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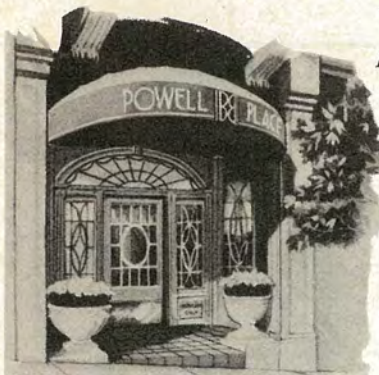
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LOOT

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UNCLE VANYA

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COVER: (Back) Sydney Walker, George Deloy, Bruce Williams, (Foreground) Sally Smythe, Ray Reinhardt & Harold Surratt, *Loot*
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LOOT

(1966)

by JOE ORTON

the cast

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<i>Fay</i>	SALLY SMYTHE
<i>Hal</i>	BRUCE WILLIAMS
<i>Dennis</i>	GEORGE DELOY
<i>Truscott</i>	SYDNEY WALKER
<i>Meadows</i>	HAROLD J. SURRETT

Directed by KEN RUTA

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ACT TWO

The same.

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THE DEATH AND LIFE OF JOE ORTON

by Jeffrey Hirsch

"The truth is rarely pure and never simple. Modern life would be very tedious if it were either, and modern literature a complete impossibility."

—Oscar Wilde, *The Importance of Being Earnest*

Joe Orton lived fast and died young. In May 1967 he was riding high on the wave of success of the London revival of his play *Loot*. He had many projects pending including television productions and a screenplay commissioned by the Beatles. Having completed a new stage play, *What The Butler Saw*, Orton, aged thirty-four, wrote in his diary: "To be young, good-looking, healthy, famous, comparatively rich and happy is surely going against nature." He was right. Ten weeks later he was dead of a most unnatural act, his head battered in with a hammer by his lover in a scene that combined elements of nightmare and farce in the manner of a Joe Orton play.

The life that ended so prematurely and violently began conventionally enough in Leicester, England on New Year's Day, 1933. The first of four children, John Kingsley Orton was the son of William, a weak-willed gardener, and Elsie, a hosiery factory machine operator who later became a charwoman when her eyesight began to fail. The low esteem Elsie held her husband in was quickly communicated to her children. Early on they came to view William as an interloper in their dreary and already overcrowded home. "I lived in a normal family," Orton wrote many years later, "I had no love for my father." Little love, generally, was lost between parent and child in the Orton family. Made mean and angry by life's disappointments, Elsie often neglected her children or treated them abusively. What meager motherly feelings she did muster were reserved for John, her firstborn and favorite.

Try though he did to make himself worthy the attention his mother paid him, Orton was not able to fashion himself a successful student. Chronic asthma caused him to miss many weeks of school and fail the examination that would have passed him into secondary school. Blaming the public schools for her son's poor showing, Elsie pawned her wedding ring and sent him to a private school. Unfortunately, Mrs. Orton's tenacity far exceeded her savvy; unbeknownst to her, Clark College was a vocational school, not an institution offering a liberal arts curriculum. For his two years as a child of privilege in a private school, Orton de-

veloped impressive shorthand and typing skills but, according to one teacher, remained nearly illiterate.



Joe Orton 1965: "I shall be the most perfectly developed of modern playwrights if nothing else."

While working at a series of odd jobs, Orton did what he could to educate himself. By fifteen he had read his way through all of Shakespeare and discovered that the world of dramatic fantasy offered an escape from the drabness and tedium of his quotidian life. He joined the Leicester Little Theatre and made his stage debut in juvenile roles. "Last night sitting in the empty theatre watching the electricians flashing lights on and off the empty stage waiting for the rehearsals to begin," he wrote in his diary, "I knew that my ambition is and has always been to act and act. To be connected with the stage in some way, with the magic of the Theatre and everything it means."

Orton got in his head that he could achieve his dream of becoming an actor if he attended the Royal Academy of Dramatic Art (RADA) in London. Studying with a local elocution teacher he worked to rid himself of his pronounced lisp and working class accent. He auditioned for RADA with a piece from *Peter Pan* in which he played two characters *simultaneously*. "It was quite alarming," he said later, "I don't know how I did it. But it impressed the judges." Much to the surprise of his vocal coach and perhaps even a bit to his own, Orton was admitted to RADA and awarded a Leicester Council grant to attend.

At eighteen, Orton turned his back on the heartless little town and loveless

family that later became the recurring objects of satire in his plays. He went off to London to lead an actor's life. Once there, however, he found himself no more at home in RADA's acting studios than he had in Leicester's public classrooms. "I didn't have a very good time at RADA," he confessed. "I actually expected to be taught something. I was more enthusiastic and knew more about acting at the beginning of my first term than I did at the end. I had two years there. I completely lost my confidence and my virginity."

Orton's companion during his RADA years and indeed, to the end of his life, was Kenneth Halliwell. Seven years Orton's senior, Halliwell looked like the young Orson Welles and had been a classics scholar before entering acting school. Halliwell's relative sophistication and paternal authoritativeness appealed to Orton. As the two became lovers and friends, Halliwell undertook the education of John Orton. Together they read books that opened the younger man's eyes to the wide-ranging possibilities of literature: Aristophanes and Lucian among classical writers and Firbank, Lewis Carroll, Genet, Pinter and Beckett among modern stylists. A particular influence on Orton was he began to think about writing was Voltaire. "I love the comedy of *Candide*," he said, "where people are totally disreputable but the issues are absolutely serious." He also gave a respectful nod to Oscar Wilde some years later when he claimed that his ultimate goal as a playwright was to write a play as good as *The Importance Of Being Earnest*.

A brief stint at the Ipswich Repertory Theatre was Orton's first and last professional acting experience. He found the atmosphere of the provincial theatre stifling and the people lacking imagination. Later he joked that all he had learned at Ipswich was "not to write in too much business about drinks or telephones in a play because it is so awfully hard on the assistant stage managers to fix all that sort of thing."

Returning to London, Orton took up permanent residence in Halliwell's West Hampstead flat. The modest legacy Halliwell's parents had left behind allowed him to support himself and Orton while he continued work on a novel begun before the two had met. Orton assisted his flatmate in the best way he could, by typing Halliwell's manuscript. Before long Orton took a more active interest in the work, suggesting revisions that Halliwell found helpful and incorporated into his writing. Orton and Halliwell were soon

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writing together, effecting a collaboration that produced such precious (and unpublishable) novels as *The Last Days of Sodom*, *The Mechanical Womb*, and *The Boy Hairdresser*. Orton had never wanted to be a writer but now he discovered he had a knack for it. "Words were more effective than actions," he realized, "in the right hands verbs and nouns could create panic."

Before Orton mastered the art of using words as weapons, he created a spot of mischief more worthy of an adolescent prankster than a literary sharpshooter. Enraged by his inability to find a copy of Gibbon's *Decline and Fall of the Roman Empire* in the Islington library where the shelves were filled with "rubbishy novels and rubbishy books," Orton, together with Halliwell, charted a course of revenge that involved the theft and defacement of dozens of library books. Their often witty alterations of book jackets were the work of frustrated writers making desperate jokes at the expense of published authors. An etiquette book, for instance, had a female nude pasted over the photo of its author and the dust jacket illustration of *The Three Faces of Eve* was changed to include the images of a lovely lady, a vampire and a kitten. Another volume, *Collin's Book of Roses*, had the yellow rose on its cover ornamented with a monkey's head affixed to the flower's center.

Not content to merely steal and doctor the books, Orton and Halliwell would smuggle them back onto the library shelves and wait for unsuspecting readers to come upon their handicraft. This bizarre crime did not long go undetected by the ever-vigilant British authorities. On April 28, 1962 Orton and Halliwell were arrested for stealing and willfully damaging public property and shortly thereafter they were tried, fined and sentenced to six months in jail.

The time spent in jail changed both Orton and Halliwell but in nearly opposite ways. Halliwell became repentant of his crime and so depressed by the humiliation of imprisonment that he attempted suicide shortly after his release. Orton, on the other hand, revealed in his identity as an outlaw. "I'm afraid my tendency to get into hot water will never be entirely squashed," he wrote to a friend from prison with no apparent remorse. In fact, his incarceration was a spiritually cleansing experience and one that brought into focus his unique artistic vision of the world. "Before, I had been vaguely conscious of something rotten somewhere; prison crystallized this," Orton said. "The old whore society lifted up her skirts and the stench was pretty foul."

Upon regaining his freedom, Orton started writing with new fervor and

commitment. "Being in the nick brought detachment to my writing," he later observed. "I wasn't involved any more and it suddenly worked." Along with his change of heart came a timely change of luck: within the year Orton's radio script *The Ruffian on the Stair* was accepted by the BBC and he began work on *Entertaining Mr. Sloan*, his first full-length play.

As if to commemorate his newfound literary success, Orton reinvented himself, changing his name to Joe so that he would not be confused with John Osborne, another angry young playwright. The new Joe Orton was thirty-one years old when *Entertaining Mr. Sloan* opened in 1964. His arrival on the London stage so impressed veteran playwright Terence Rattigan that he proclaimed *Sloan* "the most exciting and stimulating first play I have seen in thirty odd years of playgoing." Putting his money where his admiration was, Rattigan invested in the transfer of *Sloan* to a West End theatre where it became a commercial hit before going on to productions around the world and being made into a film and television play.

The London critics received *Sloan*, the plot of which revolves around a brother's and sister's attempt to seduce their father's murderer, with heated indignation. Orton warmed to the controversy by writing letters to the editors of local newspapers condemning his own play in the assumed name of Mrs. Edna Welthorpe. "As a playgoer for forty years," Orton wrote in one Welthorpe letter that was printed in the *Daily Telegraph*, "may I sincerely agree with your critic in his condemnation of *Entertaining Mr. Sloan*. I myself was nauseated by this endless parade of mental and physical perversion. And to be told that such a disgusting piece of filth now passes for humour. Today's young playwrights take it upon themselves to flaunt their contempt for ordinary decent people. I hope that the ordinary decent people of this country will shortly strike back!"

Before the English public could mobilize its defenses, Joe Orton became firmly entrenched on the theatrical front. With *Loot* (produced in 1965); *The Erpingham Camp* (1966), his version of *The Bacchae*; *The Good and Faithful Servant* (1967); *Funeral Games* (1968); and *What the Butler Saw* (1969), Orton secured his position as the quintessential playwright of the sixties by discovering and brilliantly exploiting the possibilities of black comedy. He attacked every institution and figure of authority on the horizon with a sharply pointed pen, drafting in his aid classic farcical form to fortify his camp. He took violence, corruption and decadent sexuality as his thematic

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allies and entered the dramatic fray with Dionysian delight. "In a world run by fools," Orton wrote, "the writer can only chronicle the doings of fools or their victims. And because the world is a cruel and heartless place, he will be accused of cruelty and heartlessness. If he thinks that the world is not only cruel and heartless but funny as well, he has given his critics an extra brickbat to fling and will be accused of not taking his subject seriously. But laughter is a serious business and comedy a weapon more dangerous than tragedy."

With *Loot*, written between June and October 1964, Orton approached the subject of death and engaged society's most feared taboo in a hilarious *danse macabre*. Originally called *Funeral Games* (a title later reassigned to a television play) and then tentatively dubbed *Comedy of Horrors*, *Loot* was finally named by Kenneth Halliwell in playful imitation of the kind of whodunnits the new piece parodied. "Sloane took a comedic view of things, *Loot* takes a farcical view of things normally treated as tragic," Orton explained, continuing to develop his theory of comedy. "Farce is higher than comedy in that it is very close to tragedy. You've only got to play some of Shakespeare's tragedies plain and they are nearly farcical. All graduations of theatre between tragedy and farce—light comedy, drama—are a load of rubbish."

While working on *Loot*, Orton met Kenneth Williams, a popular English actor and comedian, and decided to shape the character of Truscott to fit his new acquaintance. As a result, the play which had originally centered on the figure of Fay, the gold-digging killer nurse, now came to revolve around Detective Truscott in whose hands authority becomes a lethal weapon.

Orton's model for such a public servant gone round the bend was the real life Detective Sergeant Harold Challenor whose strange case was filling the newspapers of the day. Challenor, once regarded as the very model of a modern policeman, had gotten carried away in his desire to see justice done and developed his own rather unconventional methods of law enforcement. An investigation of charges against him turned up evidence that on many occasions he had planted weapons on suspects, fabricated charges against them and beat them up.

Challenor, who was found to have been responsible for the jailing of hundreds of innocent persons, had once walked seventeen miles in the pouring rain as part of a self-imposed physical fitness program and then instructed his wife, "If anyone tells you that I am going to have a nervous breakdown, you

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are not to take notice," a line worthy of Joe Orton in its splendid illogic and inspired lunacy.

The Challenor investigation seized Orton's imagination and inspired his work in progress. "I think it's very unhealthy for a society to love the police the way the English do," he said with the insight of one who had served a six-month prison sentence. "Obviously you've got to have police; they're a necessary evil. I've no objection to them tracking down murderers and bank robbers, clearly you can't have people behaving in a completely anarchic way. I believe, though, that they interfere far too much with private morals—whether people are having it off in the backs of cars or smoking marijuana, or doing the interesting little things that one does."

Loot went into rehearsal in January 1965 with Kenneth Williams as Truscott and a cast of well-known actors in the other roles. Orton had already altered his play in accordance with demands made by the Lord Chamberlain, Britain's official censor. The new play would not be licensed, Orton had been advised, unless 1) The corpse of Mrs. McLeavy was obviously a dummy; 2) The corpse remained fully clothed and dialogue calling for it to be undressed was excised; and 3) The sequence of jokes about a false eye was removed.

During the month-long rehearsal period, *Loot's* cast struggled to keep up with Orton's rewrites. The constant pressure, however, to learn new dialogue left the actors unprepared for their Cambridge opening. "The play is a disaster," Orton wrote to Halliwell after *Loot's* premiere. "The audience seemed to take the most extraordinary lines with dead seriousness."

Neither audiences nor critics had much good to say about *Loot* as it moved from Cambridge to Brighton to Oxford to Bournemouth to Manchester to Wimbledon where it closed after a brief life of eight weeks and fifty-six performances. Even though Orton's voluminous rewrites had improved the play in each of its three very different versions, tightening the plot and clarifying relationships between characters, the touring production continued to clash with the play's intrinsic dramatic values. *Loot's* director, Peter Wood, viewed the play as a Restoration comedy set in modern times and attempted to stage it as a highly stylized romp on a black and white art nouveau set. "I was thinking of things like Tom and Jerry cartoons," he later explained, "where no matter how hard they hit the cat over the head, it remains funny because the essential violence has been stylized to the point where it's essentially acceptable."

But Orton was not concerned that the violence in his play be acceptable or that *Loot* be seen as a simple comedy. "Unless *Loot* is directed and acted perfectly seriously, the play will fail," he wrote in retrospect after the touring production closed. "Ideally it should be nearer *The Homecoming* than *I Love Lucy*. Don't think I'm a snob about *I Love Lucy*. I've watched it often. I think it's very funny. But it is purely aimed at making an audience laugh. And that isn't the prime aim of *Loot*. It's important to get the subtext of the play right. The play shouldn't be one long giggle—there should be depths."

After the fiasco of *Loot's* provincial tour, no West End manager would touch it. Depressed and embittered, Orton did little writing for the rest of the year. "After *Loot* folded on tour," he said, "there was a long period when I didn't do anything at all."

Loot finally received its London premiere in September 1966 with a newly streamlined and polished script. The Lord Chamberlain, whose powers of censorship were to be completely abolished two years hence, had rereviewed the play and allowed most of his original cuts to be reinstated. Under the direction of Charles Marowitz the play was now treated straightforwardly and realistically. "At rehearsals of *Loot*," Marowitz later recalled, "Orton took great interest in the black devices: the corpse, the coffin, the dead woman's clothes, the glass eye. He was childishly delighted with the protracted business that had been devised with the glass eye at the end of the first act."

Orton's delight was increased by *Loot's* reception by the London critics. The new play was described by the *Sunday Telegraph* as "the most genuinely quickwitted, pungent and sprightly entertainment by a new young British playwright for a decade." The critic for the *Observer* called Orton the "Oscar Wilde of Welfare State gentility" and declared that *Loot* "establishes Orton's niche in English drama." Taking his hard-earned success in stride, Orton gave the press his own assessment of his new play. "The best thing about *Loot*," he said immodestly, "is the quality of the writing."

In November *Loot* moved to a larger West End theatre where it went on to play over four hundred performances. The hit play was quickly published, preceded by an epigraph from Shaw's *Misalliance* that begins, "Anarchism is a game at which the Police can beat you." Orton was further vindicated in his eighteen-month struggle to preserve the honor of his play when *Loot* was produced in a dozen countries over the next year and awarded the London *Evening Standard* award for

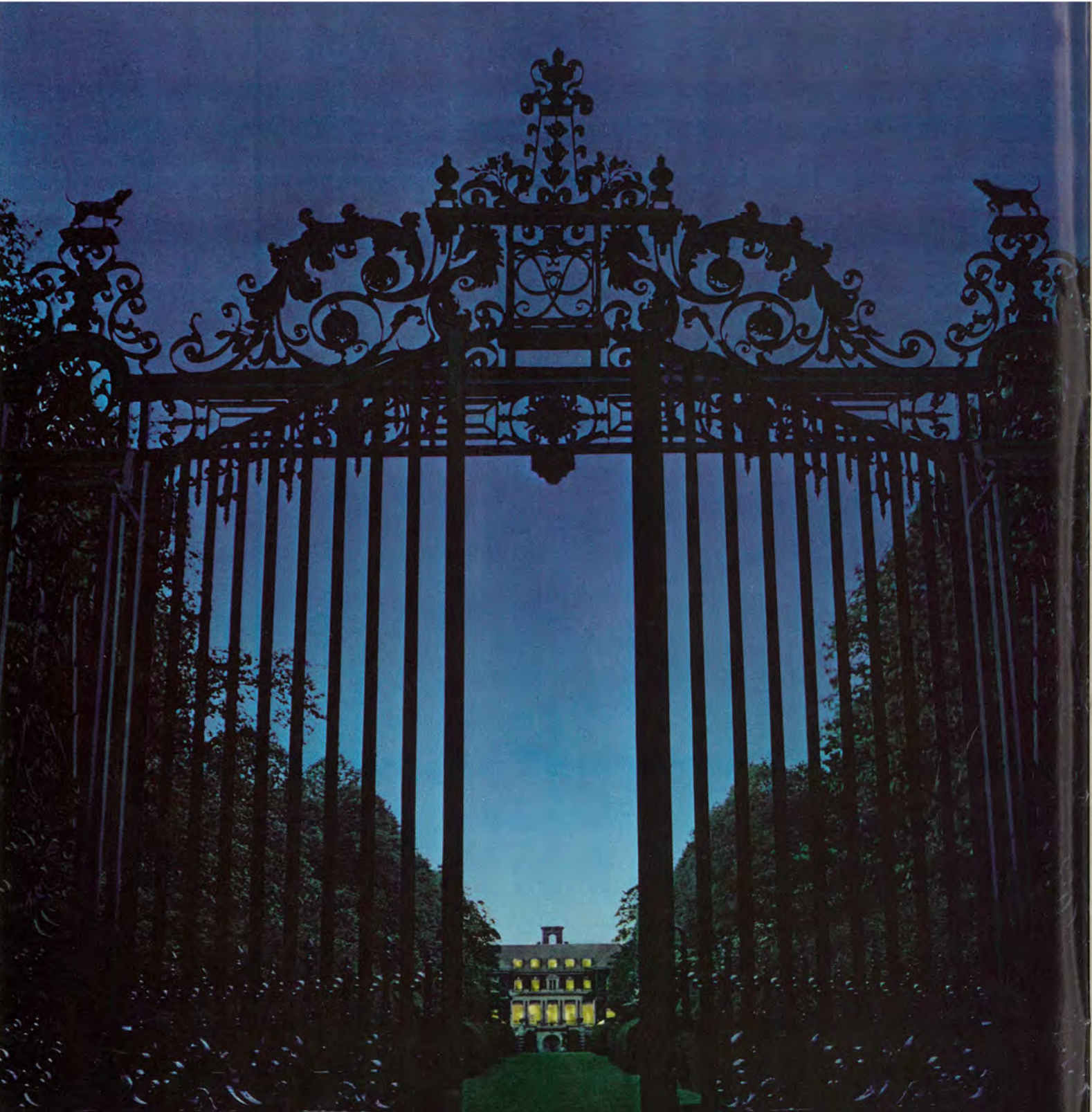


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the Best Play of 1966. Taking time off from the writing of *What the Butler Saw*, Orton attended the award ceremony and told the convocation, "Most people think *Loot* is a fantasy but the police know it's true."

Loot also received the *Plays and Players* award for Best Play of the Year which caused some controversy among the magazine's readers. Orton mischievously entered the debate and wrote the magazine under his Edna Welthorpe pseudonym, calling *Loot* "a piece of indecent tomfoolery" and maintaining that "these plays do nothing but harm our image abroad by presenting us as the slaves of sensation and unnatural practices."

In a more serious mood, Orton responded to charges that his play was sensational in its treatment of societal taboos by saying, "I have a great reverence for death but no particular feeling for the little dust of a corpse. And the family is strongly Roman Catholic for the traditional farcical reason that they must be respectable and believable—and there are no equivalent outward trappings in a Protestant household to establish the air of religious respectability." Of the offense so many people took to a play in which much of the action centers around a coffin, Orton said: "If you're absolutely practical—and I hope I am—a coffin is only a box. One calls it a coffin and once you've called it a coffin it immediately has all sorts of associations." The playwright's final word on those who charged that *Loot* was in exceedingly bad taste was, "The kind of people who always go on about whether a thing is in good taste invariably have very bad taste."

The film version of *Loot* made in 1970 was no more successful than the first American production of the play which opened on Broadway in 1968 and closed after twenty-three performances. Before his death Orton had predicted failure for the American production. "Who cares what the Americans do—as long as they pay plenty of cash they can play *Loot* in the Middle of Times Square," he said with growing business acumen.

While Orton was out in the world taking care of the business of comedy, tragedy was looming at home. During the four years in which he achieved his success, tension had built up between Orton and his lover Kenneth Halliwell. Much to Halliwell's discomfort the roles in their relationship had reversed themselves. Orton was now the top dog with money and fame and an increased sense of self-worth that allowed him to put his unhappy childhood in the past. But Halliwell couldn't catch a break. His own writing was going nowhere and an exhibition of his

paintings flopped. He believed, with some justification, that he had created Joe Orton and feared, again with cause, that Orton might be planning to leave him. His already manic fits of depression deepened when Orton's new circle of friends began referring to him as "Mrs. Orton." During their last year together the two men argued so frequently that oaths and curses lost their ability to sting. The dam holding back Halliwell's anxiety finally burst during a holiday in Morocco where he became so violently angry with Orton that he knocked a pen from his lover's hand and hit him about the head in a foreshadowing of the gruesome scene to come.

The night of August 8, 1967 began as a quiet evening at home for Halliwell and Orton and ended in mayhem. Sometime between two and four in the morning, without any struggle that would have been overheard by the neighbors, Kenneth Halliwell murdered Joe Orton. After bludgeoning Orton with hammer blows so furious that his skull was cracked open, Halliwell dispatched himself with twenty-two Nembutals and a glass of grapefruit juice. It was not until midday that the two men's bodies were found along with Halliwell's suicide note. Left on top of the red binder that contained Orton's diary, the note said, "If you read this diary all will be explained."

The tone of Joe Orton's funeral was set with the playing of his favorite song, the Beatles' *A Day in the Life*. Harold Pinter, who had once described Orton as a "bloody marvelous writer," addressed the assembled mourners and then Donald Pleasance read the ode he had composed entitled *Hilarium Memoriam J.O.* "There's all sorts of things that can't be explained," Orton had written in his journal which he optimistically called *Diary of a Somebody*. "I don't know what we're all doing here. It all seems very ridiculous but I presume there must be a purpose." Orton's revels now were ended and his life was providentially merged with his art. To the strains of *Claire de Lune* Joe Orton's body was cremated and his ashes were mixed with those of Kenneth Halliwell's before being scattered to the wind. ★



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THE AMERICAN CONSERVATORY THEATRE

presents

UNCLE VANYA

by ANTON CHEKHOV

translated by Pam Gems

the cast

MARINA, the old nurse	JOAN CROYDON
MIHAIL LVOVITCH ASTROV, a doctor	PETER DONAT
IVAN PETROVITCH VOYNITSKY (Uncle Vanya)	DAKIN MATTHEWS
ALEXANDR VLADIMIROVITCH SEREBRYAKOV, a retired Professor of arts	WILLIAM PATERSON
YELENA ANDREYEVNA, his second wife	DEBORAH MAY
SOFYA ALEXANDROVNA (Sonya), the Professor's daughter by his first wife	BARBARA DIRICKSON
ILYA ILYITCH TELYEGIN (Waffles), an impoverished landowner	JAMES EDMONDSON
MARYA VASSILYEVNA, widow of a Privy Councillor, mother to Uncle Vanya and to the Professor's late first wife	MARRIAN WALTERS
YEFIM, a workman	JEREMY ROBERTS
SERVANTS	NANCY CARLIN, JOHN DAVID CASTELLANOS, RICHARD CROSS, CASEY DALY, ARTHUR P. GREER, MICHELLE MORAIN

Directed by HELEN BURNS &
MICHAEL LANGHAM

<i>Associate Director</i>	EUGENE BARCONE
<i>Scenery by</i>	RALPH FUNICELLO
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	DUANE SCHULER

The action takes place on the country estate belonging
to Professor Serebryakov

ACT I

Scene 1: The terrace, early afternoon

Scene 2: The dining room, that night

ACT II

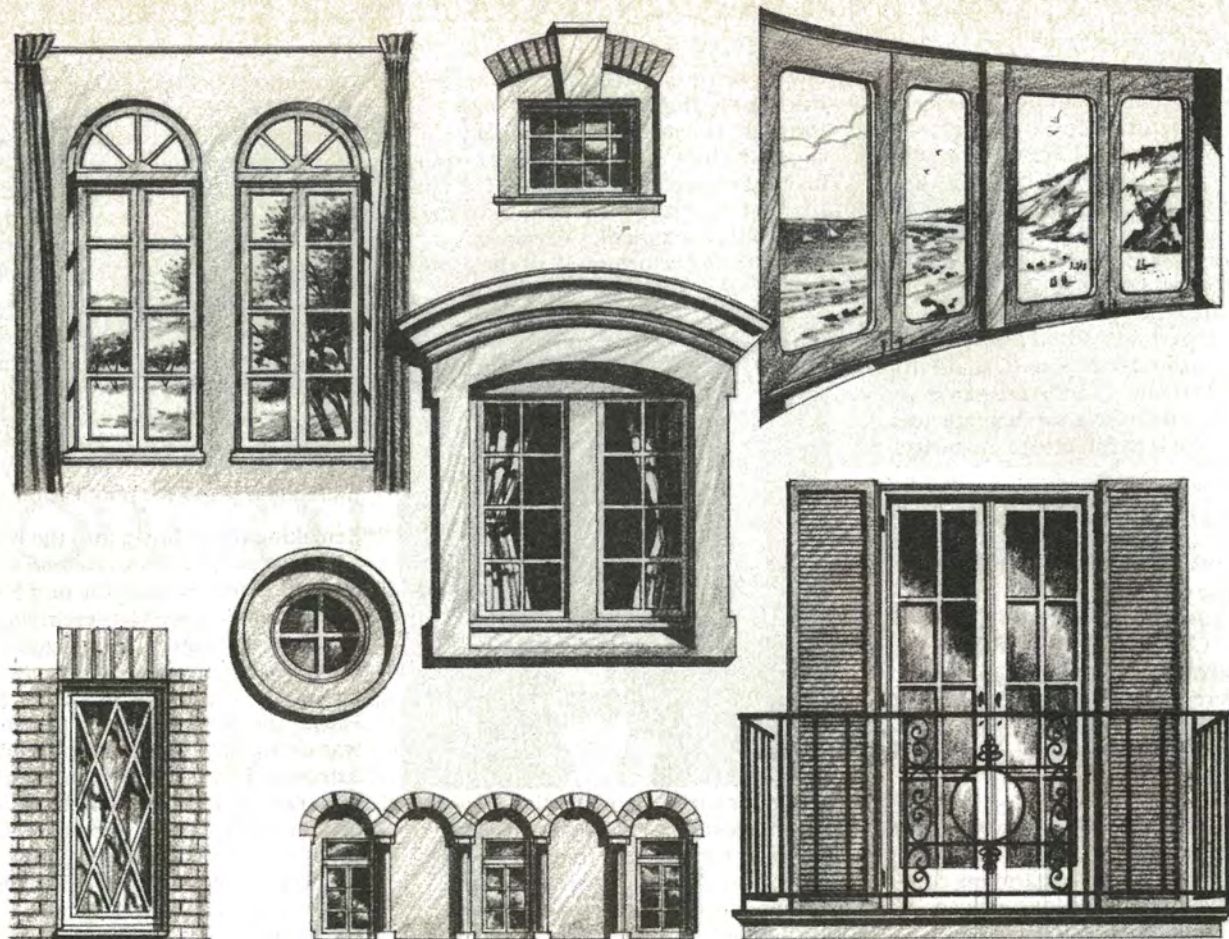
Scene 1: The drawing room, afternoon, a month later

Scene 2: Uncle Vanya's room, that evening

There will be one 12-minute intermission

UNDERSTUDIES

Marina—Delores Mitchell; Astrov—Lawrence Hecht; Vanya—Bruce Williams;
Professor—Joseph Bird; Yelena—Francine Tacker; Sonya—Laura Ann Worthen;
Waffles—Harold J. Surratt; Marya—Nancy K. Houfek; Yefim—Allen Fletcher



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FROM WOOD DEMON TO UNCLE VANYA

Tall oaks from little acorns grow. Although this platitude is never uttered by Doctor Astrov, the character in Anton Chekhov's *Uncle Vanya* who dreams of green forests, it handily applies to the drama the good doctor inhabits. Years before Chekhov composed his lyrical lament for lost ideals, *Uncle Vanya*, he had written a play upon which his masterpiece would later be based. *The Wood Demon*, a rather rough-edged comedy, stands today as a testament to the Russian master's ability to cultivate a dramatic idea and nurture it to full artistic maturity.

While *The Wood Demon* was still a work in progress, Chekhov promised it to two actor friends for benefit performances in Moscow and St. Petersburg. The play was passed by the state censor but rejected by the Dramatic Literary Committee of the St. Petersburg Alexandrine Theatre. The committee's report said that the politics of the play were not at issue, it simply lacked sufficient artistic merit to be produced.

What in *The Wood Demon* so offended Chekhov's detractors and friends alike? On its face the play is a harmless comedy of manners. The plot revolves around the main character Michael Khrushchov's romancing of his beloved Sonia who is also being pursued by Zheltukhin, a wealthy and gossipy boor. Khrushchov is a landowner and doctor whose love of nature has grown into an obsession with the preservation of Russia's forests and earned him the nickname Wood Demon. Sonia's widowed father, the aging and insufferable Professor Serebryakov, has taken as his second wife the young and beautiful Yelena. Although treated indifferently by her husband, Yelena is adored by Sonia's Uncle George Voynitsky and also desired by Theodore, a minor character. In one of the play's more awkwardly crafted scenes a conveniently discarded billet-doux is found in the garden. Addressed to Yelena and signed by Voynitsky, the letter seems to lend credence to rumors of an affair between the two. Round and round the lovers, alleged lovers and would-be lovers go until Serebryakov precipitates the play's climax. The Professor's proposal to sell the estate that he owns, which Voynitsky has managed and where he has lived with his mother for the last twenty-five years, sends Uncle George offstage in anger and despair. Very melodramatically but hardly with sufficient motivation, Voynitsky shoots himself dead.

The last act of *The Wood Demon* is set at a water mill near the Serebryakov es-

tate. A rustic character named Dyadin has been hiding Yelena for the past fortnight because she feared that her supposed liaison with Voynitsky would be used to explain his suicide. The entire cast of principals assembles at the water mill for a picnic, Voynitsky's death having reformed all of their villainous impulses. The announcement



that poor Uncle George's diary reveals that his love for Yelena was chaste prompts Khrushchov to exercise his prerogative as the play's *raisonneur*. "You people call me a wood demon but I'm not the only one, you know," he says. "You've all got a demon inside you and you're all wandering in a dark wood and feeling your way. You're all just about bright enough and have just enough sense to ruin your own and other people's lives." The assembled company nods their assent and the play takes a final contrived turn of the kind that knocked off Voynitsky in the third act. Serebrayakov and Yelena abruptly reconcile, the Wood Demon proposes marriage to Sonia who gladly accepts and Theodore is betrothed to Zheltukhin's sister Julia. As coeupance Zheltukhin is left unwed; he should never have spread those wicked rumors about Uncle George and Yelena. The stage is filled with couples and a mood of festivity prevails as Dyadin speaks *The Wood Demon's* last line. Like Hymen surveying a similar scene at the end of *As You Like It*, the old fellow gives his benediction to the lovers. "Charming," he exclaims, "simply charming!"

The rejection of *The Wood Demon* by the state theatres in Moscow and St. Petersburg left Chekhov discouraged but unwilling to admit defeat. He sold the play to a small private theatre in Moscow that was on the verge of bankruptcy. *The Wood Demon* did nothing to improve the struggling Abramova Theatre's finances; poorly cast and under-rehearsed, the play opened in

December 1889 to uniformly bad notices and closed after three performances. Finally accepting *The Wood Demon's* fate, Chekhov sank into a deep depression and spoke of abandoning dramatic writing. "I do not intend to write dramas," he said. "I don't care for the work."

Precisely when Anton Chekhov transformed *The Wood Demon* into *Uncle Vanya* is not known. The first time the new play is referred to in Chekhov's correspondence is in 1896 when he announces to his publisher that a play "no one on this earth knows" is completed and ready for publication.

Remaking the old play into the new, Chekhov cut *The Wood Demon's* text by a third and reduced the number of characters to nine. The Serebrakovs—Professor Alexander, Yelena and Sonia—were retained as central characters as was Uncle George, renamed Vanya, the Wood Demon whose name was changed from Khrushchov to Astrov and Dyadin who was redubbed Telyegin and given a diminished role to play. Four characters were cut entirely, though some of their lines were assigned to other characters. The only new role created in the rewriting process was that of the old nurse Marina who acts as a reminder of the past and the continuity of domestic life.

The entire second act of *The Wood Demon* was transferred to *Uncle Vanya* with only minimal changes. Some scenes from the first and third acts were also used in the new play, the most significant change occurring at the third act curtain where Vanya's suicide was brilliantly metamorphosed into an action that bespeaks the frustration and impotence the character feels at the climactic moment of the play. Instead of killing himself, Vanya impulsively lashes out at Serebryakov but pathetically botches the attempted murder. Unlike *The Wood Demon*, in which the resolution of conflict between characters was possible, Chekhov decided *Uncle Vanya* would contain no such easy ways out. Every character in the new play is left to bear the unhappy burdens of their lives with little hope of satisfaction to look forward to. The final act of *Uncle Vanya*, hardly any of which was taken from the earlier play, makes this point clear. There are no serendipitously united couples to give the play a happy ending; all romantic love revealed in the previous three acts remains unrequited as the characters settle back into the patterns of their old lives, acquiescing in the boredom and sadness that is their lot. "We must go on," says

(continued on p. 68)

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EYE CONTOUR BALM with Plant Extracts 	<ul style="list-style-type: none"> • Helps prevent aging marks around eyes. • Revitalizes and nourishes the epidermis. • Moisturizes, soothes and relaxes. • Non-greasy. 	<ul style="list-style-type: none"> • Rose, Cornflower (soothing, softening) • Filatov tissue extract, amniotic liquid (revitalizing) • Biological extracts (revitalizing, helps avoid aging marks)
EYE MAKE-UP REMOVER LOTION with Plant Extracts 	<ul style="list-style-type: none"> • Removes eye make-up gently and thoroughly. • Helps strengthen lashes and makes them supple. • Respects the sensitivity of the eyes—has the same pH as a tear. • Relaxes and refreshes. 	<ul style="list-style-type: none"> • Cornflower, Rose (softening, soothing) • Selected tensio-active elements (cleansing properties) • Protein derivative (helps strengthen lashes)

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BUTTERFIELD PUTS ITS EXPERTISE ON THE BLOCK FOR "ACT I" AUCTION



Bernard Osher, William Ball and Peter Fairbanks toast the success of "Act I."

A myriad of elements contribute to the success of a fund-raising-auction. Clearly, one of the most significant is the auctioneering itself. The "Act I" Auction Gala, to be held March 12 in the Garden Court of the Sheraton-Palace Hotel, is fortunate to have at its helm the expert services of Butterfield & Butterfield, this city's pre-eminent auction house.

"Butterfield is strongly rooted in San Francisco," says owner and President Bernard A. Osher. "We're pleased and proud to provide this kind of *pro bono* service for A.C.T., an organization that we feel is highly beneficial to our community." With Butterfield's participation, the "Act I" endeavor is in excellent hands. According to Mr. Osher, the auction house is the oldest such company in the West, and one of the oldest in the country. It was founded in San Francisco in 1865, and has been in continuous operation since, becoming the largest auction establishment outside of New York City. Its structure is highly departmentalized, with specialties in paintings, jewelry, Oriental art and rugs, furniture, arms, and armor. The company issues informational and pictorial catalogs in each of these areas, as well as presenting items at live auction. In addition, Butterfield & Butterfield is "the last true estate auctioneer," according to Mr. Osher, "in that we are able to put up for specialized sale every article contained in the house." Besides these distinctions, the company has established many world records for prices brought by auction items.

Butterfield employs the largest contingent of personal property appraisers in the West on its staff of approximately 65. Among these considerable ranks is Senior Vice President and Director of

Fine Arts Peter Fairbanks, who will serve as "Act I"'s guest auctioneer on March 12. When A.C.T. first approached him about the idea of handling the "Act I" event, Mr. Fairbanks responded with enthusiasm, having successfully managed similar fund-raisers for the New York City Ballet, the Metropolitan Opera and the Oregon Museum of Science and Industry, among others. When undertaking such affairs, he says, the actual auctioneering is the simplest element. Advance preparation is by far more complex: helping to structure the evening's program, organizing and appraising auction items, producing a catalog for advance bidding, notating bids and compiling records once the event is completed.

Fairbanks came into the field of auctioneering with a bachelor's degree in Greek language, art and archeology. He trained in London for one and a half years with the renowned firm of Sotheby's, and served as an art specialist with William Doyle Galleries and Phillips Auctioneers before joining Butterfield & Butterfield. In his present position, he has overseen the rapid growth of the painting department. Fairbanks' first experience at the auction block came suddenly, when he was unexpectedly told to "just get up and do it!" He began by selling his first item backwards—from \$1,000 for the first bid to \$500 for the next. The audience approved unanimously. "A good auctioneer," says Fairbanks, "is comfortable with the monologue he must give 'on stage.' Essentially, he is presiding over a forum of debate between bidders, and must cultivate a rapport with his audience. If any sort of antagonism arises, the auction will be a disaster."

According to Mr. Fairbanks, an auction such as "Act I" is an excellent means of fund raising. The success of such events is due largely to "the excitement of the unknown. The live buying experience makes it a bit of a gambling place." Thanks to the generous spirit of Butterfield & Butterfield, the "Act I" Auction Gala promises to be just that.

Auctioneer Peter Fairbanks recommends that now is the time to make both corporate and individual auction donations, in order to receive maximum publicity and advance interest. Here are some more examples of splendid items acquired by "Act I" thus far:

- *Mill Valley Imports* has donated a fully equipped BMW 320i sports sedan.
- *Venice Simplon Orient Express* has donated a Venice-to-London excursion for two.
- *Paul Newman* has donated his own wristwatch.
- A week's deluxe accommodations for two at the *King George Hotel* in Athens, Greece, has been contributed by Mr. Socrates B. Calcanis.
- *Congressman Willie Brown* has offered to host lunch for four.
- *Monsieur Roger Vergé* has donated a week's enrollment for two at his L'École du Moulin in Mougins, France.
- A week for two at *Claridge's* in London, with dinners at the *White Elephant*, *Walton* and *Chelsea Rendezvous*, and tickets to three shows of buyer's choice, has been donated by an anonymous supporter.
- *Restaurant and wine critic Robert Finnigan* has offered to conduct a private tour of selected wineries.
- *Hotels Tabaraa and Bora Bora* have donated a week for two in Tahiti, including four nights in Papeete and three nights in Bora Bora.
- *The Cuernavaca Racquet Club* has contributed one week for two, including court time.
- *Concourse Livery Service* has donated a Rolls Royce tour in the Wine Country for two.
- A week's vacation for two, including six nights at the *Sun Valley Lodge* and roundtrip private air transport has been donated by Mr. George Gund.

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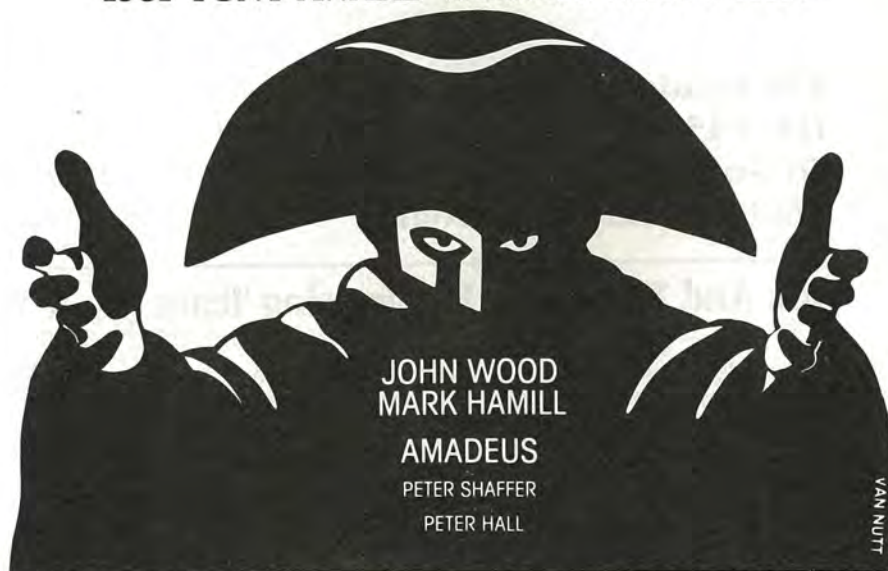
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NOTICES

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CREDITS

Larry Merkle and Dennis Anderson for A.C.T. photography; special thanks to Herbert Benard and staff of Herbert's Furs Inc. for fur storage and services.

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FEBRUARY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Loot 8:00	2 Vanya 2:00 Vanya 8:00	3 Loot 8:00	4 Vanya 8:30	5 Vanya 2:30 Vanya 8:30
7 Vanya 8:00	8 Vanya 8:00	9 Loot 8:00	10 Vanya 8:00	11 Loot 8:30	12 Vanya 2:30 Loot 8:30
14 Loot 8:00	15 Loot 8:00	16 Vanya 2:00 Loot 8:00	17 Vanya 8:00	18 Loot 8:30	19 Loot 2:30 Vanya 8:30
21 Loot 8:00	22 Loot 8:00	23 Loot 8:00	24 Vanya 8:00	25 Loot 8:30	26 Vanya 2:30 Loot 8:30
28 Loot 8:00	* This performance will be signed for the hearing impaired. *Low Priced Preview				

MARCH

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Loot 8:00	2 Loot 2:00 Vanya 8:00	3 Loot 8:00	4 Vanya 8:30	5 Loot 2:30 Loot 8:30
7 Vanya 8:00	8 Vanya 8:00	9 * Seven 8:00	10 * Seven 8:00	11 Loot 8:30	12 * Seven 2:30 Loot 8:30
14 * Seven 8:00	15 Seven 8:00	16 Loot 2:00 Seven 8:00	17 Loot 8:00	18 Seven 8:30	19 Loot 2:30 Seven 8:30
21 Seven 8:00	22 Seven 8:00	23 Seven 8:00	24 Seven 8:00	25 Seven 8:30	26 Seven 2:30 Seven 8:30
28 Seven 8:00	29 Seven 8:00	30 Seven 2:00 Seven 8:00	31 Seven 8:00		

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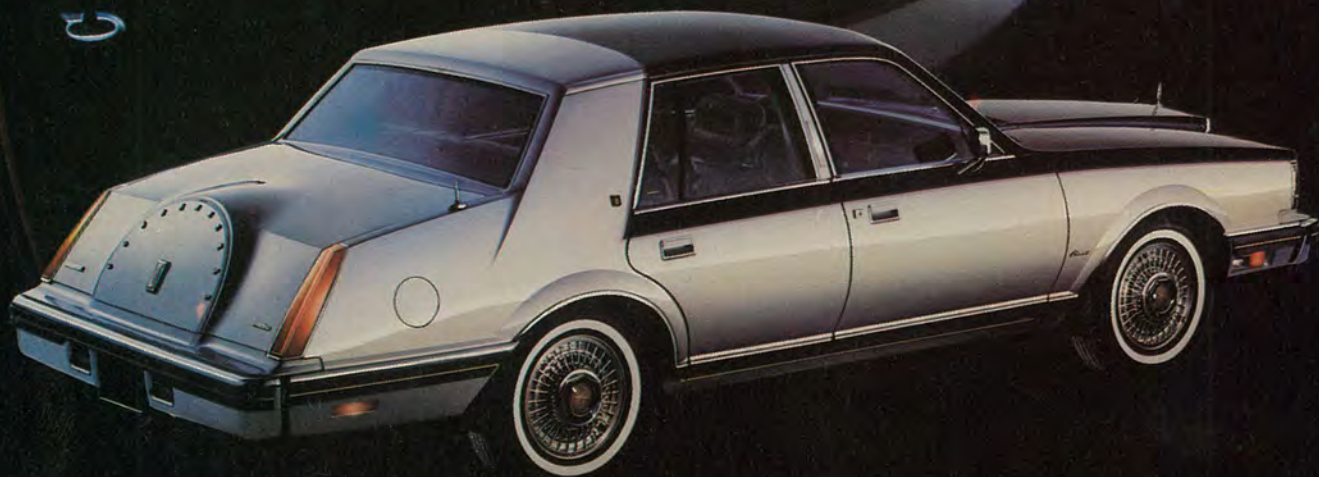
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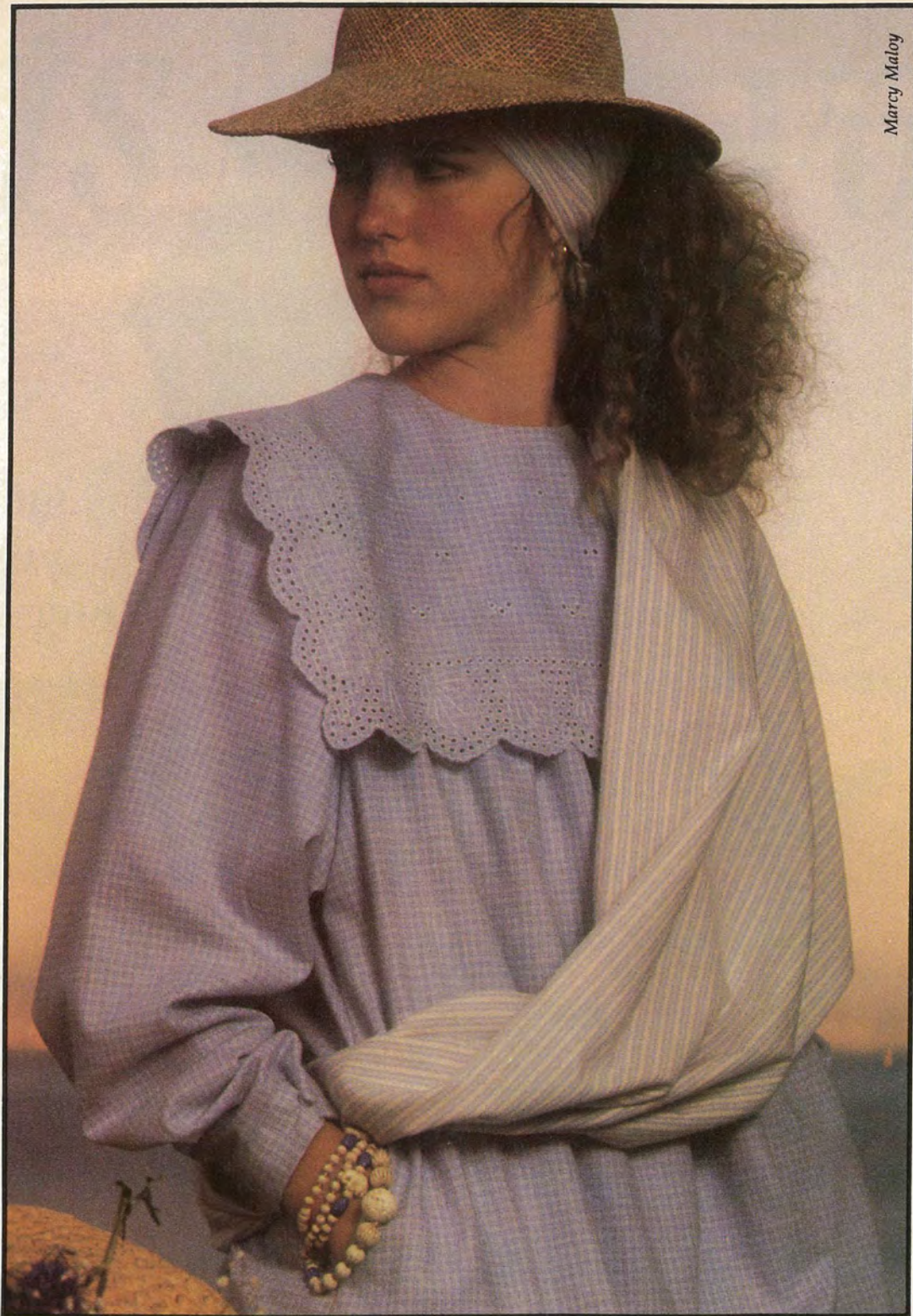
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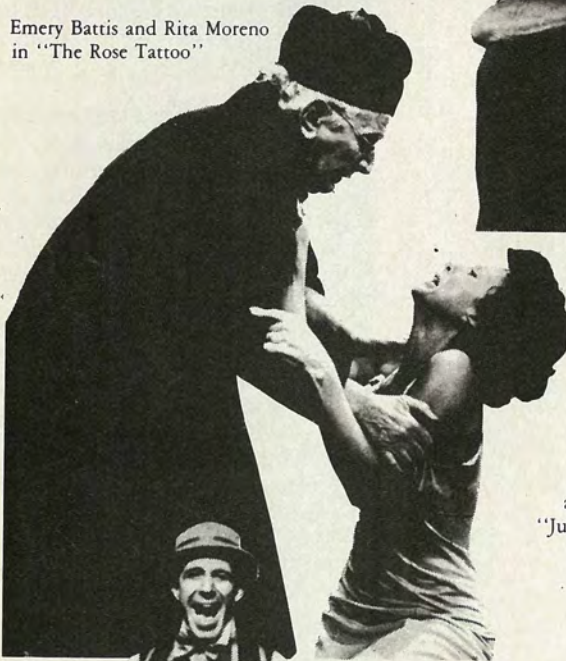


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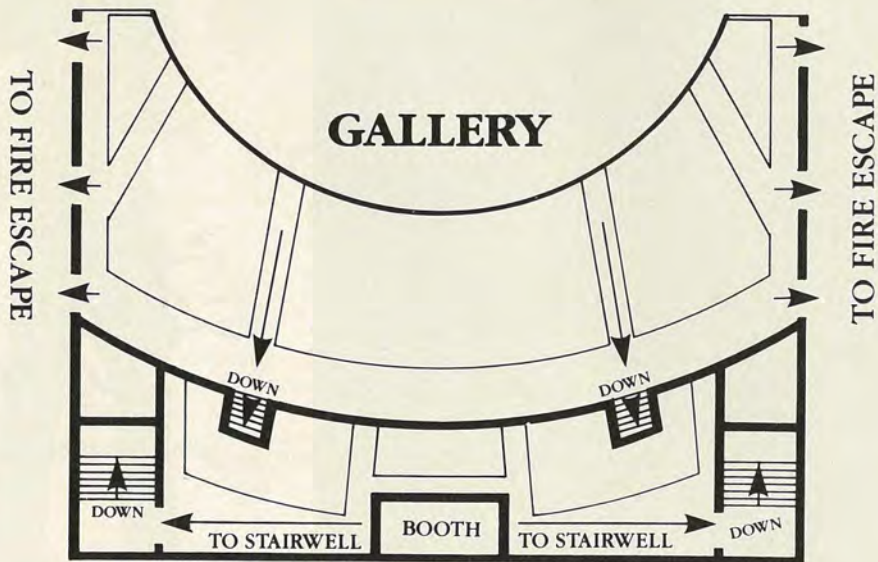
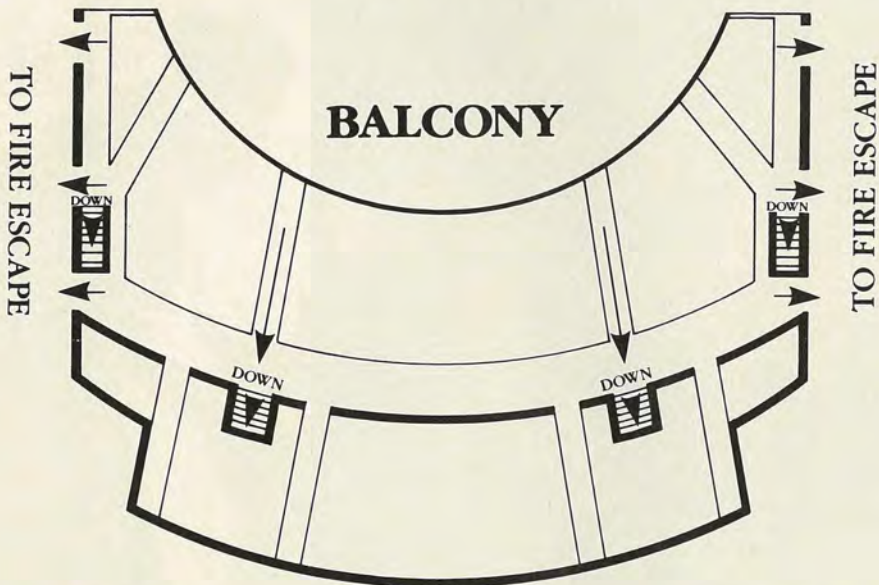
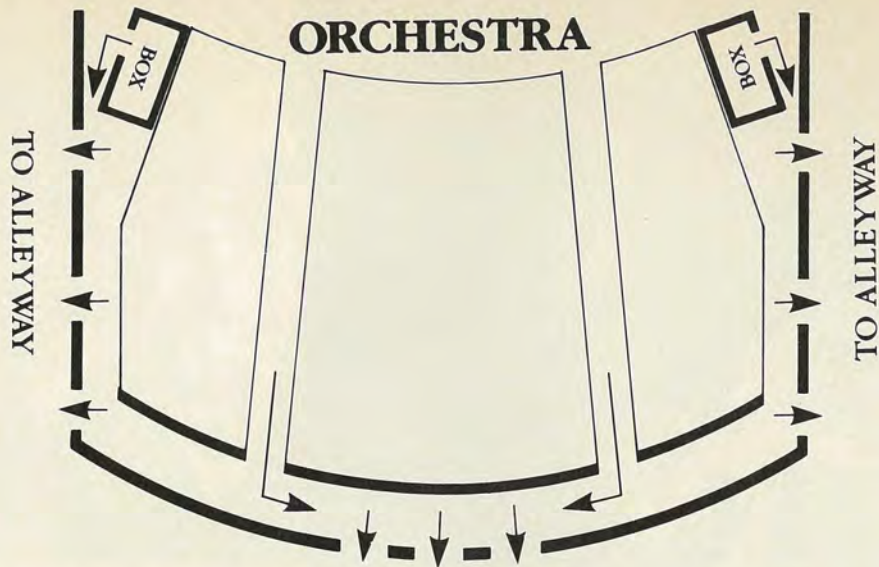
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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters in Search of an Author*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *The Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Mr. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. He accepted an Antoinette Perry (Tony)

Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (*Executive Producer, C.A.A.*)



celebrates his 14th season with A.C.T. Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Paper Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Mineola Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Offshore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

ALLEN FLETCHER (*Conservatory Director, C.A.A.*)



spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Antony and Cleopatra*, *Othello*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, *Another Part of the Forest*, the world premiere of Tennessee Williams' *This Is (An Entertainment)* and *Desire Under the Elms*, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as *Ab, Wilderness!*, which toured Hawaii and Japan, *I Remember Mama*, and *Mourning Becomes Electra*. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt*, *The Master Builder* and *Ghosts*. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (*Managing Director*)



has played an integral role in A.C.T.'s development since his arrival 12 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physi-

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cal presentation of A.C.T. plays, producing over 70 productions in nine years. These include *The Merchant of Venice*; *The Contractor*; *A Doll's House*; *The Matchmaker*; *Pillars of the Community*; *Peer Gynt*; *Desire Under the Elms*; *5th of July*; *Ab, Wilderness!*; *All the Way Home*; *Knock, Knock*; *Cyrano de Bergerac*; *The Taming of the Shrew*; *Street Scene* and *The Master Builder*. In addition, Mr. Moore coordinated the televised adaptations of *Cyrano de Bergerac* and *The Taming of the Shrew*, and produced *A Christmas Carol* for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long term Concert Van Tours program presently underway.

EUGENE BARCONE (*Company Coordinator*) is a charter member of



A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's produc-

tions, and has been largely responsible for the revivals of *Cyrano de Bergerac*, *The Taming of the Shrew*, *Hay Fever*, *The Circle*, *Private Lives* and *Rosencrantz and Guildenstern Are Dead*. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*.

HELEN BURNS (*Guest Director*) began



her theatrical training at London's Royal Academy of Dramatic Art. She has appeared with the Royal Shakespeare Company, the National Theatre of Great Britain, the Bristol Old Vic

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and the Young Vic and with husband Michael Langham became an active participant in Canada's Stratford Shakespearean Festival. In 1980 Miss Burns won an award as best actress for TV in Canada as well as several nominations for her New York performance in *Cat's Play* and for her role in the film "The Changeling" with George C. Scott. Her directing experience includes student productions at the Central School in London, the Juilliard School in New York and the National Theatre School in Canada. She has directed in Sheffield, England, and at the Lincoln Center Institute. She wrote and directed a rock musical performed in the streets of Boston as part of the "Summerthing Festival" of that city.

JAMES EDMONDSON (*Resident Director*)



made his A.C.T. directing debut last season with the productions of *The Browning Version* and *Black Comedy*. More recently, he directed the summer production of *Romeo and Juliet* at the Utah Shakespeare Festival.

He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them *Henry IV*, *Ring Round the Moon*, *Taste of Honey*, *Romeo and Juliet* and *Much Ado About Nothing*. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

MICHAEL LANGHAM (*Guest Director*)



made his dramatic debut immediately after World War II in British and European theatres. From 1955 to 1967, he was Artistic Director of the Stratford Shakespearean Festival of Canada.

In 1971, he joined the Guthrie Theatre in Minneapolis, where he served as Artistic Director until 1977. Mr. Langham has directed plays in London's West End, on Broadway, for the Royal Shakespeare Company and the National Theatre of Great Britain. He is currently Director of the Juilliard Theatre Center in New York City.

DAKIN MATTHEWS (*Resident Director*)



makes his Geary Theatre directing debut this season with the production of *The Chalk Garden*. In addition to previous directing credits, he is an actor, playwright, translator, drama-

turge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year, as well as Berkeley Shakespeare Festival's production of *The Winter's Tale*.

KEN RUTA (*Guest Director*) was a leading actor with



A.C.T. during its first six seasons in San Francisco, and was last seen on the Geary stage in the award-winning Broadway production of *The Elephant Man*.

While a member of our company, he appeared in over 17 productions, including William Ball's original *Under Milkwood*. Mr. Ruta's stage credits also include performances in *A Man for All Seasons* and *Saint Joan* at the Ahmanson Theatre in Los Angeles. An original company member with the Tyrone Guthrie Theatre in Minneapolis, he held parts in over 35 productions in seven seasons, and served as Associate Director for the theatre from 1976 to 1978. At San Diego's Old Globe Theatre, he directed the award-winning productions of *The Tavern*, *Lion in Winter* and *The Comedy of Errors*. Mr. Ruta also has appeared in television and film and most recently revived his musical career, appearing as an operatic soloist with the Minnesota Orchestra under Neville Marriner and Leonard Slatkin. He has performed with the Lyric Opera of Chicago in its productions of *Ariadne auf Naxos* and *Die Fledermaus*.

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THE ACTORS

(*) studied in A.C.T.'s Advanced Training Program prior to joining the Company.

ANNETTE BENING (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with various Shake-

spere festivals in Berkeley, San Diego, Saratoga and Colorado. Last year Miss Bening appeared on the Geary stage in *The Three Sisters*. This season, watch for her in *A Christmas Carol* and *The Chalk Garden*.

A.C.T. PRODUCTIONS: *The Three Sisters*.

OTHER RESIDENT THEATRES: *Love's Labors Lost*; *Timon of Athens*; *Romeo and Juliet*; *Antony and Cleopatra*; *All's Well That Ends Well*; *The Winter's Tale*.

TELEVISION: *Parent Effectiveness* (PBS).

JOSEPH BIRD is now in his 14th 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 A.P.A.-Phoenix Repertory productions. Mr. Bird also 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. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others. Watch for him in this year's *A Christmas Carol*.

A.C.T. PRODUCTIONS: *Paradise Lost*; *Peer Gynt*; *Merchant of Venice*; *Travesties*; *Ah, Wilderness!*; *Much Ado About Nothing*; *Richard II*; *The Three Sisters*.

BROADWAY: 8 total, including: *The Show-Off* (with Helen Hayes); *Hamlet* (with Ellis Rabb).

TELEVISION: *Kaiser Aluminum Hour*; *The Rag Jungle* (with Paul Newman); *Love Is A Many Splendored Thing* (CBS).

MIMI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts Theatrefest, the Alley Theatre in

Houston and the Hilbery Repertory Theatre of Detroit. A native of Gainesville, Florida, Miss Carr holds a bachelor's degree from the University of Florida and an M.F.A. from Wayne State University in Detroit. She can be seen this spring in *Morning's At Seven*.

A.C.T. PRODUCTIONS: *The Three Sisters*; *A Christmas Carol*; *I Remember Mama*; *The Admirable Crichton*; *Black Comedy*; *Cat Among The Pigeons*; *Lizzie Borden In The Late Afternoon*.

OTHER RESIDENT THEATRES: 17 total, including: *The Man Who Came To Dinner*; *Twelfth Night*; *Tobacco Road*; *Ring Round the Moon*; *MacBeth*; *Coriolanus*; *Mame*; *School for Scandal*.

TELEVISION: *A Christmas Carol*.

JOAN CROYDON was an A.C.T. charter member. She has appeared extensively on and off-Broadway and in the film *The Bad Seed*. Her Broadway performance in *The Potting Shed* earned her a Clarence Derwent Award. Miss

Croydon's vast theatrical experience also includes appearances at most major U.S. resident theatres, among them the Arena stage and the O'Neill Theatre. Most recently she appeared in *Tartuffe* at the Repertory Theatre of St. Louis. This season she can be seen on the Geary stage in *Uncle Vanya*.

A.C.T. PRODUCTIONS: *Tartuffe*; *The Rose Tattoo*; *The Devil's Disciple*; *Uncle Vanya*; *Endgame*; *Antigone*; *Apollo of Bellac*; *Six Characters in Search of an Author*.

BROADWAY: *Major Barbara*; *The Bad Seed*; *The Potting Shed*; *Compulsion*.

OTHER RESIDENT THEATRES: *Separate Tables*; *The Right Honorable Gentleman*; *Born Yesterday*; *Catsplay*; *The Shadow Box*; *The Royal Family*; *The Freeway*; *Write Me a Murder*.

TELEVISION: *The Power and the Glory*; *The Potting Shed*; *Rebecca*; *East Side, West Side*; *Rocking Chair Rebellion*.

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SOPHIE'S CHOICE



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in an Alan J. Pakula Film “Sophie's Choice” a Keith Barish Production

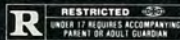
Screenplay by Alan J. Pakula Based on the novel by William Stryon Director of Photography Nestor Almendros, A.S.C.

Production Designer George Jenkins Music by Marvin Hamlisch Executive Producer Martin Starger

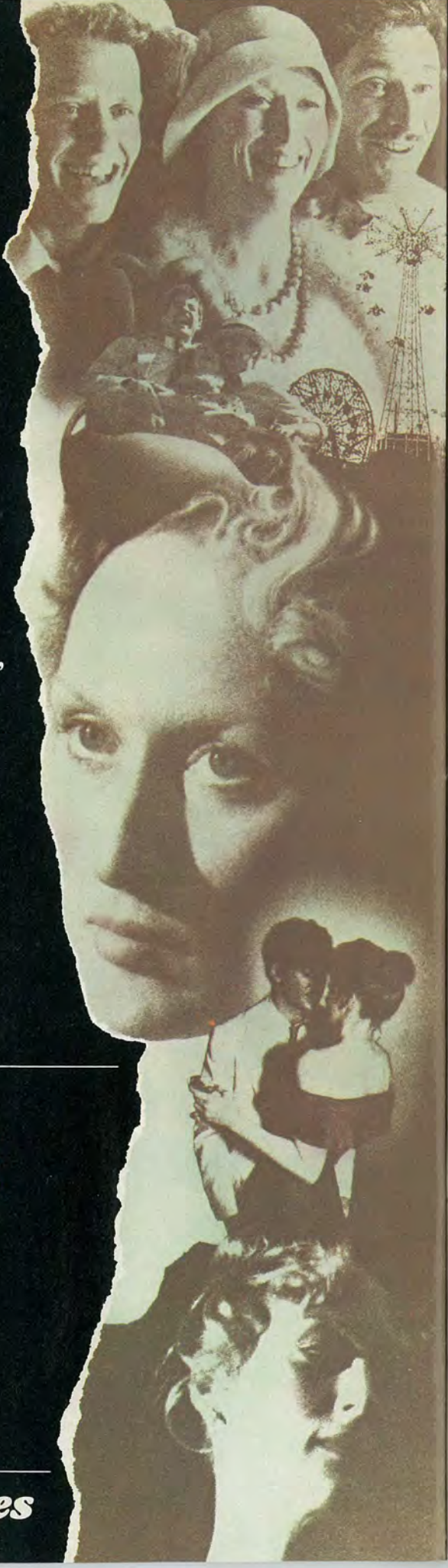
Produced by Alan J. Pakula and Keith Barish Directed by Alan J. Pakula

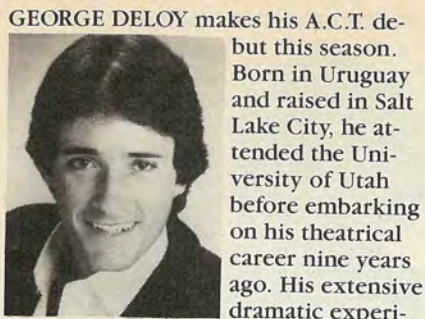
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GEORGE DELOY makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career nine years ago. His extensive dramatic experi-

ence includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in *The Robber Bridegroom*, played Cleante in *The Imaginary Invalid* at the Cincinnati Playhouse in the Park, and appeared as Orlando in *As You Like It*, the inaugural production of San Diego's Old Globe Theatre. Mr. Deloy is seen currently as Frank Rossetti in ABC's comedy series, *Star of the Family*. You can catch him this season in *Loot*.

BROADWAY: *The Robber Bridegroom*; *El Grande de Coca Cola*.

OTHER RESIDENT THEATRES: *The Imaginary Invalid*; *Kiss Me Kate*; *Vivat! Vivat! Reginal!*; *Man of La Mancha*; *The Threepenny Opera*; *What the Butler Saw*; *The Trial of the Catonsville Nine*.

TELEVISION: *One Night Band*; *Quincy, M.E.*; *Eddie Capra*; *The Seekers*; *B.J. and the Bear*; *Galactica '80*; *Star of the Family*.



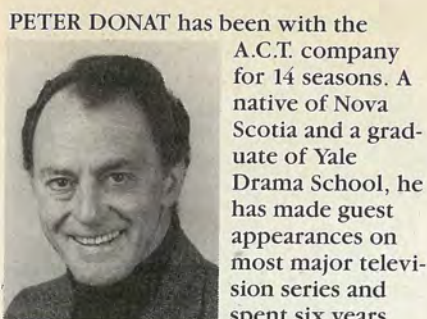
BARBARA DIRICKSON (*) has been with A.C.T. for 11 years, having attended the Conservatory's Advanced Training Program. Previously, she attended the University of Portland and the Perry Mansfield School

of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in 28 productions on the Geary stage and has toured with us to Hawaii and the U.S.S.R. Other acting credits include *Shay*, with Sada Thompson at the Westport Country Playhouse, *Sorrows of Stephen* and *The Importance of Being Earnest* with Ellis Rabb at San Diego's Old Globe Theatre.

A.C.T. PRODUCTIONS: 28 total, including: *Cyrano de Bergerac*; *The Matchmaker* (U.S.S.R. tour); *Peer Gynt*; *A Month in the Country*; *The Circle*; *Hay Fever*; *Buried Child*; *Another Part of the Forest*; *The Three Sisters*.

OTHER RESIDENT THEATRES: *Shay*; *Sorrows of Stephen*; *The Importance of Being Earnest*.

TELEVISION: *Lou Grant*; *Incident at Crestridge*.



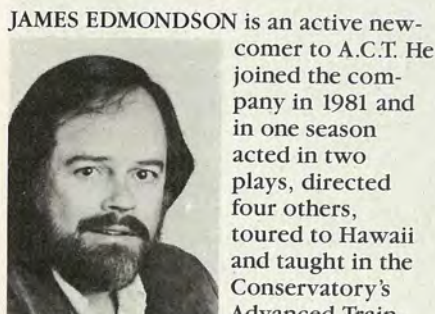
PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years

with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellis Rabb's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.

A.C.T. PRODUCTIONS: 31 total, including: *Tartuffe*; *Under Milkwood*; *The Importance of Being Earnest*; *Hadrian VII*; *Six Characters in Search of an Author*; *Cyrano de Bergerac*; *A Doll's House*; *The Cherry Orchard*; *Equus*; *Man and Superman*; *The Master Builder*; *A Month in the Country*; *The Little Foxes*; *The Three Sisters*.

BROADWAY: *The First Gentleman*; *The Country Wife* (with Julie Harris); *The Chinese Prime Minister* (with Margaret Leighton); *The Entertainer* (with Laurence Olivier); *There's One in Every Marriage*.

FILMS: *Godfather II*; *The Hindenburg*; *A Different Story*; *F.I.S.T.*; *Highbpoint*; *All Washed Up*; *China Syndrome*.



JAMES EDMONDSON is an active newcomer to A.C.T. He joined the company in 1981 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory's Advanced Training

Program. Mr. Edmondson, a native of Montrose, Colorado, holds a bachelor's degree in drama from Colorado State College and a Master's degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespearean Festival. Mr. Edmondson will be seen in *Uncle Vanya* and *A Christmas Carol*.

A.C.T. PRODUCTIONS: *Lizzie Borden In The Late Afternoon*; *An American Fairy Tale*; Director: *The Browning Version*; *Black Comedy*; *Dear Liar*; *Gin Game*.

OTHER RESIDENT THEATRES: *Death of a Salesman*; *Richard II*; *Of Mice and Men*; *Dance Of Death*; *Merchant of Venice*; *Time of Your Life*; *Dr. Faustus*.

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LAWRENCE HECHT (*) is in his ninth season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Xoregos Performing Company, the Marin Shakespeare Festival and the

Company Theatre of Berkeley. 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, as well as A.T.P student projects. He continues to serve as an acting instructor and project director for the Conservatory.

A.C.T. PRODUCTIONS: *The National Health; A Christmas Carol; The Visit; Buried Child; The Girl of the Golden West; Hay Fever; Much Ado About Nothing; Night and Day; Richard II; The Three Sisters; Happy Landings;* Director: *The Barretts Of Wimpole Street; The Fifth of July; Strictly A Formality.*

OTHER RESIDENT THEATRES: Director: *Equus; Harvey; The Crucible.*



NANCY HOUFEK (*) returns to A.C.T. for her second season teaching vocal production through the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She is the official voice coach

for the company, and has performed in the Plays-in-Progress script-reading series as well as numerous student projects. A graduate of Stanford University, she has appeared with such resident theatres as the Alaska Repertory Theatre, the Empty Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss Houfek played the female lead in the Berkeley Shakespeare Festival's production of *Antony and Cleopatra*.

A.C.T. PRODUCTIONS: *Julius Caesar; Ten Minutes for Twenty-Five Cents; Mammon and Fist.*

OTHER RESIDENT THEATRES: *Cabaret; A Little Night Music; A Midsummer Night's Dream; The Miser; Happy Birthday, Wanda June; Grease; Hooters; Rookery Nook; Sty Fox; Antony and Cleopatra.*



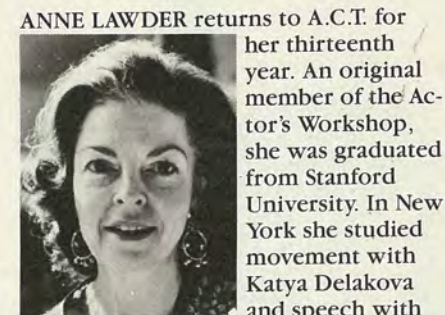
JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner.

In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon's *Chapter Two* at the Sunnyvale Repertory Company.

A.C.T. PRODUCTIONS: *Equus; The Winter's Tale; Ab, Wilderness!; Valentin and Valentina; Merry Wives of Windsor; Hay Fever; The Rivals; The Little Foxes; The Admirable Crichton; A Christmas Carol; Black Comedy.* Director: *Lizzie Borden in the Late Afternoon.*

OTHER RESIDENT THEATRES: Director: *Chapter Two.*

TELEVISION: *A Christmas Carol* (ABC/A.C.T. production).



ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor's Workshop, she was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with

Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria/Solvang Theatrefest. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of *Mame*. This season she appears in *Morning's At Seven*.

A.C.T. PRODUCTIONS: 20 total, including: *A Doll's House; Tonight at 8:30; Pillars of the Community; Peer Gynt; Man and Superman; The Master Builder; All the Way Home; Ab, Wilderness!; Heartbreak House; History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra.*

OTHER RESIDENT THEATRES: *Ab, Wilderness!; Showboat; Ring Round the Moon; Hamlet; Mame.*

TELEVISION: *A Christmas Without Snow; The Music School.*

DAKIN MATTHEWS came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman's Acting



Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year, and is an avid home computer programmer. Watch for his performances this season in *Dear Liar*, *Uncle Vanya* and *A Christmas Carol*.

A.C.T. PRODUCTIONS: *The Three Sisters*; *I Remember Mama*; *A Christmas Carol*; *Mourning Becomes Electra*; *Dear Liar*; *Black Comedy*; *Another Part of the Forest*.

OTHER RESIDENT THEATRES: *Enrico IV*; *The Odd Couple*; *Henry IV, Part I*; *A Midsummer Night's Dream*; *Finian's Rainbow*; *The Caucasian Chalk Circle*; *Julius Caesar*; *Twelfth Night*; *Merchant of Venice*.

TELEVISION: *New Actors for the Classics*; *Farewell to Manzanar*; *Streets of San Francisco*.

DEBORAH MAY (*) returns to the Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.'s Conservatory before joining the company for six years. She has appeared in numerous productions on and off-Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Performing Arts. Most recently, Miss May played Rosalind in *As You Like It*, the inaugural production at San Diego's newly rebuilt Old Globe Theatre.



A.C.T. PRODUCTIONS: 15 total, including: *The Circle*; *General Gorgeous*; *Travesties*; *Othello*; *Cyrano de Bergerac*; *Threepenny Opera*; *The Matchmaker* (U.S.S.R. tour); *The Taming of the Shrew*.

BROADWAY: *Once in a Lifetime*; *Romantic Comedy*.

OTHER RESIDENT THEATRES: 15 total, including: *Macbeth*; *Gold Dust*; *Hedda Gabler*; *The Unsinkable Molly Brown*; *The King and I*; *A Midsummer Night's Dream*; *The Mikado*; *The Music Man*; *As You Like It*.

TELEVISION: *Rage of Angels*; *The Guiding Light*; *Mom*, *The Wolfman and Me*; *The Taming of the Shrew* (PBS/A.C.T. production).



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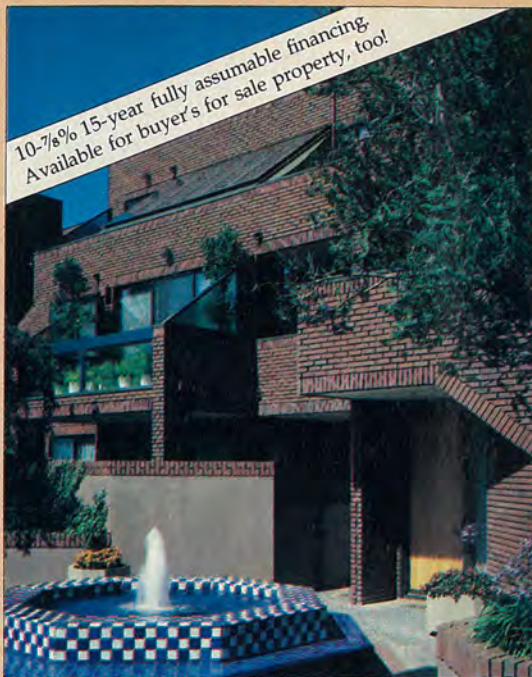
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ANNE McNAUGHTON joins A.C.T. this



season with a theatrical career that has spanned 13 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member

of John Houseman's Acting Company. She has acted and directed with numerous companies, including the California Actors Theatre, the Pacific Conservatory for the Performing Arts, Berkeley Stage Company, San Jose Repertory Company and Berkeley Shakespeare Festival. Miss McNaughton has an extensive teaching career, a brother who is a ballet star, and, with husband Dakin Matthews, four children.

RESIDENT THEATRES: 16 total, including: *The Winter's Tale*; *The Madwoman of Chailot*; *The Caucasian Chalk Circle*; *Ring Round the Moon*; *The Music Man*; *The School for Scandal*; *The Hostage*; Director: *Much Ado About Nothing*; *The Cherry Orchard*; *The Maids*; *Letters Home*; *Dear Liar*; *Miss Julie*; *The Taming of the Shrew*; *U.S.A.*; *Who's Afraid of Virginia Woolf?* TELEVISION: *New Actors for the Classics*.

DEANN MEARS is a charter member of



A.C.T. She studied theatre in New York City with Uta Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour

of *And Miss Reardon Drinks a Little*, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination for best performance at the Los Angeles Theatre Critics Awards. Miss Mears teaches acting through the Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 23 total, including: *Twelfth Night*; *Death of a Salesman*; *Six Characters in Search of an Author*; *Antigone*; *Tiny Alice*; *Under Milkwood*; *Tartuffe*; *A Month in the Country*; *The Circle*; *Night and Day*; *The Three Sisters*; *The Browning Version*; *Dear Liar*.

BROADWAY: *Tiny Alice*; *Abelard and Heloise*; *Too True to be Good*; *Never Live Over a Pretzel Factory*.

OTHER RESIDENT THEATRES: 9 total, including: *The Learned Ladies*; *The Cherry Orchard*.

TELEVISION: *The Loneliest Runner*; *Baretta*; *Testimony of Two Men*; *McCloud*; *Beacon Hill*; *Naked City*; *Under Milkwood*; *A Mother for Janek*.

FILMS: *Justine*; *Petulia*.

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DELORES MITCHELL (*) joined A.C.T.



in 1976. Since then, she has performed with the company in numerous roles and has taught voice, acting and speech/ear training through the Summer Training Congress and Evening

Extension programs. She has toured with us to both Hawaii and Japan. The New Orleans native holds a bachelor's degree in speech and drama from A & M University in Florida, and has appeared at the Oregon Shakespearean Festival at Ashland. Miss Mitchell is a performing lyrical soprano and studies Spanish classical and flamenco dance in her spare time. This season she will be appearing in *A Christmas Carol* and *The Chalk Garden*.

A.C.T. PRODUCTIONS: 13 total, including: *A Christmas Carol* (six seasons); *Romeo and Juliet*; *The Winter's Tale*; *Hotel Paradiso*; *The National Health*; *Equus*; *Much Ado About Nothing*; *The Rivals*; *The Little Foxes*; *Mammon and Fist*.

OTHER RESIDENT THEATRES: *The Little Foxes*; *King Henry IV, Part II*.

TELEVISION: *A Christmas Carol*.

SHARON NEWMAN is at A.C.T. for her



second season as Director of the Young Conservatory. She holds a B.F.A. degree from the University of Miami and an M.F.A. from the University of Utah in young people's theatre. She has

taught children's theatre and puppetry in an inter-related program designed to bring the arts to schools in Salt Lake City. Miss Newman also has worked as a children's librarian, a nursery school teacher and has written and performed extensively for children's television and films. Miss Newman acted as an understudy in a number of A.C.T. productions last season, in addition to teaching classes in acting techniques and creative drama. Young Conservatory students are taught the same variety of disciplines offered in the Conservatory's regular adult training program.

A.C.T. PRODUCTIONS: *The Admirable Crichton*; *I Remember Mama*; *Mourning Becomes Electra*; *Mammon and Fist*.

TELEVISION: *Arthur and Company*; *Romper Room*.

FILMS: *Do Not Touch!*

FRANK OTTIWELL 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 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 will be seen this season in *A Christmas Carol*.

A.C.T. PRODUCTIONS: 11 total, including: *The Three Sisters* (Broadway tour); *Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour).

BROADWAY: *The Three Sisters*.

TELEVISION: *Cyrano de Bergerac* (PBS/A.C.T. production); *A Christmas Carol* (ABC/A.C.T. production); *Glory! Hallelujah!* (PBS/A.C.T. production).

WILLIAM PATERSON marks 37 years in the acting profession in 1982—15



of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Paterson launched his theatrical career at Worcester,

Massachusetts, later spending 20 years at the Cleveland Play House as an actor, director and administrator. In 1967 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Paterson has written and performed two one-man shows based on the lives of Benjamin Franklin and Justice Oliver Wendell Helmes. He is presently serving as a member of the San Francisco Art Commission.

A.C.T. PRODUCTIONS: Including: *You Can't Take It With You*; *The Time of Your Life*; *The Three Sisters* (New York tour); *Taming of the Shrew*; *Matchmaker* (U.S.S.R. tour); *The Circle*; *All The Way Home* (Japan tour); *Hay Fever*; *Buried Child*; *The Admirable Crichton*; *Happy Landings*.

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RANDALL RICHARD (*) is a graduate of the Conservatory's Advanced Training Program, where he studied after receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared off-off Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program. He will be seen this season in *A Christmas Carol*.

A.C.T. PRODUCTIONS: *Much Ado About Nothing*; *Richard II*; *The Admirable Crichton*; *A Christmas Carol*; *Mourning Becomes Electra*.

TELEVISION: *A Christmas Carol* (ABC/A.C.T. production).

RAY REINHARDT has been with A.C.T.



since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr.

Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's *Tiny Alice*. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 28 total, including: *Tiny Alice*; *Our Town*; *Under Milkwood*; *A Streetcar Named Desire*; *The Crucible*; *The Three Sisters*; *The Hostage*; *The Rose Tattoo*; *Saint Joan*; *You Can't Take It with You*; *Hot L Baltimore*; *The Miser*; *Cyrano de Bergerac*; *Desire Under the Elms* (U.S.S.R. tour); *Another Part of the Forest*; *Cat Among the Pigeons*.

BROADWAY: *Tiny Alice*.

OTHER RESIDENT THEATRES: 10 total, including: *The Wall*; *Uncle Vanya*; *The Caucasian Chalk Circle*; *The Threepenny Opera*; *Othello*; *The Taming of the Shrew*.

TELEVISION: *Hawaii Five-O*; *Guns-moke*; *Under Milkwood* (PBS/A.C.T.)

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JEREMY ROBERTS (*) joins the A.C.T.



company this season as a third-year student in the Advanced Training Program. In addition to student roles in *King Lear* and *The Seagull*, he has appeared on the Geary stage in *Richard*

II, as well as in productions at the Pacific Conservatory for the Performing Arts and Los Angeles Valley College. A portrait artist and an expert juggler, mime and clown, Mr. Roberts can be seen this season in *A Christmas Carol* and *Uncle Vanya*.

A.C.T. PRODUCTIONS: *The Three Sisters*.

OTHER RESIDENT THEATRES: *Taming of the Shrew*; *The Dumbwaiter*; *The Misanthrope*; *Idiot's Delight*; *Billy Budd*; *Terra Nova*; *School for Scandal*.

FRANK SAVINO is a 30-year veteran of the theatre in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident



theatres in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 30 plays in East Coast summer stock. Mr. Savino teaches acting through the Conservatory's Summer Training Congress and Evening Extension Programs.

A.C.T. PRODUCTIONS: *The Rivals*; *Richard II*; *The Admirable Crichton*; *Happy Landings*.

BROADWAY: *Daughter of Silence* (with Rip Torn); *Mother Courage and her Children* (with Anne Bancroft); *Room Service*.

OTHER RESIDENT THEATRES: 17 total, including: *A View from the Bridge*; *Antigone*; *After the Fall*; *A Midsummer Night's Dream*; *The Inspector General*; *Darkness at Noon*; *Tiger at the Gates*; *The Gazebo* (with David Janssen); *Desire Under the Elms*; *The Rainmaker*.

TELEVISION: *Kaz*; *Baretta*; *Jake and the Kid*; *A Man Born to be King*; *Louis Real*.

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SALLY SMYTHE returns to A.C.T. for her third season, also having appeared with the Berkeley Repertory Theatre, the Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, the California



Actors Theatre and the San Jose Repertory among others. A graduate of San Francisco State University, she studied in Paris at the Centre Americaine and with Paul Richards in Palo Alto. She appeared in the United States premiere of Thornton Wilder's play, *The Alcestiad*, and created the role of Constance Treadwell-Madison in A.C.T.'s 1982 premiere of William Hamilton's *Happy Landings*. Miss Smythe taught acting at this year's Summer Training Congress, and will be seen this season in *A Christmas Carol* and *Loot*.

A.C.T. PRODUCTIONS: *The Three Sisters*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*. OTHER RESIDENT THEATRES: *The Winter's Tale*; *The Alcestiad*; *As You Like It*; *Coriolanus*; *Ring Round the Moon*; *Arms and the Man*; *Private Lives*; *Happy End*; *Chekhov in Yalta*.

HAROLD SURRATT (*) comes to A.C.T. for his first professional season as a third-year student in the Advanced Training Program. A graduate of San Diego State University, he has had roles in such student projects as *Absent*



Friends, *Of Mice and Men* and *King Lear*, as well as appearing on the Geary stage in *Richard II* and in A.C.T.'s Plays-in-Progress program. Mr. Surratt has performed with the Old Globe Theatre's educational tour, and at the Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance and will be seen this season in *A Christmas Carol* and *Loot*. A.C.T. PRODUCTIONS: *Richard II*; *Ten Minutes for Twenty-Five Cents*. OTHER RESIDENT THEATRES: *Death of a Salesman*; *School for Scandal*; *Finian's Rainbow*; *Mame*.

DEBORAH SUSSEL returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie-Mellon University where, as a Fulbright scholar, she studied with William Ball, Allen Fletcher and Edith Skinner. She has appeared



on Broadway, in films, at the Theatre of the Living Arts, at the Berkeley Stage Company and other resident theatres. Ms. Sussel has taught voice and speech at U.C. Berkeley and Mills College in addition to her on-going work at A.C.T., where she offers courses in speech, dialect, scansion and text.

A.C.T. PRODUCTIONS: *Tartuffe*; *The Importance of Being Earnest*; *Oh Dad, Poor Dad . . .*; *Caesar and Cleopatra*; *Private Lives*; *Hay Fever*; *I Remember Mama*.

BROADWAY: *A Flea in Her Ear* (with Gower Champion).

TELEVISION: *Under Milkwood*.

FILMS: *Bullitt* (with Steve McQueen); *The End of Innocence*; *Tell Me A Riddle* (with Lee Grant).

FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss



Tacker attended the Conservatory's Advanced Training Program before going on to do postgraduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. Her television roles include *The Paper Chase* and *Good Time Girls* series, as well as numerous guest star appearances.

A.C.T. PRODUCTIONS: *Equus*; *Peer Gynt*; *This Is (An Entertainment)*; *General Gorgeous*; *Man And Superman*; *Valentin and Valentina*; *A Christmas Carol*.

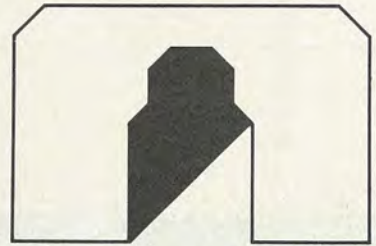
OTHER RESIDENT THEATRES: *The Merchant of Venice*; *Two Gentlemen of Verona*; *King Lear*; *The Winter's Tale*; *Beau Stratagem*; *The Cherry Orchard*; *Peer Gynt*.

TELEVISION: *The Paper Chase*; *Mrs. Colombo*; *The Associates*; *Angie*; *Good Time Girls*; *Dallas*; *Hollywood Squares*.



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CAROL TEITEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in Pittsburgh in 1965, she taught and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. Miss Teitel has played leading roles in all of this country's major resident theatres. She is the winner of two "Obies" and a Vernon Rice award, and returns for A.C.T.'s 1982-83 season in *Morning's At Seven*.



A.C.T. PRODUCTIONS: *Death of a Salesman; Misalliance; The Hostage; Under Milkwood; Six Characters in Search of an Author; Uncle Vanya; A Flea in Her Ear; Our Town*. BROADWAY: *All Over Town; A Flea in Her Ear; Crown Matrimonial; Marat/Sade; Hamlet* (with Richard Burton); *The Little Foxes* (with Elizabeth Taylor and Maureen Stapleton); *Every Good Boy Deserves Favor*. TELEVISION: *Camera Three; Woman of Valor; The Little Moon of Alban; The Edge of Night; The Guiding Light*.

MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in *Bus Stop*, with Sandy Dennis, and *Hot L Baltimore*. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.



A.C.T. PRODUCTIONS: 29 total, including: *Pillars of the Community; Horatio; The Ruling Class; Peer Gynt; The Matchmaker* (U.S.S.R. tour); *The Merry Wives of Windsor; The Bourgeois Gentleman; The Circle; The Winter's Tale; Hay Fever; Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons*. OTHER RESIDENT THEATRES: 27 total, including: *Blythe Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite*. FILMS: *Petulia; Bullitt; Medium Cool*.

SYDNEY WALKER is a 38-year veteran of stage, film and television work, having performed in some 207 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier and Anthony Quinn. A gardening devotee, he is active as a channel for Psychic-Spiritual Healing.




A.C.T. PRODUCTIONS: 35 total, including: *Tiny Alice; The Matchmaker* (U.S.S.R. tour); *The Merry Wives of Windsor; Peer Gynt; Desire Under the Elms* (U.S.S.R. tour); *The Circle; Hotel Paradiso; The National Health; Buried Child; Richard II; Black Comedy; Cat Among the Pigeons*. BROADWAY: 12 total, including: *Beckett; You Can't Take It With You; The School for Scandal; War and Peace*. REPERTORY CO. OF LINCOLN CENTER: 15 total, including: *The Playboy of the Western World; An Enemy of the People; Antigone; Twelfth Night*; TELEVISION: *The Guiding Light; The Secret Storm; As The World Turns; Trio for Lovers; Skirts of Happy Chance*. FILMS: *Love Story; The Way We Live Now; Puzzle of a Downfall Child*.

J. STEVEN WHITE first joined A.C.T. in 1973 and performed 22 roles in five years. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 15 years ago. He since has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and serves as the fencing master for the San Francisco Ballet. He can be seen this season in *A Christmas Carol*. A.C.T. PRODUCTIONS: 22 total, including: *Cyrano de Bergerac; Merchant of Venice; Taming of the Shrew; Hot L Baltimore; Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour); *Othello; Valentin and Valentina; Peer Gynt; Julius Caesar; All The Way Home* (Japan tour). OTHER RESIDENT THEATRES: *A Midsummer Night's Dream*.



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BRUCE WILLIAMS (*) has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagienka Zych and has appeared at Ashland's Oregon Shakespearean



Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.'s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii. He can be seen this season in *A Christmas Carol*, *Loot* and *Morning's At Seven*.

A.C.T. PRODUCTIONS: 17 total, including: *Julius Caesar*; *The Master Builder*; *Hotel Paradiso*; *The National Health*; *A Month in the Country*; *Ah, Wilderness!*; *Much Ado About Nothing*; *Another Part of the Forest*; *The Three Sisters*; *Richard II*; *Black Comedy*; *Cat Among the Pigeons*.

OTHER RESIDENT THEATRES: *The Devil's Disciple*; *Henry IV, Part II*; *Henry VI, Part III*; *Much Ado About Nothing*; *A Streetcar Named Desire*; *Sweet Eros*.

TELEVISION *A Christmas Carol* (ABC/A.C.T. production).

LAURA ANN WORTHEN (*) comes to A.C.T. for her first professional season while attending the Conservatory's three-year training program. She appeared on the Geary stage last year in *Cat Among the Pigeons*. Miss



Worthen received her B.A. in theatre arts from Brown University and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London's Tavistock Repertory Company, and is a recipient of the 1982 Peninsula Children's Theatre Scholarship. This season, Miss Worthen will appear in *A Christmas Carol* and *The Chalk Garden*.

A.C.T. PRODUCTIONS: *Cat Among the Pigeons*.

OTHER RESIDENT THEATRES: *Green Grow the Lilies*; *Idiot's Delight*; *Romeo and Juliet*; *Twelfth Night*; *Equus*.

D. PAUL YEUELL (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yeuell's training includes speech with the late Edith Skinner

and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre in San Francisco. An avid "whitewater" enthusiast, he kayaks regularly and works off-season as a river guide in the Sierras. Mr. Yeuell has taught Shakespearean acting through the Evening Extension Program, and is an accomplished equestrian and balalaika player. He can be seen this season in *A Christmas Carol*.

A.C.T. PRODUCTIONS: *The Rivals; The Three Sisters; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra; Cat Among the Pigeons.*

OTHER RESIDENT THEATRES: 12 total, including: *The Tempest; King Lear; Julius Caesar; The Merchant of Venice; A Man for all Seasons; Man of La Mancha; South Pacific; The Basic Training of Paulo Hummel.*

FILMS: *Hammett.*

DESIGNERS

JOSEPH APPELT (*Lighting Designer*) came to A.C.T. from the Missouri Repertory Theatre where he was the Resident Lighting Designer since 1975. His numerous credits there include *A Perfect Gentleman, Medea, Twelfth Night, Hamlet, Rosencrantz and Guildenstern Are Dead, The Little Foxes, Julius Caesar,* and *The Glass Menagerie.* Mr. Appelt has also served as lighting designer for the Kansas City Philharmonic Association, the Kansas City Ballet, the Chautauqua Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work Mr. Appelt is an Assistant Professor of Theatre at the University of Missouri in Kansas City.

MICHAEL CASEY (*Costume Designer*) recently designed Radio City Music Hall's golden anniversary production of *Encore* and last season's productions of *America* and *Manhattan Showboat.* He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly-acclaimed television production of *Peter Allen and the Rockettes.* A graduate of the University of



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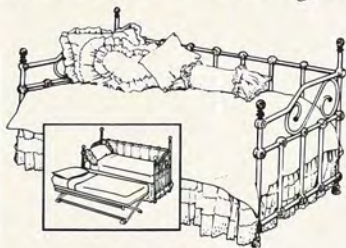
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Texas, Mr. Casey designed for New York Soho Repertory Theatre's production of *Requiem for a Heavyweight*, the Hubris Theatre/New Arts production of *The Lion in Winter*, and the Bronx Opera's production of *Abduction from the Seraglio*. Last season, he designed for the A.C.T. productions *I Remember Mama*, *Happy Landings* and *Cat Among the Pigeons*.

DIRK EPPERSON (*Lighting Designer*) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for eight seasons, Mr. Epperson designed lighting for the productions of *Peer Gynt*, *Knock Knock*, *Travesties*, *All the Way Home*, *The National Health*, *5th of July*, *Hay Fever*, *The Crucifer of Blood*, *Pantagleize*, *Buried Child*, *Richard II*, *The Admirable Crichton* and *Cat Among the Pigeons*. He also spent eight seasons with P.C.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUNICELLO (*Set Designer*) has been a resident designer at A.C.T. for 11 seasons, designing 24 productions including *Ab*, *Wilderness!*, *Another Part of the Forest*, *Peer Gynt*, *Pantagleize*, *The Taming of the Shrew* and *Mourning Becomes Electra*. Mr. Funicello's work has been seen on Broadway and off-Broadway at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre and The South Coast Repertory Theatre and he recreated his designs for *The Taming of the Shrew* on PBS Television. Recently, Mr. Funicello designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleria.

JAMES SALE (*Lighting Designer*) returns to A.C.T. this season, after having served as the company's Associate Lighting Director during the 1980-81 season. He spent five seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including *Loose Ends*, *Tally's Folly*, *Terra Nova*, *Diamond Studs* and *A Midsummer Night's Dream*. Other design credits include seasons at the Intiman Theatre in Seattle, California Actor's Theatre and the Solari Theatre in

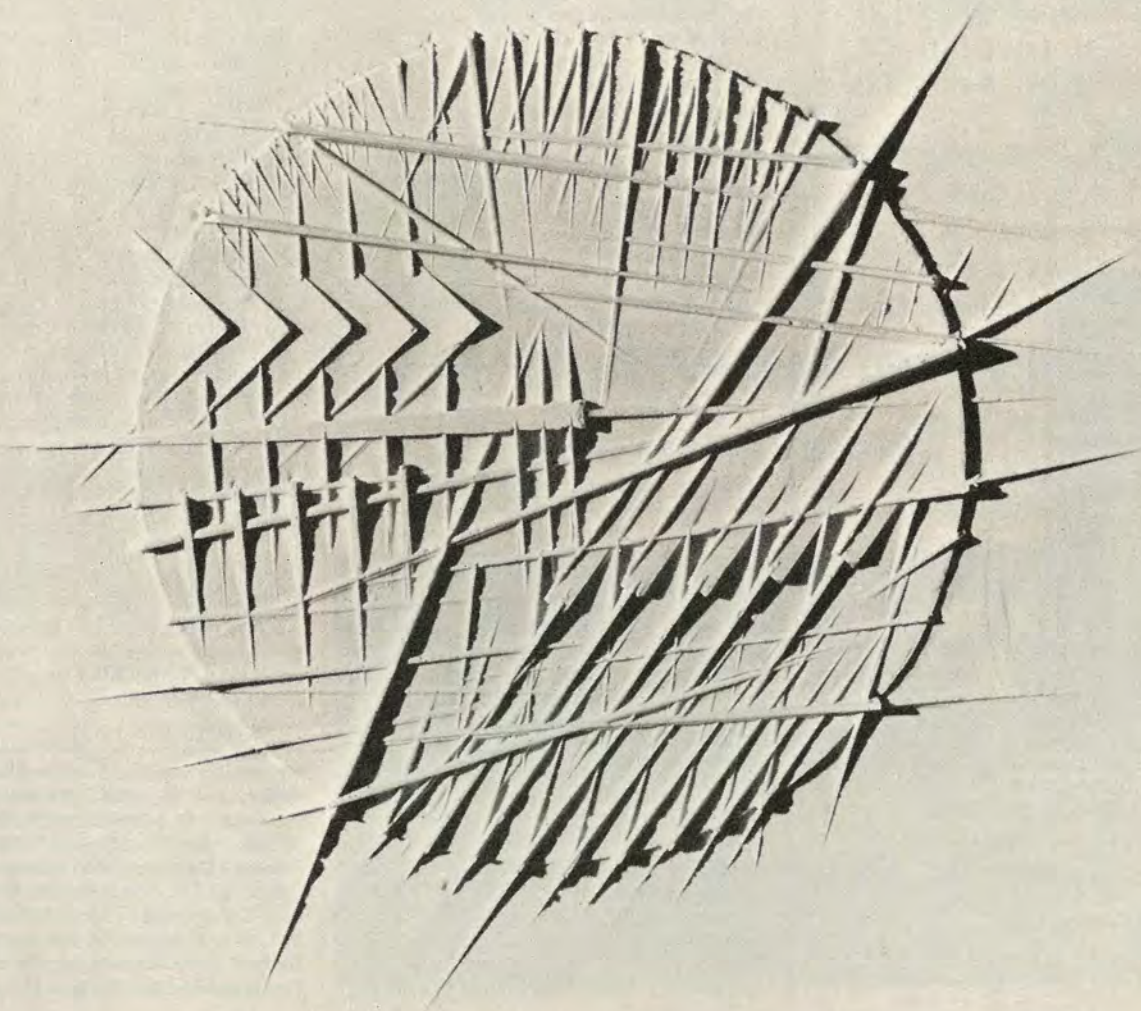
Los Angeles, the Oregon Shakespearean Festival in Ashland, and the Alley Theatre in Houston. While at A.C.T. he designed *Ghosts* and *Another Part of the Forest*.

DUANE SCHULER (*Lighting Designer*) joins A.C.T. for another season, having designed the company's *The Girl of the Golden West*, *The Rivals* and *The Three Sisters* in previous seasons. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban's *The Marriage of Figaro*. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep, and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for six consecutive seasons with Lyric Opera of Chicago. He has also designed for Houston Grand Opera, Opera Company of Boston, Central City Opera, and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's production of *The Sleeping Beauty*, as well as numerous productions for the Boston Ballet. He will also design the lighting for American Ballet Theatre's new full-length *Cinderella* which will premiere this spring. On Broadway he received a Drama Desk nomination for his lighting for Isaac Singer's *Teibele and Her Demon*. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGER (*Set Designer*) returns for an eighth season with A.C.T. Among his credits are: *Much Ado About Nothing*, *The Trojan War Will Not Take Place* and *The Three Sisters* as well as *Buried Child*, *The Little Foxes*, *The Girl of the Golden West*, *The Winter's Tale*, *5th of July*, *The Visit*, *Julius Caesar*, *Hotel Paradiso*, *The Matchmaker*, *The Bourgeois Gentleman*, *Othello*, *Cat Among the Pigeons* and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. Mr. Seger's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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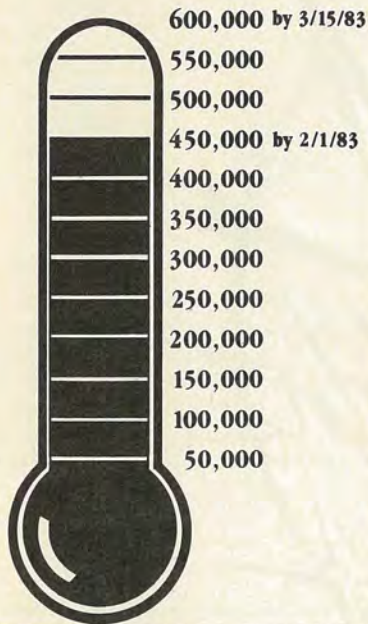
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GREG SULLIVAN (*Lighting Designer*), recently designed lighting for the Berkeley Repertory Theatre's productions of *Pygmalion*, *A Life in the Theatre*, *The Belle of Amherst*, and *Savages*. This past year he designed 16 productions for the Pacific Conservatory of the Performing Arts in Santa Maria. His work there included lighting for *Billy Budd*, *Carousel*, *Terra Nova*, and Robert Blackman's production of *Anything Goes*. In Los Angeles he designed *Sunset*, *Sunrise* for the Los Angeles Public Theatre, *American Mosaic* for the Mark Taper Forum, and various pieces for the dance companies of M.J. Eisenberg, Bess Snyder, Gloria Newman, Rudy Perez, and Jeff Slayton. He is designing Berkeley Repertory Theatre's upcoming production of *Chekhov in Yalta*.

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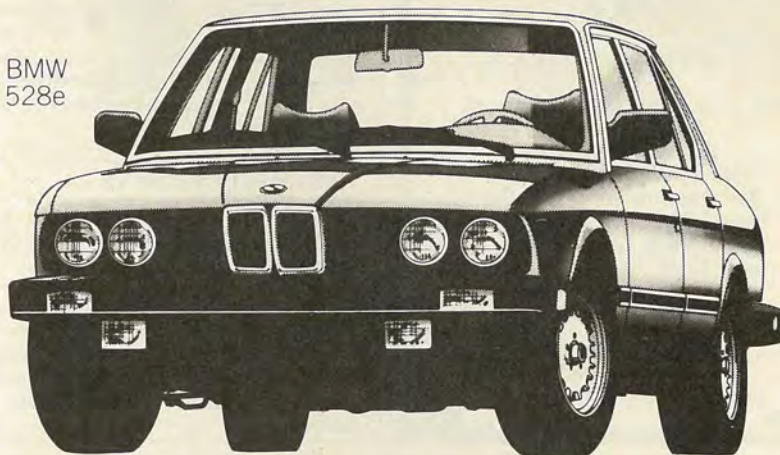
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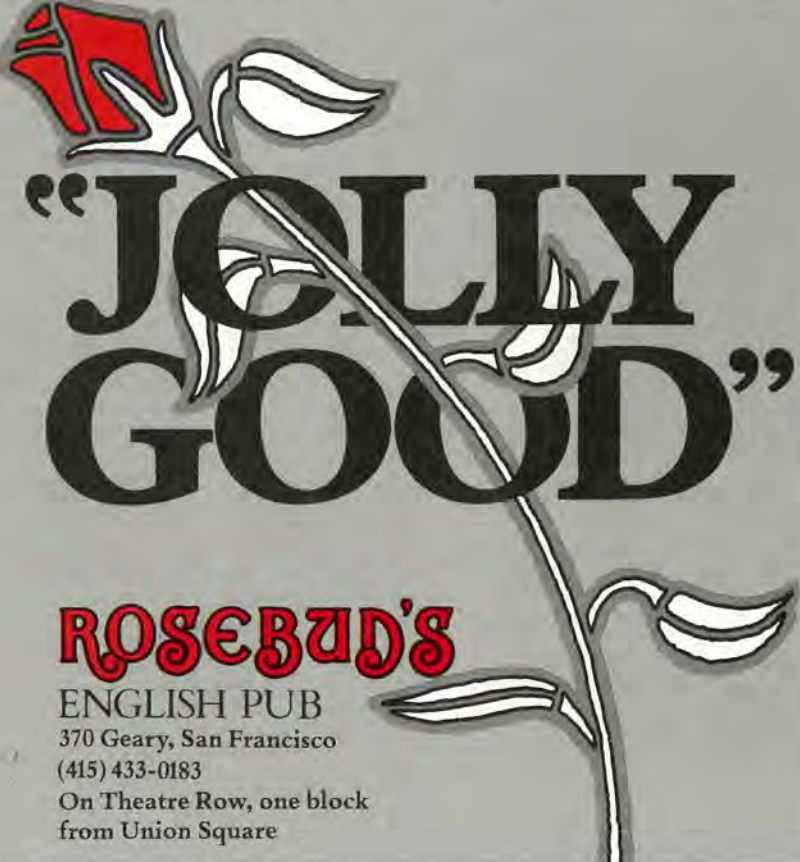


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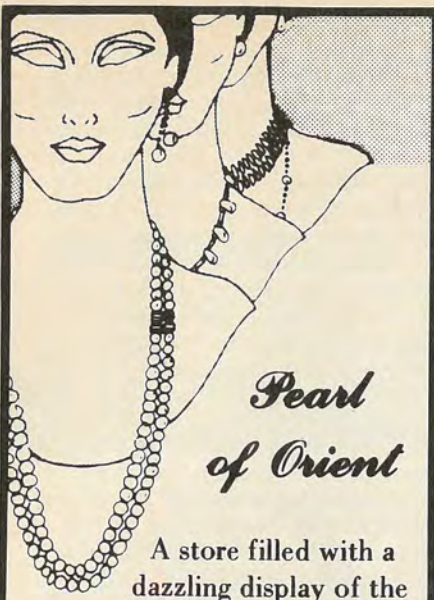
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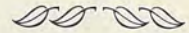
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MIDNIGHT

(continued from p.20)

Sonia in her final speech, holding out hope for the life-to-come. "We've no choice . . . all we can do is go on living . . . all through the endless days and evenings . . . we will get through them . . . whatever fate brings." This monologue, in which Chekhov's success in transforming the artistic failure of *The Wood Demon* into the unequivocal success of *Uncle Vanya* is exquisitely apparent, sounds the final note of the new play with a breathtaking diminuendo. In fact, so lyrical is Sonia's last speech that Chekhov's friend, Sergei Rachmaninoff, set it to music in his song *Mi Otdokhnyom* (Lest Us Rest), Opus 26, no. 3.

The first production of *Uncle Vanya* threatened to cause Chekhov the same unhappiness that he had experienced at the debuts of others of his plays. Not only had putting *The Wood Demon* on the stage been a nightmare but the writer once again suffered indignity when *The Seagull* was introduced in 1896. The play, shabbily produced by a theatre in St. Petersburg, was received with jeers and catcalls. Chekhov left the theatre after the third act having had one of the most traumatic evenings of his life and vowing that, even if he lived another seven hundred years, he would never write another play.

A salutary turn in Chekhov's theatrical fortunes came when *The Seagull* was revived by the newly formed Moscow Art Theatre in 1896. Produced during the theatre's premiere season, *The Seagull* was given twelve weeks of rehearsal and opened to unanimous approval. An ecstatic telegram, from the Art Theatre's co-founders V.I. Nemirovich-Danchenko and Konstantin Stanislavsky to Chekhov at home in the Crimean resort of Yalta where he had gone to live for the sake of his failing health, informed the playwright that all of Moscow was rejoicing in his newly restored reputation.

Naturally, the Moscow Art Theatre wanted to capitalize on the success of *The Seagull* by presenting a second play by Chekhov as soon as possible. *Uncle Vanya* was the only new work the playwright had ready. Published in 1897, the play had had several provincial productions including one seen by Maxim Gorky who wrote Chekhov, "I saw *Uncle Vanya* the other day and cried like a peasant woman. I came home deafened and crushed by your play and trembled with admiration for your gifts." Chekhov would very much have liked the Art Theatre to give the play its Moscow premiere but he had already promised it to the Maly Theatre, an older and more established house.

As a theatre belonging to His Imperial Majesty the Tsar-Emperor Nicholas II, the Maly could only produce *Uncle*

Vanya if it was approved by an official Theatrical and Literary Committee. The committee sent the play back to Chekhov asking that certain changes be made. Could the character Yelena be made less dreary?, they asked, and didn't the author think that Astrov's reveries on the subject of saving Russia's forests were too long and rather pointless? And that upsetting scene in which Vanya attempts to shoot Professor Serebryakov—Vanya might be angry, the committee admitted, but must he lose control and act so irresponsibly?

With the debacle of *The Wood Demon* past but not forgotten, Chekhov refused to alter a word of *Uncle Vanya* and seized the opportunity to withdraw it from the Maly Theatre. The Moscow Art, a privately owned theatre not under the jurisdiction of the Imperial censors, could have the play after all.

During the six months the Art Theatre rehearsed *Uncle Vanya*, Chekhov made several trips to Moscow. "I've seen two acts in rehearsal," he wrote his brother in May 1899, "it's going splendidly." His visit in August lasted three weeks but he was too ill to look in on the work at the theatre. When *Uncle Vanya* premiered at the Art Theatre on October 26, 1899, with Stanislavsky as Astrov and Olga Knipper as Yelena, Chekhov was convalescing in Yalta. News of the play's reception was communicated to the playwright over the telephone he had recently installed in his home. The exuberant initial reports were quickly tempered by the mixed critical notices the play received in the next day's newspapers; in its first Moscow performances the play was, at best, a qualified success. "It is hard to believe now," Stanislavsky wrote in his memoirs, "that after the premiere of *Uncle Vanya* we gathered at a restaurant and sat dejectedly because it was thought that the play had failed." Audiences were slow to appreciate *Uncle Vanya's* quality the first time around but when the play was revived at the Art Theatre the following season it was properly hailed as a masterpiece and went on to become one of the most frequently performed plays in the theatre's repertory.

Following *Uncle Vanya's* Moscow opening, Chekhov, corresponding with his future wife, Olga Knipper, made some telling remarks on how he wished his play to be performed. The playwright was informed by Knipper that Stanislavsky was playing Astrov's last scene with Yelena like "an ardent lover seizing on his passion as a drowning man clutches a straw." Chekhov replied that this interpretation was "wrong, quite wrong." According to his view, "Astrov is attracted to Yelena

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by her beauty but in the last act knows that nothing will come of it . . . he kisses her quite casually, to pass the time. If Astrov takes that scene violently, the whole mood of the fourth act—quiet and despondent—will be ruined."

Chekhov did not see *Uncle Vanya* performed until the spring of 1900 when the Moscow Art Theatre toured to Sevastopol and Yalta. After the play ended and the author had accepted the praise of the audience and acting company, he turned to Stanislavsky. "He whistles," Chekhov said referring to Astrov's final scene. "Uncle Vanya cries but Astrov whistles!" The writer also offered council on the moment in the third act when the actress playing Sonia sank to her knees and kissed the Professor's hand as she said the line, "Father, you must try to understand." "You mustn't do it that way," Chekhov protested. "That's not what drama is. The whole meaning and drama of a person is inside, not in external manifestations. There was drama in Sonia's life before that moment and there will be drama after it, but this is merely an incident, like the shooting which too is not drama but an incident." Chekhov was otherwise well pleased by the production and later said that he found *Uncle Vanya* the best performed of all his plays done by the Moscow Art Theatre.

Uncle Vanya's popularity did nothing in Anton Chekhov's mind to ameliorate the failure of *The Wood Demon*. He did everything he could to suppress the earlier play. "I hate this play and I'm trying to forget it," he wrote of *The Wood Demon*. "Whether it's the fault of the play itself or of the circumstances in which it was written and staged, I don't know. But it would be a real blow to me if some unknown force were to drag it out of obscurity and bring it to life." Ever true to his word, Chekhov opposed all attempts to stage or publish *The Wood Demon* during his lifetime. But the seed of an idea having been planted, Chekhov was powerless to check the growth of his early minor play into an artistically mature later one. Though the towering achievement of *Uncle Vanya* dwarfs *The Wood Demon* in stature, the two plays have been preserved by posterity in an ancestral relationship like that of the proverbial oak to the acorn.

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you should know that many smokers who are looking for a cigarette that offers smoking pleasure and ultra low tar have made today's Carlton their No.1 choice.

In fact, Carlton is America's most popular, best selling ultra low tar brand.

Latest U.S. Government Report—Carlton King, Menthol or Box 100's—**10 packs of Carlton have less tar than 1 pack of the following brands:**

	TAR mg/cig	NICOTINE mg/cig		TAR mg/cig	NICOTINE mg/cig
Kent	12	1.0	Kent 100's	14	1.2
Winston Lights	11	0.9	Winston Lights 100's	12	0.9
Marlboro	16	1.0	Benson & Hedges 100's	16	1.1
Salem	14	1.1	Parliament Lights 100's	12	0.9
Kool Milds	11	0.9	Salem 100's	15	1.1
Newport	16	1.2	Marlboro 100's	16	1.1
Carlton Kings	Less than 0.5	0.1	Carlton Box 100's	Less than 0.5	0.1
Carlton Menthol	Less than 0.5	0.1			



100's: 4 mg. tar,
0.4 mg. nic.
100's Menthol:
3 mg. tar,
0.3 mg. nic.

King, Menthol
and Box 100's:
Less than
0.5 mg. tar,
0.1 mg. nic.

Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: Less than 0.5 mg. "tar", 0.1 mg. nicotine; 100's Menthol: 3 mg. "tar", 0.3 mg. nicotine; 100's Soft Pack: 4 mg. "tar", 0.4 mg. nicotine av. per cigarette, FTC Report Dec. '81.