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Bill Blass

Spring rains. A memory turns. And a refinement—new-born—begins! Bill Blass signals it in his red wool military coat. Crisp. Spare. And sure-hailed. A silhouette confident in its more feminine shape, its more intriguing length, its strength as the basis of the new ensemble. For beneath... there lies the clipped wool skirt, and stark white silk crepe de Chine blouse, accented with navy taffeta, ’79. In the Bill Blass Boutique... where we are all the things you are.

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THE GEARY THEATRE
FEBRUARY 1983

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COVER: (Back) Sydney Walker, George Deley, Bruce Williams, (foreground) Sally Smythe, Ray Reinhardt & Harold Surratt, Loot
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THE AMERICAN CONSERVATORY THEATRE
presents

LOOT
(1966)
by JOE ORTON

the cast
McLeavy  RAY REINHARDT
Fay     SALLY SMYTHE
Hat    BRUCE WILLIAMS
Dennis GEORGE DELOY
Truscott SYDNEY WALKER
Meadows HAROLD J. SARRATT

Directed by KEN RUTA
Scenery by RICHARD SEGER
Costumer by MICHAEL CASEY
Lighting by DUANE SCHULER

ACT ONE
A room in McLeavy’s house. Afternoon.

ACT TWO
The same.

There will be one thirteen-minute intermission

UNDERSTUDIES
McLeavy—Joseph Bird; Dennis—Jeremy Roberts; Hat—Randall Richard; Truscott—D. Paul Wee; Meadows—Frank Orton; Fay—Annette Berning.

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THE DEATH AND LIFE OF JOE ORTON
by Jeffrey Hirsch

"The truth is I admire great talent, and if this be not the same as a modern theory of life, is very useful as a model for the modern artist."
—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 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 Else, ahosier factory machine operator who later became a charwoman when her eyesight began to fail. The few estrangements else held her husband in was quickly communicated to her chidren. Early on they came to view William as an interloper in their dearly 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 lost between parent and child in the Orton family. Made mean and angry by life's disappointments, Else 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 location 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 work that would have passed him into secondary school. Blaming the public schools for her son's poor showing, Else pawned her wedding ring and sent him to a private school. Unfortunately Mrs. Orton's tenacity 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 developed impressive shorthand and typ- ing skills but, according to one teacher, remained nearly illiterate.

Joe Orton 1965, "I shall be the most pro- foundly depressed if modern playwrights find 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. "One night sitting in the empty theatre watching the electricians flashing lights on and off the empty stage wait- ing for the rehearsals to begin he wrote in his diary, "I knew 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 ac- tor 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 pro- nounced lump 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 I im- pressed the judges." Much to the sur- prise of his vocal coach and perhaps even a bit to his own, Orton was ad- mitted 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 actu- ally 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 companionship 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 Orton Welles and had been a classics student 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 young- est man's eyes to the wide ranging pos- sibilities of literature: Aristophanes and Lucian among classical writers and Fir- bank, Lewis Carroll, Genet, Pinter and Beckett among modern stylists. A par- ticular influence on Orton as 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 pro- fessional 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 find all that sort of thing."

Returning to London, Orton took up permanent residence in Halliwell's West Hampstead flat. The modest leg- acy 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 flame in the best way he could, by typing Halliwell's manuscript. Before long Orton took a more active interest in the work, sug- gested revisions that Halliwell found helpful and incorporated into his writ- ing. Orton and Halliwell were soon
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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

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writing together, effecting a collaboration that produced such precious (and unpublishable) novels as The Last Days of Sodom, The Mechanical Stomach, and The Boy Hairdresser. On this, he discovered he had a knack for it. "Words were much more effective than actions," he realized, "in the right hands and words could cause panic." Before Orson 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 libation library where the shelves were filled with "rubbishy novels and rubbishy books," Orson, 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 publishers. Their prankster book, for instance, had a female nude posed 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 kitchen. Another volume, Cochin's Book of Roses, kept 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, Orson and Halliwell would smuggle them back onto the library shelves and wait for unsuspecting readers to come upon their handiwork. This bizarre crime did not long go undetected by the ever-vigilant British authorities. On April 28, 1962, Orson and Halliwell were arrested. Their education 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 Orson 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. Orson, on the other hand, revealed as 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 him into touch with his unique artistic vision of the world.

Before, I had been vaguely conscious of something rotten somewhere; emotion crystallized this," Orson said. "The old whore society lifted her skirts and the signal was sent abroad.

Upon regaining his freedom, Orson 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 Orson's radio script The Ruffian on the Stair was accepted by the BBC and he began work on Entertaining Mr. Sloane, his first full-length play.

As if to commemorate his newfound literary success, Orson rechristened himself, changing his name to Joe so that he would not be confused with John Osborne, another angry young playwright. The new Joe Orson was thirty-one years old when Entertaining Mr. Sloane opened in 1965. His arrival on the London stage so impressed veteran playwright Terence Rattigan that he proclaimed Sloane "the most exciting and stimulating first play I have seen in thirty odd years of play-going." Putting his money where his admiration was, Rattigan invested in the transfer of Sloane 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 reviewed Sloane, the plot of which revolves around a brother's and sister's attempt to seduce their father's murderer, with heated indignation. Orson warned to the critics by writing letters to the editors of local newspapers condemning his own play in the assumed name of Mrs. Edna Welthorpe. "As a playwright for forty years," Orson wrote in one Welthorpe letter that was printed in the Daily Telegraph, "I may sincerely agree with your critic in his condemnation of Entertaining Mr. Sloane. 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 Orson became firmly entrenched on the theatrical front. With Lord (produced in 1965), The Bergamot Camp (1966), his version of The Bacchic; The Good and Faithful Servant (1967), Funeral Games (1968), and What the Butler Saw (1969), Orson 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," Orion 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 almost cruel and heartless but funny as well, he has given his critics an extra hook 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 1904, Orion approached the subject of death and engaged society's most feared taboo in a hilarious dawdling 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 whodunits the piece parodied. "Shame took a comedic view of things. Loot takes a farcical view of things normally treated as tragic," Orion explained, continuing to develop his theory of comedy. "Farcce 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 gradations of theatre between tragedy and farce—light comedy, drama—are a load of rubbish."

While working on Loot, Orion 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.

Orion's model for such a public servant gone round the bend was the real life Detective Sergeant Harold Challengor whose strange case was filling the newspapers of the day. Challengor, 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.

Challengor, 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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But Orton was not concerned that the violence in his play be acceptable or that God be seen as a simple comedy. "Unless God 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 being too serious. In Love Lucy, I’ve watched it often. I think it’s funny. But it’s purely aimed at making an audience laugh. And that isn’t the prime aim of God. It’s important to get the subject of the play right. The play shouldn’t be one long giggle—there should be depths.

After the failure of God’s provincial tour, no West End manager would touch it. Depressed and embittered, Orton did little writing for the rest of the year. "After God hit the road," he said, "there was a long period when I didn’t do anything at all.

God 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 reviewed the play and allowed most of its original cuts to be reinstated. Under the direction of Charles Marowitz, the play was now treated straightforwardly and realistically. "At rehearsals of God," Marowitz later recalled, "Orton took great interest in the black devices: the corpse, the coffin, the dead woman’s clothing, the glass eye. He was childishly delighted with the prosthetic business that had been devised with the glass eye at the end of the first act."

Orton’s delight was increased by God’s reception by the London critics. The new play was described by the Saturday Telegraph as “the most genuinely quick-witted, pungent and spirited entertainment by a new British playwright for a generation.” The critic for the Observer called the play the “Oscar Wilde of Welfare State gaiety” and declared that God “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 God,” he said immediately, “is the quality of the writing.”

In November 1967 God moved to a larger West End theatre, where it went on to play for over four hundred performances. The hit play was quickly published, preceded by an epigraph from Shaw’s Misalliance that begins, "Anarchism is a game which Orton is peculiarly fitted to play. In the midst of this strenuous and exhausting life, he remains forever a trim and ingenious man, who has the fitness to accept the blows of the world and to come off with them..." Orton was further vindicated in his success. The Brothel at Hochelaga offered to serve the honor of his play when God 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 convention, "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 indelect, postmodernism 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—then in a coffin is only a box. One calls it a coffin and once you’ve called it a coffin it already has all sorts of associations.” The playwright’s final word on those who charged that Loot was an 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 ears 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 bit him on the hip in a fore-shadowing of the gruesome scene to come.

The night of August 8, 1967 began as a quiet event 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 overtaken by the neighbors, Kenneth Halliwell murdered Joe Orton. After bludgeoning Orton with hammer blow 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 marvellous writer,” addressed the assembled mourners and then Donald Pleasence read the ode he had composed entitled Hilarium Mortis which begins: “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 now. It all seems very ridiculous but I must press it on the face of you.” 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 Pian Gemius

the cast

MARINA, the old nurse
JOAN CROWDON

MIHAIL IVANOVITCH ASTROK, a doctor
PETER DONAT

IVAN PETROVITCH VOYNTSKY (Uncle Vanya)
DAKIN MATTHEWS

ALEXANDR VLADIMIROWITCH SEREBRYAKOV, a retired Professor of arts
WILLIAM PATTERSON

YELENA ANDREYEVNA, his second wife
DEBORAH MAY

SOFYA ALEXANDROVNA (Sonya), the
BARBARA DIRICKSON

Professor's daughter by his first wife

ILYA ILYTITCH TELYGIN (Waffles), an impoverished landowner
JAMES EDMONDSON

MARYA VASSILYEVNA, widow of a
MARIAN WALTERS

Privy Councillor, mother to Uncle Vanya

YEFIM, a workman
JEREMY ROBERTS

and to the Professor's late first wife

SERVANTS
NANCY CARLIN, JOHN DAVID CASTELLANOS,

RICHARD CROON, CASEY DAVY,

ARTHUR P. GREER, MICHELLE MORAIN

Directed by
HELEN BURNS &

MICHAEL LANGHAM

Associate Director
EUGENE BACONE

Scenery by
RALPH FUNDICELLO

Costumes by
MICHAEL CASEY

Lighting by
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 15-minute intermission

UNDERSTUDIES

Marina—Dolores Mitchell, Astrud—Lawrence Hodt, Vanya—Bruce Williams,

Professor—Joseph Bird, Sonya—Francine Tucker, Sonya—Laura Ann Worthen,

Waffles—Harold J. Surratt, Marya—Nancy K. Houdik, Yefim—Allen Fletcher

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FROM WOOD DEMON TO UNCLE VANYA

Till oaks from little acorns grow. Although this platitudinous maxim is necessarily repeated in the theater, the character in Anton Chekhov’s Uncle Vanya, who dreams of green forests, habitually applies the drama to his own group of habits. 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 grumbled 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 Alexandrinsky Theatre. The committee’s report stated that the plays were not in tune, 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 courting of Sonya, the daughter of a landowner who loves nature and who is also being pursued by Zheltyuk, a wealthy and gossipy bear. Khrushchov is a lanky, unattractive, and stammering man, a factor which Sonya is in love with. The play is not as far-fetched and the reduced number of characters to nine. The Serebryakova family—the son, Alexei; Vanya; and Sonya—are retained as central characters, but in place of the original Vanya, the Wood Demon whose name was changed from Khrushchov to Vanya and who was described as a man given to depression and a diminished role in the play. Four characters, though some of their lines were assigned to other characters. The original third act, which is now more of a love interest, was cut from the play’s final version.

The second act of The Wood Demon was transferred to Uncle Vanya, with a few minor changes. Some scenes from the first and third acts were used in the new play, the most significant changes occurring in the third act. At the court where Vanya’s suitor, Grigor, is being considered, the Wood Demon takes the play into a new and entirely different level. The character speaks the final words of the play, a song that bespeaks the frustration and impotence the character feels at the end of his attempt to improve the situation. At the end of Vanya’s speech, the Wood Demon’s song is no longer a symbol of the struggle against nature, but a means of expressing the anger and frustration of the characters. In this way, the Wood Demon becomes a symbol of the characters’ despair, their inability to control their lives, and their sense of being held back by the forces of nature.

WHAT YOU SHOULD KNOW
- A woman’s most intriguing aspect—her eyes—is also her most bewitching. The skin around the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external aggression.
- As a result, circles, bags, and shadows may appear. Next stop: signs of premature aging such as wrinkles, puffs and under-eye bags.
- WHAT YOU SHOULD AVOID
  - Oil of heavy creams should never be applied. The skin in this area is mucous-like and actually "suffles" up when products with high oil content are used.
  - Do not apply eye makeup directly on the skin, you can accidentally apply it to the lids or pull area during make-up application and removal.
- WHAT YOU SHOULD DO
  - To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-irritating, non-drying, non-comedogenic products that protect and enhance this delicate skin from make-up.
  - Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by gently removing make-up.

Advice from CLARINS on controlling the first signs of aging.
FROM WOOD DEMON TO UNCLE VANYA

Tall oaks from little acorns grow. Although this platitudinous phrase is never uttered by Doctor Astor, the character in Anton Chekhov’s Uncle Vanya, who dreams of green forests, it hardly applies to the acting and directing of these productions in Yekaterinburg. 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, poetic idea and nurture it to full artistic maturity.

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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 Khruzhkov’s courting of the lovely and accomplished Sonia who is also being pursued by Zheleznik, a wealthy and gossipy bachelor. Khruzhkov meanwhile betrays his love and doctor whose nature has grown into an obsession with the preservation of Russia’s forests and earned him the nickname Wood Demon. Sonia’s widowed and insignificant friend, Professor Serebryakov, has taken as his ornery and acid-tongued companion Yelena, also attended by treated indirectly by her husband, Yelena is adored by Sonia’s Uncle George, Vronsky, and also desired by Theodore, a minor character. In one of the most awkwardly crafted scenes a conveniently discarded billet-doux is found in the garden. Addressed to Vronsky and signed by Vronsky, the letter seems to lend credence to the suspicion that the two were between the two. Round and round the lovers, alleged lovers and would-be lovers go until Serebryakov and Vronsky tire of the play’s climax. The Professor’s proposal to sell the estate that belongs to Vronsky, which Vronsky has managed and where he lived with his mother for the last twenty-five years, sends Uncle George offstage and in despair. Very melodramatically bar counter with authoritative purchases, Vronsky shoots himself dead.

The last act of The Wood Demon is set at a water mill near the Serebryakov estate. A rustic character named Dyadko has been hiding Yelena for the past fortnight because she feared that her supposed liaison with Vronsky would be used to explain his suicide. The entire cast of principals assemble at the water mill for a picnic, Vronsky’s death having reformed all of their villainous impulses. The announcement that poor Uncle Georgy’s diary reveals that his love for Yelena was chaste prompts Khruzhkov to exercise his prerogative as the play’s protagonist.

"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 at their assemblage and the play takes a final convoluted turn of the kind that knocked off Vronsky in the third act. Serebryakov and Yelena abruptly reconcile, the Wood Demon proceeds to marry Sonia who gladly accepts and Theodore is betrothed to Zheleznik’s sister Julia. As consupance Zheleznik is left unwell; he should never have spread those wicked rumors about Uncle George and Yelena. The stage is filled with couples and a mood of levity prevails as Dyadko speaks The Wood Demon’s last line. Like Ryman surveying a similar scene at the end as do Yule the Fish, 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 Shamunov 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 drama altogether. "What do I have to say? Nothing," he wrote to a friend. "I don’t care for the work."

Precisely when Chekhov transferred the rights for Wood Demon into Uncle Vanya is not known. The first time the new play is referred to Chekhov’s correspondence is in 1894 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 second act by a third and reduced the number of characters to nine. The Serebryakovs—Professor Serebryakov, son Alexei, and niece Vanya—were retained as central characters but in Uncle Vanya, the Wood Demon whose name was changed from Khruzhkov to Astrov and Dyadko who was robbed Telyegin and given a diminished role to play. Four characters, 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 Zheleznik and the holding of all that is good and well in the continuity of domestic life.

The entire second act of The Wood Demon was transferred to Uncle Vanya with minimal changes. Some scenes from the first and third acts were also used in the new play, the most significant change occurring in the third act, where Vanya’s suicide attempt and Vronsky’s self-inflicted injury in an act of desperation that bespeaks the frustration and impotence the character feels in the enervation of the play. Instead of telling himself, Vanya is allowed to express himself, and the love of the father who has never exchanged but pathetically barters the attempted murder. Unlike The Wood Demon, in which the conflict of interest between characters was possible, this version of the play would contain no such easy ways out. Every character in the new play is left to bear the unappeasable doubts of their lives with little hope of satisfaction to look forward to. The fate of Uncle Vanya, hardly any of which was taken from the earlier play, makes this point clear. There are no second-guesses, no unattached couples to give the play a happy ending, all romantic love revealed in the previous three acts remains unrevealed that 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.60)
A nyroid of elements contribute to the success of a fund-raising auction. Clearly, one of the most significant is the auctioning 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 1869, 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 auctions. In addition, Butterfield & Butterfield is "the last true estate auctioneer," according to Mr. Osher, "in that we are able to put up for special 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 55. Among these considerable ranks is Senior Vice President and Director of Fine Arts Peterfairbanks, who will serve as "Act I" 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-raising events 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 auctioning is the simplest element. Advance preparation is by far the most complex, helping to structure the evening's program, organizing and appraising auction items, producing a catalog for advance bidding, sorting 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 assistant 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 $100 for the first bid to $500 for the next. The audience approved unanimously. "A good auctioneer, and 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 528i sports sedan.
- Venice Simpson Orient Express has donated a Venice-to-London excursion for two.
- Paul Neuman 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. Calincus.
- Congressman Willie Brown has offered to host lunch for four.
- Monique Roger Vergé has donated a week's enrollment for two at his L'Ecole 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 bayee's choice, has been donated by an anonymous supporter.
- Restaurant and wine critic Robert Fittjian has offered to conduct a private tour of selected wineries.
- Hôtel Taboua and Bora Bora have donated a week in Tahiti, including four nights in Papeterie and three nights in Bora Bora.
- The Cuemavacu Racquet Club has contributed one week for two, including court time.
- Concorso 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 Four Seasons Lodge and roundtrip private air transport has been donated by Mr. George Guindi.
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 achieve 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 318i 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. Calcutis.
- **Congressman Willie Brown Jr.** has offered to host lunch for four.
- **Monseur Roger Vergé** has donated a week's enrollment for two at his L'Ecole du Moulin in Mougins, France.
- A week for two at Claridge's in London, with dinners in the White Elephant, Walton and Chelsea Gardeners, and tickets to three shows of your choice, has been donated by an anonymous supporter.
- **Restaurant and wine critic Robert Fiuminga** has offered to conduct a private tour of selected wineries.
- **Hotels Tabaracca and Bora Bora** have donated a week in Tahiti, including four nights in Paperie and three nights in Bora Bora.
- **The Cuernavaca Racquet Club** has contributed one week for two, including court time.
- **Concours 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 Fairmont Olympic Lodge and roundtrip private air transport has been donated by Mr. George Goodnutt.

Join us after the show. We prepare great American favorites—line carefully selected salads, grilled meats, fresh fish, tender chicken, and plump shrimp—according to a 1000 year old Japanese recipe. And it's prepared right in your table, by your personal chef. Step in, for lunch or dinner. When it comes to great American favorites, our chefs really know their onions.

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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 auctioning 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 1869, and has been in continuous operation since, becoming the largest auction establishment outside of New York City. Its structure is highly depersonalized, 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 55. 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. Undertaking such affairs, he says, the actual auctioning 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, listing 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 backward—from $8,000 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.”
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TO THE AUDIENCE

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Tickets by Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).

Window Sales—Visit A.C.T. Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 9 a.m. through the first intermission of the evening performance. For information call (415) 673-6440.

Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll either either ticket (Bass or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.

If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the ticket.

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time. Curtain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments.

In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

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

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor.

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing impaired. For information call TTY (415) 771-0358 or 771-5880 (Voice).

Special thanks to Steven Frisch for his hard work and excellent performance in the interpreting of each show.

CHILDREN
Patrons are discouraged from bringing very young children or infants to regular performances. Guests, regardless of age, must have a ticket.

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.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 10 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-5880.

GIFT IDEAS
Gifts available from A.C.T. The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.50 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $6.75 each and the aprons are $16.75 each. Prices include postage and handling. Make checks payable to Friends of A.C.T.

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This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please… if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Merbeth or Emily at the Conservatory office (771-5880).

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

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Lively scenes from country life glow with the subtleties of unrequited love and the pathos of life's missed opportunities in the Russian master's tender comedy of longing and hope.

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The quintessential black comedy—a dazzling and high spirited parody of who-done-it by the modern English master of outrageously inventive farce.

MORNINGS AT SEVEN
by Paul Osborn

Filled with soaring poetry of the commonplace, a wise and heartwarming comedy of small-town American life. Winner of the Tony Award for Outstanding Revival of 1980.

THE HOLDUP
by Marsha Norman

A suspenseful saga of passing fancies and changing times in which an outlaw, a drifter, a rancher and a former dance hall queen recreate the romance of the Old West. Opens Apr. 12

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$12.00 Sat. 21 $12.00 $12.00 $12.00 $12.00 $12.00

$14.00 Sat. 22 $14.00 $14.00 $14.00 $14.00 $14.00

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$24.00 Sat. 27 $24.00 $24.00 $24.00 $24.00 $24.00

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American Conservatory Theatre
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DEAR LIAR
by Jerome Kilty

THE CHALK GARDEN
by Emil Bagwold

A CHRISTMAS CAROL
by Charles Dickens

UNCLE VANYA
by Anton Chekhov
Closing March 19

LOOT
by Joe Orton
Closing March 19

MORNING'S AT SEVEN
by Paul Osborn
Opening March 15
Closing April 16

THE HOLDUP
by Marsha Norman
Opening April 12
Closing May 7

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Stewart Brady
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Allen Fletcher
Fred Geick
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Joan Sadler
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A.C.T. has conferred the honor or National Treasure on the late Edith Skinner, who developed the Skinner Technique of Speech for actors, considered to be the standard in the English-speaking theatre.

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SEATTLE, WA - One hundred years after widespread reports of Richard Wagner’s death, the noted German composer has been discovered alive and living in Seattle, Washington. According to Glynn Ross, General Director, Seattle Opera is responsible for bringing Wagner back to life with their world-famous production of The Ring of the Nibelung.

The Ring, presented exactly as Wagner conceived it, is entirely sung in both German and English, and in the great Romantic tradition, an ample proof that Wagner is in extremely good health at Seattle Opera,” says Ross.

Those wishing to witness the miracle of Wagner’s rebirth on the one hundredth anniversary of his supposed death, should make reservations now for The Ring, July 23 – August 6, 1985.

Seattle Opera, Pacific Northwest Wagner Festival, P.O. Box 9248, Seattle, WA 98109, 206/447.3503.

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Seattle Opera

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Under the Elms, 5th of July, Ab. Wildness!,
All the Way Home, Knock, Knock,
Cyrano de Bergerac, The Turning of
the Shrew; Street Scene and The Master
Builder. In addition, Mr. Moore coor-
dinated the televised adaptations of
Cyrano de Bergerac and The Turning
of the Shrew, and produced A Christ-
mas Carol for PBS television. He was
largely responsible for developing the
system of scheduling A.C.T. ’s complex
repertory system and has taught the-
atre administration through our Eve-
nings Extension Program. In 1979, he
became General Manager for the com-
pany, 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 Coor-
dinator) 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 As-
sociate Director on many of Wil-
liam Ball’s productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Turning of the Shrew, Has Fever, The Circle, Private Lives and Rose-
croissant and Guiltierments Are Dead. After receiving his bachelor of arts de-
gree in music, he directed the famous Red Diamond Chorus in the Army, and
since has assembled 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 Turning of the Shrew
and A Christmas Carol.

HELEN BURNS (Guest Director) began
her theatrical training at Lon-
don’s Royal Academy of Dramatic
Art. She has ap-
peared with the Royal Shakespeare
Company, the Na-
tional 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 Burrin 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 Centre Institute. She wrote and directed a rock musical performed in the streets of Boston as part of the “Summertime Festival” of that city.

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut last season with the productions of The Drowning 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, King Round the Moon, Taste of Honey, Romeo and Juliet and Macbeth. A Note 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. 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, 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 Arts 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 55 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 has also 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 Stirling. He has performed with the Lyric Opera of Chicago in its productions of Arturoon and Navacchio and Die Fledermusius.
and the Young Vic and with husband Michael Langham became an active participant in Canada’s Stratford Shakespearean Festival. In 1980 Miss Burrows 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 Juillard School in New York and the National Theatre School in Canada. She has directed in Sheffield, England, and at the Lincoln Centre Institute. She wrote and directed a rock musical presented in the streets of Boston as part of the “Summerring Festival” of that city.

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut last season with the productions of The Recruiting Officer 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, King Lear, the Winter, Poor Tom, Treasure Island, 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.

Dakin Matthews (Resident Director) makes his Geary Theatre directing debut this season with the production of The Cherry Orchard. In addition to previous directing credits, he is an 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 Juillard 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 55 productions in seven seasons, and served as Associate Director for the theatre from 1975 to 1978. At San Diego’s Old Globe Theatre, he directed the award-winning productions of The Taming of the Shrew 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 Stokian. He has performed with the Lyric Opera of Chicago in its productions of Ariadne auf Naxos and Die Fledermusen.

Michael Langham (Guest Director) made his directorial debut immediately after World War II in both British and European theatres. From 1945 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 Juillard Theatre Center in New York City.
THE ACTORS

MIMI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Holland's Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, Theatre Summer, the Alley Theatre in Houston and the Bilberry 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, Other Sister Theatres: Love's Labors Lost, Timon of Athens, Romeo and Juliet, Antony and Cleopatra, All's Well That Ends Well: The Winter's Tale.

JOSEPH BIRD is now in his 16th 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 Odd of 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, 4th, Wilder, Much Ado about Nothing, Richard II, The Three Sisters. BROADWAY: 8 total, including The Sho (off with Helen Hayes), Hamlet (with Ellis Rabb).

TELEVISION: Kaiser Alcentrum Hour: The Bag Jungle (with Paul Newman); Love Is a Many Splendored Thing (CBS).

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 Shakespearean 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.


TELEVISION: Parent Effectiveness (PBS).

JOHN CROWDON was an A.C.T. charter member. He has appeared extensively on and off Broadway and in the film The Bad Seed. Her Broadway performances in The Potted Shed earned her a Special Award. Miss Crowdon's vast theatrical experience also includes appearances at most major U.S. resident theaters, among them the Arena stage and the O'Neill Theatre. Man 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, Apoloo of Belseal, Six Characters in Search of an Author.

THE ACTORS

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 Shakespeare festivals in Berkeley, San Diego, Sarasota 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.


OTHER RESIDENT THEATRES: Love's Labour's 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 16th season with A.C.T. Educated at Peabody 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 has spent much of his career performing at the Lyceum Theatre on Broadway; at the San Diego Shakespeare Festival's Old Globe Outdoor Theatre 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: It's Only a Play; Shroud (with Helen Hayes); Hamlet (with Ellis Rabb).

TELEVISION: Kaiser Aluminum Hour; The Rug 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 Holland's Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, the Yale Repertory Theatre in Houston and the Wilbury 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; Cut Among The Pagans; Little Dorrit; The Late Autumn.

OTHER RESIDENT THEATRES: 17 total, including The Man Who Came To Dinner; Firefly; Brigadoon; Tobacco Road; Ring Round the Moon; Macbeth; Coriolanus; Merry, School for Scandal.

TELEVISION: A Christmas Carol.

JOAN CRYDON 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 the Claremont Desertew Award. Miss Crydon'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 de Belas; Six Characters in Search of an Author.

BROADWAY: Major Barbara; The Bad Seed; The Potting Shed; Companionship. OTHER RESIDENT THEATRES: Separate Tables; The Right Honourable Gentleman; Born Yesterday; Campagnolle, The Shadow Box; The Royal Family; The Freeway: Write Me a Murderer.

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

FILM: The Bad Seed.
“SHATTERING...
MAY BE THE BEST FILM OF THE YEAR!”
— The Times, San Diego Reader

“SOPHIE’S CHOICE” is Magnificent!
There is not a false frame from its cast or its director, Alan Pakula. A
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by Meryl Streep that makes her immortal.

“ONE OF THE YEAR’S TEN BEST”

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BUTCHER BROTHERS

GEORGE DELOF makes his A.C.T. de-
but this season. Born in Uruguay
and raised in Salt
Lake City, he at-
tended the Uni-
versity 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 Can-
a da as Jamie Lockhart in The Robber Bride-
groom, played Cleante in The Imaginary
Husband at the Cincinnati Play-
house in the Park, and appeared as
Orlando in As You Like It, the inaug-
ural production of San Diego’s Old
Globe Theatre. Mr. Delo has been cur-
cently 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 REMIDENT THEATRES: The
Imaginary Invalid; Kiss Me Kate;
Vivat! Vivat! Regina!; Man of La Man-
cha, The Three Penny Opera, What the
Butler Saw; The Trial of the Catton-
ville Nine.

TELEVISION: One Night Stand;
Quincy; M.E.; Eddie Cibrians; The Selle-
ers; R.G. and the Bear; Hart to Hart;
Galactica ‘80; Star of the Family.

BARBARA DICKSON (*) has been
with A.C.T. for 11 years, having at-
tended the Conser-
vatory’s Ad-
vanced Training Program. Previ-
ously, she at-
tended the Uni-
versity of Port-
land and the Perry
Manfield School of
theatre and Dance in Steamboat
Springs, Colorado. Since joining the
acting company, Miss Dickson has ap-
ppeared in 28 productions on the Geary stage
and has toured with San Diego and the U.S.S.R. Other acting credits
include Shy, with Sada Thompson at the Westport Country Playhouse; Sor-
rows of Stephen and The Importance of Being Earnest with Ellis Raff at San
Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: 28 total; includ-
ing: Sorrow of Stephen and The Importance
of Being Earnest. With Ellis Raff at San
Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: 28 total; includ-
ing: Sorrow of Stephen and The Importance
of Being Earnest.

TELEVISION: Lou Grant, Incident
at Crenridge.

PETER DONAT has been with the
A.C.T. company for 14 seasons. A
native of Nova Scotia and a gradu-
ate of Yale Drama School, he
has guided guest appearances on
most major television series and
has spent six years
with Canada’s Stratford Festival. A win-
or of the Theatre World Award for
the best featured actor, Mr. Donat has per-
formed extensively on Broadway and
was a member of Ellis Raff’s A.P.A.
company for several seasons. Addi-
tionally, he starred in the TV series “Fla-
mingo Road” for two years.

A.C.T. PRODUCTIONS: 31 total; includ-
ing: Tartuffe; Under Milkwood; The
Importance of Being Earnest; Hud-
son Fife; Six Characters in Search of an
Author; Cyndro de Bordeaux; A
Doll’s House; The Cherry Orchard;
Taj Mahal; The Master Builder; A Month in the Coun-
try; 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; P.I.T; High Society;
All Washed Up; China Syndrome.

JAMES EDMONDSON is an active new-
comer to A.C.T. He joined the com-
pany in 1984 and in one season acted in two
daps, directed four others, joured to Hawaii
and taught in the Conservatory’s
Advanced Train-
ing Program. Mr. Edmondson, a native
of Montrose, Colorado, holds a bache-
lor’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 Festi-
val. 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 Brouning
Version; Black Comedy; Dear Liar; Goin’
Glasses.

OTHER REMIDENT THEATRES: Death
of a Salesman; Richard III; Of Mice
and Men; Dance Of Deedest; Merchant
of Venice; Time Of Your Life; Dr. Faustus.

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MERYL STREEP

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— The Times, Photo: F. ROBERT DURAND

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There is not a false frame from its cast or its director, Alan Pakula. A
gorgeous film filled with lusty love and robust life... with a performance
by Meryl Streep that makes her an immortal.”

ONE OF THE
YEAR’S TEN BEST”

— The New York Post — National Society of Film Critics

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Genevieve Bujold — Martin Sheen — Martin Sheen

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GEORGE DECOY 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 experience 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 cur-
cently as Frank Rosselli 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 REMIDENT THEATRES: The Imaginary Invalid; Kiss Me Kate; Vivat! Vivat! Regina!; Man of La Mancha;
The Threepenny Opera; What the Butler Saw; The Trial of the Cattonville Nine.

TELEVISION: One Night Stand; Quincy; M.F.; Eddie Capers, The Seekers; B.J. and the Bear; Hart to Hart; Galactica ‘78; Star of the Family.

BARBARA DICKSON (*) has been with A.C.T. for 11 years, having at-
tended the Conservatory’s Advanced Training Program. Previ-
ously, she attended the University of Hawaii and the Perry Mansfield School of
theatre and Dance in Steamboat Springs, Colorado. Since joining the
acting company, Miss Dickson has appeared in 28 productions on the Geary stage and has toured with our company to Hawaii and the U.S.B.R. Other acting credits include Shuj, with Sara 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.B.R. tour); Peer Gynt, A Month in the Country; The Circle; Hay Fever; Buried Child; Another River of the Forest; The Three Sisters.

OTHER REMIDENT THEATRES: Shuj; Sorrows of Stephen; The Importance of Being Earnest.

TELEVISION: Lou Grant; Incident at Crenridge.

PETER DONAT has been with the
A.C.T. company for 14 seasons. A
native of Nova Scotia and a gradu-
ate of Yale Drama School, he
has made guest appearances on
most major television series and
spent six years with Canada’s Stratford Festival. A win-
ner of the Theatre World Award, he is a best featured actor. Mr. Donat has per-
formed extensively on Broadway and was a member of Ellis RABB’s A.C.T.
company for several seasons. Additionally, he starred in the TV series “Fla-
mingo Road” for two years.

A.C.T. PRODUCTIONS: 11 total, including: Tartuffe; Under Milkwood; The Importance of Being Earnest; Hud-
"HOUx VII; Six Characters in Search of an Author; Cyrano de Bergerac; A Doll’s House; The Cherry Orchard; Figaro; 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; P.I.T.; High Plains; All Washed Up; Chino Syndrome.

JAMES EDMONDSON is an active new-
comer to A.C.T. He joined the com-
pany in 1984 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 bache-
lor’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 Festi-
val. Mr. Edmondson will be seen in Uncle Vanya and a Christmas Carol. A.C.T. PRODUCTIONS: Little Borden In The Late Afternoon; An American Fairy Tale; Director: The Browning Version; Black Comedy; Dear Larry; Gin Game.

OTHER REMIDENT 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 HECHTMAN (*), in his ninth season with the company, has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Oregon Shakespearean Festival and the Company Theatre of Berkeley. A graduate of the University of California at Davis and an A.C.T. Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-In-Progress series, as well as A.C.T. student projects. He continues to serve as an acting instructor and project director for the Conservatory.


OTHER RESIDENT THEATRES: Director: Equus, Harvey, The Crucible.

NANCY HOUPFER (*), 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 se- ries as well as numerous student pro- jects. A graduate of Stanford University, she has appeared with such resi- dent 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 Shake- speare Festival’s production of Antony and Cleopatra.

A.C.T. PRODUCTIONS: Julius Caesar, Two Minutes for Twenty-Five Cents, Mammam and Fist.

OTHER RESIDENT THEATRES: Cabaret; A Little Night Music; A Midsummer Night’s Dream; The Miser; Happy Birthday; Wanda Tone; Great Expecta- tions: Rosinky, Sleepy, Soy, Foss, Antony and Cleopatra.

JANICE HUTCHINS joined A.C.T. seven years ago, after re- ceiving her B.A. and M.F.A. de- grees 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 asso- ciate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects this summer, she di- rected a production of Neil Simon’s Chapter Two at the Sun Valley Repor- tory Company.


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 Ac- tor’s Workshop, she graduated from Stanford University. In New York she studied movement with Kinya Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, ap- peared with the Santa Fe Repertory and was a resident artist at the Santa Maria/ Solvang Theatre. Last summer, she appeared with the Pacific Conserva- tory of the Performing Arts in the title role of Mama. This season she appears in Morning at Seven. A.C.T. PRODUCTIONS: 20 total, includ- ing: A Doll’s House; Tonight at 8:30; Pilgrars of the Community, Poor Cyst; Man and Superman, The Master Builder, All the Way Home, Ab, Wil- dere, Heartbreak House, History of the American Film, Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra. OTHER RESIDENT THEATRES: Ab, Wilder, St. Valentine; Ring Round the Moon; Hamlet, Mama.

TELEVISION: A Christmas Without Steam; The Music School.

DAKIN MATTHEWS came to A.C.T. in 1981. He is a direc- tor, actor, playwright, dramaturge and Associate Professor of English at California State University, Hay- ward. 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 Cali- fornia Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory’s Summer Training Company this year, and is an avid home- made gramma. Watch for his performances this season in Dead Man, Uncle Vanya and A Christmas Carol.

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

OTHER RESIDENT THEATRES: Enrique IV, The Old Couple, Henry IV, Part I, A Midsummer Night’s Dream; Fintons, The Rainbow, The Caucasian Chalk Circ- le, Julius Caesar; Trelfth Night; Merchant of Venice.

TELEVISION: New Actor 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 Conserva- tory before join- ing the company for six years. She has appeared in numerous pro- ductions on and off-Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Per- forming Arts. Most recently, Miss May played Rosalind in As You Like It, the inaugural production at San Diego’s newly rebuil Old Globe Theatre.


BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATRES: 15 to- tal, including: Mitchel, Gold Dust; Hudda Gabler, The Unmentionable Molly Brown, The King and I, A Midsummer Night’s Dream; The Mikado; The Mount; As You Like It.


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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 Negro Performers' 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.


Nancy Houdek (*) 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 Houdek played the female lead in the Berkeley Shakespeare Festival's production of Antony and Cleopatra.

A.C.T. PRODUCTIONS: Julius Caesar, Two Minutes for Twenty-Five Cents, Mammon and Fist.

OTHER RESIDENT THEATRES: Cabaret; A Little Night Music; A Midsummer Night's Dream; The Mixer, Happy Birthday, Wanda Lone, Great Hosts; Rosenery Nook, Stay Free, 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 Sun Valley Repertory Company.


OTHER RESIDENT THEATRES: Director: Chapter Two. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

Anne Lawler 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 Kary Delskova and speech with Alice Hermes. Miss Lawler sang with the New York City Opera Company, appeared with the Seattle Repertory and was a resident artist at the Santa Maria/Solvang Theatre. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Maama. In the spring season she appears in Morning At Seven. A.C.T. PRODUCTIONS 20 total, including: A Doll's House: Tonight at 8:30; Pilgrims of the Community, Poor Cyst: Man and Superstar, 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; Sheba's Dog; Ring Round the Moon; Hamlet, Mama. 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 has also served as Assistant Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Company this year, and is in an avid home run follower. Watch for his performances this season in Dear Dave, Uncle Vanya and A Christmas Carol.

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


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, Gene; The Skin Game; Tuvstarr, Othello, Cyrano De Bergerac; Threepenny Opera, Matchmaker (U.S.S.R. Tour), The Taming of the Shrew.

BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATRES: 15 total, including: Mitchel, Gold Dust; Houda Gubler; The Unforgettable Molly Brown, The King and I, A Midsummer Night's Dream; The Mikado; The Music Man; As You Like It.


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DELORES MCKENZIE (*), joined A.C.T. in 1975. Since then, she has performed with the company in numerous roles and has taken voice, acting and speech classes through the Summer Training Program and 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 in 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 Caucasian Chalk Circle.

A.C.T. PRODUCTIONS: 13 total, including:

**A Christmas Carol** (seven seasons);
**Romeo and Juliet;** The Winter's Tale;
**Hotel Paradise;** The National Health;
**Lullaby, Much Ado About Nothing; The Rivals, The Little Foxes; Mannison and Flat.

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

TELEVISION: A Christmas Carol.

**SHARON NEWMAN** is A.C.T. for her second season as Director of Young Conservatory. She holds a B.F.A. degree from the University of Minnesota and an M.F.A. from the University of Utah in young people's theater. She has taught children's theatre and puppetry in an inter-related program designed to bring the arts to schools in the San Francisco Bay 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, improvisation and creative drama. Young Conservatory students are taught original, same variety of disciplines offered in the Conservatory’s regular adult training program.

A.C.T. PRODUCTIONS: The Adelbert Cronin; I Remember Mama; Mourners, Mourners, Become Electra; Mammon and Flat.

TELEVISION: Arthur and Company; Roomer Room.

**FRANK OTTWEILL** has taught the Alexander Technique at A.C.T. since the company's beginning 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 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.

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

WILLIAM PATRISON marks 57 years in the acting profession in 1965—of those with A.C.T. A native of 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 Jimmy Oliver Wende, Helmers. 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); Toscanova of the Shrew; Matchmaker (U.S.S.R. tour); The Circle; All The Way Home (Japan tour); “May Fly”; 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.F.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 Mission; 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 Waltz; Uncle Vanya; The Caucasian Chalk Circle; The Three Penny Opera; Othello; The Taming of the Shrew.

TELEVISION: Hawaii Five-O; Columbo; Under Milkwood (PBS/A.C.T. FILMS: Time After Time; Cardiac Arrest; Oh Boy and the Philby Flash.

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.


OTHER RESIDENT THEATRES: Taming of the Shrew; The Dumbwaiter; The Maidsbridge; Idaho’s Delight; Billy Budd, Terra Nova; School for Scandal.

FRANK SAVINO is a 50-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 50 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 Gaucheo (with David Janssen); Desire Under the Elms; The Rainmaker.

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

FILMS: Three Days of the Condor.

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BROADWAY: Tiny Alice.

OTHER RESIDENT THEATRES: 10 total, including: The Waltz; Uncle Sam; The Caucasian Chalk Circle; The Threepenny Opera; Oleo; The Turning of the Screw.

TELEVISION: Hawaii Five-O; Gunsmoke; Under Milkwood (WB/C.T.)

FILMS: Time After Time; Cardiac Arrest; Oh! Oh! and the Phily Flash.

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OTHER RESIDENT THEATRES: Theatres: The Elephant; The Alabaster, The Mausam; The Gladiator; Idaho’s Delight; Billy Budd, Terra Nova, School for Scandal.

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OTHER RESIDENT THEATRES: Theatres: The Elephant; The Alabaster, The Mausam; The Gladiator; Idaho’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 50 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 THEATRE: 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 Jansen); Desire Under the Elms; The Rainmaker.

TELEVISION: Kiss; Barretta; Jake and the Kid; A Man Born to Be King; Louis Real.

FILMS: Three Days of the Condor.
SALLY SMYTH 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 Theatre among others. A graduate of San Francisco State University, she studied in Paris at the Centre Americain 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 Smyth taught acting at this year's Summer Training Congress, and will be seen this season in A Christmas Carol and Loot.


DEBORAH SUSELL 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 Edwin 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. Susell 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, scene 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 Film in Her Ear (with Gower Champion).

TELEVISON: Under Milkwood.

FILMS: Bulitt (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 Girl series, as well as numerous guest star appearances.

A.C.T. PRODUCTIONS: Equus, Peer Gynt; This Is An Entertainment; General Gourson; 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.


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Actors Theatre and the San Jose Repertory among others. A graduate of San Francisco State University, she studied in Paris with the Centre Americano 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 Smyth 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 Theaters: The Winter's Tale, The Alcestiad: As You Like It; Cortolamus, Ring Round the Moon; Arms and the Man; Private Lives; Happily Ever After; Cuckoo in Vaila.

DEBORAH SUELSS returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie-Mellon University where, as a Fullbright 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. Suelss 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 Fianc In Her Ear (with Cowell Champion). TELEVISION: Under Milkwood. FILMS: Budiff (with Steve McQueen), The End of Innocence (Tell Me A Riddle (with Lee Grant).

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CAROL TEITEL returns to A.C.T. this season after an absence of 11 years. A founding mem-
ber of the company in Pittsburgh in 1965, she taught and per-
formed with A.C.T. for six years before going on to solidify her na-
tional reputation on Broadway, television, and resident theatre. Miss Teitel has played leading roles in all of this coun-
ty's major resident theatres. She is the winner of two “Obies” and a
Vermont Rice award, and returns for A.C.T.'s 1982-83 season in Morning's Ast Seve.

A.C.T. PRODUCTIONS: Death of a Salesman: Misteriam; The Hostage;
Under Milk Wood: Six Characters in Search of an Author: Uncle Vanya;
A Flea in Her Ear: Our Town.

WEDNESDAY: All Over Town: A Flea in Her Ear: Crown Midwinterland; Marij
Sade; Hamlet (with Richard Burton);
The Little Foxes (with Elizabeth Taylor and Maureen Stapleton); Every Good Boy Deserves Favors.

TELEVISION: Camera Three; Woman of Valor; The Little Moon of Albra;
The Edge of Night; The Guiding Light.

MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 20 productions as well as the Play-
in-Progress program. The Mont-
rana native attended the Uni-
versity of Washing-
ton before going on to perform in all the major resident theatres. Her 35-year 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 de-
signs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, includ-
ing: Pillars of the Community: How-
ley; The Ruling Class; Peer Gynt; The
Matchmaker (U.S.S.R. tour); The Merry
Wives of Windsor; The Bourgeois Gen-
tleman, The Circle, The Winter's Tale;
Hay Fever; Buried Child; The Admira-
ble Crichton; Happy Landings; Cat
Among the Pigeons.

OTHER RESIDENT THEATRES: 27 to-
total, including: Hyde's 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 pro-
ductions since 1946. The Phila-
delphia native joined A.C.T. in 1974. He has worked in the dis-
tinguished com-
pay of Laurence Olivier and Anthony
Quinn. A gardening devotee, he is ac-
active as a channel for Psychic-Spiritual
Healing.

A.C.T. PRODUCTIONS: 55 total, includ-
ing: 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
Paradise; The National Health; Bur-
ted Child, Richard II; Black Comedy;
Cat Among the Pigeons.

BROADWAY: 12 total, including: Beck-
ett; You Can't Take It With You; The
School for Scandal, War and Peace.
REPERTORY CO. OF LINCOLN Cen-
TER: 15 total, including: The Playboy
of the Western World; An Enemy of the
People; Antigone; Twelve Night;
TELEVISION; The Guiding Light; The
Secret Storm. At the World Turned; The
Lost; 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 per-
formed 22 roles in five years. A na-
tive of Peoria, Illi-
nois, he earned his bachelor of fine arts degree from Southern
Methodist Univer-
sity in Dallas, Texas, before be-
ginning his acting career 15 years ago. He since has performed and directed at the Oregon Shakespeare Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. He is an expert ecorchographer, 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, includ-
ing: 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); Otherdesi, Valentin and Valen-
tina; Peer Gynt, Julius Caesar; All the
Way Home (Japan tour).

OTHER RESIDENT THEATRES: A Mid-
summer Night's Dream.
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 the major regional stages. Miss Teitel has played leading roles in all of this country's major regional theatres. She is the winner of two "Ober" and a Vernon Rice award, and returns for A.C.T.'s 1982-83 season in Mies' A. M. 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.
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 gardener by trade, he is active as a counselor for Psych-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 Paradise, The National Health; Burned Child, Richard II, Black Comedy; Cat Among the Pigeons.
MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 25 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.
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); Other, Other, Vanilla and Valentine; Peer Gynt; Julius Caesar; All The Way Home (Japan tour).
OTHER RESIDENT THEATRES: A Midsummer Night's Dream.
BRUCE WILLIAMS (*) has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish accent director Jacek Zych and has appeared at the Actors' Repertory Theatre of Washington, D.C. 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: Lost and Mourning'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 Story; Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons.

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 Yvistock 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 Lilacs; Twelve Night; 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, 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 Encores 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-rated PBS television production of Peter Allen and the Rockettes. A graduate of the University of California, Los Angeles, Mr. Casey has designed for A.C.T. since 1977.

D. PAUL YEVUL (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yevul's training includes work with the late Edith Skinner and dance with Alwin Nikolais. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Puppet Theatre in San Francisco. An avid "whitewater" enthusiast, he kayaks regularly and works off-season as a river guide in the Sierras. Mr. Yevul has taught Shakespeare 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 Rituals; The Three Sisters; Richard II; The Adoration of the Magi; 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 Midsummer Night's Dream; V. & D. Macauley; South Pacific; The Basic Training of Pfc. Himmel; Films; Hummelt.

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, 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 Encores 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-rated PBS television production of Peter Allen and the Rockettes. A graduate of the University of California, Los Angeles, Mr. Casey has designed for A.C.T. since 1977.
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 Jagnieszka 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 highy involved 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 Heart; The Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Devil's Disciple; Henry IV, Part II; Henry V, 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 theater 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 Tristock 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 Lilacs, Idaho'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 Furka Theatre in San Francisco. An avid "white-water" enthusiast, he kayaks regularly and works off-season as a river guide in the Sierra. Mr. Yeuell has taught Shakespeare 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 Adorable Creation, 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 PFC Hummel, FILMS: Hummelt.

DESIGNERS

JOSEPH APPEL (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. Appel has also served as lighting designer for the Kansas City Philharmonic Society, Kansas City Ballet, the Chautauqua Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work, Mr. Appel 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 Encores! and last year's productions of America and Manhattan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence, and stage and wardrobe for the Rockettes in the highly-successful television production of Peter Allen and the Rockettes. A graduate of the University of
Texas, Mr. Casey designed for New York Soho Repertory Theatre's production of "A Midsummer Night's Dream," the Habus 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 of "I Remember Mama," "Happy Landings" and "Cat Among the Pigeons."

DIEK EPPSBERG (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. As a designer for the A.C.T. for eight seasons, Mr. Eppsberg designed lighting for the productions of "Peer Gynt," "Knick Knack," "Twelve Angry Men," "All the Way Home," "The National Health," "5th of July," "May Fever," "The Crucible of Blood," "Pantagruel," "Buried Child," "Richard II," "The Admirable Crichton" and "Cat Among the Pigeons." He also spent eight seasons with F.C.P. in Santa Maria and designed 26 productions for the Oregon Shakespeare Festival in Ashland as well as being lighting consultant for the Overture Center at the Old Globe in San Diego. He was a consultant in 2019 for the opening of the Denver Center for the Performing Arts and the new performing arts building and has his own consulting firm called Performing Arts Technologies.

RALPH FUNKELLO (Set Designer) has been a resident designer at A.C.T. for 11 seasons, designing 23 productions including "Ah, Wilderness!, Another Part of the Forest," "Peer Gynt," "Pantagruel," "The Taming of the Shrew" and "Mourning Becomes Electra." Mr. Funkello's work has also 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, Dallas, and the Chautauqua Shakespeare Festival, Seattle Repertory Theatre and the South Coast Repertory Theatre. He has also been a lighting consultant for PBS Television. Recently, Mr. Funkello designed the set for the 2019 San Francisco Premiere of "The Leftovers" at the Crocker Center Gallery.

JAMES SALE (Lighting Designer) returns to A.C.T. this season, after having served in 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 productions including "Leslie" (the "Bobo" of "Leslie"), "Dolly, Terra Nova," "Diamond Stu" and "Midsummer Night's Dream." Other design credits include productions of the Intiman Theatre in Seattle, California's Actors Theatre and the Solar! Theatre in Los Angeles, the Oregon Shakespeare Festival in Ashland, and the Alley Theatre in Houston. While at A.C.T. he designed "Ghosts" and "Another Part of the Forest."

DIANE SCHULER (Lighting Designer) joins A.C.T. for another season, having designed the company's "Girl of the Golden West," "The Thieves" and "The Three Sisters" in previous seasons. She was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where she designed over forty productions, most recently "Antony and Cleopatra". In the opera world, Ms. Schuler has been lighting designer for five consecutive seasons with Lyric Opera of Chicago. She has also designed for Houston Grand Opera, Opera Company of Boston, Central City Opera and the Minnesota Opera Company. For dance, she designed Stuttgart Ballet's production of "The Sleeping Beauty" as well as numerous productions for the Boston Ballet. She will also design the lighting for American Ballet Theatre's "Le Corsaire" which will premiere this spring. On Broadway she received a Drama Desk nomination for his lighting for "Sweeney Todd: The Demon Barber of Fleet Street" at the VIC Theatre.

RICHARD SEGGER (Set Designer) returns for his 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 Gift of the Magi," "The Winter's Tale," "5th of July," "The Visit," "Julius Caesar," "A Midsummer Night's Dream," "The Matchmaker," "The Bourgeois Gentleman," "Othello," "Cat Among the Pigeons" and "Something's Afoot," which premiered at the Marin Shakespeare Festival and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Segger also created sets for the Broadway production of "Butterflies Are Free" and several off-Broadway productions. Mr. Segger'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.
Texas, Mr. Casey designed for New York Soho Repertory Theatre's production of A Raisin in the Sun, the Habus 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.

DEIRDRE 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, Transves, All the Way Home, The National Health, 5th of July, May Fever, The Crucible of Blood, Pasticcietto, Buried Child, Richard III, The Admirable Crichton and Cat Among the Pigeons. He also spent eight seasons with F.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 for 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 21 productions including Ah Wilderness!, Another Part of the Forest, Peer Gynt, Pasticcietto, 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, Shrewsbury 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 Gallery.

JAMES SALE (Lighting Director) 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 Lois and Lula, The Folly, Terra Nova, Diamond Studs and A Midsummer Night's Dream. Other design credits include seasons at the Intim Theatre in Seattle, California Ac- tor's Theatre and the Solaris 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.

DIANE SCHULER (Lighting Designer) joins a C.T. for another season, having designed the company's The Girl of the Golden West, The Rituals 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 Andrei 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 Teahouse and Her Demise. 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 his 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 Gift 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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Sonia in her final speech, holding out hope for the love of a lifetime. "We've no choice, we must let it all go, to live without the endless days and endless nights, we will get through them, whatever fate brings us." This monologue, in which Chekhov's success in transforming the artistic failure of The Wood Demon into the unprecedented success of Uncle Vanya is exquisitely apparent, shows the final note of the new play with a breathtaking, spine-tingling ending. In fact, so lyrical is Sonia's last speech that Chekhov's friend, Sergei Rachmaninoff, set it to music in his song "Ostokoloknyom (Lost Un Rest), Opus 26, no. 3."

The first production of Uncle Vanya threatened to cause Chekhov the same unhappiness that he had experienced at the debut 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 summer turn in Chekhov's theatrical fortunes came when The Seagull was revived by the newly formed Moscow Art Theatre in 1906. Produced during the theatre's premiere season, The Seagull was given twelve weeks of rehearsal and open to unanimous approval. An ecstatic letter from the Art Theatre's co-founder 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 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 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 young woman. I came home dejected and crushed by my play and trembled with admiration for your gift." Chekhov would very much have liked the Art Theatre to give the play its Moscow premiere but he had already promised it to the Mal Theatre, an older and more established house.

As a theatre belonging to His Imperial Majesty the Tsar-Empress Nicholas II, the Mal 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 deary? they asked and didn't the author think that Astrov's reveries on the subject of seaside Basins' forests were too long and rather pointless? And that upsetting scene in which Vanya attempts to shoot Professor Astrov? Yelena? Vanya might be angry, the committee admitted, but must be kept calm 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 with draw it from the Mal Theatre. 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 1898. "It's going splendidly."

His visit in August lasted three weeks but he was too ill to look after 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 Vanya, Chekhov was not present in Yalta. News of the play's reception was communicated to the playwright the over the telephone he had recently installed at his home. The exuberant initial reports were quickly tempered by the mixed critical notices the play had received in the next day's newspapers; in its first Moscow performance the play was, at best, a qualified success. "It is hard to believe that Stanislavsky were so patronising, that after the premiere of Uncle Vanya we gathered at a restau rant as decreed because it was thought that the play had failed. Audiences were slow to appreciate a well-considered play 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 corresponded with his future wife, Olga Knipper, making constant requests on how to work his play to perform. The playwriting was informed by Knipper that Stanislavsky was playing Astrov's last scene with Yelena like an "ardent lover losing his passion as a drowning man clings to a straw." Chekhov replied that this interpretation was "wrong, quite wrong." According to his view, "Astrov is attracted to Vanya 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—quite sentimental and despondent—will be ruined."

Chekhov did not see Uncle Vanya performed until the 1940s when the Moscow Art Theatre toured to Sebastopol and Yalta. After the play ended and the author had accepted the praise of the audience and acting company, he turned to Stanislavsky "He whispers," 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 showering which is not drama but an incident." Chekhov was otherwise well pleased by the production and later said that he found (uncle Vanya) the best performer of all his plays done by the Moscow Art Theatre.

Uncle Vanya's popularity did nothing to alter Chekhov's depression. The theatre's second production 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." Even true to his words, Chekhov opposed all attempts to stage or publish The Wood Demon during his lifetime. But the seed of an idea having been sown, Chekhov was powerless to check the growth of his early minor play into an artistically mature later one. Though the growing achievement of Uncle Vanya dwarfs The Wood Demon in stature, the two plays have been preserved in history in an ancestor relationship that is that of the proverbial oak to the acorn.
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... all through the endless 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 unbridled success of Uncle Vanya is exquisitely apparent, sounds the final note of the new play with a breathtaking duality and a faint hint of Melodrama. In fact, so lyrical is Sonia's last speech that Chekhov's friends, Sergei Yaroslavich Rakhmaninoff, set it to music in his song Mi Ostoklonen (Lost 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 debut 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 Sourozh was introduced in 1890. 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 years, he would never write another play.

A similar turn in Chekhov's theatrical fortunes came when The Sourozh was revived by the newly formed Moscow Art Theatre in 1896. Produced during the theatre's premiere season, it was given twelve weeks of rehearsal and opened to unanimous approval. An ecstatic review appeared in The Art Critic's co-founders VI. Nemirovich-Danchenko and Konstantin Stanislavsky to Chekhov at home in the Crimean resort of Yalta where he had gone in search of the lake of healing health, informed the playwright that all of Moscow was rejoicing in his newly restored reputation.

Naturalistically, the Moscow Art Theatre wanted to capitalize on the success of The Sourozh by presenting a second Chekhov play by Chekhov as soon as possible. Uncle Vanya was the only 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 dejected and crushed by my 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 Malay Theatre, an older and more established house.

As a theatre belonging to His Imperial Majesty, the Tsar-Tsarevitch Nicholas II, the Malay 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 deceitful; they insisted, and didn't the author think that Artor's reversals on the subject of farming Basin's forests were too long and cost too much? And that upsetting scene in which Vanya attempts to shoot Professor Sechku? Would Vanya be angry, the committee admitted, but must be more restrained 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 wish the producer from the Malay Theatre, Moscow Art, a privately owned theatre not under the jurisdiction of the imperial censors, could have the play performed.

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. "They're going splendidly. My visit in August lasted three weeks but he was too ill to book work at the theatre. When Uncle Vanya premiered at the Art Theatre on October 26, 1899, with Stanislavsky as Astrov and Olga Knipper as Vanya, the reviews were overwhelming 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 performance the play was, at best, a qualified success. "It is hard to believe that Stanislavsky were so prompt, that after the premiere of Uncle Vanya we gathered at a restaurant and declared in jest that it was thought that the play had failed. Audiences were снижен to appreciate a play because it was 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 corresponded with his future wife, Olga Knipper, made arrangements for her to work on his novel for which his play to be performed. The play was written in the workshop by Knipper that Stanislavsky was playing Astrov's last scene with Yelena: "an ardent lover seizing on his passion as a drowning man clutching at straw." Chekhov replied that this interpretation was "wrong, quite wrong." According to his view, "Astrov is attracted to Yelena... 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—quietly, decorously and despondently—will be ruined."

Chekhov did not see Uncle Vanya performed. Instead the author attended the Moscow Art Theatre toured to Sevastopol and Yalta. After the play ended and the author had received the praise of the audience and acting company, he turned to Stanislavsky, "How are things?" Chekhov asked referring to Astrov's final scene. "Uncle Vanya cries but Astrov shouldn't!" The writer also offered counsel on the moment in the third act when the actress playing Sonya sank to her knees and kissed the Professor's hand as she said the line. "Father, you must try to understand. I mustn't do it in 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 Sonya's life before that moment and there will be drama after this too; but this is merely an incident, like the showing which too is not drama but an incident..." Chekhov was otherwise well pleased with the production and later said that he found (Uncle Vanya) the best performance of all his plays done by the Moscow Art Theatre.

Uncle Vanya's popularity did nothing to increase Chekhov's standing. 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 is 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." Even 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 sown, Chekhov was powerless to check the growth of his early minor play into an artistically mature work later on. Though the towering achievement of Uncle Vanya dwarfs The Wood Demon's stature, the two plays have been preserved in history in an ancestral relationship like that of the proverbial oak to the acorn."

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