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PERFORMING ARTS
The Theatre & Music Magazine for California & Texas
JANUARY 1988

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RESTAURANT GUIDE
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CALIFORNIA

Arts Preview

by Jeffrey Hirsch

Events

MAD DOGS, ENGLISHMEN AND ANGELENOs

Item: There are now more Rolls Royce automobiles registered in Beverly Hills than in all of England. Item: Arguably the finest living interpreter of 20th-century British classical music, from Elgar to Vaughan Williams to Walton to Britten, was raised in Hollywood, for many years led the London Symphony, and is currently Music Director of the Los Angeles Philharmonic. Item: Joan Collins, star of the American television series Dynasty, is English.

Need we go on? Is it not clear that the United Kingdom and Southern California are intricately tied to one another in all kinds of remarkable, even fateful, ways? Anyone can see that it’s so, and cause for celebration it is, too. So hey, UK and LA, what do you say? Let’s get together and party! We’ll do it at our place because the drive from Santa Monica to Stoke-on-Trent is crazy even if you go against the traffic. Come over anytime next month and plan to stay through April; there’s lots to do. We’ll go to museums, the symphony, the opera, the theatre, the movies, fancy restaurants — we’ll do it all. And everywhere we go we’ll recall the glory that is Britain and the burgeoning marketplace that is Los Angeles. Toppers and Ray-Bans off to two empires upon which the sun hardly ever sets! UK/LA ’88 — A Celebration of British Arts. February through April. Los Angeles.

Theatre

AUGUST AROUND THE GLOBE

Playwright August Wilson’s success story is a familiar one: work in obscurity for a lifetime and then break through with one widely accepted piece of work to become celebrated overnight as the sensation of the season. Wilson added an unexpected but very welcome twist to the usual sequence of events, however, when he followed his 1984 attention-grabbing Ma Rainey’s Black Bottom with last season’s Fences, a play set in the late ’50s about a father’s hopes for the future of his son. Ma Rainey brought Wilson deserved recognition, but in turning the uncommonly difficult trick of producing a second play even better than the first, the playwright upgraded his position from “promising newcomer” to “established journeyman.” The Pulitzer Prize and Tony Award Wilson received for Fences have
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YOU CAN BE HAD
Rife with sexual innuendo and all kinds of other delightful naughtiness, Diamond Lil is vintage Mae West, among the best vehicles the queen of camp ever appeared in and certainly her crowning achievement as a playwright. (Other efforts, including Sex, Pleasure Man and Constant Sinner, are, sadly, all but forgotten.) It is in Diamond Lil that Mae West, portraying the proprietor of a bowery saloon, attempts to entice a Salvation Army evangelist with the classic crack, "Why don't you come up and see me sometime?"
Mae's notorious play may now be better remembered for its 1933 film version, She Done Him Wrong, which is said to have saved Paramount Pictures from bankruptcy and inspired a rash of controversy that culminated in a Hearst newspapers editorial demanding, "Isn't it about time Congress did something about Mae West?" With our easily intimidated legislators still undecided on the issue, it remains for the American Conservatory Theatre to do what it can to tame the wild, wild West. So later this month, Ed Hastings and company will revive Diamond Lil and give the old girl another go-around. This second coming we assume would delight Miss West, who always maintained that it's better to be looked over than to be overlooked. Previews begin January 27. Plays through March 19. Geary Theatre, 450 Geary Street, (415) 673-6440. San Francisco.

EMIR FOR A DAY
Kismet, an Arabian musical fantasia on themes by Alexander Borodin, began life 35 years ago as a production of Edwin Lester's famed Los Angeles Civic Light Opera. Southern Californians (and all other interested parties) will be able to revisit old Baghdad next month when Opera Pacific brings the romantic folk tale to the Orange County Performing Arts Center for 19 enchanting evenings and a number of matinee performances. This is one of those evergreen Broad- way shows whose story is best left untold for its simultaneous hokeyness and complexity. Suffice it to say that before every balala, bangle and bead is accounted for, a wise beggar and his worthy daughter have a series of highly unlikely but engaging adventures. Life and death, love and marriage — all occur in Kismet and all in the course of a single day. And whether in bustling bazaar or moonlit garden, the strains of lovely Borodin melodies resound throughout, welcoming lover and stranger alike to an old-fashioned musical paradise. February 5 through 21. Orange County Performing Arts Center, 600 Town Center Drive. (714) 553-0699. Costa Mesa.

STAGE BRIEFS
Los Angeles: The West Coast premiere of Rupert Holmes' Tony Award winning music hall romp, The Mystery of Edwin Drood, will be presented February 18 through 28 by the California Music Theatre at the Pasadena Civic Auditorium. (818) 356-SHOW . . . The Ahmanson Theatre's proven knack with the plays of William Inge will again be exercised in Bus Stop, a classic drama of eight travelers stranded in a storm. February 19 through April 10. (213) 410-1062 . . . Tim Curry stars in Me and My Girl as the spirited show that single-handedly revived interest in the Lambeth Walk makes its second sweep through town, playing at the Pantages Theatre, January 13 through March 5. (213) 871-2002. San Diego: Find out what hilarious things go on behind closed doors in Manhattan's best hostels when the Lawrence Welk Village Theater performs Neil Simon's Plaza Suite, January 38 through February 27. (619) 749-3448. Orange County: South Coast Repertory's Second Stage will be home from January 24 through February 28 to Marry Me A Little, a contemporary fairy tale of singles life in the big city with songs by Stephen Sondheim. (714) 957-2602. Bay Area: The One Act Theatre Company reminds us what presidential turds really are in Secret Honor: The Last
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Music and Dance

BAYSIDE BALLET

A lot of dance watchers are interested in what the San Francisco Ballet will put onstage during its upcoming 1988 season and many of them live nowhere near the ever-inviting city by the bay. Word of artistic director Helgi Tomasson's achievement in building the company and expanding its repertory has traveled on the backs, so to speak, of its dancers as the troupe has recently made a number of highly acclaimed appearances on tour to East Coast and international destinations. But local audiences still get to see what the San Francisco Ballet has to offer, first, most and (we can't help but hope) best. The 1988 season's offerings range in scale from very grand (a new, full-length Swan Lake brought to you by the company that gave the work its American premiere in 1940) to astonishingly intimate (the memor-

able pas de deux from Fredrick Ashton's exquisite The Dream). Attention will be paid such established masters as Balanchine (Ballo della Regina, Duo Concertant and The Four Temperaments), Ashton (La Fille mal gardée and Monotones I & II), Paul Taylor (Susnet) and Jerome Robbins (The Concert) as well as such respectfully regarded, recently credentialed professors of the new classicism as David Bintley (The Sons of Horus), James Kudelka (Dreams of Harmony) and Helgi Tomasson, the company's hero in residence (Ballet d'Isolote). Altogether, a season of great variety and depth that is certain to interest balletomanes in the Bay Area and beyond. January 27 through May 3. War Memorial Opera House, 301 Van Ness Avenue. (415) 861-1177. San Francisco.

SPIRITS OF ANOTHER SORT

Of the nearly 200 operas based on plays by William Shakespeare, it seems to be those drawn from the tragedies that are most firmly ensconced in the standard repertory. All opera lovers are familiar with Verdi's Macbeth and Otello, and Gounod's Roméo et Juliette. Perhaps less well known are lyric treatments of comedies like Much Ado About Nothing and The Merry Wives of Windsor, even in versions effected by such popular composers as Berlioz and Verdi, respectively.

What about A Midsummer Night's Dream. Shakespeare's most playful play? How many have seen that one done as opera? Not too many (and we can even count productions of Purcell's The Fairy Queen, which is very loosely adapted). Along comes the Los Angeles Music Center Opera to give Benjamin Britten's rendering of Midsummer an overdue boost in the ratings. Britten follows Shakespeare's text faithfully, adding only music to a world already teeming with harmonic convergences. The composer's

Testament of Richard M. Nixon, Donald Freed's play that has its Northern California premiere, January 29 through February 28. (415) 421-5555. Theatre Rhinoceros continues its 20th anniversary celebration with Quisbies. Leland Moss' comic look at the lives of a group of gay and lesbian hippies 20 years after the Summer of Love, January 13 through February 20. (415) 861-5079. Lyle Kesseler's Orphans, the suspenseful saga of two dead-end kid brothers and the mysterious stranger whose arrival changes their lives, plays at the San Jose Repertory Company, January 28 through February 21. (408) 294-7572.

Evelyn Cisneros in the San Francisco Ballet production of Jerome Robbins' The Concert, to the music of Chopin and designed by Edward Gorey.
Music and Dance

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ADDED MUSIC NOTES
San Diego: Violinist Ruggiero Ricci performs the Bruch Scottish Fantasy with the San Diego Symphony, February 5 and 6. (619) 699-4205 . . . Dance Theatre of Harlem brings its uniquely American style of classical dance to Symphony Hall under the auspices of San Diego Performances, February 10 through 14. (619) 234-7944 . . . The devil will once again be given his due as the San Diego Opera performs Gounod's Faust, February 13, 16, 19 and 21. (619) 232-7636. Los Angeles: As part of the UK/LA Festival, the Los Angeles Philharmonic will play a mostly Benjamin Britten program February 18, 19 and 21, that includes the "Four Sea Interludes" from Peter Grimes and the song cycle Our Hunting Fathers with soprano Elisabeth Söderström. (213) 972-7211 . . . Kodo, the demon drummers from Japan that were a hit of the 1984 Olympic Arts Festival, will beat a path to UCLA's Royce Hall, February 5 and 7. (213) 825-9261 . . . Christopher Parkening joins the Los Angeles Chamber Orchestra in a performance of Vivaldi's Guitar Concerto in D, February 5 at the Wiltern Theatre, February 6 at Ambassador Auditorium. (213) 622-7001.

BAY AREA: On February 6, Today's Artists Concerts presents pianist Ivan Moravec in recital at the Masonic Auditorium. (415) 998-1324 . . . The American Ballet Theatre comes to town February 16 through 28 with repertoire highlighted by two full-length works, Sleeping Beauty and Giselle. (415) 864-6696 . . . The Australian Chamber Orchestra makes its local debut with a program that features a piece by Aussie Peter Sculthorpe and a guest appearance by pianist Jeffrey Kahane, February 19. (413) 626-6996.

ART

AT HOME(S) WITH HOCKNEY
David Hockney is a one-man UK/LA Festival, a British-born artist who has for some time lived in Southern California. His work in a remarkable range of mediums seems to happily reflect a sensibility that somehow combines the best of the Old and the New Worlds without misrepresenting either. Marking the opening of the actual UK/LA Festival, David Hockney: A Retrospective will bring together a large sampling of the artist's work in honor of his 50th birthday. This survey of the wonderful portraits, witty swimming pool pictures, perspective-bending polaroid photograph collages and ingeniously conceived projects for the theatre that Hockney has produced over the past quarter century will attest to the versatility, confirm the popularity and celebrate the unique double vision of an artist who is as much at home on Pacific Coast Highway as on Charing Cross Road. February 4 through April 24. Los Angeles County Museum of Art, 5905 Wilshire Boulevard, (213) 857-6111. Los Angeles.
one liberty keeps very much in the spirit of the play, transforming the tradesmen's performance of the Pyramus and Thisbe play-within-the-play into a delicious sen-
dup of bel canto opera conventions, com-
plete with a mad scene for Flute, the
bellows mender. The Mark Taper Forum's
Gordon Davidson stages the piece and is
a good bet to add theatrical magic to
Britain's (and Shakespeare's) moonlit tale
of young lovers, rustic clowns and
mischiefous fairies. Part of the UK/LA Festival. February 16, 17, 19, 20 and 21.
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**KING LEAR**
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October 10 through December 5

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by Sam Shepard
October 12 through December 12

**A CHRISTMAS CAROL**
by Charles Dickens
December 5 through December 26

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

**THE IMMIGRANT**
by Mark Harelik
January 6 through February 13

**DIAMOND LIL**
by Mae West
January 27 through March 19

**END OF THE WORLD WITH SYMPOSIUM TO FOLLOW**
by Arthur Kopit
February 77 through April 12

**GOLDEN BOY**
by Clifford Odets
March 9 through May 13

**THE BIRDS**
by Aristophanes
in a new adaptation by Stanley R. Greenberg
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IN THE A.C.T.

News of the American Conservatory Theatre

STAR TIME: Tim Curry, lead in the touring company of Me and My Girl, recently visited A.C.T. and spent an hour talking to Conservatory students about his life in the theatre.

A.C.T.'s DRAMATURALGICAL WRITE STUFF

The American Conservatory Theatre has added two more staff members in its bid to reorganize. Now on board are Arthur Ballet, Literary Advisor, and Jonathan Marks, Director of Publications.

"With the addition of Arthur and Jonathan, we now have the team in place that can provide A.C.T. patrons with insightful dramatic analysis," Artistic Director Edward Hastings said.

Ballet, editor for volumes 1-33 of Playwrights for Tomorrow, will be a consultant on repertory selection and on new scripts for the Plays-in-Progress program. A recent Fulbright scholar in Denmark, Ballet was a professor of theatre arts at the University of Minnesota for many years after earning his Ph.D. there. He has served as a consultant with the Ford Foundation, the Rockefeller Foundation, and the Guggenheim Foundation, and from 1979-82 was Theatre Program Director at the National Endowment for the Arts.

Formerly Literary Director and University Liaison Officer of the American Repertory Theatre in Cambridge, Massachusetts, Marks will annotate and edit the house program and A.C.T. Press, in addition to working on assorted communications projects for the company. He is the author of many articles for scholarly journals, has lectured widely, and was a member of the dramatic arts faculties at Harvard and Yale.

DONOR SPOTLIGHT: THE KORET FOUNDATION

A.C.T. is pleased to extend its deepest thanks to the Koret Foundation for its recent grant of $25,000 to support A.C.T.'s artistic endeavors.

Designed to promote the wellbeing of the general and Jewish communities of the Bay Area and to assist the people of Israel, the Koret Foundation is one of the fifty largest foundations in the United States. This year the foundation will award more than seven million dollars in grants to alleviate hunger and homelessness and to support youth.
IN THE A.C.T.

News of the American Conservatory Theatre

STAR TIME: Tim Curry, lead in the touring company of Me and My Girl, recently visited A.C.T. and spent an hour talking to Conservatory students about his life in the theatre.

A.C.T.'s DRAMATURALGICAL WRITE STUFF

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education and employment; independent living for older people; higher education; and the performing and visual arts. Led by chairman Susan Koret, President Ted Tauebe, and a board of seven distinguished community leaders, the Foundation plays a leadership role in providing "social venture capital" to worthy organizations, and maintains a deep commitment to honoring the memory and values of its founding donors, Joseph and Stephanie Koret.

Like Haskell Harelik, the title character in Mark Harelik's *The Immigrant*, Joseph Koret left his Russian homeland to seek a better life in America. A native of Odessa, Koret came to America as a young child — and in the course of his lifetime succeeded in personifying the American dream. With his wife Stephanie, a Romanian immigrant, Koret founded a small manufacturing company that became the leading U.S. producer of coordinate fashions for women.

A.C.T. is delighted to spotlight the generosity of the Koret Foundation.

**PIP'S PROGRESS**

Plays-in-Progress began its season in mid-December with a production of Dakin Matthews's *The Great Fugue*, directed by Christina Yoo and featuring four actors from A.C.T.'s distinguished company.

The series will be continued in mid-March with *Piano* by Anna Deavere Smith, which will be directed by David Maier. A third play — title to be announced — will be produced in mid-April.

"We're very pleased with the response to *The Great Fugue*," says Associate Artistic Director Joy Carlin, "and we're going on to a very different kind of play — a period piece that will feature A.C.T. actresses Debrah Mitchell and two extraordinary children — ten years old — from our Young Conservatory.

"A large segment of our audience is interested in new, untried work. They want to be in on the ground floor, and that's why they're attracted to Plays-in-Progress." *Piano* is a suspense drama of power and intrigue between natives and colonists on a Cuban plantation in 1896. The story is told as it is heard by two gifted children. It will have eight performances — between March 9 and 28 — at the Playroom, a 49-seat theatre at 450 Geary St., across from the Geary Theatre.

**A.C.T.'s LONDON THEATRE TOUR**

This year A.C.T.'s annual London Theatre Tour, led by Artistic Director Edward Hastings and sponsored by the Friends of A.C.T., will include eight memorable days in London (May 9-17) plus an optional five-day visit to Paris (May 17-22).

**LONDON BRIDGE: The upcoming A.C.T. Theatre Tour will take in such West End shows as Phantom of the Opera, pictured above.**

Tour participants can look forward to a vast range of theatre productions encompassing London's West End, the Royal Shakespeare Company, the National Theatre, and British regional theatre. Included as strong possibilities are new plays by Peter Shaffer, Ronald Harwood, and Caryl Churchill, along with the hit London production of Stephen Sondheim's *Follies* and optional visits to the long-running *Les Misérables* and *Phantom of the Opera*. In addition, the travelers will hear the London Symphony Orchestra, talk with leading theatre people, journey to the beautiful city of Bath, visit backstage at a major London theatre, and explore the redeveloped East End, birthplace of colorful Cockney English.
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The Paris extension will offer visits to the Comédie Française production of A Midssummer Night’s Dream, the legendary Fête Bergères (with a much-sought-after backstage tour), and the Paris Opera Ballet in Delibes’ Sylvia, choreographed by Nureyev. A fascinating Monet Day with a tour to Giverney, site of his famous paintings, will conclude with a visit to the newly-renovated Orangerie for a look at his greatest masterpieces.

Also scheduled are a trip to the Pompidou Centre, a boat trip down the Seine, and visits to the Picasso Museum and the Musée d’Orsay. Reservations are being accepted now by Tour Arts of San Francisco, (415) 864-8565.

BEFORE AND AFTER

A.C.T. can be more than just a good play.

The play’s the main event, of course, but A.C.T. also offers programs before and after the play in which audience members can hear about and discuss the evening’s offering with artists who are intimately involved with the works or with scholars who can offer a different sort of insight.

Before selected preview performances the Friends of A.C.T. and the Junior League of San Francisco offer Prologues, which are discussions between theatre artists and audience members at a time — not long before opening night — when the final touches are still being applied to the production. They offer an extraordinary opportunity to orient yourself to the production before you see it. All Prologues take place right in the theatre itself, beginning at 5:30, free of charge.

The schedule for the first Prologues of 1988:

January 11 The Immigrant
February 1 Diamond Lil
February 22 End of the World with Symposium to Follow

After the show, also on selected Monday nights, A.C.T. offers Conversations, in which you can hear about the underpinnings of the production you have just seen and discuss your responses. These lively, informal, thought-provoking Conversations take place immediately after the performance in Fred’s Columbia Room, downstairs at the Geary Theatre. They are also free of charge.

Here is a list of the first Conversations of the year, with the names of their moderators:

January 4 The Floating Light Bulb
( Jonathan Marks, A.C.T.’s Director of Publications, newly arrived from Harvard and its A.R.T.)

January 18 The Immigrant (Bill and Gloria Broder, Authors of Remember This Time, an autobiographical novel)

January 25 The Immigrant (Mark Harelik, author of the play, who is also playing the leading role of his own grandfather)

February 8 The Immigrant (Moses Rischin, professor of urban history, and author of Promised City)

February 15 Diamond Lil (Dennis Powers, Associate Artistic Director of A.C.T.)

YOUNG CONSERVATORY UPDATE

The Young Conservatory’s second ten-week session will begin on February 8 and last through May 7, with a break from March 28 through April 2. If you are between the ages of eight and eighteen, and would like to study acting through such courses as Shakespeare, Acting Techniques/Scene Study, Musical Theatre, Improvisation, Vocal Production, Saturday Workshop, and Ensemble and Performance, the Young Conservatory is the place for you.

Each course costs between $250 and $350. You are urged to register by February 1, as enrollments are limited. Please contact the Young Conservatory at (415) 771-3880, ext. 244.

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WHO'S WHO AT A.C.T.

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin and completed her training at A.C.T. She has appeared with the company on the Geary stage in Faustius in Hell, Private Lives, Othello, Macbeth, Peer Gynt, and A Christmas Carol, and in studio productions of The Cherry Orchard, The School for Scandal, and Telemachus of the Wells.' Miss Brickley has also appeared at the Pacific Conservatory of the Performing Arts in Romeo and Juliet, Candide, and The Utert Glory of Morrissey Hall. Last summer she appeared in All Night Long with Encore Productions. An instructor of acting and voice, she teaches in A.C.T.'s Young Conservatory, Academy, and Advanced Training Program.

JOY CARLIN, who this year became an Associate Artistic Director of A.C.T., has been a member of the acting company for many years. Among the roles she has played are Meg in A Lie of the Mind, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Bananas in The House of Blue Leaves, Ana in Peer Gynt, Aunt Sally in All the Way Home, Birdie in The Little Fox, and Odile in Opéra Comique. She has been Resident Director of the Berkeley Repertory Theatre, and served as its Acting Artistic Director. Among her other credits as a director are The House of Bernarda Alba, The Lady's Not for Burning, and The Doctor's Dilemma at A.C.T., and productions at the Oregon Shakespearean Festival, the San Jose Repertory Company, a Contemporary Theatre of Seattle, and the Shanghai Youth Drama Troupe of Shanghai, China, where she directed You Can't Take It With You. She is a trustee of the Berkeley Jewish Theatre.

Among the roles NANCY CARLIN has played since joining the company three years ago are Beth in A Lie of the Mind, Jennifer Dubedat in The Doctor's Dilemma, and Masha in The Sea Gull. She has worked at numerous theaters on the west coast, including the Oregon Shakespearean Festival, the Eureka Theatre, the Berkeley Repertory Theatre, the Berkeley Shakespeare Festival, and the Pacific Conservatory of the Performing Arts. Recently she

Your Wells Fargo Personal Banking Officer is a loan and savings professional, trust representative, IRA resource, troubleshooter and confidant—all sitting at the same desk. Ready to solve financial problems. It didn't happen by accident. It meant giving up a lot of nights and weekends to prepare for the Wells Fargo Personal Banking Officer Exam. But the result is a PBO who is extraordinarily well informed about yields, bonds, interest, taxes, IRAs, loans, cars and more. Wells Fargo began its Personal Banking Officer program 10 years ago. Today we have over 600 PBOs, each certified by Wells Fargo Bank after extensive training and a final exam as rigorous as any in the business. You can ask almost any question about finances and get an intelligent answer. But your PBO is equally adept at making your day-to-day banking transactions a lot easier.

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RICK HAMILTON appeared this season as Oswald in King Lear, and last season as Max in The Real Thing and Trigorin in Tha Seagull. He was a member of the A.C.T. company from 1973 through 1978, during which time he appeared in Desire Under the Elms (which toured the Soviet Union), Gnomal Gorgeous, The Threepenny Opera, and as Tranio in the widely acclaimed production of The Taming of the Shrew, which was televised for the PBS series “Theatre in America.” He was a member of the original cast of Amaelus. During his ten seasons with the Oregon Shakespearean Festival he played such roles as Benedick in Much Ado About Nothing, Tom in The Glass Menagerie, Hotspur in Henry IV, Part I, Marc Antony in

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YURI LANE made his professional stage debut last year at A.C.T. in The Floating Light Bulb. He has had featured roles in the film The Principal (with Jim Belushi) and in the CBS Movie of the Week Family Sins. With the Young Performer’s Theatre he has appeared in Frankenstein, The 13th, Mystery in the Mansion, and Charlie and the Chocolate Factory. Mr. Lane, who was born in Zierikzee, Holland sixteen years ago, has been training at the Young Conservatory since 1985. He attends the School of the Arts at McAtieer High School, where he is studying dance, and he is studying mime with Russi Lane.

ANNE LAWDER returns to A.C.T. for her sixteenth season. She was graduated from Stanford University and was an original member of the San Francisco Actor’s Workshop. She appeared with Seattle Repertory Theatre, Denver Center Theatre Company, and as a resident artist with the Santa Maria-Solvang Theatrefest, where she played leading roles in Shoe Boat, Hamlet, Mame, and Harvey. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in A Doll’s House, You Can’t Take It With You, Pillars of the Community, Man and Superman, Equus, The Master Builder, All the Way Home, Ah Wilderness, Heartbreak House, Romio and Juliet, Ghosts, Another Part of the Forest, Mourning Becomes Electra, Mornings at Seven, and Faustus in Hell. While teaching and acting at A.C.T., she studied singing with Stuart Brady for twelve years. Her films include A Christmas Without Snow (CBS Movie of the Week), The Music School (PBS America Short Story series), Eye on the Sparrow (NBC Movie of the Week) and the forthcoming Tucker. In the summer of 1986 she performed in Richard II, directed by her son, John C. Fletcher. She is a charter member of the Pacific Theatre Ensemble in Los Angeles, of which her daughter, Julia Fletcher, is Artistic Director. She has three beautiful grandchildren.

LIAM O’BRIEN returns to A.C.T. for his second season, following appearances last year as Dennis in Sunday in the Park with George, Redpenny in The Doctor’s Dilemma, Paul in The Floating Light Bulb, and game Laurel, Charlie Chaplin, and Pee Wee Herman in Faustus in Hell. His most recent appearance was in Ah, Wilderness! directed by Ron Logamosino for the Berkeley Repertory Theatre’s O’Neill Festival. Mr. O’Brien performed the role of Billy in both the original production and the revival of Sharon and Billy at the Magic Theatre, and received a Drama-Logue Award for his performance. His other credits include Bent at San Francisco Repertory Theatre, The Concerto at the First at Theatre Rhinoceros, and The Threepenny Opera at the Eureka Theatre.

WILLIAM PATERSON is now in his 21st season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows, which he has performed in thirty-two 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, Painting Churches, The Doc- tor’s Dilemma, and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of the Board of Trustees of A.C.T.
performed with Shakespeare Santa Cruz as Beatrice in Much Ado About Nothing and as April in Company. Miss Carlin received a B.A. in comparative literature from Brown University and is a graduate of A.C.T.'s Advanced Training Program.

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ANNE LAWDER returns to A.C.T. for her sixteenth season. She was graduated from Stanford University and was an original member of the San Francisco Actor’s Workshop. She appeared with Seattle Repertory Theatre, Denver Center Theatre Company, and as a resident artist with the Santa Maria-Solvang Theatrefest, where she played leading roles in Shoe Boat, Hamlet, Mame, and Harvey. At A.C.T., where her husband, the late Allen Fletcher, was Conservatory Director, she has been seen in A Doll’s House, You Can’t Take It With You, Pillars of the Community, Man and Superman, Equus, The Master Builder, All the Way Home, Ah Wilderness!, Heartbreak House, Roman and Juliet, and Ghosts. Another Part of the Forest, Mourning Becomes Electra, Morning’s at Seven, and Faustus in Hell. While teaching and acting at A.C.T., she studied singing with Stuart Brady for twelve years. Her films include A Christmas Without Snow (CBS Movie of the Week), The Music School (PBS American Short Story series), East on the Sparrow (NBC Movie of the Week) and the forthcoming Tucker. In the summer of 1986 she performed in Richard II, directed by her son, John C. Fletcher. She is a charter member of the Pacific Theatre Ensemble in Los Angeles, of which her daughter, Julia Fletcher, is Artistic Director. She has three beautiful grandchildren.

LIAM O’BRIEN returns to A.C.T. for his second season, following appearances last year as Dennis in Sunday in the Park with George, Reddenpy in The Doctor’s Dilemma, Paul in The Floating Light Bulb, and Sian Laurel, Charlie Chaplin, and Pee Wee Herman in BawBUFFER in Hell. His most recent appearance was in Ah, Wilderness!, directed by Ron Lagomarsino for the Berkeley Repertory Theatre’s O’Neill Festival. Mr. O’Brien performed the role of Bily in both the original production and the revival of Shaw and Bily at the Magic Theatre, and received a Drama-Logue Award for his performance. His other credits include Bent at San Francisco Repertory Theatre, The Conclave at the First at Theatre Rhinoceros, and The Threepenny Opera at the Eureka Theatre.

WILLIAM PATRICK is now in his 25th 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. Patrick 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 thirty-two 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, Painting Churches, The Doctor’s Dilemma, and King Lear. He played Scrooge in the original A.C.T. production of A Christmas Carol, and this season he was Scrooge again in its twelfth production. He serves as a member of the San Francisco Arts Commission and is a member of the Board of Trustees of A.C.T.
KEN RUTA joined A.C.T. when it first arrived in San Francisco in 1967. He appeared with the company for the next six seasons, and returned in 1982 (to direct Loot) and again last season for The Floating Light Bulb. Since then he has performed with the Lyric Opera of Chicago in Yuri Lyubinov's production of Alban Berg's Lulu, and he has returned to another company with which he's had a long association: the Guthrie Theatre of Minneapolis. Mr. Ruta was an original member of its ensemble, selected by Tyrone himself; he acted with them for 12 seasons, and served as Associate Director for two years under Michael Langham; and he has directed their productions of La Ronde (which he also adapted and translated), Doctor Faustus, and A Streetcar Named Desire. This year he returned to the Guthrie to appear in The Piggy Bank under the direction of its new Artistic Director, Garland Wright, and in Liviu Ciulei's production of The Bacchae. Among the resident theatres in which he has both acted and directed are the Old Globe in San Diego, the Mark Taper Forum in Los Angeles, and the Arizona Theatre Company, where he was Associate Artistic Director from 1984 to 1986. In New York he has worked with the Phoenix and Circle-in-the-Square companies, and on Broadway in Inherit the Wind, Separate Tables, Dial of Angels, Ross, The Three Sisters, and The Elephant Man.

KEN SONKIN joined the company last year to appear in A Christmas Carol and as Wagner/Harp/Mars in Faustus in Hell, and to teach personal clown technique in the Advanced Training Program, from which he graduated in 1984 following studio performances as Lysa in The Lower Depths, Ben Gant in Look Homeward, Angel, and Feste in Twelfth Night. At the Denver Center Theatre Company he appeared in Allen Fletcher's production of Hamlet and Laird Williamson's Pericles, as well as creating the role of Tommy in Lehar and Mendelssohn's The Merry Widow. Last summer he acted in an A.C.T. workshop production of Strindberg's Creditors. Mr. Sonkin is the mime/magician who was voted best street performer of San Francisco, and has performed for the Queen of England. He has shared the bill with Red Skeleton, Pat Paulsen, and Donny and Marie Osmond, and Headlined at the Playboy Club in Los Angeles. This year he will direct Lillian Hellman's Days of Wine as a first-year project at the Conservatory.

LANNY STEPHENS is in her second season as a member of the company. She has appeared in A Life of the Mind, Sunday in the Dark, with George, A Christmas Carol, and The Seagull, and as Betty Boop and Marilyn Monroe in Faustus in Hell. She appeared at the Bay Area Playwrights' Festival as Sister in Looking in the Dark for . . . , and as Sister Robert Anne in Numenere at the Marines Memorial Theatre. Her studio performances at A.C.T. include Dorine in Tartuffe, Olga in The Three Sisters, Cononel in King Lear, and Beaty in Lysicrates. Miss Stephens is a founding member of Encore Productions, for which she played the role of the Parlor Maid/Temp in last season's production of La Ronde. She holds a B.A. in Theatre Arts from the University of Texas.

DEBORAH SUSSEL received her B.F.A. from Carnegie-Mellon University and spent a year with the Theatre of the Living Arts in Philadelphia before coming to A.C.T. in 1986. She played leading roles with the company and was taught at the Conservatory until 1972; among the productions in which she appeared were Charlie's Aunt, Tartuffe, The Crucible, Twelfth Night, A Flea in Her Ear, Oh Dad, Poor Dad . . . , The Importance of Being Earnest, Little Malcolm and His Struggle Against the Eunuchs, The Smers, The Relapse, The Merchant of Venice, Caesar and Cleopatra, Private Lives, and Paradise Lost. In 1973 she returned as speech and scenics coach; and appeared at the Geary in Hysteria and I Remember Mama. In recent years she has been working as a communications consultant with political and television personalities — and as a mother. She teaches acting at U.C./Berkeley and Mills College, and is scanned teacher in the Conservatory and speech coach for the company. Ms. Susel has also appeared in the films Bullitt, June 19, 1953, and Tell Me a Riddle.

In his fifth seasons with the Oregon Shakespearean Festival, JOE VINCENT has appeared in more than fifty productions. He appeared as Petruchio in The Taming of the Shrew at Marines Memorial Theatre in 1984 as part of their California tour, and audiences in Ashland have also seen him in Jacques Brel Is Alive and Well and Living in Paris, as Vershinin in The Three Sisters, and as Jack Tanner/Don Juan in Man and Superman. He has worked with two Bay Area companies, for two seasons each: the Berkeley Repertory Theatre and the California Shakespearean Festival of Visalia, where his portrayal of Bottom in A Midsummer Night's Dream was honored with a Drama-Logue Award. Mr. Vincent has also spent seasons with the Arizona Theatre Company and San Diego's Old Globe. He has played Littlechap in Stop the World, I Want to Get Off and El Gallo in The Fantasticks for the Lyric Theatre in Ashland (a new not-for-profit musical theatre, of which he is Artistic Director), and recently he played Sky Masterson in Guys and Dolls in Phoenix.

DIRECTORS, DESIGNERS AND STAFF

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MICHAEL SCOTT RYAN is a third-year student in the Advanced Training Program. A Wisconsin native, Mr. Ryan came west to study ACT-2 in the Conservatory, where he has appeared as Vershinin in The Three Sisters, Witwoud in The Way of the World, and Prospero in a modern adaptation of The Tempest. Other studio roles include Bottom in A Midsummer Night's Dream and Blackford Squeers in Nicholas Nickleby. After playing a Punx-Diav in last season's Faustus in Hell, he traveled to the P.C.P.A. Theatrefest to perform as Adolph Eichmann in God and as Oberon in John C. Fletcher's production of A Midsummer Night's Dream, which was re-mounted and taken to the Westwood Playhouse in Los Angeles. Favorite roles include dancing as a witch in the San Francisco Opera's production of Macbeth and playing Edmund in Long Day's Journey into Night.

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ing the company's first two San Francisco seasons. Since then, he has staged many shows for A.C.T., including The Time of Your Life, The House of Blue Leaves, Street Scene, All the Way Home, Fifth of July, The Real Thing, and this season's King Lear. In 1972 he founded the A.C.T. Plays-in-Progress program, which is devoted to the development and production of new writing. His stage directions served as a model for the director at the Eugene O'Neill Playwrights' Conference in Connecticut for three summers, 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. He co-produced The Manuscripts of Marquess Empe and Tajiho for George Dillon off-Broadway, and directed the national company of the Broadway musical Oliver! He staged the American production of Shakespeare's People starring Mr. Sanders. His Australian premieres of The Hot Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre, Children's Theatre Center, San Francisco Opera Center, and Berkeley Repertory Theatre.

JOHN SULLIVAN (Managing Director) joined A.C.T. as its chief administrative and financial officer in 1986. A former deputy director of the California Arts Council, he is a director of The San Francisco Arts Commission, a member of the advisory board of the San Francisco New Vaudeville Festival. Mr. Sullivan has been active in the theater since the mid-1970s when he directed Harvey/Perr's Afternoon Tea at the Circle Repertory Company in New York. He later joined the staff of the Mark Taper Forum in Los Angeles, where as head of the Forum's board he produced more than twenty new works by American playwrights. More recently he produced The Detective, a collaboration between Mr. Sullivan and Mr. Nevin at the San Francisco's Magic Theatre. A graduate of the University of Southern California School of Cinematic Arts, Mr. Sullivan has written and directed over thirty short films, including three that were featured on the national Emmy Awards broadcast. He is co-author of The National Outdoor Leadership School's Wilderness Guide, a manual for camping and mountaineer- ing published by Simon and Schuster. Mr. ACT

Sullivan is a native San Franciscan.

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program. In addition to staging the comedy A Life with George M. Cohan, he directed The Dolly, Translations, and Night, Mother, with his show directed as actor, resident director, and Director of Director Training, a Pacific Conservatory of the Performing Arts in Santa Clara, California, where his directing credits include Harriet, Major Barbara, and Bus Stop. 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. Now in its 10th season with A.C.T. He has also produced the Carousel and 25 pro- ductions, including The National Health, The Visit, Buried Child, Night and Day, The Three Sisters and The Crazy Quilt. Redgrave, director, directed in the Australian premiere of The Hot Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre, Children's Theatre Center, San Francisco Opera Center, and Berkeley Repertory Theatre.

DENNIS POWERS (Assistant Artistic Direc- tor) joined A.C.T. in 1967, after six years at the Oakland Tribune as an arts writer and a season at Stanford Repertory Theatre as Associate Managing Director. After several years as A.C.T.'s Assistant Press Representative, he became General Director William Ball's executive assistant and, later, Dramaturg and Assistant General Director, collaborating with Ball on new transla- tions or adaptations of such classic works as Oedipus the King and The Bacchae. As a member of the Pacific Conservatory of the Performing Arts, Mr. Powers has done extensive work in the field of education and in the promotion of the performing arts. Mr. Powers was a member of the Board of Governors of the American Conservatory of the Performing Arts and has subsequently been produced by some thirty theaters and schools. In 1985, he and Mr. Sullivan wrote Christmas Miracles, which had its world premiere at A.C.T. and the Berkeley Repertory Theatre. Both Cyranos and A Christmas Carol have been produced on television. Mr. Powers is a member of the 1987 National Endowment for the Arts Theatre Panel and the Dramatists Guild.

ALBERT TAKAZUCKAS (Director) made his A.C.T. debut last season with The Floating Light Bulb, and returned this year for A Life of the Mind. He has directed operas throughout the United States and opened last year's Seattle Opera season with Tosca. He first drew the attention of theatre critics in his native Manhattan with Victor Hugo's landmark play Hernani, which he also directed in New York a century ago. Ten years ago David Mamet's Obie Award-winning Sexual Perversion in Chicago brought the young A.C.T. to San Francisco's Magic Theatre, where his work has included Three Men, Geniuses, Cutting Canoe (which he co-authored with James Keller), and the Magic's longest- running play ever, Sharon and Billy. Mr. Takazuckas's other productions in the Bay Area have included Tartuffe, Chekhov in Yalta, The Boy Next Door, and The Rocky Horror Show. He continues to work with Mr. Keller; their comedy An Hour for the Opera toured for three years. His projects for this season include Uncle Vanya and The Three Sisters, Redgrave, director, directed in the Australian premiere of The Hot Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre, Children's Theatre Center, San Francisco Opera Center, and Berkeley Repertory Theatre.

BEAVER D. BAUER (Costumes) designed costumes for this season's A Life of the Mind as well as For the Flying Horse. He has designed extensively at the Berkeley Repertory Theatre, Magic Theatre, Eureka Theatre, Larkspur's Musical Theatre, the A.C.T. and San Francisco Shakespeare Festival. Since 1972 he has worked in all capacities for the Angels of Light, a troupe that specializes in fantastic, outrageous, and magical cabaret and theatre; she was responsible for all productions of Holy Cow, Hotel of Follies, and True Tales of Hollywood Horror. She has taught herself all aspects of the theatre.

CATHELINE EDWARDS (Costumes) first designed for A.C.T.'s main stage in 1978, when she designed costumes for Desire Under the Elms. Her designs since then have included Valenti and Cutler's production of the A.C.T. production of The Crucifier of Blood, which she designed for the Bay Area Critic's Circle Award in 1980, and more than twenty productions for the Plays-in-Progress series. She has also worked at the Alaska Repertory Theatre, Berkeley Repertory Theatre (whose production of Hard Times, with her costume design included in the Joyce Festival in New York City summer), San Jose Civic Light Opera, the Sher- wood and Berkeley Shakespeare Festivals, California Coast Opera, the A.C.T., San Francisco Opera Company, and California Coast Opera, as well as on a number of films and commercials. She earned a B.A. with Honors in theatrical design at San Diego State University.

DEREK DUARTE (Lighting) is in his third season as A.C.T.'s Resident Lighting Designer. Last season he designed eight productions, including The Real Thing and Sunday in the Park with....
Sullivan is a native San Franciscan.

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program. In addition to staging the opera, he directed the program's productions of In the Dolly, Proposals, and The Major's Son.

Mr. Hecht has targeted the University of San Francisco's Conservatory of Performing Arts in San Francisco, California, where his directing credits include Harvy, Major Barbara, and Baa Stoop. 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. Now in his 12th season with A.C.T., he has directed a number of Broadway musicals. He has also directed the American production of Shakespeare's People at the Marin Shakespeare Festival. Mr. Hecht directed the Australian premiere of The Hot Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has been a guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center Theatre, Connecticut Repertory Theatre, Berkeley Repertory Theatre, and San Francisco Opera Center.

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with George. Recently Mr. Duarte designed lighting for the Los Angeles Theatre Center's A.C.T. production of All Rainey's Black Bottom and the New York premiere of an adaptation of Charles Dickens' Hard Times. His work has been seen at the Berkeley Shakespeare Festival, at the Kennedy Center in Washington, D.C., and on the Fringe at the Edinburgh Festival in Scotland. Mr. Duarte holds an M.F.A. in theatre technology from U.C.L.A., and teaches at Chabot College. In 1986 he was awarded a Theatre Communications Group grant to observe the work of lighting designers in New York.

STEPHEN LEGRAND (Sound/Composer) rejoins A.C.T. for his second season as sound designer and composer. His work last year included sound for six shows and musical composition for The Seagull and Faustius in Hell. With collaborator Eric Drew Feldman, Mr. LeGrand has written award-winning scores for The Lady's Not for Burning at A.C.T., The Tooth of Crime at Berkeley Rep and Fox at the Eureka Theatre.

JAMES HAIRE (Production Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he stage-managed were The Madwoman of Chaillot with Miss Le Gallienne, Sylvia Sidney, and Leora Dana, The Rivals, John Brown's Body. She Stoops to Conquer, and A Comedy of Errors. Mr. Haire also stage-managed the Broadway productions of Gypsy (a musical by Carol Bayer Sager), And Miss Reardon Drinks a Little (with Julie Harris and Estelle Parsons), and the national tour of Woody Allen's Don't Drink the Water (with Sam Levene and Vivian Blaine). Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager, and in this capacity has managed more than a hundred productions. He has also taken the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

EUGENE BARCONE (Stage Manager) is a charter member of A.C.T. Mr. Barcone has directed for the Plays-in-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew, and A Christmas Carol. He has worked on more than 70 productions at A.C.T.

KAREN VAN ZANDT (Production 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 Actors' Shakespeare Memorial Theatre as production stage manager for The Boys in Autumn (with Kirk Douglas and Burt Lancaster) and Top Girls by Caryl Churchill. Ms. Van Zandt was the production stage manager for Greater Tuna for a year.

ALICE ELLIOTT SMITH (Stage Manager) began her career at A.C.T. as a stage management intern. Now in her ninth 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, director of the studio production Ak, Wilderness!, and co-director of Morning's at Seven and Picnic. Last season she was co-director of thePIP production Rio Secco. During the past three seasons she stage-managed Opera Comique, Night, Mother, Private Lives, The Lady's Not for Burning, The Floating Light Bulb, and Faustius in Hell.

DUNCAN W. GRAHAM (Stage Manager) is now in his third season with A.C.T. He has also stage-managed for San Jose Repertory Company, Sunnyvale Summer Repertory, and the California Theatre Center, where he was Production Stage Manager and Production Designer. Last summer, Mr. Graham was Production Manager for the Performing Arts Alliance Festival at Footlight College.

BRUCE ELSPEGER (Stage Manager) was Production Stage Manager at the Intiman Theatre in Seattle for the past three years. In addition to serving as Production Stage Manager, he has also directed the company on numerous regional, national, and international tours, including those to the Soviet Union in 1976 and Japan in 1978.

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with George. Recently Mr. Duarte designed lighting for the Los Angeles Theatre Cen-
ter's A.C.T. production of Aitra Mya Black-
bottom and the New York premiere of an
adaptation of Charles Dickens's A Hard Times. He has
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production Ak, Wilderness!, and co-director of
Morning's at Seven and Picnic. Last season she
was co-director of the PIP production Rio Sino.
During the past three seasons she stage-
managed Opera Comique, Night, Mother, Private
Lines, The Lady's Not for Burning, The Floating
Light Bulb, and Faustus in Hell.

DUNCAN W. GRAHAM (Stage Manager) is now in his third season with A.C.T. He has also
stage-managed for San Jose Repertory Com-
pany, Sunnyvale Summer Repertory, and the
California Theatre Center, where he was Pro-
duction Stage Manager and Lighting Designer.
Last summer, Mr. Graham was Production
Manager for the Performing Arts Alliance Festival at Fordham College.

BRUCE ELSBERGER (Stage Manager) was
Production Stage Manager at the Intiman The-
atre in Seattle for the past three years. In addi-
tion to serving as Production Manager, he has
taken the company on numerous regional,
national, and international tours, including
tours to the Soviet Union in 1976 and Japan in
1978.

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debate prep, tax, license, destination charges and other optional equipment and equipment. Corsica prices start at $9,227.00.
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THE AMERICAN CONSERVATORY THEATRE
presents

THE IMMIGRANT
A Hamilton County Album
(1985)

by Mark Harelik
Conceived by
Mark Harelik and Randal Myler

Directed by Sabin Epstein
Scenery by Ralph Funicello
Costumes by Cathleen Edwards
Lighting by Derek Duarte
Sound by Stephen LeGrand
Hairstyles by Rick Echols
Projection design by Jeffrey Karoff

Cast
Haskell Harelik — Mark Harelik
Ina Perry — Anne Lawder
Milton Perry — Ken Ruta
Leah Harelik — Deborah Sussel

The action takes place in Hamilton, a tiny agricultural town in central Texas, from 1909 to the present.

There will be one intermission.

UNDERSTUDIES
Haskell — Michael Scott Ryan; Ina — Kate Brickley;
Milton — William Paterson; Leah — Larnyl Stephens

Stage Manager: Karen Van Zandt

The Immigrant was originally produced by the Denver Center Theatre Company. Donovan Marley, Artistic Director.
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Esteemed Citizens: Jews of the West
by Jonathan Marks

STREET SCENE: Hamilton, Texas circa 1909.

In 1860 a Jewish visitor to San Francisco wrote to his brethren back east:

The Jews are greatly respected by the non-Jews, and it may well be said that nowhere else are they regarded with so much esteem by their non-Jewish brothers, and nowhere else are they so highly valued in social or political circles.

As this nation of immigrants migrated west, Jewish pioneers joined every westward wave, working alongside Americans of every ancestry in every trade and profession, respectable and otherwise. There were Jewish farmers and forty-niners, traders, Indian interpreters, cavalymen, gamblers and whores (Jew Ida and Jew Jess of Butte), legislators, congressmen, ACFT10

and governors, firemen and vigilantes and sheriffs. There were Jewish entertainers, like the poet and sex idol Adah Isaacs Menken, the curvaceous Josie Marcus (Mrs. Wyatt Earp), and the playwright and showman David Belasco. Jews served as mayors of Tombstone, Deadwood, and Tucson; in San Francisco their community provided a respected mayor (Adolph Sutro), a redoubtable boss (Abe Ruef), and a beloved crackpot (Emperor Joshua Norton).

And there were Jewish merchants, often itinerant peddlers, in every town and mining camp. Many lived out their lives as peddlers; others became prosperous businessmen; and a few became merchant princes, the founders of
dynasties: Levi Strauss, who sold tent canvas, and then supplemented his line with work pants made of similarly sturdy fabric; the Lazard brothers of Lorraine, who opened a small dry goods store —

Lazard Frères — in San Francisco in 1849, and later went into banking; Big Mike Goldwater of Arizona; David May, who sold from a shack in Leadville; Anthony Zellerbach, who sold paper goods from a one-horse wagon; and Mary Anne Maginn, who named her upscale store for her husband Isaac, who had been a frame glider for the antique dealer Solomon Gump.

These early western Jews were predominantly from western Europe — from Germany, France, or England — as were most Jewish Americans who emigrated more than a century ago. In 1881, however, a new wave of officially condoned pogroms swept Russia, and hundreds of thousands of Jews from eastern Europe began to seek refuge, fleeing for their lives to America. This new wave of immigration, which would increase America’s Jewish population eightfold, flowed to the eastern seaboard, principally to New York.

For the first decade much of the established Jewish community tended to shun these newcomers, whose eastern background was so foreign to their own. Soon, however, they began to organize societies to aid them, and some of their efforts went into resettlement programs, designed to siphon the influx away from New York, to integrate Jews into American society rather than leaving them in a new ghetto.

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In 1891 Rabbi William S. Friedman of
ist Israel Zangwill to devise the Galveston Movement.

The idea was to channel a significant portion of the Jewish immigration — especially young laborers — into the south or west, where their strength and skills would be welcome. Charleston was considered, as was New Orleans, but it was thought best not to introduce a new element into the touchy racial mix of the south. The port of Galveston, Texas was chosen. Despite strong opposition within the Taft and Wilson administrations, ten thousand eastern European Jews — roughly 7% of the immigration — steamed into America through Galveston from 1907 to 1914.

Jews had been in Texas from the earliest American settlements. Samuel Izacoc came with Stephen Austin's first party in 1821; a little colony was begun in Nacogdoches five years later; when the Texan army stormed the Alamo in 1835 Dr. Moses Levy fought in their ranks and dressed their wounds, and three months later Anthony Wolf fell there alongside Jim Bowie and Davy Crockett. In 1907, however, their numbers were not great, and few resembled these thousands of outlandish easterners embarking on their new adventure: becoming Americans while remaining Jews.

When the first immigrants disembarked at Galveston they were greeted with a speech of warm welcome by Mayor Landes, which was translated into Yiddish by Rabbi Henry Cohen. One of the new arrivals, who had been a schoolteacher in Russia, responded on behalf of the newcomers:

We are overwhelmed that the ruler of the city should greet us. We have never been spoken to by the officials of our country except in terms of harshness, and although we have heard of the great land of freedom, it is hard to realize that we are permitted to grasp the hand of the great man. We will do all we can to do good citizens.

Two years later Haskell Harelk arrived in Galveston, and moved 260 miles north to the little town of Hamilton, Texas to peddle his wares. The Immigrant is his story, told by his grandson Mark. It is equally the story of the Americans — descendants of much earlier immigrants — who grasped his hand.

During an interview with Mark Harelk, Harriet Rochlin — co-author with Fred Rochlin of Pioneer Jews: A New Life in the Far West — read him an article from the 1958 Centennial edition of the Hamilton Herald News:

Haskell Harelk is a man who has taken great pride in Hamilton and has worked constantly for its advancement. He is a Mason, an Odd Fellow, having served as Noble Grand, a member of Agudath Jacob Synagogue, Waco, served as a member of the Hamilton County School Board and as director of the Hamilton Chamber of Commerce. He is one of Hamilton's most solid citizens.

Mrs. Rochlin said, "This describes a man who has won the esteem of his non-Jewish fellow citizens and maintained his personal integrity and identity."
The playwright's reply: "The term 'won the esteem' is fallacious. He was given esteem . . . . This town provided for my grandfather . . . . It awakened a need to give back, to repay in some way. So a bond was established between him and that community. He became an intrinsic part of the town without anyone thinking about it."

The Harelks had to adapt to Texas, but the Texans — people like the banker Milton Perry and his wife Ima — also had to adjust to receive the foreigners into their midst. The Immigrant is the story of the making of Americans: not only of the Jewish Americans Haskell and Leah Harelk, but of their neighbors as well, who shared equally in the process of forging a nation of immigrants. It is, in miniature, a story of the making of America.

America Is . . .

It is a strange thing — to be an American . . .

Neither a place it is nor a blood name.

America is West and the wind blowing.

America is a great word and the snow.

A way, a white bird, the rain falling. A shining thing in the mind and the gull's call . . . .

This, this is our land, this is our people.

This that is neither a land nor a race . . . .

A word's shape it is, a wind's sweep.

America is alone; many together.

Many of one mouth, of one breath.

Dressed as one — and none brothers among them.

Only the taught speech and the aped tongue.

America is alone and the gulls calling . . . .

This is our land, this is our ancient ground.

The raw earth, the mixed bloods and the strangers.

The different eyes, the wind, and the heart's change.

These we will not leave though the old call us.

This our country — our earth, our blood, our kind.

Here we will live our years till the earthblind us.

— Archibald MacLeish, from "An American Letter" (1920)
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— Archibald MacLeish, from "An American Letter" (1920)
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Cover Photograph by Larry Merkle

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Ralph Funkincello, Scenery
Gino Holmes, Scenery
Jeffrey Karoff, Projection

FELLOWS

Fritha Knudsen, Costumes
Stephan LeGrande, Sound/Drum
Barbara J. Messner, Scenery
Robert Morgan, Costumes
Richard Seiger, Scenery
Deborah W. Schmidt, Scenery
Warren Travis, Costumes

STAGE MANAGEMENT

Kathleen Van Zandt, Production Stage Manager
Barbara Benzine, Production Manager
Steve Mitchell, Stage Manager
Evelyn Ramos
Beverly Saha
Gaylen Snyder
Carla Toulson
Sarah May

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Evelyn Ramos
Beverly Saha
Gaylen Snyder
Carla Toulson
Sarah May

WIGS

Rick Echols, Wigmaster

PROPERTIES

Chuck Olsen, Properties Director
Frank Molina, Artisan
Cheryl Riggs, Artisan

WARDROBE

Jill Karasik, Repertoire Supervisor
Debbie Burkum, Wardrobe Assistant
Jean Frederick, Staff Dresser
William B. McGone, Staff Dresser

BACKSTAGE STAFF

David Blutard, Master Carpenter
Emilio Aramendia, Assistant Carpenter

Suzanne Bailer, Assistant Electrician
Robert Barndt, Assistant Propmaker
Chris Deluca, Propmaster
Jim Dickson, Assistant Electrician
Sharon Cox, Stage Manager

George L. Oldham, Sound Man
Jim Staurk, Electrician
James Kendal, Stage Doorman
June Bergstrom, Assistant Stage Door

INTERNS

Guy Beck, Accessories
Sharon Cox, Stage Management
Jo Fennell, Properties
Steven Barry Mannshardt, Lighting Design
Fabianne V. Williams, Costumes
Jonathan Young, Design
The Practitioners
Performance Artist Rudy Perez
by Donna Perlmutter

The first in a series of conversation with men and women in the performing arts — performers, executives, offstage "workers" — whose names are not necessarily familiar to the general public but without whom the world of entertainment could not function.

Several months after the 1987 Los Angeles Festival has come to an end, Rudy Perez is still riding his new-energy wave. Right now, for example, the man who has been called "the conscience of local experimental dance" puts his four-member ensemble through an evening of choreographic spinoffs from his festival bill and explains to a crowd at MacArthur Park's Photography Center the evolution of his art.

Exhilarated, he talks informally about his performance beginnings at Judson Church, New York's mecca of avant-gardism; he talks about his move — lock, stock and leotards — to Los Angeles ten years ago; and the environment he works with (and sometimes even against) in the city of the presumed Angels.

Minutes earlier he appeared with his quartet in a work-in-progress. Was this man on roller skates blind? Wearing opaque black glasses, he was pulled by the others who attached themselves to him with an industrial cord. And sometimes he led them. Either way, it became an essay in universe-groping, a theme that dominates Perez's creative realm.

For a decade, ever since the this minimalist-with-a-message appeared in our midst, he has been expounding his point of view — eloquently and often...
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It was a piece they tolerated at the time," he explains, settling into a neatly nondescript couch in his apartment near the Los Angeles Farmers Market. "Considering its emotional drama, which was very much out of vogue then, I guess I'm lucky it even happened."

So are audiences now — straining for indelible images in this festival aftermath. Countdown is one: Bathed in an overhead spotlight that separates him from the surrounding darkness, Perez sits on a stool. He listens to a scratchy, old recording of Madeleine Grey singing Canteloube's Songs of the Auvergne — wistful ballads reaching to long ago and far away.

The smoke from his cigarette curls upwards, suggesting the only motion initially. Then slowly he lifts an arm and the shadows sculpting his face reveal myriad, almost imperceptible grades of expression. Longing, loneliness, nostalgia — it's impossible to separate one from another — have rarely been characterized so poignantly.

On the basis of works like these, some say that Perez's most significant gifts are as a soloist, not as a choreographer of ensemble works.

Indeed, the now-reluctant performer can trace the origins of his artistic pursuits as that of a solo dancer. "I didn't really fit in with the existing milieu," he says. "For one thing I started late, not setting foot to board as a soloist until age 33. Without the strong technique all the early bloomers had I couldn't really join them even if that was what I wanted."

A native New Yorker, Perez grew up in a Puerto Rican ghetto and, at seven, suffered the death of his mother. On the encouragement of a glee club teacher, he auditioned for and won acceptance to the High School of Music and Art. Following graduation he studied dance at night for ten years with Mience Cunningham, Martha Graham and Erick Hawkins while supporting himself with a mundane nine-to-five job. But it was not until he

powerfully. At 58, an age not so unusual for a performance artist (as distinct from, say, a ballet dancer), his best work seems to grow from the deepest places of his experience, like fibres bleed through with dye. The endless imaginative resources that he weaves into his performance pieces are unique to him.

On the festival program, for instance, Perez included Countdown, a solo he created 22 years ago. To see it is to be astonished by the theatrical impact a thing of such economical construction can make. Few were familiar with the genre of minimalism then. But those who are quick to denounce all of it as simplistic gimmickry must first witness this piece, an example of choosing a format because it fits the material.

Perez doesn't like resting on his laurels, however. "Yes, I guess Countdown was important," he says, waving aside its value and preferring to talk about his being out-of-step with the doctrine of abstract art that prevailed at Judson Church in the '60s.
Rehearsing members of the Washington Ballet in 1976.

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came to Judson Church that performance opportunities opened up.

Besides Countdown he had such pieces as Highway, in which he does a slow-motion trek to stage front. In the practice attire of someone in training (shorts over sweat pants), he appears as a subscriber to life, carrying his gear in a satchel.

Ahead of him, directly in his path, is a pair of shoes. But he never reaches them. As he begins this spiritually exhausting trek, this effortful journey to land’s end, strains of Satie’s Trois Gymnopédies can be heard, the sad and languid melody itself a counterpart to the tape’s random street noises, uttered

and Friends Seminary — put him further in touch with his expressive sensibilities. “I find it curious, though,” he says, “that because of my limitations . . . my insecurity as a dancer . . . . I was forced to develop myself in reaction to what wasn’t comfortable. Maybe, in the process, I found a truer part of my creative self. One I could believe in. When I look back to the energy put into those years in New York, I can hardly recognize the person. Schlepping props around in the cold and snow. Bucking the elitism at Judson (referring to better established practitioners such as Steve Paxton, Lucinda Childs, Yvonne Rainer).

The more I think about it the more amazing it seems that I made a platform for myself there — regardless of lacking the sophistication of the in-circle (senior Merce Cunningham exponents). Remember, I was just a novice.”

But when other kinds of opportunity arose so did Perez’s powers of innovation. It was in 1967 that he and Laura Dean were scheduled to share an evening at Judson, each taking half the program. Dean canceled and, on the spot, Perez recruited two other dancers in order to keep the date.

Thus was his first company born. Without planning, certainly without dreaming about it. Since then Perez has enjoyed a sense of community he had not previously known. The loneliness of the long-distance dancer has gradually dissipated. Even though personnel has changed over the years, to his regret, the director/choreographer always seems to make a solid connection to those company members he enlists.

And stimulate their sensibilities. But what Perez envisions in his ensemble works is quite removed from the deeply personalized solos. The dancers act both as reflector of and commentators on the society they are part of — always, however, with the performance artist’s trademark: surreal detachment. Whether
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His pieces, many of them redolent with underground chic, are never mere enactments; they also take enough distance from their subjects to make a statement. At the Los Angeles Photography Center his quartet — Linda Hirojs, Jeffrey Grimaldo, Anet Margot Ris and Robert Keane — give Celestial Acrobat's typically beatific look. In a trance-like adagio they form duets, interconnecting and separating while they gaze outward, their faces suffused with semi-blissful half-smiles.

In order to keep performing and rehearsing on a regular basis — the bottom line for maintaining a company — Perez uses this MacArthur Park venue as a supplement to Academy West (Santa Monica) and Plaza de la Raza (East Los Angeles). While he gets the occasional engagement at UCLA and comparable prestigious platforms, most local appearances take place in these studio settings.

"What we need here," says Perez, "is more high-calibre dance. Two companies (his and Bella Lewitzky's) are not enough for the second-largest city in the country. And, unfortunately, the universities don't help much. They're too heavily devoted on imports for their presentations. They don't take it upon themselves to build audiences for local artists and thereby attract more resident companies."

Much as he would like to find himself with an affluent sponsor or a well-funded base, Perez knows now what he's always known: "I've got to make it happen myself. It's never been otherwise. Every lesson I learn spills it out."

So far, the results of that ethos haven't been too bad. □

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