily weighted toward new works. The mainstage season includes world premieres ofHighest Standard ofLiving by Keith Reddin and Three Postcards by Craig Lucas and Craig Carnelia, as well as the West Coast premiere of *Charley's Aunt* by Frainse and His Family by Arthur Giron, developed through the theatre's Hispanic Playwrights Project. Rounding out the mainstage season are All the Way Home by Ted Mosel, Shakespeare's *Romeo and Juliet* and The Real Thing by Tom Stoppard.

The Second Stage season includes Cloud 9 by Carrol Churchill, the world premiere of *Birds* by Lisa Loomer, also developed through the Hispanic Playwrights Project, Fat for Love by Sam Shepard, the world premiere of *Cold Sweat* by Neal Bell, and a third world premiere yet to be announced.

South Coast Repertory justifiably prides itself on its premieres, which have represented approximately 40 percent of total repertoire over the years. That statistic, coupled with the fact that subscriptions annually run at approximately 88 percent of capacity for the two theatres, indicates that Orange County audiences are more adventurous than they've generally been given credit for.

Ennes and Benson agree—not emphatically. The early years allowed the company the room it needed to explore and define its artistic goals. Their audiences weren't conditioned to ask, "What did you read about the show?" before they'd venture out to the theatre, Benson says. "We've always been able to do bold programming that many of our colleagues in supposedly very liberal cities would shy away from, and the country has embraced those productions and gone with us admirably," he says. "Again, this is an old San Francisco liberal talking, but here in Orange County, you have the image of it supposedly being so conservative. But when it comes to play choice, we have never had restrictions imposed on us—or even had anyone attempting to impose them on us."

Ennes and Benson have heard all the cliches about Orange County, "which really are just that, cliches," Benson adds. "But in no way have we ever had anything but a strong advantage in being here. The entrepreneurial spirit—to use another cliché—certainly worked to our advantage."

But there is also the advantage built into being the kid down the block that the neighbors have seen grow up and mature, and a certain amount of loyalty and trust goes along with that.

Audience support for new works has surprised even Ennes and Benson. The first year we committed to doing an entire season of new plays on our Second Stage we thought, "Well, we're going to lose some subscribers... but that goes with the territory because we're going to be taking chances, and inevitably they will not all be successful," Benson notes. "Actually, our subscription went up that following year. So, clearly, the audience was interested in taking that adventurous step with us and had come to know, either through our educational methods—workshops, newsletters and the like—or simply by the experience of attending the theatre, that it was fun to be part of the adventure."

"If I think we have educated our audiences to a large degree," Benson observes, "They've learned with us. I think it's our job to be that one step ahead of our audience, whereby we're constantly challenging them."

Another common misconception about Orange County is that, as Ennes puts it, the streets are lined with gold. He is quick to point out that South Coast Repertory has to get out and hustle to raise both its..."
national service organization for nonprofit professional theatres. Savvy marketing advice helped subscription figures to grow from the original 119 to 7000 by 1978 and, this year, to over 25,000.

Finally came the commitment to raise $3.5 million to build a new theatre complex on Town Center Drive in Costa Mesa, on land donated by the Segerstrom family, who later would donate the five-acre site across the street for the Orange County Performing Arts Center. It was dubbed the Fourth Step Theatre.

The first step had been committing to move to Orange County; the second step, taking over the converted Marine supply shop; and the third step, moving into the made-over dime store. In taking the fourth step, South Coast Repertory had officially arrived.

The complex opened in 1978 with William Saroyan’s The Time of Your Life playing on the 500-seat, modified thrust mainstage. The following year, rehearsal space was converted into a 161-seat, full-thrust space appropriately named the Second Stage. Today, South Coast Reper-

tory offers a ten-month season, featuring a mix of classic, contemporary and new works on the mainstage and a concentration on new works in the more intimate setting of the Second Stage.

Both stages annually include a number of world, United States or West Coast premieres in their lineups. This season’s fare is heavily weighted toward new works. The mainstage season includes world premieres of Highest Standard of Living by Keith Reddin and Three Postcards by Craig Lucas and Craig Carnelia, as well as the West Coast premiere of Charley Bacon and His Family by Arthur Citron, developed through the theatre’s Hispan Playwrights Project. Rounding out the mainstage season are All the Way Home by Tad Mosel, Shakespeare’s Romeo and Juliet and The Real Thing by Tom Stoppard. The Second Stage season includes Cloud 9 byaryl Churchill, the world premiere of Birds by Lisa Loomer, also developed through the Hispanic Playwrights Project, Fool for Love by Sam Shepard, the world premiere of Cold Stone by Neal Bell, and a third world premiere yet to be announced.

South Coast Repertory justifiably prides itself on its premieres, which have represented approximately 40 percent of total repertory over the years. That statistic, coupled with the fact that subscriptions annually run at approximately 80 percent of capacity for the two theatres, indicates that Orange County audiences are more adventurous than they’ve generally been given credit for.

Emmes and Benson agree — emphatically. The early years allowed the company the room it needed to explore and define its artistic goals. Their audiences weren’t conditioned to ask, “What did you read about the show?” before they ventured out to the theatre, Benson says.

“We’ve always been able to do bold programming that many of our colleagues in supposedly very liberal cities would shy away from, and the county has embraced those productions and gone with us admirably,” he says. “Again, this is an old San Francisco liberal talking, but here in Orange County, you have the image of it supposedly being so conservative. But when it comes to play choice, we have never had restrictions imposed on us — or even had anyone attempting to impose them on us.”

Emmes and Benson have heard all the cliches about Orange County, “which really are just that, cliches,” Benson adds. “But in no way have we ever had anything but a strong advantage in being here. The entrepreneurial spirit — to use another cliche — certainly worked to our advantage.”

There is also the advantage built into being the kid down the block that the neighbors have seen grow up and mature, and a certain amount of loyalty and trust goes along with that.

Audience support for new works has surprised even Emmes and Benson. “The first year we committed to doing an entire season of new plays on our Second Stage we thought, ‘Well, we’re going to lose some subscribers . . . but that goes with the territory because we’re going to be taking chances, and inevitably they will not all be successful’,” Benson notes.

“Actually, our subscription went up that following year. So, clearly, the audience was interested in taking that adventurous step with us and had come to know, either through our educational methods — programs, newsletters and the like — or simply by the experience of attending the theatre, that it was fun to be part of the adventure.

“I think we have educated our audiences to a large degree,” Benson observes. “They’ve learned with us. I think it’s our job to be that one step ahead of our audience, whereby we’re constantly challenging them.”

Another common misconception about Orange County is that, as Emmes puts it, the streets are lined with gold. He is quick to point out that South Coast Repertory has to get out and hustle to raise both its DINE WITH BEEF

PRIME RIB • STEAKS
SEAFLOOR

DINNER NIGHTLY 5 TO 11
LUNCHEON MONDAY THRU FRIDAY
PIANO BAR NIGHTLY
ROOMS FOR PRIVATE PARTIES

FIVE MINUTES NORTH OF CIVIC CENTER
2100 VAN NESS AVE. AT PACIFIC
673-1888

VALET PARKING • MAJOR CARDS

Wood-Mode
Fine Custom Cabinetry

DISCOVER THE DIFFERENCE
Wood-Mode offers only custom-built cabinetry, designed to meet the requirements of each client... perfectly. FOR MORE INFORMATION CONTACT KB ASSOCIATES Factory Representative 1189 CHEESE DRIVE, SUITE 1 FOSTER CITY, CA 94404 (415) 570-4212

"...ONE OF THE CITY'S HANDSOMEST RESTAURANTS..."
GOURMET MAGAZINE
$4.2 million operating budget and any additional research and development funds. Traditionally, 75 percent of the budget is earned income and 27 percent must be raised annually through corporate, individual and government gifts.

"We have to work as hard as any theatre in the country to raise the money," Emmes explains. "We have a larger development department than most resident theatres, which enables us to undertake ambitious programming and goals."

The cornerstone of those ambitious goals is Colab, the nickname given to the Collaboration Laboratory, founded in 1985. Colab is the umbrella for a number of ongoing (and expanding) projects at the theatre, including development of new plays through a commissioning program, exploratory workshop sessions with playwrights in residence, staged readings of new scripts and programs—like the Hispanic Playwrights Project last July, which enabled nine playwrights from across the country to travel to South Coast Repertory for workshop sessions and public readings.

Benson explains, "Colab is something we've always wanted to do; it's something that we have the resources to do. And again, not without a price, we work very hard at it. Dick mentions that we have a large development staff, but in terms of a national survey of regional theatres, our overall staff is small compared to what we accomplish."

Commitment to the nurturing of new American plays has become South Coast Repertory's national calling card. Early on, South Coast Repertory pledged its support to developing a voice in the American theatre through the work of talented young playwrights whose work would grow as South Coast Repertory grew.

And, in fact, many of the new plays launched at SCR have gone on to lives of their own in other nonprofit theatres or in commercial runs. Among them: Mother Earth, Brothers, Life and Limb, Rum and Coke: Highest Standard of Living and last season's critically acclaimed Blow Window (which picked up four Los Angeles Drama Critics Circle Awards and eight Drama Logue Awards along the way).

After its years of struggle, with a support system firmly in place, South Coast Repertory felt secure enough in 1985 to launch its most ambitious undertaking yet—the $2 million Campaign for SCR, to be completed by 1990. It includes $3 million for facility improvement and maintenance—half of that designated for an 11,000-square-foot expansion named the Artists Center, now nearing completion, which will house staff offices, a new costume shop as well as Colab, in addition to providing much-needed rehearsal space; $5.5 million to cover operating expenses over a five-year period; and $3.5 million earmarked for an artistic research and development endowment.

A portion of the money raised will go to South Coast Repertory's community outreach programs: the Educational Touring Program, which takes original plays dealing with topical subjects such as self-esteem and immigration, to local schools, annually reaching some 70,000 Orange County children and the Theatre Discovery Project invites junior high and high school students into the theatre for a production and a follow-up discussion.

The Acting Conservatory offers training for adults planning careers in theatre, while the Young Conservatory makes a similar program available for children interested in exploring theatre arts. The Young Conservatory Players is a graduate performing class that stages a three-play season in the Orange County Performing Arts Center's black box space.

Like many other theatres across the country, South Coast Repertory draws most of its audience from a 12-mile radius. The maximum distance is 18 miles, and after that there is a significant drop-off, according to Emmes. But South Coast Repertory has had to work to cultivate its own audience over the years, he added.

"There are 2.3 million people in Orange County. One percent of those subscribe to South Coast Repertory," Emmes informs us, "so we have sought the audience we want. It always baffles me to hear people across the country saying, 'Well, we could never do that where we come from.' To which our response is, 'Are you simply serving an audience or are you building, are you creating an audience for your work?' I think we've been in a situation where we've been able to do just that."

South Coast Repertory could now settle back into a comfortable middle-age, sticking with its proven formulas. But comfort, after all, is a relative term in the theatre.

"As much as we cared when we were kids, we care even more now. I have even more restless nights now over a production than I did when I was a kid," Benson says. "We..."
goals is Colab, the nickname given to the Collaboration Laboratory, founded in 1985. Colab is the umbrella for a number of ongoing (and expanding) projects at the theatre, including development of new plays through a commissioning program, exploratory workshop sessions with playwrights in residence, staged readings of new scripts and programs — like the Hispanic Playwrights Project last July, which enabled nine playwrights from across the country to travel to South Coast Repertory for workshop sessions and public readings.

Benson explains, "Colab is something we've always wanted to do; it's something that we have the resources to do. And again, not without a price; we work very hard at it. David mentions that we have a large development staff, but in terms of a national survey of regional theatres, our overall staff is small compared to what we accomplish."

Commitment to the nurturing of new American plays has become South Coast Repertory's national calling card. Early on, South Coast Repertory pledged itself to developing a voice in the American theatre through the work of talented young playwrights whose work would grow as South Coast Repertory grew. And, in fact, many of the new plays launched at SCR have gone on to lives of their own in other nonprofit theatres or in commercial runs. Among them: Mother Earth, Brothers, Life and Limb, Rum and Coke, Highest Standard of Living and last season's critically acclaimed Blue Window (which picked up four Los Angeles Drama Critics Circle Awards and eight Drama-Loge Awards along the way).

After its years of struggle, with a support system firmly in place, South Coast Repertory felt secure enough in 1985 to launch its most ambitious undertaking yet — the $12 million Campaign for SCR, to be completed by 1990. It includes $3 million for facility improvement and maintenance — half of that designated for an 11,000-square-foot expansion named the Artists Center, now nearing completion, which will include staff offices, a new costume shop as well as Colab, in addition to providing much-needed rehearsal space; $5.5 million to cover operating expenses over a five-year period; and $3.5 million earmarked for an artistic research and development endowment.

A portion of the money raised will go to South Coast Repertory's community outreach programs: the Educational Touring Program, which takes original plays dealing with topical subjects such as self-esteem and immigration, to local schools, annually reaching some 70,000 Orange County children and the Theatre Discovery Project invites junior high and high school students into the theatre for a production and a follow-up discussion. The Acting Conservatory offers training for adults planning careers in theatre, while the Young Conservatory makes a similar program available for children interested in exploring theatre arts. The Young Conservatory Players is a graduate performing class that stages a three-play season in the Orange County Performing Arts Center's black box space.

Like many other theatres across the country, South Coast Repertory draws most of its audience from a 12-mile radius. The maximum distance is 18 miles, and after that there is a significant drop-off, according to Emmes. But South Coast Repertory has had to work to cultivate its own audience over the years, he added.

"There are 2.3 million people in Orange County. One percent of those subscribe to South Coast Repertory," Emmes informs us, "so we have sought the audience we want. It always baffles me to hear theatre people across the country saying, 'Well, we could never do that where we come from.' To which our response is, 'Are you simply serving an audience or are you building, are you creating an audience for your work?' I think we've been in a situation where we've been able to do just that."

South Coast Repertory could now settle back into a comfortable middle-age, sticking with its proven formula. But comfort, after all, is a relative term in the theatre. "As much as we cared when we were kids, we care even more now, I have even more sleepless nights now over a production than I did when I was a kid." Ben-
A Sweet Finale
At the S. Holmes
Cocktail Lounge

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

UNION SQUARE
Corner of Sutter & Powell St.
(415) 399-8000

LAVISH REVIEWS featuring
Female Impersonators

Join us for an evening
of fun and entertainment
ADULTS ONLY
8 p.m. to 1 a.m.
506 Broadway
San Francisco 923-7988

BRUCE KLEIN
JOHN KING
LYNN KEEVER
GARY DINEIN

3/15 - 3/30
Opening Saturday, March 3

Gallery Hours: Tuesday - Saturday 11:30 - 5

A Sweet Finale
At the S. Holmes
Cocktail Lounge

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

UNION SQUARE
Corner of Sutter & Powell St.
(415) 399-8000

LAVISH REVIEWS featuring
Female Impersonators

Join us for an evening
of fun and entertainment
ADULTS ONLY
8 p.m. to 1 a.m.
506 Broadway
San Francisco 923-7988

Eve.

son says, "The theatre is still made up of people," Emmes adds, "but there has also been an institution created and that institution is bigger than all of us, bigger than any one person." It is, in a sense, a corporation with almost 60 full-time employees, specifically schooled and trained staff and technical personnel and even the indispensable computers.

"But what you create with all that is a support structure that makes the work of the actor potentially better. The actor doesn't have to worry about all the things on the outside," Emmes says, alluding to wearing administrative details. "The more free, the actor can be encouraged to walk further out on that ledge, to walk closer to the edge and maybe even to leap off. That's what you're working for. After all the years of struggle it's exciting to have the support structure that allows that kind of freedom."

The days of furiously nailing up scenery then running backstage to throw on a costume just as the houselights go down are long gone, Benson adds with a laugh. "Now we can put our focus on the artistic product itself, which is where it should be."

Emmes, 48, as producing artistic director, oversees most of the administrative tasks, while Benson, 49, as artistic director, rides herd on the artistic product. Both also direct several shows each season. The small circle of friends has become a major corporation. Is it still fun? Yes, they agree. Although the friends are still together working, the wolf is no longer at the door. "We can work freely and work hard because we have the necessary support," Emmes observes.

Those early days produced some valuable experience applicable to the administration of South Coast Repertory today. "At one time, to fill a vacuum, I was the entire technical department at South Coast Rep," Benson recalls. "There was simply no one else to do it. For the generally sum of $400 a month, I quit my social worker job, which paid $1,000 a month, and went to work for the theatre. But that experience has proven invaluable in the long run. Benson can evaluate from a broader perspective what his requests as a director will cost in terms of the health of the overall organization, he said — or as Emmes terms it, "striking a balance between what is a challenge and what is an appropriate stretch." To which his colleague adds, "We can follow an inspiration, but we have enough experience to differentiate between an inspiration and a whim."

Orange County theatre has spent its existence in Los Angeles' shadow. But that has worked, oddly enough, to South Coast Repertory's advantage over the years. Initially, it allowed the company to band together without the omnipresent competition of television and film projects luring artists away from the company.

"We were just far enough away from Hollywood that people weren't siphoned off when we had our first, second and third hit shows," Benson recalls. "The actors didn't disappear into a TV soap. They were still kind of down in the hinterlands, somewhere in Orange County. That strong competition from other media is a problem Los Angeles theatres face constantly."

Emmes, reflecting on the struggling years, as the fragile company developed its artistic personality and sense of identity, isn't sure South Coast Repertory could have survived those early years if it had taken root in Los Angeles.

He explains that a continuing frustration of Orange County's geographical coziness with Los Angeles is that South Coast Repertory must compete for the plays it wants to stage not only with other nonprofit theatres but also commercial theatres in the Los Angeles area. Agents regard Orange County as being part of Los Angeles, so they are sometimes reluctant to release a play to South Coast.
Bruce Klein
John King
Lynn Keever
Gary Dinne

A Sweet Finale
At the S. Holmes
Cocktail Lounge

LAVISH REVIEWS featuring
Female Impersonators

Join us for an evening of fun and entertainment

Ages 18 & Up

8 pm to 11 pm

246 BROADWAY
SAN FRANCISCO
982-1182

son says:
"The theatre is still made up of people." Emme adds, "but there has also been an institution created and that institution is bigger than all of us, bigger than any one person." It is, in a sense, a corporation with almost 60 part-time employees, specifically schooled and trained staff and technical personnel and even the indispensable computers.

But what you create with all that is a support structure that makes the work of the actor potentially better. The actor doesn't have to worry about all the things on the outside." Emme says, alluding to wearing administrative details. "The more, the actor can be encouraged to walk further out on that ledge, to walk closer to the edge and maybe even to leap off. That's what you're working for. After all the years of struggle it's exciting to have the support structure that allows that kind of freedom."

The days of furiously nailing up scenery then running backstage to throw on a costume just as the houselights go down are long gone, Emme adds with a laugh. "Now we can put our focus on the artistic product itself, which is where it should be."

Emme, as producing artistic director, oversees most of the administrative work, while Benson 49, as artistic director, rides herd on the artistic product. Both also direct several shows each season. The small circle of friends has become a major corporation. Is it still fun? Yes, they agree. "Although the friends are still together working, the wolf is no longer at the door. "We can work freely and work hard because we have the necessary support," Emme observes.

Those early days produced some valuable experience applicable to the administration of South Coast Rep today. "At one time, to fill a vacuum, I was the entire technical department at South Coast Rep," Benson recalls. "There was simply no one else to do it. For the

An International Experience

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

TRADER VIC’S
20 Cosme Place, San Francisco 776-2332

Berkeley Shakespeare Festival
PRESENTS IN REPETORY JUly 1 to september 1st

Richard II
Henry IV • Henry VI
Performing in the beautiful outdoor amphitheater at lake teddy buch. 
JOIN US UNDER THE STARS.
Call Now for Details and Remaining Seats
(415) 548-3422
P.O. Box 369, Berkeley (CA 94701)
We set the table before they set the stage.

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

Sutter Garden
At the Orchard Hotel
562 Sutter btw. Powell and Mason
(415) 433-4434

The difference between good and great lunch • dinner • banquets food to go
11:30 AM to 1:00 PM DAILY
COCKTAIL LOUNGE • FREE PARKING
IN THE HISTORIC SOUTHERN PACIFIC DEPOT
700 UNIVERSITY AVENUE • BERKELEY
415/546-7880


media exist side-by-side and can draw from each other creates an exciting mix that, in Emme's opinion, ultimately will strengthen theatre in Southern California.

Benson sees Southern California experiencing a renaissance of regional theatre. And nowhere, he feels, has the cultural boom been felt more noticeably than in Orange County, with the recent opening of the Performing Arts Center.

In a sense, the Performing Arts Center will give South Coast Repertory and other arts organizations the chance to find their own unique identities, he feels.

"When we opened our Fourth Step theatre eight years ago, we were expected to be all things theatrical to Orange County. Anybody who wanted to see Hello, Dolly! expected to see it at South Coast Repertory; if they wanted to see Samuel Beckett, they expected to see it here," Benson observes. "Consequently, there were a lot of people who were disappointed because South Coast Repertory continued to follow its own artistic game plan.

"And now it's clear that when people go to the Performing Arts Center, they know what they're going to see; they know why they're there. And they know that there's a theatre across the street that does more avant kind of work. And when they go to our little Second Stage, that it's even more avant, perhaps, than what they might see on the mainstage. It really gives us our identity."

The Orange County Performing Arts Center, which has a 3,000-seat multipurpose concert hall and a 284-seat black box space, also may provide South Coast Repertory with opportunities to stage shows in a 1,000-seat theatre which is still on the drawing board.

"There's a mutual understanding of our individual uniqueness, and yet there are common areas of concern," Emme explains, "so we have staff liaisons and trustees common to the two organizations. I think the strength is in each pursuing our own artistic goals, but in the instance of a second theatre, those interests are absolutely conjoined.

"South Coast Repertory has benefited by the opening of the Orange County Performing Arts Center. Our sales are up," he adds. "There's a perception that the center of the arts in Orange County is on Town Center Drive, Costa Mesa, and when the spotlight is turned on, we are in that spotlight."
Repertory, lest it affect the future of a Los Angeles commercial run.

But that complaint is more than offset by the fact that South Coast Repertory has access to the great talent pool of actors in Los Angeles. "There are more actors in Southern California," Emmes adds, "than anywhere in the world; and while they didn't all come here to do theatre, a great many of them want to do theatre."

Despite the inevitable competition among television, motion pictures and theatre for talent, the fact that these media exist side-by-side and can draw from each other creates an exciting mix that, in Emmes' opinion, ultimately will strengthen theatre in Southern California.

Benson sees Southern California experiencing a renaissance of regional theatre. And nowhere, he feels, has the cultural boom been felt more noticeably than in Orange County, with the recent opening of the Performing Arts Center.

In a sense, the Performing Arts Center will give South Coast Repertory and other arts organizations the chance to find their own unique identities, he feels.

"When we opened our Fourth Step theatre eight years ago, we were expected to be all things theatrical to Orange County. Anybody who wanted to see Hello, Dolly! expected to see it at South Coast Repertory; if they wanted to see Samuel Beckett, they expected to see it here," Benson observes. "Consequently, there were a lot of people who were disappointed because South Coast Repertory continued to follow its own artistic game plan. "And now it's clear that when people go to the Performing Arts Center, they know what they're going to see; they know why they're there. And they know that there's a theatre across the street that does more avant kind of work. And when they go to our little Second Stage, that's even more avant, perhaps, than what they might see on the mainstage. It really gives us our identity."

The Orange County Performing Arts Center, which has a 3,000-seat multipurpose concert hall and a 284-seat black box space, also may provide South Coast Repertory with opportunities to stage shows in a 1,000-seat theatre which is still on the drawing board.

"There's a mutual understanding of our individual uniqueness, and yet there are some common areas of concern," Emmes explains, "so we have staff liaisons and trustees common to the two organizations. I think the strength is in each pursuing our own artistic goals, but in the instance of a second theatre, those interests are absolutely conjoined."

"South Coast Repertory has benefited by the opening of the Orange County Performing Arts Center. Our sales are up," he adds. "There's a perception that the center of the arts in Orange County is on Town Center Drive, Costa Mesa, and when the spotlight is turned on, we are in that spotlight."
Restaurant Guide

SAN FRANCISCO

Cafe Beggino, 4127 Geary St, (415)222-2174, D: 5-2 Mon-Sat; 4:30-8 Sun; Suggested price is $10-20. Full bar, schedulars, wine list. No reservations. MC/VS.

California Cafe Bar & Grill, 900 Bush at Taylor, (415)775-2233, L: 11:30-2:30 Mon-Fri; D: 5:30-10:30 Mon-Thu, 11:30-10 Fri, Sat. California cuisine with a variety of seafood dishes. Just across the street, California cuisine with a variety of seafood dishes. Just across the street. MC/VS.

The Carnealian Room, 995 California St, 9th Fl, (415)372-7000, D: 5-3 Mon-Fri; 4-2 Sat, 11:30 AM-2 Sun. Seasonal American cuisine. Wheelchair accessible. AE DC CV MC.

Corinthis-Madara Renaissance Hotel, Market at Fifth, 415-392-8000, D: 5-30-11 Tues-Sat. Even among discerning San Franciscans, the Rameka Renaissance is known for fine dining. Consider the Cretan: Here the menu is shadow-blue, highlighted by echil greek, sambalow salt, and five imported wines. Dine with friends or dinner in an intimate setting.

David's Restaurant/Delicatessen, 649 Geary, Sutter, Mason & Taylor on Union Square, (415)775-8080, 7 AM to 1 AM Daily. San Francisco's most celebrated deli restaurant. Take-out available. Wheelchair accessible. AE DC CV MC.

Gaylord India, One Embarcadero Center, 1225 Mission St, (415)775-6800, L: 11:30-2:30 Mon-Fri; D: 5:30-10:30 Mon-Thu, 11:30-10 Fri, Sat. This delightful Indian restaurant offers a variety of dishes, from classic Indian to contemporary favorites. AE DC CV MC.

Restaurant Guide

Cafe Baggio, 412 Creey Rd. (415) 221-2116, D-S 1 Mon-Sat, 4:30-30 Sun. Superb Italian cuisine, wine, pastas & seafood specialties. Impeccable service in a comfortable, cozy atmosphere. Full bar, comprehensive wine list. No reservations. MC.

California Cafe Bar & Grill, 200 Bush at Taylor (415) 772-2233. L 11:30-3 Mon-Fri, D 5:30-10 Sun-Thu, 11:30-11 Fri-Sat. California cuisine with Cajun & Oriental flair; fresh fish & pasta daily. Delicious desserts. Piano Tues-Sat. AE, V, MC.


Corinna-Ramada Renaissance Hotel, 205 Market at Fifth (415) 922-4800. D 5:30-Tues., Sat-Sun. Dining is the highlight of these four-star rooms. Consider the Caravelia, where the mood is shadowy-blue, highlighted by sanded glass, taffeta ribbons, and antique mirrors. Dinner menu offers innovative adaptations of Northern Italian cuisine. The wine list features over 100 varieties of imported wines. Reservations suggested. AE, DC, CB, V, DIS.

David's Restaurant-Toscana, 200 Grant, Mason & Taylor at Theatre Row (415) 770-9040. Brunch 7 AM to 1 AM Daily; San Francisco must celebrated deli restaurant. Take-out available; Wheelchair accessible. AE, DC, V, MC.


Harriss, 200 Van Ness (415) 772-9860. L 11:30-2 Mon-Fri, D 5:30-10 Mon-Sat. This delightful French restaurant is a favorite lunch spot for executives. Bistro and becoming a romantic dinner spot at night. AE, DC, V, MC.

Mason's, California & Mason, stop North Hill (415) 922-0161. D 5:30-10 Daily. An award-winning winner dinner design & nightly piano entertainment create a unique dinner environment for steak, roast, lamb & seafood specialties. AE, DC, V, MC.

Tommy Top's Haute Cuisine Chinonese, 605 Montgomery St. (415) 397-4988. L 11:30-2 Mon-Fri, D 5:30-10 Mon-Sat. Classic Chinese cuisine "a la francaise" in a matchlessly elegant setting. Valet parking. AE, DC, CB, V, MC.

Trader Vic's, 2000 Pacific Ave. (415) 777-2233. L 11:30-2 Mon-Fri, D 5:30-10 Mon-Sat. A lively atmosphere with delicious food & cocktails. AE, DC, CB, V, MC.

White Elephant, Holiday Inn Union Square, 480 Sutter St. (415) 708-8000. B 9:30-10 Mon-Thurs; 11:30-2; 5:30-10 Mon-Sat. Delicious, fresh seafood. Special menu for early diners. Full bar & wine list. AE, DC, CB, V, MC.

Pure Shape. Make an already superb car better. That's the challenge the Nissan 300ZX presents to its designers. For they met the challenge by refining its shape, lowering the rocker panels, rounding off the front end. Integrating the front air dam smoothly into every inch. Running every panel of Nissan film is a ground-breaking styling. You call it sleek. Slippery. Sensuous. It turns you on. Even before you turn it on, the 300ZX had you stopped in its tracks. Historic. Stylish. Attractive. The result: A 2-car of unprecedented handling.

The Quality and Performance is 300ZX.

The Name is Nissan.


Please try Carlton.

If you smoke