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The Theatre & Music Magazine for California & Texas

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London Report
by Sheridan Morley

David de Keyser, Jane Lapotaire, Roger Allam and John Strang in The Archbishop's Ceiling.

At the Barbican Pit, the Royal Shakespeare Company continues to explore the dilemma of the writer in a totalitarian police state. It was Latin America for Richard Nelson's Principe Scriptoriae and now it's Eastern Europe for the London premiere of Arthur Miller's The Archbishop's Ceiling. Written in the immediate aftermath of Watergate, this is on one level a play about the effects of hidden microphones on the people they are bugging. In an Archbishop's Palace somewhere east of Berlin are gathered three writers. One, the American, has come back to visit an old mistress who is to be the subject of his latest novel. Another, Marcus, is a writer licensed by the regime to travel abroad as the acceptable face of Communism, while the third, Sigmund, is a dissident whose latest manuscript has just been seized. All three and the mistress they share are aware that the ornate ceiling of the old residence, now Marcus's apartment, possibly contains microphones. There are indeed rumors that Marcus invites writers there specifi-
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cally to compromise them, and very soon it becomes clear that Miller is primarily concerned here not with any writer’s fate but rather with the way that people behave and think when they know they are being overheard.

But The Archbishop’s Ceiling is about much more than hidden microphones; essentially it’s a debate about the duty of the writer to himself, to his nation and to his readers. Each of them represents a different viewpoint: Adrian (Roger Allam), the American, is all for making an international furor about Sigmund’s missing manuscript. Sigmund himself (John Shrapnel) is for going to jail despite the fact that exile is on offer while Marcus (David de Keyser), ever the pragmatist, is in favor of doing some sort of deal with the authorities. Hovering around them, half-loving and half-mocking, is Maya and it is she, in Jane Lapotatore’s vibrant performance, who holds the evening together, turning the spotlight of her attention on each of the writers in turn to illuminate both their strengths and their weaknesses.

Nobody here emerges victorious. The unquiet American is shown up as a self-servving hack hoping that the thrill of being so close to power politics will clear his writer’s block. Sigmund is too much in love with his own dissident image, while Marcus has done so many deals with so many authorities that he has almost joined them. All are now doing ritual dances for the benefit of Maya, each other and the hidden recorders, and one of the central questions is how differently people perform as themselves when they are unsure about the full extent of their audience.

There are moments when the academic nature of the debate resembles nothing so much as an international conference of writers; but beyond the symposium there are real and burning issues of freedom and betrayal, as well as a more cynical exploration of the way writers behave towards other and potentially rival writers who happen to be on the same borderlines of literature and politics.

Everyone in The Archbishop’s Ceiling is playing out a carefully restructured version of who they are and what they believe for the benefit of unseen listeners who just might have already turned off the tapes and gone home.

To a London already unusually crowded with farces new and old comes a rare revival of Tons of Money (on the Lyttelton stage of the National) which serves a double purpose: it establishes the Alan Ayckbourn team of National players, and it introduces many of its audience to the very first of the 1920s Aldwych farces which were to become the stock in trade of the man who became the resident farce-writer of that company, Ben Travers. This one is, however, the work of two other writers, an actor called Will Evans and a journalist who signed himself simply Valentine. Together they cobbled together a sturdy plot concerning an inane inventor (Simon Cadell) and his increasingly manic attempts to keep a sudden inheritance out of the hands of his many creditors.

The eyeglass and the vacant grin of Ralph Lynn who created this role in 1922 have been adopted by Mr. Cadell, though this is in no way an attempt to rebuild the original production. Instead Ayckbourn, a dramatist and director who knows his farce from his elbow, manages a brisk exploration of a plot which builds inexorably to the point where three men in red
cally to compromise them, and very soon it becomes clear that Miller is primarily concerned here not with any writer's fate but rather with the way that people behave and talk when they know they are being overheard.

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beards are all claiming to be a long-lost cousin from South America. By this time we are deep in a plot situated somewhere halfway from Charley's Aunt to See How They Run, starting as all great farces do from a position of utter logic. In order to get his hands on the fortune, Aubrey Mallington has first to do away with himself, or at least give the appearance of so doing, in order to reappear in a disguise and claim the money, whereupon his coat of arms need no longer show bailiffs rampant.

Maggie Smith, currently in Jon Coeets's The Infernal Machine at the Lyric Hammersmith.

Then there's the butler, a wonderfully gloomy performance from Michael Gambon, who decides to have his brother also disguise himself as the missing cousin and of course the real cousin himself. By the time all are on stage in the last act the machinery of classic farce has been set in motion.

If Tons of Money fails to achieve from the very outset the high panic of a true Feydeau or Ben Travers original, it is nonetheless an important staging post in the Aldwych tradition if only because it was here that Tom Walls, Ralph Lynn and Robertson Hare first forced themselves into the team that was to keep Aldwych audiences rolling in the aisles for the next decade.

Tons of Money does not have the true perfection of the later Travers farces, and with a team of talented actors rather than born farceurs, some of the manic energy is missing; but in the old Yvonne Arnaud role Polly Adams is splendidly bossy, while Barbara Hicks and Marcia Warren make of the underwritten supporting characters all that they can. Now that an Ayckbourn team has been established with him as director rather than author, it might be advisable for them to move on to the greater Travers farces once they have played themselves in with this one.

At the Barbican, Scenes from a Marriage is a sequence of three short farces by Georges Feydeau, adapted by Peter Barnes who has linked them together by having the two principal characters from one play, a hemiplegic dentist and his overbearing wife, go forward as the principals in two other acid sketches from married life. We are, however, not seeing the plays in the chronological order of their writing, nor are we seeing them as the self-contained and separate scripts Feydeau originally wrote; and the central problem with bashing them together in this arrangement is that we start to look for some sort of development in character or change of tone which could only exist had Feydeau meant his plays to be seen in this order and across a single evening.

The next problem here is that all three plays are intimate French farces which might work well enough on a small studio stage such as the Pit below; but on the main Barbican stage they manage to get totally lost within a vast and brilliantly crafted set by Gerard Howland, which looks like a working model of an oil rig but then revolves to reveal three complete

Continued on page 43

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A.C.T. The Second Season, 1967-68

A.C.T.'s original agreement with San Francisco was that the company would spend half of each year here and the other half in Chicago. When negotiations with Chicago representatives collapsed, the San Francisco fundraising board established to share A.C.T.'s expenses with Chicago took a deep breath and agreed to support the company on a year-round basis here. The board, then called the California Theatre Foundation, later became the California Association for A.C.T.

The 1967-68 season opened in October with Twelfth Night, directed by William Ball, and closed some forty weeks later with Your Own Thing, an Off-Broadway musical based on Twelfth Night. In between, the season offered an additional twenty-two productions, including new shows and revivals of some first-season hits, along with three special events, for a grand total of twenty-seven presentations in two theatres.

The 1967-68 repertoire season opened with Twelfth Night. Seen as Shakespeare's clowns were, left to right, Ken Ruta, Glenn Mazm, Michael Lerner and Ray Reinhardt.

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1967-68
SECOND SEASON

Two for the Seesaw
by William Gibson;
directed by Byron Ringland

The Crucible
by Arthur Miller;
directed by Allen Fletcher

Thieves' Carnival
by Joan Anouilh;
directed by Jerome Kilty

Twelfth Night
by William Shakespeare;
directed by William Ball

An Evening's Frost
by Donald Hall;
directed by Marcella Casney

The Misanthrope
by Molière;
directed by David William

A Delicate Balance
by Edward Albee;
directed by Edward Hastings

A Streetcar Named Desire
by Tennessee Williams;
directed by Robert Goldsby

Hamlet
by William Shakespeare;
directed by William Ball

Don't Shoot Mable
It's Your Husband
by Jerome Kilty;
directed by Jerome Kilty

Deedle, Deedle Dumpling,
My Son God
by Brian McKimney;
directed by Patrick Towatt

Long Live Life
by Jerome Kilty;
directed by Jerome Kilty

In White America
by Martin Duberman;
directed by Nagle Jackson

Caught in the Act
by Nagle Jackson,
directed by Nagle Jackson

Albee Acts:

The Zoo Story
by Edward Albee;
directed by Richard A. Dysart

The American Dream
by Edward Albee;
directed by William Ball

Dear Liar
by Jerome Kilty;
directed by Jerome Kilty

Under Milkwood
by Dylan Thomas;
directed by William Ball

Tartuffe
by Molière;
directed by William Ball

Tiny Alice
by Edward Albee;
directed by William Ball

Our Town
by Thornton Wilder;
directed by Edward Hastings

Long Day's Journey into Night
by Eugene O'Neill;
directed by Robert Goldsby

Charlie's Aunt
by Brandon Thomas;
directed by Edward Hastings

Endgame
by Samuel Beckett;
directed by Edward Payson Call

Angela Paton played opposite
Ramon Bieri in Arthur Miller's
The Crucible, directed by
Allen Fletcher in 1967.
1967-68
SECOND SEASON

Two for the Seesaw
by William Gibson;
directed by Byron Ringland

The Crucible
by Arthur Miller;
directed by Allen Fletcher

Thieves' Carnival
by Joan Anouilh;
directed by Jerome Kilty

Twelfth Night
by William Shakespeare;
directed by William Ball

An Evening’s Frost
by Donald Hall;
directed by Marcella Casney

The Misanthrope
by Molière;
directed by Arthur Balun

A Delicate Balance
by Edward Albee;
directed by Robert Goldsby

A Streetcar Named Desire
by Tennessee Williams;
directed by Robert Goldsby

Hamlet
by William Shakespeare;
directed by William Ball

Don't Shoot Mable
by Jerome Kilty;
directed by Jerome Kilty

It's Your Husband
by Jerome Kilty;
directed by Jerome Kilty

Deedle, Deedle Dumpling
by Brian McKinnen;
directed by Patrick Towatt

My Son God
by Jerome Kilty;
directed by Jerome Kilty

Long Live Life
by Jerome Kilty;
directed by Jerome Kilty

In White America
by Martin Duberman;
directed by Nagle Jackson

Caught in the Act
by Nagle Jackson;
directed by Nagle Jackson

Albee Acts
by Edward Albee;
directed by Richard A. Dysart

The Zoo Story
by Edward Albee;
directed by Samuel Beckett

The American Dream
by Eugene O'Neill;
directed by Robert Goldsby

Tartuffe
by Molière;
directed by William Ball

Tiny Alice
by Edward Albee;
directed by William Ball

Our Town
by Thornton Wilder;
directed by Edward Hastings

Long Day’s Journey into Night
by Eugene O'Neill;
directed by Robert Goldsby

Charley’s Aunt
by Brandon Thomas;
directed by Edward Hastings

Angel Paton played opposite
Ramón Bieri in Arthur Miller’s
The Crucible, directed by
Allen Fletcher in 1969.

Under Milkwood
by Dylan Thomas;
directed by William Ball

Angela Paton played opposite
Ramón Bieri in Arthur Miller’s
The Crucible, directed by
Allen Fletcher in 1961.

Freshens with every step.
William Ball's production of Hamlet featured Ray Knudson as Claudius.

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1-800-854-2035 in California
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Librarian Eligible
Top left: Ken Ruta and Deborah Moers headed the cast of Jerome Kilty's Long Live Life, based on the life of Anton Chekhov.

Top right: Actress-singer Ann Weldon was featured in Nagle Jackson's production of the historical In White America.

Bottom left: Barbara Colby and Ramon Bieri comprised the cast of William Gibson's Two for the Seesaw.

In the A.C.T.

News of the American Conservatory Theatre

AT&T JOINS A.C.T.
American Telephone and Telegraph Foundation is sponsoring A.C.T.'s current production of Woody Allen's *The Floating Light Bulb* with a generous gift this season. The grant marks the second year that AT&T has supported A.C.T. Last season, the giant communications corporation made possible the world premiere production of Nagle Jackson's *Opera Comique.*

AT&T's support of A.C.T. is part of the company's wide ranging philanthropy that also encompasses such diverse arts and leisure events as last year's critically acclaimed and immensely popular show at the de Young Museum, *The New Painting: Impressionism 1874-1886,* and the AT&T Pebble Beach National Pro-Am golf tournament at the end of this month.

Northern California events are important to the corporation, explains AT&T spokesman Rick Wallerstein, because "San Francisco is a major center of employment for us. We have more than 10,000 employees here, as well as more officers than anywhere else except New York. This is also our long distance headquarters for equipment and network systems. San Francisco is the gateway to the Pacific Rim, and we are increasingly becoming an international company."

Wallerstein also sees a slightly whimsical connection between the title of Allen's comedy and the fact that AT&T will complete a light-activated fiber optic cable across the Pacific, linking California to Japan in 1988.

One of the benefits that this corporation receives as part of its sponsorship is ticket discounts for all of its 10,000 local employees.

ANYONE FOR LONDON?
A.C.T. artistic director Edward Hastings will lead the company's 1987 London Theatre Tour, May 17 through 27. Tour participants will attend six top theatre productions, including Royal Shakespeare Company performances in Stratford and London, the National Theatre, the Royal Court or a leading London Fringe theatre, and a West End play and major musical. Also on the schedule is a backstage tour of a West End theatre, a visit to the new Theatre Museum, said
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to be the most important of its kind in the world, afternoon tea with a leading London actor, discussions with Hastings and a London theatre director and critic, and dinner in Stratford at the Royal Shakespeare Theatre Restaurant.

Included are ten nights’ accommodations at a first-class hotel, round-trip non-stop air transportation, and transfers between airports, hotels and theatres, porterage and gratuities.

An optional extension of the tour will take travellers to Amsterdam from May 27 through 31, for opera, ballet or theatre performances, museum visits, dinners and a candlelight cruise.

Since tour participation is limited to thirty, early booking is recommended. Information is available now from Tour Arts

231 Franklin Street
San Francisco, CA 94102
(415) 864-8565

ALUMNI UPDATE
Current activities of former A.C.T. company members and Advanced Training Program students include the following:

Annette Bening won critical praise for her performance in the new Off-Broadway production of Tina Howe's Coastal Disturbances. Howe is the author of Painting Churches . . . also in the New York lime-

light is Jeff McCarthy, co-star of the new Broadway musical, Smile, by Howard Ashman and Marvin Hamlisch . . . Harry Hamlin and Richard Dysart are regulars on the hit TV series L.A. Law . . . Cynthia Sikes co-stars with Jack Lemmon and Julie Andrews in Blake Edwards' new comedy That's Life . . . Carolyn McCormick joined the regular cast of the TV series Spenser for Hire this season . . . Donovan Scott had a continuing role on the short-lived new Lucille Ball show . . . Melanie Chartoff was featured in the mini-series spoiling prime time soaps Fresno . . . Peter Davies is in his third year on daytime TV's Loving.

FOOD AND DRINK
The Lower Lounge is also open one hour prior to curtain time at all performances as well as during intermissions. Cold plates, suitable for a light pre-theatre meal for one or two people, or as an hors d'oeuvre tray for several playgoers, are now available in addition to cocktail service, beer, wine, soft drinks and coffee. Pastries are also available.

For convenient intermission service, Geary house manager Robert Edney recommends ordering and paying for drinks before curtain time. When you return to the Lower Lounge at intermission, your drinks will await you on a reserved table bearing your name.

CONSERVATORY
Applications for the 1987-88 Advanced Training Program are available now and must reach A.C.T. no later than January 15. Financial aid is available to qualified students for the three-year fully accredited program that offers comprehensive professional training for actors seeking careers in the theatre. To request an application for the A.T.P., regarded as one of the finest actor-training programs in the English-speaking world, call (415) 771-3880, extension 213. The program gets underway in October.

The spring session of the Young Conservatory, featuring a variety of theatre classes after school and on Saturdays for youngsters aged eight through eighteen, starts February 9. Applications are available now at (415) 771-3880, extension 281, and must reach A.C.T. by January 30.

HASTINGS PROLOGUES STOPPARD
Look for sparks to begin flying at the Geary Theatre next month when Tom Stoppard’s latest play The Real Thing has its Bay Area premiere here. Winner of the Tony Award in 1985, the witty and urbane examination of a famous playwright and his disintegrating marriage opens Tuesday, February 3, at 8 p.m.

The production will also mark Edward Hastings’ first directorial effort since he took over the A.C.T. helm last March. Appearing as the successful London playwright will be Mark Harelik, a successful writer himself, who was last seen at the Geary in the 1983 production Arms and the Man. Harelik rejoins the company following his triumphant run of The Immigrant, a dramatized version of his grandfather’s struggle to make a new life for himself in nineteenth-century Texas. The Immigrant, which Harelik wrote and in which he also starred, played to sold-out houses at the Mark Taper Forum in Los Angeles last summer.

MARGARET KLENC, FRED OLSTER, RICK HAMILTON AND RICHARD BUTTERFIELD HURT also signed on for the production, which plays Monday through Saturday in repertory with The Seagull until March 6. For those who would like to learn more about the production, director Edward Hastings conducts a prologue of The Real Thing on Monday, February 2 at 5:30 p.m. The lecture and question-and-answer event is free and open to all.

COSTUME CALL
The A.C.T. costume shop is seeking donations of specific items for use in our repertory productions. Of special interest are men’s formal wear such as tuxedos.
to be the most important of its kind in the world, afternoon tea with a leading London actor, discussions with Hastings and a London theatre director and critic, and dinner in Stratford at the Royal Shakespeare Theatre Restaurant. Included are 'ten nights' accommodations at a first-class hotel, round-trip non-stop air transportation, and transfers between airports, hotels and theaters, porterage and gratuities.

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Help dress such A.C.T. actors as William Paterson, Sydney Waller and Peter Donat (pictures in The Doctor's Dilemma) by donating your finery, and tailcoats, top hats, walking sticks, shirt hardware such as studs, and detachable collars. Period and contemporary items are needed.

Also in demand are women's period shoes, period dresses, period or antique costume jewelry, period hats and accessories such as fans.

To make donations, please call A.C.T.'s costume supervisor and designer Fritha Knudsen at (415) 771-3880, extensions 237 or 239. Remember, all costume and accessory donations to A.C.T. are tax-deductible!
WHO’S WHO AT A.C.T.

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

JOSEPH BIRD

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 Troyenous of the Wells. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candida and The Utter Glory of Morrissey Hall. She was seen last season at A.C.T. in A Christmas Carol and Private Lives.

KATE BRICKLEY

RICHARD BUTTERFIELD, who appeared as the soldier in Sunday in the Park with George, has recently worked with San Jose Rep and performed the role of Franklin Shepard in Sondheim's Merrily We Roll Along last spring with Theatreworks of Palo Alto. He has worked in the Bay Area with the Berkeley 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. He has also performed with the Berkeley Jewish Theatre in their productions of Fiddler and God. Mr. Butterfield is a graduate of Stanford University; A.B. International Relations. He also appears in The Real Thing later this season.

RICHARD BUTTERFIELD

NANCY CARLIN returns to A.C.T. for her second season. She performed most recently with the Oregon Shakespearean festival, where she played Ariel in The Tempest, Laetitia in Titus Andronicus and Celia in As You Like It. A gradu- ate of A.C.T.'s Advanced Training Program, she joined the company in 1984 to play Hippolyta in A Midsummer Night's Dream and Frida Fol- dal in John Gabriel Borkman. Other Bay Area credits include the title's Daughter in The Two Noble Kinsmen and Helena in A Midsummer Night's Dream at the Berkeley Shakespeare Festival, Griselda/Kit/Shauna in Zipporah and Evie in The Damned at the Eureka Theatre Company and the Nurse in Kahlil Who at the Berkeley Repertory Theatre. She has also worked at the Summer Repertory Theatre in Santa Rosa and the Pacific Conservatory of the Performing Arts in Santa Maria where she played Myrtle Mae in Harvey. Miss Carlin received her B.A. in Comparative Literature from Brown University.

NANCY CARLIN

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 Wright'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

PETER DONAT

ACT 5
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JOY CARLIN, a director, trainer and actress with the A.C.T. company for many years, appeared in numerous productions, including the roles of Miss Prue in The Importance of Being Earnest, Kitty Duvall in The Time of Your Life, Bananas in The House of Blue Leaves, in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Foxes and Odile in Opera Comique. She has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre where she directed Awake and Sing!, Too True to Be Good, Beyond Therapy and The Diary of Anne Frank, in addition to performing such roles as Lady Wishfort in The Way of the World, Amanda in The Glass Menagerie, Gladys in A Lesson From Aesop, Mme. Renevskaya in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in the premiere of Carolee Brewer'sman The Margaret Ghost. She has also appeared as Pope Joan in the Eureka Theatre's production of Six Girls at the Marines' Memorial Theatre. Her directing credits include The House of Bernarda Alba, The Lady's Not For Burning and The Doctor's Dilemma at A.C.T. In addition to productions at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival and the San Jose Repertory Company, she is a member of the board of trustees of the Berkeley Jewish Theatre where she recently directed Cold Storage.

PETER BRADbury is a third year student in the Advanced Training Program. While a student at A.C.T., he performed the roles of Lear in King Lear, Moe Axelrod in Awake and Sing, Oscar Wolfe in The Royal Family, Andrei in The Three Sisters, Tartuffe in Tartuffe and Festus in Twelfth Night. Most recently, he has performed the roles of Theseus in A Midsummer Night's Dream and Trovatore in Julius Caesar at the Utah Shakespearean Festival. In addition to his training at A.C.T., Mr. Bradbury received an A.B. in drama at Vassar College, where he

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ACT4

ACT5
appeared in many productions, including The Merchant of Venice, Hesse's VL, A Doll's House, Cyrano de Bergerac, Equus, Man and Superman, The Little Foxes, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, and, last season, in Opera Comique and The Lady's Not for Burning. Mr. Donat starred in the NBC-TV series, Flamingo Road, His film credits include The Hindenburg, The China Syndrome, A Different Story, Godfather II and The Bay Boy, opposite Liv Ullmann.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program and appeared on the Geary Theatre stage in productions of Cat Among the Pigeons, A Christmas Carol, I Remember Mama, The Admirable Crichton and Sunday in the Park with George, in addition to appearing as Lizzie in the Plays-in-Progress production of Lizie Borden in the Late Afternoon. Miss Ferrall was seen most recently in Berkeley Rep's production of The Art of Duration. She has also appeared in numerous roles with the Santa Rosa Summer Repertory Theatre and Montana's Shakespeare in the Parks. Performing on the New York stage, she was Emily in All Nighters at the New Arts Theatre and, while in New York, also engaged in fashion modeling, pursuing a pursuit she has committed to a freelance basis since her return to the Bay Area. With her parents, director/teacher Mike Ferrall and actress Marrian Walters Ferrall, she is co-owner of the Jowell Robe Co. of San Francisco.

KIMBERLEY LAMARQUE joins the company this season as a third-year student in the Advanced Training Program. Her studio work at A.C.T. includes the roles of Natasha in The Three Sisters, Lady Macbeth in Macbeth, Bianca in The Taming of the Shrew and Sheila in A Day in the Death of Joe Egg, among others. She has also appeared locally at A.C.T. in The Passion Cycle, as Magna in Spel 72 at the Lorraine Hansberry Theatre and as Calpurnia in Edward Hastings' production of To Kill a Mockingbird at the Academy of Media and Theatre Arts. Her other credits include New York City productions at the Mass Transit Street Theatre, South Bronx Community Action Theatre and several productions at Columbia University, from which she graduated with B.A. in Theatre Arts. She has also done feature film and commercial work. Miss Lamarque appears in The Seagull and Faustus in Hell this season.

ROBIN GOODRIN NORDLI is a third-year student in the Advanced Training Program. She joins the company this year to appear in A Christmas Carol and Faustus in Hell. A third-year student in the Advanced Training Program, her studio performances include the roles of Angelo in Measure for Measure, Friar Lawrence in Romeo and Juliet, Seton in Holiday and Jude Emerson in Lysistrata Broken. While a member of the Texas-based Park Boulevard Players, he appeared in Black Comedy, Godspell, Once Upon a Mattress and The Misanthrope. Mr. Greer holds B.F.A. in acting from the University of Texas/Austin.

Geary Theatre stage, in addition to Plays-in-Progress productions of Afternoons in Vegas, Queen for a Day and 10 Minutes for 25 Cents. Since 1983 she has worked on the East Coast, most recently as a member of the New York Shakespeare Festival Players in Romeo and Juliet and As You Like It, as well as appearing at Baltimore's Center Stage, Crossroads Theatre in New Jersey and The Totem Pole Playhouse in Pennsylvania. She has also worked at The Equity Library Theatre, Afro-American Theatre, The Free Southern Theatre and The Famus Playmaker's Guild. A veteran of eight A.C.T. productions of A Christmas Carol, Miss Mitchell also appeared in the ABC cable television version taped in 1978. She is a graduate of Florida A & M University and is a speech, voice and acting trainer.

FRANK OTTIEWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his

Liam O'Brien joins the cast of The Floating Light Bulb after appearing elsewhere this season as Dennis in Sunday in the Park with George and Redupin 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 Bowery's Sharrat and Billy at the Magic Theatre. Closing after six months and 128 performances, Sharon and Billy became the longest running show in the twenty year history of the Magic. Other local performances include Douglas in The Conclave at the Bath Theatre Rhinoscopes, Dwight in The Singing Buck 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, Mades, The Suicide, Camelot and Macbeth, which was directed by the late Allen Fletcher. Further credits include Hero in A Funny Thing Happened . . . Andus in Philomen, and the title role in Pippin. 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.

ACT6

ACT7
appeared in many productions, including The Merchant of Venice, Histria VIII, A Dixie's House, Cyrano de Bergerac, Equus, Man and Superman, The Little Foxes, Uncle Vanya, The Sleeping Prince, The School for Wives, Macbeth, Our Town, and last season, in Opera Comique and The Lady's Not For Burning. Mr. Donat starred in the NBC-TV series, Flamingo Road. His film credits include The Hindenburg, The China Syndrome, A Different Story, Godfather II and The Bay Boy, opposite Liv Ullmann.

GINA FERRALL is a graduate of A.C.T.'s Advanced Training Program and appeared on the Geary Theatre stage in productions of Cat Among the Pigeons, A Christmas Carol, I Remember Mama, The Admirable Crichton and Sunday in the Park with George, in addition to appearing as Lizzie in the Plays-in-Progress production of Lizzie Borden in the Late afternoon. Miss Ferrall was seen most recently in Berkeley Rep's production of The Art of Dining. She leads also appeared in numerous roles with the Santa Rosa Summer Repertory Theatre and Montana's Shakespeare in the Parks. Performing on the New York stage, she was Emily in All Nighters at the New Arts Theatre and, while in New York, also engaged in Fashion modeling, pursuing a career she has continued on a freelance basis since her return to the Bay Area. With her parents, director/teacher Mike Ferrall and actress Marrian Walters Ferrall, she is co-owner of the Jowell Robe Co. of San Francisco.

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

ROBIN GOODMAN NORDLI is a third year student in the Advanced Training Program. She joins the company this year to appear in A Christmas Carol andFaustus in Hell. Last summer she performed at the Berkeley Shakespeare Festival as Phoebe in As You Like It, Virgilia in Coriolanus and Ariel in The Tempest. Further Shakespearean experience came with her appearances at the Valley Shakespeare Festival as Helena in A Midsummer Night's Dream and Sylvia in Two Gentlemen of Verona. While a student at A.C.T., she appeared in Twelfth Night, King Lear, Hamlet, Tartuffe and The Three Sisters. She has also worked at the Bovary Theatre and Lamb's Theatre in California, and the Gaslight Dinner Theatre and Theatre Tulsa in Oklahoma. Miss Nordli holds a Bachelor of Music Education from the University of Tulsa.

FRANK OTTWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his
hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including \textit{The Three Sisters} which played on Broadway in 1969, \textit{The Matchmaker and Desire Under the Elms} on tour in the Soviet Union, \textit{A Christmas Carol} and \textit{Macbeth}. For television, Mr. Ottowill has performed in the A.C.T. productions of 	extit{Cyno de Bergara}, \textit{A Christmas Carol} and \textit{Glory Hallidays}. He is president of A.C.T.'s Board of Trustees.

\textbf{WILLIAM PATTERSON} is now in his 20th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man show which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can't Take It With You, Jumbers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial "M" For Murder and Painting Churches. Last season he appeared in Open Com偶像, the 10th anniversary of A Christmas Carol, a role he originated, You Never Can Tell and The Lady's Not For Burning. He presently serves as a member of the San Francisco Arts Commission and is a newly-elected member of the Board of Trustees of A.C.T.

\textbf{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 \textit{The Three Sisters} as Chebutykin, King Lear as Edgar, Tartuffe as Orgon, Akh, Wilarovitch, Nat Miller and Egg as Freddie. Last summer at the Valley Shakespeare Festival he performed the roles of Gratiano in \textit{The Merchant of Venice} and the Duke in \textit{The Winter's Tale}. A graduate of Nasser College with an A.B. in Drama, he has also worked for the Peterborough Players in New Hampshire, the Quaigh Theatre in New York City, and Lifeway Horizons, where he served as an assistant stage manager under director James Lapine in the first production of March of the Falbatts. Mr. Rockwell will also appear in \textit{The Seagull} and \textit{Faustus in Hell} later this season.

\textbf{KEN SONKIN} joins the company this year to appear in a Christmas Carol and to teach in the Advanced Training Program, from which he graduated in 1984 following studio performances as Luka in \textit{The Louder Depths}, Ben Gant in \textit{Look Homeward, Angel} and Peter in \textit{Troilus and Cressida}. At Allen Fletcher's invitation, he traveled to the Denver Center Theatre Company, appearing in Fletcher's production of \textit{Hamlet} and \textit{Laid William'son's Picture}, as well as creating the role of Tommy in \textit{Lather and Mississippi} by James McCure. He has recently acted and directed for the Pacific Theatre Ensemble in Los Angeles, where his mime/magic act also headlined at the Playboy Club for three months. As a mime/magician, he has performed for the Queen of England, was voted best #1 street performer of San Francisco and has worked with such acts as Red Skelton, Pat Paulsen and Dominy and Marie Osmond. He serves as magic consultant for \textit{The Floating Light Bulb}, including the 1979 award-winning production of \textit{A Comedy of Errors}. For the Los Angeles Music Center, he appeared in the Ahmanson Theatre productions of \textit{Saint Joan} and \textit{A Man For All Seasons} and the Mark Taper Forum's American Clock, \textit{Wild Oats}, \textit{Moby Dick Rehearsed} and \textit{Measure for Measure}, in addition to directing the award-winning production of \textit{Tom Stoppard}'s adaptation of \textit{Arthur Schnitzler's Undiscovered Country}. While serving as associate artistic director of the Arizona Theatre Company from 1984 to 1986, he directed the Western premieres of \textit{Night, Mother} and \textit{The Real Thing}, as well as playing the title role in last season's nationally acclaimed production of \textit{Galileo} by Bertolt Brecht. In addition to his association with most of the nation's leading resident theatres, he has appeared in the Broadway productions of \textit{Intimate Apparel}, \textit{Separate Tables}, \textit{Out of Angels, Raw} and \textit{The Three Sisters}, as well as off-Broadway with the Phoenix and Circle-in-the-Square companies.

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

\textbf{HOWARD SWAIN} came to San Francisco in 1976 from the University of Idaho. Following a tour with the New Shakespeare Company, he worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company and Overton Theatre. In 1982 he joined the Berkeley Shakespeare Festival and has also performed for the Berkeley Jewish Theatre, San Jose Repertory Company and the Berkeley Repertory Theatre where he appeared as Crow in \textit{The Toxic Crime}, receiving a Bay Area Critics' Circle Award for best performance in a musical. He joins the company following Oregon Shakespearean Festival productions of \textit{As You Like It}, \textit{Three-Penny Opera} and \textit{The Tempest} as Caliban. Mr. Swain's other credits include roles in \textit{Pirates in Crime} and \textit{Hill St. Blues} on network television, as well as the upcoming film \textit{Cherry 2000}. He is happy to be back in San Francisco and is especially honored to be working with A.C.T.
hometown, and at the Vera Solovieva Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including The Three Sisters which played on Broadway in 1969, The Matchmaker and Desire Under the Elms on tour in the Soviet Union, A Christmas Carol and Macbeth. For television, Mr. Ottwell has performed in the A.C.T. productions of Cynara de Bergerac, A Christmas Carol and Glory Halliday! He is president of A.C.T.'s Board of Trustees.

WILLIAM PATTERSON is now in his 20th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can't Take It With You, Jum-woven, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial "M" For Murder and Painting Churches. Last season he appeared in Open Convoy, the 10th anniversary of A Christmas Carol, a role he originated, You Never Can Tell and The Lady's Not For Burning. He presently serves as a member of the San Francisco Arts Commission and is a newly-elected member of the Board of Trustees of A.C.T.

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KEN SONKIN joins the company this year to appear in a Christmas Carol and to teach in the Advanced Training Program, from which he graduated in 1984 following studio performances as Luka in The Lower Depths, Ben Gant in Look Homeward, Angel and Feste in Twelfth Night. At Allen Fletcher's invitation, he traveled to the Denver Center Theatre Company, appearing in Fletcher's production of Hamlet and Laid Williamsons' Article, as well as creating the role of Tommy in Lahr and Mercedes by James McClure. He has recently acted and directed for the Pacific Theatre Ensemble in Los Angeles, where his mime/magic act also headlined at the Playboy Club for three months. As a mime/magician, he has performed for the Queen of England, was voted best #1 street performer of San Francisco and has worked with such acts as Red Skeleton, Pat Paulsen and Dominy and Marie Osmond. He serves as magic consultant for The Floating Light Bulb, including the 1979 award-winning production of A Comedy of Errors. For the Los Angeles Music Center, he appeared in the Ahmanson Theatre productions of Saint Joan and A Man For All Seasons and the Mark Taper Forum's American Clock, Wild Oats, Moby Dick Rehoused and Measure for Measure, in addition to directing the award-winning production of Tom Stoppard's adaptation of Arthur Schnitzi's Undiscovered Country. While serving as associate artistic director of the Arizona Theatre Company from 1984 to 1986, he directed the Western premieres of Night, Mother and The Real Thing, as well as playing the title role in last season's nationally acclaimed production of Galileo by Bertolt Brecht. In addition to his association with most of the nation's leading resident theatres, he has appeared in the Broadway productions of Inherit the Wind, Separate Tables, The Devil of Angels, Raw and The Three Sisters, as well as off-Broadway with the Phoenix and Circle-in-the-Square companies.

KEN RUTA was an original member of the company that opened at the Geary Theatre in 1967 and appeared with A.C.T. for six consecutive seasons thereafter. He returned in 1982 to direct Lost after starring in the Tony Award-winning Broadway production The Elephant Man in 1980. He was also an original member of the company Sir Tyrone Guthrie chose for the theatre he founded in Minnesota, acting for 12 seasons and serving as associate director for two years under Michael Langham. He was responsible for Guthrie Theatre productions of A Streetcar Named Desire, Doctor Faustus and Le Rond, which he both translated and adapted. At San Diego's Old Globe Theatre, he played roles ranging from King Lear to Bot- ton and directed a variety of productions.

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

HOWARD SWAIN came to San Francisco in 1976 from the University of Idaho. Following a tour with the New Shakespeare Company he worked with the Magic Theatre, Eureka Theatre, One Act Theatre, San Francisco Repertory Company and Overture Theatre. In 1982 he joined the Berkeley Shakespeare Festival and has also performed for the Berkeley JEW- ish Theatre, San Jose Repertory Company and the Berkeley Repertory Theatre where he appeared as Crow in The Tooth of Crime, receiving a Bay Area Critics' Circle Award for best performance in a musical. He joins the com- pany following Oregon Shakespearean Festival productions of as You Like It, Three-Penny Opera and The Tempest as Caliban. Mr. Swain's other credits include roles in Partners in Crime and Hill St. Blues on network television, as well as the upcoming film Cherry 2000. He is happy to be back in San Francisco and is especially honored to be working with A.C.T.
JOE VINCENT has been acting with the Oregon Shakespearean Festival for the past 34 years. Among the more than 50 productions in Ashland his favorite roles were Jack Tanner Don Juan in Man and Superman, Petruchio in The Taming of the Shrew (which toured California, including an engagement at the Marines Memorial Theatre in 1984), Vershinin in this year’s The Three Sisters and a cast member of the 1985 tour of Icarus Bred is Alone and Volt and Living in Paris. Local audiences will remember him for his work during two seasons at the Berkeley Repertory Theatre in 1976-79 and both seasons of the Visalia-based California Shakespeare Festival, where he won a Drama-Logue award for his portrayal of the role of Bottom in A Midsummer Night’s Dream. He has also been seen for a season at The Arizona Theatre Company and San Diego’s Old Globe Theatre. Last November, he took the role of Littlechap in Stop the World I Want to Get Off for the Lyric Theatre in Ashland, Oregon, a new for-profit musical theatre where he is artistic director. After The Floating Light Bulb, Mr. Vincent is going to Phoenix, Arizona to play Sky Masterson in Guys and Dolls and to Ashland for the summer season at the Oregon Shakespearean Festival.

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 Hedgroom 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 with the company, including The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle, The National Health, A Christmas Carol, The Chalk Garden, Loot, Angels Fall, The School for Wives and Translations. He has appeared on television in such serials as The Guiding Light and The Secret Storm, acted in the film Love Story, and performed the voice of Pope/Ewok in the television movie, The Ewok Adventure. Mr. Walker was narrator for the KQED-TV series New York Master Chefs and teaches Auditioning at A.C.T.’s Conservatory.

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

DIRECTORS, DESIGNERS AND STAFF

EDWARD HASTINGS (Artistic Director) graduated of Yale College and the Royal Academy of Dramatic Art and is a founding member of A.C.T., whose productions of Clarity’s Aunt and Our Town were seen during the company’s first two San Francisco seasons, has played many shows for A.C.T. since 1963, including The Time of Your Life, The House of Blue Leaves, All the Way Home and Fifth of July. In 1972, he founded the A.C.T. Plays-in-Progress program devoted to the development and production of new writing. During the summer of 1985, Mr. Hastings served as a resident director at the Eugene O’Neill Playwrights’ Conference in Connecticut and taught acting in 1984 at the Shanghai Drama Institute as part of the Theatre Bridge Program between A.C.T. and the Shanghai Theatre, Off-Broadway. He co-produced The Saintliness of Mergert Kemp and Epitaph for George Dillon and directed the national company of the Broadway musical Oliver! He staged the American production of Shakespeare’s People starring Sir Michael Redgrave, directed the Australian premiere of The Hat I Baltimore, and restaged his A.C.T. production of Sam Shepard’s Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, San Francisco Opera Center and Berkeley Repertory Theatre. Earlier this year, he directed The Tempest for the Oregon Shakespearean Festival and 007 Crossfire for San Jose Repertory Company.

JOHN SULLIVAN (Managing Director) joins A.C.T. as part of the new team that will lead the company into its third decade. With a background encompassing arts administration, fundraising, theatre production, directing, writing and extensive experience in the communications field, he is A.C.T.’s chief administrative and financial officer. Prior to his most recent position as senior advertising associate specializing in corporate communications at Wiener 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 includes educational projects, three special films for national Emmy Award broadcasts and commercial features. He was a member of the Advisory Board for last June’s San Francisco New Vaudeville Festival and, in association with the Magic Theatre, produced The Detective, a collaboration between Joseph Chalkin and Vaudeville Nouveau. In 1985, among his writings are The National Outdoor Theatre School’s Wilderness Guide, published by Simon and Schuster in 1983, and more than 60 articles for major magazines and newspapers. He is married to Monica Buchwald Sullivan, an attorney. They have two children.

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.’s Advanced Training Program. In addition to staging such A.C.T. productions as The Dolls, Tolstoy Translations and Night, Mother, he also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harvey, Major Barbara and Bos Step. This will be Mr. Hecht’s fifth season with A.C.T. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series and is an instructor in the Advanced Training Program. He is also a member of the acting company and has performed in more than 25 productions with A.C.T. including The National Health, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings, The Holdup and Sunday in the Park With George.
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DENNIS POWERS (Communications Directorate) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was Book Review Editor and Associate Drama Editor, and a season at Stanford Repertory Theatre, where he was Associate Managing Director. After serving as A.C.T. Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classic works as Osipova Rev, Cynara de Bergerac, The Cherry Orchard and The Bourgeois Gentleman. With Laird Williamson, he adapted A Christmas Carol for the stage, and the production has been presented annually by A.C.T. since 1976. As Director of Communications, he provides writing and editorial supervision for several departments as well as working with Artistic Director Edward Hastings on season planning, play selection and casting. His 1975 dramatization of Dracula was premiered at the Pacific Conservatory of the Performing Arts and subsequently produced by several theatres around the country. He has also written several reviews, newscasts and columns for various publications. He is currently Artistic Director of The Actors Theatre of San Francisco and has contributed to several major theatre publications and books.

ALBERT TAKAZAUKAS (Director) makes his A.C.T. debut with The Floating Light Bulb after a notable career in the Bay Area. As an opera director, he has worked throughout the United States including Seattle, where he opened the current Seattle Opera season with Tosca. In theatre, he first drew critical attention in his native Manhattan with the only American production in a century of Victor Hugo's Hernani. Later, he directed David Mamet's Obie Award-winning Sexual Perversity in Chicago, which brought him to San Francisco's Magic Theatre ten years ago. His work at The Magic Theatre also includes These Men, Gentlemen, Cutting Camerino (co-directed with James Kelley) and the record-breaking Sharon and Billy. Other productions in the Bay Area include Tartuffe, Orpheus in the Underworld, The Way of the World and recently, The Rocky Horror Show. Mr. Takazakas continues to write with Mr. Kelley.

Their comedy, An Hour for the Opera, toured for three consecutive years, and their latest play, Revivals, has been selected for the Plays-in-Progress festival at A.C.T. This year they will direct Molnar's The Guardsman, a new play for Magic Theatre, and Much Ado About Nothing and The Magic Flute for the 50th anniversary of the Carmel Bach Festival.

RALPH FUNICELLO (Scenery) has been associated with A.C.T. for fourteen seasons, designing twenty-eight productions including Uncle Vanya, Morning's At Seven, Ah Wilderness, Another Part of the Forest, Peer Gynt, Pantagruel, The Taming of the Shrew, Mourning Becomes Electra, Arms and the Man andTranslations. Mr. Funicello's work has been seen on and off Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, The Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, as well as television designs for The Taming of the Shrew on PBS television. Mr. Funicello designed the sets for the New York City Opera's production of La Donna, as well as A Streetcar Named Desire, and The Glass Menagerie for the Stratford Festival in Ontario, Canada.

BEAVER D. BAUER (Costumes) joins the company for the first time following extensive work as a designer at the Berkeley Repertory Theatre, Magic Theatre, Eureka Theatre, Lampsighters Musical Theatre, Make-A-Circus, Dance Theatre and College of Marin. Since 1980, she has also been a performer, writer, choreographer, set designer and co-artistic director, in addition to resident costume designer, for the Angels of Light, a cabaret and theatre troupe specialising in vaudeville, outrageous and good performances. Currently self-taught in all aspects of the theatre, she was responsible for the Angels of Light productions Holy Cow, Hot Hotel of Follies and the 1983 production True Tales of Hollywood Horror, a musical for which she won a Bay Area Theatre Critics Circle Award for costume design. She has also won BACTCC awards for the costumes in the

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JAMES HAIRE (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theatre. Among the productions he managed were The Madwoman of Chaillot with Eva Le Gallienne, Sylvia Sydney and Leon Dara, The Rivals, John Bream's Rod, She Stoops to Conquer and A Midsummer Night's Dream at the American Conservatory Theatre. He has also managed the Broadway productions of George, a musical comedy by late director Sager at the Wintergarden Theatre. And Miss Sundown Drinks a Little with Julie Harris and Estelle Parsons, presented on Broadway and during the national tour of Woody Allen's Don't Drink the Water with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1973 as Production Stage Manager and in that capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii, Boulder, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union.

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

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ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her eighth season, she has been the company's master scheduler, production coordinator of Plays-in-Progress, director of staged readings, associate director of the Troubadour program and director of the studio productions Ab, Wilderness!, and co-director of Mornings at Seven. As a stage manager during the past two seasons she worked on Opera Comique, 'night, Mother, Private Lives and The Lady's Not For Burning. Her other credits include work at the American Shakespeare Festival in Stratford, Connecticut, The Living Theatre in New York City and the Summer Repertory Theatre in Santa Rosa as production stage manager.
DENNIS POWERS (Communications Director) joined A.C.T. in 1967, after six years at the Oakland Tribune, where he was Book Review Editor and Associate Drama Editor, and a season at the St. Mary’s Repertory Theatre, where he was Associate Managing Director. After serving as A.C.T. Press Representative, he became General Director William Ball’s executive assistant and, later, Dramaturg and Artists and Repertory Director, collaborating with Ball on new translations or adaptations of such classics as The Cherry Orchard and The Bourgeois Gentleman. With Laird Williamson, he adapted A Christmas Carol for theatre, and the production has been presented annually by A.C.T. since 1976. As Director of Communications, he provides writing and editorial supervision for several departments, as well as working with Artistic Director Edward Hastings on season planning, play selection and casting. His 1975 dramatization of Dunsin was premiered at the Pacific Conservatory of the Performing Arts and subsequently produced by several theatres and schools. In 1985, he and Williamson wrote Christmas Miracles, which had its world premiere at the Denver Center Theatre Company. Both Cynara and A Christmas Carol have been produced for television. Mr. Powers is a member of the 1986 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

ALBERT TAKAZAUKAS (Director) makes his A.C.T. debut with The Floating Light Bulb after a notable career in the Bay Area. As an opera director, he has worked throughout the United States including Seattle, where he opened the current Seattle Opera season with Tosca. In theatre, he first drew critical attention in his native Manhattan with the only American production in a century of Victor Hugo’s Hernani. Later, he directed David Mamet’s Obie Award-winning Sexual Perversity in Chicago, which brought him to San Francisco’s Magic Theatre ten years ago. His work at The Magic Theatre also includes Three Men, Gentlemen, Cutting Calendar (co-directed with James Kelley) and the record-breaking Sharon and Billy. Other productions in the Bay Area include Tartuffe, Oh, Oh, Oh, The Way of the World and recently, The Rocky Horror Show. Mr. Takazaukas continues to write with Mr. Kelley.

Their comedy, An Hour for the Opera, toured for three consecutive years, and their latest play, Revolu, has been selected for the Plays-in-Progress series at A.C.T. This year he will direct Molnar’s The Grandson, a new play for Magic Theatre, and Much Ado About Nothing and The Magic Flute for the 50th anniversary of the Carmel Bach Festival.

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Magic in Flatbush

by Dennis Powers

Weezy Allen, child of Flatbush

"What’s toughest about writing a play," Woody Allen told New York Times reporter John Corry, "is going from nothing to first draft. But once you write a play, the hardest work is done, and you can get a wonderful production in six weeks. When you watch rehearsals for a play and you see something you don’t like, you can make corrections. When you make corrections in a movie, you have to call in the actors from all over the world."

Allen’s career studied with hit films like Hannah and Her Sisters, Zelig, Manhattan, Sleeper, Love and Death, Bananas, Interiors, A Midsummer Night’s Sex Comedy, The Purple Rose of Cairo, Broadway Danny Rose and Annie Hall, the Oscar-winning Annie Hall, the reclusive writer-director-actor has occasionally taken time out to write a play. His first was the 1966 hit Broadway comedy about Americans abroad, Don’t Drink the Water. He followed it with another Broadway success in 1969, the popular Play It Again, Sam, in which the typically timid, bumbling Allen-esque hero has a vivid fantasy life revolving around a Humphrey Bogart-like guardian angel who advises him on how to succeed with women.

Some twelve years passed before Allen’s third and — so far, at least — last play opened at Lincoln Center’s Vivian Beaumont Theatre in April, 1981, for a limited engagement as part of a subscriptions series. The Floating Light Bulb represented a distinct departure from the first two plays, both of them relatively conventional Broadway comedies, as Allen laced his characteristic comedy with dramatic conflicts to tell the story of a troubled Brooklyn family facing problems both financial and emotional.

The result is a bittersweet comedy that unfolds in a tenement apartment in Brooklyn’s Canarsie section in 1945, just after the end of World War II. Middle-aged Enid Pollack (Jay Carlin) dreams up crackpot business schemes, trying to make ends meet while her philandering husband Max (Joe Vincent, in his A.C.T. debut) gambles away his paycheck and lodges loan sharks to whom he’s deeply in debt. To make matters worse for Enid, Max has a much younger girlfriend on the side, Betty (Nancy Carlin) with whom he has vague plans to escape to Florida and begin a new life.

The Pollacks’ sons only add to Enid’s worries. Their smart-aleck younger boy Steve (Yuri Lane) is a thirteen-year-old whose grades in school are so bad that he even gets an “F” in personal hygiene. His older brother, the shy, stammering sixteen-year-old Paul (Liam O’Brien) retreats from the problems of adolescence and his fear of people into a private dream world where he becomes a world-famous magician. An apparent ray of hope shines into their lives with the arrival of Jerry (Ken Ruta), a small-time talent agent. Enid is sure that Jerry can get Paul booked into night clubs and start making plans for a big future.

Although Allen has said that The Floating Light Bulb — the title refers to one of Paul’s favorite magic tricks — isn’t really autobiographical, he admits that he was growing up in the Flatbush area of Brooklyn at the same time the play takes place, that his father, like Max, was a waiter, that his childhood wasn’t very happy either, that he hated school as Paul does, and that he practiced magic tricks in his bedroom.

Some critics who reviewed the original production described the play as Allen’s comic variation of Tennessee Williams’s The Glass Menagerie. Albert Takazuckas, director of A.C.T.’s production, is more specific: "It’s as if Clifford Odets had written The Glass Menagerie," he says, adding, "and the more I read the play, the less it reminded me of The Glass Menagerie.”

Takazuckas feels that "we can all identify with Paul’s dreams, with his feelings of being an outsider. I have a lot of very personal feelings about the play. I understood it immediately and felt deeply attached to it. It evoked memories of my own family, my own childhood, and I think it captures archetypal moments of growing up. That kind of thing moves me a lot, so my response to the work is very strong. And we have to keep in mind that the play portrays the family lives with is an important element in the story."

As a title, The Floating Light Bulb suggests something fragile and lovely, something poetic. And the play attempts to get to that poetic level. It’s not like Woody Allen’s other plays or his movies. But it has wonderful humor. Some of it is very richly funny. And I think it’s more deeply felt than anything of his — except maybe Annie Hall."
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As a director — his recent San Francisco work includes Sharon and Billy at the Magic Theatre and The Rocky Horror Show at Theatre on the Square — Takazaukas has well defined ideas about what's right and what's wrong in staging a play. For one thing, he disapproves of the kind of approach in which the director imposes his ideas on the play to the point where he, rather than the author or the actors, becomes the star. In his view, the director's work shouldn't call attention to itself at the expense of the play. "That kind of approach assumes that the work needs help. At its worst, it can obscure the work rather than reveal it. You can end up with all icing and no cake. The play must be allowed to speak for itself. I don't like directors who talk about 'my' Don Giovanni or 'my' Hamlet; we are interpretive artists, not creators — we're a little less than angels. The imposing style of direction can be a way of not dealing with certain aspects of a play. I think what's on stage should be pure and clean."

"I still believe in theatre as a social event, with people coming together and sharing an experience."

Like his director, Allen is modest in stating his goals. "I can only hope that a certain amount of what I do . . . that some of it will make a contribution to the culture," he says. "This play could have been a short story, but then I got this call from the Lincoln Center, and I live in New York, and I thought I'd like to try to make a contribution to the theatre . . . it's a modest idea. When all is said and done, maybe it will be on for two hours. My fondest wish is that the person buying a ticket has good time. I really hope so."
THE FLOATING LIGHT BULB
(1981)

by Woody Allen

Directed by Albert Takazauckas

Scenery by Ralph Funicello
Costumes by Beaver D. Bauer
Lighting by Derek Duarte
Sound by Stephen LeGrand
Wigs by Rick Echols
Magic Effects by Ken Sonkin
Associate Director Anna Devere Smith

Cast
(in order of appearance)

Paul Liam O'Brien
Steve Yuri Lane
Enid Joy Carlin
Max Joe Vincent
Betty Nancy Carlin
Jerry Wexler Ken Ruta

The Scene: The Canarsie section of Brooklyn, 1945

ACT ONE:
Scene One: Four-thirty in the afternoon.
Scene Two: Later that same day.
Scene Three: Around seven-thirty, the following morning.

Scene Four: Late afternoon, the same day.
Scene Five: Three in the morning, the next day.
Scene Six: Midmorning, the same day.

ACT TWO:
Scene One: Early evening, a few days later.
Scene Two: That same evening.

There will be one intermission between Acts I and II.

UNDERSTUDIES
Steve — Tom Parker; Enid — Kate Brickley; Paul — Ken Sonkin; Max — J. Steven White;
Betty — Lanny1 Stephens; Jerry Wexler — Bernard Vash.

Stage Management: Alice Elliott Smith and Eugene Barcone.

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A.C.T. has established a memorial scholarship fund in the names of the following individuals in an effort 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 deceased's name. We honor the memories of:

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Opposite: The moralistic Arinice (Michael Learned, seated) is outraged by the free-thinking Celimene (Kitty Winn) in this scene from Molière's The Misanthrope.

Edward Hastings's production of A Delicate Balance, the Pulitzer Prize-winning drama by Edward Albee, featured (from left) Josephine Nichols, Michael Learned and Robert Gerringier.
Opposite: The moralistic Arinace (Michael Learned, seated) is outraged by the free-thinking Celimene (Kitty Winn) in this scene from Molière's The Misanthrope.

Edward Hastings's production of A Delicate Balance, the Pulitzer Prize-winning drama by Edward Albee, featured (from left) Josephine Nichols, Michael Learned and Robert Gerring.
Left: James Watson and Eileen Ramsey in In White America.
Opposite: Ray Reinhardt as Stanley Kowalski in A Streetcar Named Desire.
Below: A.C.T. closed its second San Francisco season with Your Own Thing, a musical based on Twelfth Night, which had opened the season. Seen here are Bonnie Franklin as Viola with, left to right, Alan Martin, David Schneider and Allan Hunt.
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Wine: Rosé
by Robert Goerner

Is there still a future for rosé wines? Can they ever regain the nearly 30% market share they enjoyed ten years ago? Today the shelves are full of “blanc de noirs,” the wildly successful white Zinfandels leading the way. You can find Pinot Noirs under many names, a scattering of Cabernets, a Merlot or two, and even a lone Petite Sirah.

Here in California, the rosés are suffering the sins of past practices when the quick and easy way to make it was to mix red and white wines, it was usually sweet. Too sweet. There were even tales of crushing varieties like Palomino, Colombard or Thompson Seedless into the press and using the resulting juice to pick up color. Today, technological advances make it possible for rosés to be ever more fruity, clean and charming than the blush wines. All that’s missing is consumer willingness to try them, merchants to stock them—and wine writers to write about them.

It’s a different story in Europe where France’s Javel, based on the Grenache grape, has a long-time reputation as the world’s finest rosé. The Loire Valley sells amazing amounts of Anjou and Chinon Cabernet rosés and even Burgundy produces a most delightful light Pinot Noir, the Rosé de Mahangny, from the northernmost part of the Côte de Nuits.

Recently this distinguished group gained a member from the Mediterranean coast: Domaine Tempier, a producer near the seaside town of Bandol, a few miles east of Marseilles.

Checking their recent production you will note that nowhere on the label does the word “rosé” appear. The 1984 Tempier rosé shows lovely mouth-filling flavors. At $7.95 it’s one of the more expensive rosés. Some experts think it’s the best.

At about half the price, you might enjoy sampling the NV Domaine de Fontainebleau Gris de Gris (Sa) from the Corbières region of the Midi. In the wonderful world of wine terminology, Gris de Gris—gray of gray—turns out to be even lighter than many of our blush wines. A grayed, pink tint from the Grenache grape, it receives less skin contact than rosés, is fermented to dryness and can surprise you with its tartness.

At the moment, these wines are in limited distribution, primarily in Northern California and the East Coast. However, Southern California is in the process of being represented by a wholesaler and you might inquire of your wine merchant.

They may also be obtained directly from the importer. Ferrint Lynch, 1605 San Pablo Avenue, Berkeley, CA 94709.

Both these French wines may shock you with their lack of fruit flavors compared to the lush generosity of our California rosés. As for the color difference, a rosé can be loosely defined as a light red ranging in hue from underlyng orange to purple and in tone from slight to intense. Thus, in reality our “blush” wines are not “blanc de noirs,” or white wine from black grapes, but light rosés. The term “blush,” by the way, is the legal property of Mill Creek Vineyards and may not be used on a wine label without their permission.

In California, winemakers leave the crushed grapes in contact with their skins for as long as 24 hours to produce rosé and as briefly as that many minutes for a White Zinfandel. Simi’s highly successful benchmark Rosé of Cabernet Sauvignon manages to...
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extract the brilliant strawberry red color in only an hour and half with the aforementioned modern technology. The controlled cooled fermentation continues until just 1% residual sugar remains. The temperature then is plunged to 30 degrees, stopping the action of the yeast and preserving the slight sweetness. The current 1984 bottling ($6.60) has more effusive fruit than blush wines can manage.

Thomas Selfridge, president of Beaulieu Vineyard, says the grape they called Pinot Blanc was also know to them for many years as Melon de Bourgogne and was used in their Chablis. It was pulled out of the vineyard in the early 1960s because of a virus disease and some cuttings were sent to the University of California at Davis to be placed in their virus eradication program. That was when the Pinot Blanc name was attached. Later, Beaulieu thought it would be interesting to try it again and put the now virus-free U.C. cuttings back in the original vineyard.

As the family enjoyed it and each year had a small amount bottled for them separately from the Chablis blend, the winery decided to put it back on the market. They planned to call it Melon de Bourgogne as they had since 1900. The Bureau of Alcohol, Tobacco and Firearms turned down the Bourgogne part and rather than call it the acceptable Melon de Muscadet, they opted for just Melon.

In the confusion that ensued — was it a cantaloupe wine? — coupled with the growing trend of all wineries to concentrate on fewer varietals and the fact that it was planted on prime Cabernet Sauvignon growing ground, the final decision was made to drop it. The last vintage was the 1983, still available at the winery, and some 1982s may yet be found on retail shelves. It should sell for about $8.50.

Turning to France’s Côte d’Or where Chardonnay is supposedly the only grape in the great white Burgundies, other stories surface. Take, for instance, the white wine of Morey-St.-Denis from the premier cru Monts Luissants property, long considered entirely Pinot Blanc. Its steely character sets it apart from the more southerly Montrachets and Meursaults. The proprietor, Jean-Marie Ponsot, has been quoted as saying he believes Pinot Blanc was planted there centuries ago and there appears evidence that it was grown in France during the Roman era.

Ask growers in the Côte de Beaune what they have and some will stoutly maintain they have nothing but Chardonnay, others will shrug and say they probably have some Pinot Blanc vines amid the Chardonnay, but what difference does it make? Could we be hung up on varietal labeling? It’s the winemaker that makes the wine and the vineyard that grows the grapes. The great Burgundies and Bordeaux are known by the district or the maker. No one worries what’s in Lafite or Montrachet. It’s the proprietor and the year that counts.

One noted Napa Valley producer of Pinot Blanc is Buehler Vineyards where the estate 1984 bottling ($8) resembles a delicate and tarty fresh Chardonnay with citrus and mineral accents. John Buehler says the wine needs a little time to settle down and could be opening by spring. He also says he got his cuttings from Wente Bros. and they were the U.C. Davis clone, supposedly the Melon de Muscadet. Pinot Blanc, he feels, is an endangered species in California, not economically viable for many growers.

Where can we be reasonably sure that the veritable Pinot Blanc is grown? In Alsace or northern Italy, it is agreed, and there is no dearth of Italianate versions in the stores. I found that familiar nuttiness in the 1983 Pinot Bianco of Tenuta “Schultzhaus” ($3.99). The full, round, sustained flavors with mineral undertones are fresh and dry. You can’t get this quality in any varietal near this price. A Best Buy.
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An appreciation of Samuel French, Inc., publisher and retailer of plays—from Shakespeare, William, to Sharpes, Jack; Samuel French, Inc., collector of royalties for playwrights: Samuel French, Inc. which, if it had not existed would, eventually, have had to be invented.

by Susan LaTempa

Frequently these days, the search for plays to present leads theatre into direct arrangements with contemporary playwrights for world or regional premiers of new plays. But for many English plays, like Tom Stoppard’s The Real Thing and Cary Churchill’s Cloud 9, for older American plays like Tad Mosel’s All the Way Home, and for some translations of European classics, our theatres find themselves dealing with the staff at a small storefront in Hollywood which houses a bookstore and an office.

Gold letters on the storefront window identify the firm as “Samuel French, Inc. Founded 1830… incorporated 1899. The House of Plays.” Above the window, a recently added sign specifies “French’s Theatre Bookshop.” The store, and offices adjacent to it, are the western U.S. branch of a company that has, for 150 years, provided printed plays for the use of amateurs and professionals, and collected royalties for the authors upon performances of the plays.

Formerly a tiny, quaint, Dickensian shop (if a store situated in a red-tiled stucco building can properly be labeled Dickensian), a recent expansion has proceeded by fits and starts, and contingencies. Where once there was a single counter serving customers wanting to buy plays published by French (which was virtually all the store stocked), there is now one of the few bookstores in the country that specializes in books on theatre. Plays in English by publishers from around the world are carried, as well as acting books, technical theatre books and texts, books on theatre history and criticism.

Behind and adjacent to the retail operation, a mail order department is busy, filling scores of orders for books daily from high schools, colleges, amateur and regional theatres in the Western states served by this branch of Samuel French, Inc.

James Shepard, a former staff member and the first buyer for the store, identifies the “walk-in” trade as mainly comprising aspiring actors. To the casual observer, Shepard’s remarks ring true. The store itself is hardly glamorous, but the customers are quite often young, attractive, and attired in “exercise” outfits. There seem to be rather more large teeth and terrific haircuts than might be found in any other bookstore.

Under Shepard’s direction, French’s Theatre Bookshop became known as an outlet for materials aspiring actors needed for classes and career activities. Then as now, the novice can purchase collections of scenes and monologues for use as audition pieces, he or she can pick up a list of casting directors’ names and addresses (already on mailing labels) for sending out photos and resumes, and of course, the trades are on the counter near the cash register.

Leon Embry, manager of this West Coast office of Samuel French, explains that the company has had an office in Los Angeles for about 50 years. “The original location was downtown on 7th Street, but in the ‘40s, the manager at the time moved the office to Hollywood in order to be near the movie studios. We were doing a great deal of business with them at the time.”

Questions about the name of the company prompt “Yes, Virginia” answers from Embry, who points out, however, that the founder, Samuel French, cannot be reached by telephone (as customers have sometimes attempted), having retired in the 1890s.

The first play published under the French imprint was Shakspere’s Mid Summer Night’s Dream (as it was listed) in an edition which, according to the title
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page, included "cast of characters, stage business, costumes, relative positions, etc." Buyers of the play gave 12½ cents to the salesperson at Mr. French's Nassau Street shop in New York, where they might also purchase theatrical supplies designed to aid amateurs in their efforts: makeup, wigs, sets (made of paper), costumes, and lights. Samuel French expanded his play publishing endeavor by buying up the printing plates of his competitors, thus absorbing all their titles. In 1872, he bought the business of London play publisher Thomas Lacy and moved to England to run that branch, leaving his son, Thomas French, in charge of the New York concern. The London-New York link proved advantageous, indeed, vital, as material flowed back and forth across the Atlantic. In 1878, Mr. French explained to a New York Times interviewer the advantages which had resulted for playwrights. Previously, he noted, European authors... got very little for their works in the United States. $500 was considered a large sum, for the reason that there was nobody on the other side to take an interest in protecting their rights. But since we have taken this business up we have done for the author what he couldn't do for himself... Take the Celebrated Case as an example. It was played over 100 nights in New York; we paid the authors in France several thousand dollars; it was infringed upon by Gilmore in Baltimore; we protected it and got a decision in our favor.

Although that interview was concerned with issues arising from the earli-
est attempts at international copyright agreement, the idea or practice of protecting the playwright is still very much a mainstay of French's procedures, and the problem of a play being "infringed upon" is still (although in a somewhat different sense) prevalent. Each copy of a play published by French carries a notice that "Professionals and amateurs are hereby cautioned that this play is subject to a royalty." After noting that all rights are reserved and that the granting of rights is subject to written permission and the payment of fees, the notice continues that "Royalty must be paid whether the play is presented for charity or gain or whether or not admission is charged." The notice is the result of legal recognition that a

TWO CHARACTER PLAY TRANSLATED INTO BIG DOLLARS FOR PLAYWRIGHT AND PUBLISHER

William Paterson and Marian Walters in the recent American Conservatory Theatre production of The Gin Game — successful two-character plays translate into big dollars for playwright and publisher, in this instance D.L. Coburn and Samuel French, Inc., respectively.

Left to right, Dakin Matthews, Michael Gross and Linda Purl in the Mark Taper Forum staging of Tom Stoppard's The Real Thing.
William Paterson and Marrian Walters in the recent American Conservatory Theatre production of The Gin Game – successful two-character plays translate into big dollars for playwright and publisher, in this instance D.L. Coburn and Samuel French, Inc., respectively.

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The first play published under the
Samuel French imprint, left to right, John Cantarina,
Thomas O'Glenby, Melora Marshall.

The Hollywood office, therefore, is in contact
with schools and community theatres in
Denver and Phoenix, in Fresno and Fairbanks. In addition to collecting fees for
performances, Samuel French is charged
with making the theatre groups aware of
any special wishes or restrictions that the
author might have in connection with the
performances of their plays. Thornton
Wilder, for example, did not want excerpts
from his plays to be performed.
"I guess every high school in America
has wanted to do the drugstore scene
from Our Town," says Leon Embry. "But
Wilder wanted his plays performed only
in their entirety, and that restriction is, of
course, still honored." William Gibson,
author of The Miracle Worker, required,
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play is the property of the author, who is entitled to charge a fee for its use.

Authors, upon contracting with Samuel French for the publication of their play, assign the company the task of collecting royalties for performances of the play, especially on an amateur level. The Hollywood office, therefore, is in contact with schools and community theatres in Denver and Phoenix, in Fresno and Fairbanks. In addition to collecting fees for performances, Samuel French is charged with making the theatre groups aware of any special wishes or restrictions that the author might have in connection with the performances of their plays. Thornton Wilder, for example, did not want excerpts from his plays to be performed.

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"He tries to attend as many of the productions of his work as he can," says Embry. "It's a way for him to see America."

A 19th-century Samuel French catalogue advertised plays "For Reading Clubs, Amateur Theatricals, Temperance

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Amateur theatres were once a parlor game, a home entertainment of the middle and upper classes devised by families and friends to fill the time on country weekends or long winter nights. Now, in addition to many high school and college drama departments, there are amateur community theatre groups, some well-established, successful and sophisticated, some merely loose-knit groups of sometimes-energetic theatre lovers. Leon Embry notes that many of the people involved in community theatre today have had some professional or academic experience.

"And," he remarks, "the community theatres are developing their own playwrights." Louis Flynn, for example, of the Contra Costa Community Theatre in El Cerrito, California, is in the foundry business, but had for years enjoyed theatre as a hobby. Flynn "turned pro" when Samuel French published his play, Madness on Madrona Drive, a 12-character farce.

Neil Simon and Thornton Wilder, who may never be challenged as America's most popular playwrights, initially came to the attention of amateurs across the country as a result of their spectacular Broadway successes. Broadway has never heard of some of the playwrights more recently in favor with Samuel French customers. There's Jack Sharkey, author of The Creature Creeps. Here Lies Jeremy Troy, Meanwhile Back on the Couch, and some twenty-two other French titles, who is popular with community theatres, as is Tim Kelly, a Los Angeles writer who often stops by to see how plays of his like Frankenstein and Ead, the Woman in White...
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are doing. Dinner theatres and community theatres consider Nick Hall, author of Accommodations, a potential challenger to Neil Simon. Another kind of star status goes to the play Charley’s Aunt, by Brandon Thomas, which has enjoyed steady popularity among amateurs since at least the turn of the century, in addition to its many professional and film revivals.

The titles which amateur theatres order through the mail also appeal to the aspiring actors who browse the shelves full of acting editions in the bookstore. Bill Manhoff’s 1964 comedy The Owl and the Pussycat may be forgotten by the general public, but this two-character play is so well suited to acting practice that it’s a bonafide best-seller in the field. And although Broadway may have lost some of its luster, it’s easy to believe that there are enough amateur and aspiring actors to keep Samuel French in business for another 150 years.

LONDON REPORT continued from page 14

rooms plus a kind of antechamber where four female saxophonists play during scene changes and also during scenes. But this too is counter-productive. The more you marvel at the intricate mechanisms of the set, the more you enjoy the music of The Fairer Sex, the more you wonder about the lengths to which the director Terry Hands has gone to make this evening hang together.

The plays were written between 1908 and 1916, shortly before Peydeau was taken to the sanatorium where he began sending out invitations to his coronation as Napoleon III, and it is therefore not surprising that the first one-act play we see, though the last of them he wrote, should be characterized by a manic frenzy as the bemitted dentist takes out his full mental despair on the unfortunate who happen to be his patients. Trevor Peacock and Janet Dale rapidly manage to establish that theirs is a marriage owing more to Strindberg than the more cheery boulevard liaisons of Peydeau’s full-length farces, but once that point has been made there is little more for them to do but carry it forward to the second play, an infinitely feebler piece about a phantom pregnancy.

Here Miriam Karlin and Peter Jones turn up as a forlornly greedy midwife and a card-sharpening uncle, who alone seem to have realized that the less they do the funnier they are; around them the rest of the company play in bursts of sudden random energy, as if terrified that the audience may nod off unless they and their set start to rush around at tremendous speed.

The last and best of the plays, in fact the first written, is the one where the husband comes home from an arts ball disguised as the Sun King only to discover that his mother-in-law, or at any rate someone’s mother-in-law, has died during the night. But by now Trevor Peacock and Janet Dale have had two entire plays

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At the Lyric Hammersmith, Maggie Smith stars in a rare revival of Cocteau’s The Infernal Machine (1934), given a new translation by its director, Simon Callow, which perfectly strikes the balance between high classical tragedy and high camp theatricality which is the contradiction at the heart of the play. Starting with what appears to be an homage to Hamlet, as the Queen here clammers up the battlements (“these stairs are killing me”) to see a ghost who comes with a warning about Oedipus, the play then moves into Jocasta’s bedroom rather than as though Shakespeare had cut straight from Act One to Act Four of his not totally dissimilar tragedy of a mother and son.

But Maggie Smith and Lambert Wilson brilliantly tread the line between true drama and period pastiche, a line so difficult to follow across four acts that most English directors stay as far away from Cocteau as possible. Neither of the big subsidized companies at the National and the Barbican has ever attempted any one of his plays, let alone this infinitely tricky retelling of the Oedipus legend from the point of view of Jocasta. In Maggie Smith’s haunting performance she becomes both grande dame and sacred monster, deranged and haunted by her inexorable fate but also able along the way to cascade from a great height, like a visiting opera singer suddenly caught out by a change of tune.

In this Cocteau variant the gods are seen to be cruel and unrelenting in their demands: Jocasta goes to her death like Cleopatra, guilty only of allowing her heart to rule her head, and the only true regret here is that Cocteau did not go all the way and do it as grand opera.

The fourth of Trevor Rhone’s plays to have been staged at Stratford East is School’s Out, which though written a decade ago turns up now in a new production by Yvonne Brewster, conditions of Jamaican education having apparently changed little in the meantime. The play provides a chilling account of life in a secondary-school staff room somewhere in Kingston. Like Michael Frayn’s Alphabetical Order, this is essentially the story of a newcomer (Ben Thomas) trying to reform an impossible environment and in his case being defeated by the old lads who want things to stay just as terrible as they always have been.

In the staff room we meet a cross-section of teacher types: the old traditionalist (Ram John Holder) with memories of better days, the Chaplain (Malcolm Frederick) with a special interest in little girls, and the young enthusiast who seems to know even less than his pupils (Roger Griffiths). And there are times when we seem to be getting a play about the nature of teaching, or at any rate about the virtues of using local dialect rather than the Queen’s English in these post independence days. But with the staff room smelling heavily of the bathroom next door, and a forever-absent headmaster making his presence felt, by the occasional sound of an offstage beating, it is clear that Mr. Rhone does not really wish to bury his play under the weight of academic discussion.

Instead, he seems to be telling us that however bad things may be in the classrooms of Jamaica, the staff with few exceptions are no better: a ramshackle, cynical and defeated group of men and women who have long since given up taking an interest in anything but their own survival in the blackboard jungle. It would be good to think that Jamaican standards apply only to Jamaica, but a
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As in the earlier Rhone plays seen at
Master farmers Alan Ayckbourn (left) and Ben
Travers.

Stratford East (Smile Orange, Old Story
Time and Two Can Play), the great
strength here is character rather than
plot—precious little actually happens be-
ond the predictable defeat of the new-
comer, but we have been introduced to a
rare collection of Jamaican types, each of
whom has something to say about how
they arrived at being the people they now
are considering the direction in which
they started out. In that sense the play
remains timeless enough to be eternally
revivable. and Jamaica does not, alas,
have a monopoly of rundown schools; it
would perhaps be overconfident to tell
ourselves that none of the characters or
conditions created here has a more local
equivalent. □

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Yvonne Brewer directs a lively cast, most of whom manage within David Roger's derelict setting to suggest that there was a time when teaching was a more noble calling, if only they could recall precisely when that was and what went wrong with the system before it collapsed into acrimony, self-interest and barely-concealed despair.

As in the earlier Rhone plays seen at Master fencers Alan Ayckbourn (left) and Ben Travers.

Stratford East (Smile Orange, Old Story Time and Two Can Play), the great strength here is character rather than plot, precious little actually happens beyond the predictable defeat of the new-comer, but we have been introduced to a rare collection of Jamaican types, each of whom has something to say about how they arrived at being the people they now are considering the direction in which they started out. In that sense the play remains timeless enough to be eternally revivable, and Jamaica does not, alas, have a monopoly of rundown schools; it would perhaps be overconfident to tell ourselves that none of the characters conditions created here has a more local equivalent. □

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