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That's why we're a leading financial center. One of the nation's top ten. We're nearly five billion dollars strong, with over eleven hundred employees and one hundred twenty-four convenient branches throughout California. And a track record you can trust.

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Tomorrow Begins Today.

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Imperial Savings
A Federal Savings and Loan Association
Where Tomorrow Begins Today.

The peplum, interpreted in cashmere by Calvin Klein.
Curvy and feminine, with lightly padded shoulders and cinched waist. A timeless classic shaped by the master's hand. Peplum cashmere sweaters 245.00. Cashmere skirts 94.00-175.00. American Designer Sportswear (0-168). Macy's.
SITMAR BRINGS SUPER SAVERS TO CRUISING.

For a limited time, you can take off on almost any 1983 Sitmar cruise with Super Saver savings. Book your cruise by March 31, 1983 and you will save in every season, in every category. **Save $1000 Per Couple On Our Transcendental Cruises.**

**Save $500** per person (double occupancy) on the vacation of a lifetime. For 14 lovely, luxurious days you'll explore the exotic Caribbean, the glamorous Mexican Riviera and the man-made wonder of the Panama Canal.

Sitmar offers 4 different Transcendental itineraries in 1983 departing on our Liberian-registered ships, the T.S.S. Fairwind, Available sailings include May 7 and 21 and September 10 and 24.

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Save $500 per couple on our spectacular 14-day Alaska cruise. Save $400 per couple on our 7, 10 or 11-day Mexico cruises. Save $400 per couple on any of our 7, 10 or 11-day Caribbean cruises beginning April 9.

**At Sitmar Cruises, Some Things Never Change.**

We're very fuzzy about our reputation. We may temporarily trim our prices, but we'll never cut back on the luxury Sitmar is famous for: 24-hour European style pampering, magnificent dining, spacious state-rooms, sparkling entertainment and more time to enjoy shipboard life and a fascinating variety of ports. And, of course, you still fly free to and from the ship.

But, remember, you must book before March 31 or Sitmar Super Savers will take off without you.

The Sitmar Experience is sold exclusively by professional travel agents. Consult yours today.

THE SITMAR EXPERIENCE
SITMAR BRINGS
SUPER SAVERS TO
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The Sitmar Experience is sold exclusively by professional travel agents. Consult yours today.

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**AMERICAN CONSERVATORY THEATRE**

**THE GEARY THEATRE**

**MARCH 1983**

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JERRY FRIEDMAN ASSOCIATES

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“ACT I” AUCTION GALA—A SNEAK PREVIEW

A

bounty of items, from the refined "ACT I," the American Conservatory Theatre’s first annual Auction Gala to be held at the Sherron-Palace’s Garden Court March 31. Acquisition Committee Chairman Susan Bush has overspent the efforts to compile the most exotic auction catalogue ever, much of which is indexed below. Some entries, listed alphabetically by donor, will be auc-
tioned as part of a larger package.
Space prevents us from describing these fabulous items in detail, and the list below includes all dona-
tions received in writing as of Janu-
ary 31, 1983. Those items received after that date will be described in the April issue of this program.
"ACT I" Chairman Ingrid Weiss re-
ports that the auction committee will gladly accept donations until Thursday, March 31. If you are in-
terested in contributing an item to the "ACT I" efforts, please call Randi Mezzon at (415) 771-3890.

AUCTIONEERING
Mr. Peter Fairbanks, Butterfield & Butterfield

DECOR
Mr. Orlando D'Arcy Arcuy, Gensler & Associates—Designer
Floral—Flowers
Friser of California—Gold lame

GRAPHIC DESIGN
Mr. John Becker, Gensler & Associates—Designer
Mr. Richard Dinsinint, Gensler & Associates—Designer

PRINTED MATERIALS
Golden State Embossing—Embossing
Graphic Arts of Marin—Printing
McKee Label Company—Labels
Simpson Paper Company—Paper
VIP Litho—Printing
Warren’s Letter Press—Printing

CLERICAL HELP
Temp-0-Rama

DINNER AND COCKTAIL HOUR
Air France presents M. Roger Verge—Guest Chef
Beach Street Baking Company—Breads and pastries
Crystal Geyser—Mineral water
Coca-Cola—Chocolate minkies
Cord Brothet—Hum pears endive
Domaine Chandon, Napa Valley—Pinot Noir
Joseph Garreau, Importers—Marcel Cognac
Mama’s Restaurants—Vegetables
Mr. Michael Mondavi—Wines for dinner and cocktail hour
Nob Hill Produce Company, Mr. Vince Sancheri—Fresh produce
O’Reilly’s Oyster & Champagne Bar—Gym
San World—Asparagus
Swift’s Oyster Depot—Salmon
Tamarindo & Son Poultry—Chicken

FINANCIAL ACCOUNTING SYSTEMS & SERVICES
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• Adventures Aloft Napa Valley.

• American Express, $50, 100, and $100 “Be My Guest” certificates.

• Angus Productions, Moraga, $500

• video taped production of a personal

• event, edited, narrated and titled. VHS

• or Beta equipment.

• Anonymous, $1,050, one week for

• four at a Wailea, Maui, townhouse

• condominiumism.

• Anonymous, $2,500, one week for

• two at Castiglione, London with din-

• ings at Wailea, The White Elephant

• and Chefs Rendezvous and V.I.P.

• visiting at three theatrical perfor-

• mances.

• Anonymous, $1,000, three nights for

• two people at the Pebble Beach Lodge.

• Includes meals and golf

• Anonymous, $100, dinner for four at

• Millard Pierres.

• Anza Wood Products, San Anselmo, $150, the Beach House and connector

• planter unit.

• Apple Computer, Inc., $2,250, Apple III (64K) computer.

• Autumn Aloft Napa Valley, $399.

• Benihana, $200, hot air balloon ride

• for two with champagne balloon

• flight.

• Air France, $3,000, two round-

• trip economy class tickets, Los

• Angeles to Paris or Nice.

• Air New Zealand, $2,250, two

• round-trip economy class tickets, Los

• Angeles to London.

• A.M.S.I. Miniatures, San Rafael, $750, story of San Francisco Victori-

• an dollhouse.

• American Airliners, two round-trip

• business class tickets, San Francisco to

• New York.

• American Conservatory Theatre,

• priceless, Concert Tour of Usal

• (or) to be presented at bidder’s home or

• other desired location.

• American Conservatory Theatre,

• priceless, oil painting in “A Christmas

• Carol.”

• Alejandro’s Restaurant, San Francis-

• co, $120, dinner for six.

• All Saints Church, $2,000.

• All Saints Church, $2,000.

• Anonymous, $1,000, one week for

• four at a Wailea, Maui, townhouse

• condominiumism.

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• Benihana, $200, hot air balloon ride

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• Air France, $3,000, two round-

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• American Airliners, two round-trip

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• and Chefs Rendezvous and V.I.P.

• visiting at three theatrical perfor-

• mances.

• Anonymous, $1,000, three nights for

• two people at the Pebble Beach Lodge.

• Includes meals and golf

• Anonymous, $100, dinner for four at

• Millard Pierres.

• Anza Wood Products, San Anselmo, $150, the Beach House and connector

• planter unit.

• Apple Computer, Inc., $2,250, Apple III (64K) computer.
“ACT I” SOARS, WITH A LITTLE HELP FROM ITS FRIENDS

Without the generosity and enthusiasm of this city’s professional and business communities, the “Act I” Auction Gala would be nothing more than a fling of fancy for the American Conservatory Theatre. As it is, the fund-raising effort has realized over $300,000 in contributed goods and services from local merchants and firms, ensuring that “Act I” is to be a grand success. The following list represents donations to the event, exclusive of actual auction items, which were received by January 31, 1983. Donations received after that date will be credited in our April program.

MAJOR CORPORATE SPONSOR
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Florists of California—Flowers

FURNITURE
Furniture of California—Gold démarches

GRAPHIC DESIGN
Mr. John Brickner, Gensler & Associates—Designer
Mr. Richard Dobbins, Gensler & Associates—Designer

PRINTED MATERIALS
Golden State Embossing—Embossing
Graphic Arts of Marin—Printing
McCoy Label Company—Labels
Simpson Paper Company—Paper
VIP Litho—Printing
Warner’s Waller Press—Printing

CLERICAL HELP
Temp-O-Rama

DINNER AND COCKTAIL HOUR
Air France presents M. Roger Verge—Guest Chef
Beach Street Baking Company—Breads and pastries
Crystal Geyser—Mineral water
Cocchi—Chocolate mousse
Cord Brothers—Hoisin peas, entree
Domaine Chandon, Napa Valley—Pancho spritz
Joseph Garnier, Importers—Marnier Léonard
Glace
Mama’s Restaurants—Vegetables
Mr. Michael Mondavi—Wines for dinner and cocktail hour
Nob Hill Produce Company, Mr. Vince Sanchez—Fresh produce
Oetker’s Oyster & Champagne
Bae—Oysters
Sun World—Asparagus
Swan’s Oyster Depot—Scallops
Taramino & Sons Poultry—Chicken

FINANCIAL ACCOUNTING SYSTEMS & SERVICES
Deloitte Haskins & Sells

“ACT I” AUCTION GALA—A SNEAK PREVIEW

A bounty of items, from the refined to the frivolous, has been amassed for “Act I,” the American Conservatory Theatre’s first annual Auction Gala to be held at the Sheraton-Palace’s Garden Court March 31. Acquisition Committee Chairman Susan Bush has overseen the efforts to compile the most exciting auction catalogue ever, much of which is indexed below. Some entities, listed alphabetically by donor, will be auctioned as part of a larger package. Space precludes us from describing all of these fabulous items in detail, and the list below includes all donations received in writing as of January 31, 1983. Those items received after that date will be described in the April issue of this program.

“Act I” Chairman Ingrid Weiss reports that the auction committee will gladly accept donations until Thursday, March 30. If you are interested in contributing an item to the “Act I” efforts, please call Randi Merz at (415) 771-3880.

Most cognacs are blended—or, as we French say, “marred” — just before they are bottled. But all Cognacs are real cognacs before they sleep... a long, maturing sleep in oak casks. Then slowly, an intimate fusion develops. Flavors intermingle. Time and the wood perform their wonderful miracle. Only then is our cognac ready for the bottle. The difference? A mellowness of taste and bouquet, unique to Salignac. After all, since 1690 we have known: the longer the marriage, the finer the cognac.
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WHERE INTEGRITY is more than a word—It is a way of doing business.

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WE HAVE SUCCEEDED as a recent computerized survey found that 75% of our sales are referrals from piano technicians, teachers, institutions, and satisfied customers to their friends and families.

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JOIN OUR CIRCLE OF SATISFIED CUSTOMERS.

AT

J. Leuenberger

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WE ARE PROUD of our staff, our store and our magnificent product.

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- Arons and Associates, Mill Valley: $400, color videotape of a personal event.
- Atari, Inc.: $270, VCS-2600 video computer system.
- Auberge du Soleil, Rutherford: $350, luncheon for four, with wines.
- Balboa Cafe, San Francisco: $50, dinner for two.
- William Bull, General Director of A.C.T., priceless, dinner for six hosted by Mr. Bull in his home.
- Balloon Autation of Napa Valley, Napa: $100, champagne balloon flight for two.
- The Ballroom Lady: $50, 3 balloon filled balloons to be delivered.
- Barrocan Theatre, London, a pair of tickets to three Shakespearean performances, courtesy of Trevor Nunn.
- Bay Area French Chef's Association, Serge Bled (chef/owner of Restaurant Metropole, Berkeley): $1,000, five-course dinner for eight at the Metropole; each course will be prepared by a well-known Bay Area chef and accompanied by wines selected from the Metropole's private cellar.
- Beach Street Baking Company, San Francisco: $200, nine monthly "Care Packages" of baked goods delivered anywhere in the U.S.A. to your student away from home.
- Bear Valley Lodge & Music from Bear Valley, $400, condominium for four for 3 days/2 nights. Includes one dinner and tickets to the opera and symphony.
- Beaulieu Vineyards, Rutherford, $250, two cases 1979 Cabernet Sauvignon.
- Beve, San Francisco, $800, gift certificate.
- Bradford Hotel, San Francisco, $200, two nights for two in a parlor suite with view.
- Benbow Inn, Benbow, $200, two nights for two with breakfasts.
- Berkeley Conservatory Ballet, $150, one month of ballet classes for one.
- Monttega Bertrand, $1,000, water-color portrait, single subject.
- Bill's Terminal Transistor, San Francisco, $75, Lionel Electric train with transformer and track.
- Rory Norton Bled, Teacher/Consultant for Bay Area Writing Project, $300, 10 hours consultation to help your child develop effective study habits.
- Diane Boate & Robert Meyer: $250, limousine trip to Napa Valley with wine tour and gourmet picnic; $150, gourmet lunch for four at Stern Grove concert with unlimited wine and beer; priceless, budgian autographed by the cast of "General Hospital"; $2,500, wine country tour for five with brunch provided by Marcel et Henri, Rouge et Noir Caves, Sonoma Sausage Company and a meal at Johnson's Alexander Valley Winery; $500, sailing trip for 10 with gourmet lunch; $150, tour for eight of selected wineries along the Russian River Wine Road with wines and a gourmet lunch provided by Mrs. Much.
- Royal Lighting Company, San Francisco, $515, Stiletto $3 floor lamp with dimmer.
- Michael S. Thorns: $650, painting, acrylic on paper.
- Brannan Gallery, San Francisco, priceless, bidder's own one-day fine arts exhibit.
- Breakfast In Bed, Novato, $75, champagne brunch for two, prepared in bidder's home.
- William M. Brinton, $1,200, four days/four nights for two at the Brinton's Sugar Bowl condominium.
- Buddy Bombard's Great French Balloon Adventrure, McLean, VA, hot air balloon for three days and nights for two in the Burgundy region of France, with visits to castles and 18th century farms and villages, country hotel lodgings and meals.
- Rothele Vineyards, St. Helena, priceless, double magnum 1980 Estate Bottled Cabernet Sauvignon.
- Burgess Cellars, St. Helena, $300, mixed case Cabernet Sauvignon vintage selections, 1974-1979.
- Burgundy House, Yountville, $75, one winter weekend for two with breakfast and wine tasting.
- John William Burræus, composer/pianist, $500, private recital.
- Mr. and Mrs. Brook Byers, $2,000, collage "Maulof X" by Barbara Rosen.
- The Cake Lady, Diane Boate, San Francisco, $200, chocolate fantasy dessert table for 50 guests, $175, wedding cake to serve 100.
- Socrates B. Callan, $700, one week for two at the King George Hotel in Athens, Greece.
- Galaxina Inn, Callinsga, $60, dinner for four.
- Camarague Grill and Rotisserie, San Francisco, $40, dinner for two.
- Captain Cook Cruise Pte., Ltd., Sydney, Australia, $57, candlelight dinner cruise for two.
- Carmel Mission Inn, San Francisco, $350, six course gourmet dinner for four.

ACROSS CENTER COMPANY

GALLERIES

WELCOME TO THE BEGINNING OF SAN FRANCISCO'S MOST ELEGANT SHOPPING ENVIRONMENT. SIXTY SOPHISTICATED AND TWO CELEBRATED RESTAURANTS. ALL UNDER ONE SPECTACULAR ROOF. THE GALLERIES AT ACROSS CENTER. AT THE FOOT OF POST STREET WHERE SAN FRANCISCO BEGINS. OPEN MONDAY THROUGH SATURDAY.
Critic's choice.

- The Gettysburg Hotel, San Francisco, $190, suite for two nights with two breakfasts.
- Gama Madrera Hotel, Sausalito, $215.80, two nights for two with breakfasts.
- Mrs. Dorothy Ann Casey's, $3,000, one black baguette evening gown designed by Michael William Casey with signed sketch.
- Michael William Casey, Costume Designer, $500, design of one custom garment, gown or costume, including signed sketch, swatches and supervision of construction.
- The Chinclotee Inn, N. Wurtz, $800, three nights mid-week accommodations for two with meals.
- Chateau Lemoyne, French Quarter, New Orleans, $240, three nights for two.
- Chateau St. Jean, Inc., Napa, $1600, private tour, tasting and luncheon for eight guests, each of whom will receive a gift pack containing one bottle each of Robert Young Chardonnay, Petite Etoile Fume Blanc and Late Harvest Riesling.
- China Airlines, Ltd., $3,180, one round-trip, first-class ticket, San Francisco to Hong Kong.
- Chou, San Francisco, $40, lunch or dinner for two.
- William A. Clark, $75, Lionel electric train set.
- Fairmont Hotel, San Francisco, $200, two nights for two.
- Concours L'etoile Service, San Francisco, $600, chauffeured Rolls Royce wine country tour for four. Includes a continental breakfast and an elegant tailgate picnic.
- Contemporary Artium Gallery, San Francisco, $700, Nicaragua boxwood carving by David Carlin, $300, miniaturized carved porcelain jar by Armin Muller.
- Continental Waterways, Ltd., London, $3,000, seven-day hotel barge cruise for two in the Alsace region of France.
- Francis Ford Coppola, priceless, autographed etching script for One From The Heart.
- Cresta Blanca Winery, Ukiah, cash for one champagne.
- Guerreinac Raquet Club, Carnevasco, Moriches, New York, one week for one couple in a luxurious terrace suite, includes court time.
- David Bruce Winery, Saratoga, $250, gourmet luncheon for six with winemaker David Bruce accompanied by rare wines from his private cellar.
- Bette Davis, priceless, pins from Miss Davis' collection of brooches.
- Delta Steamboat Company, Cincinnati, Ohio, $3,000, seven-night 'Heart of Dixie' cruise for two aboard the Mississippi Queen, New Orleans departure.
- Diet Center, San Francisco, $70, two-week weight reduction program for one.
- Domastico, San Francisco, $200, five-course dinner for four with fine wines.
- Dry Creek Vineyard, Healdsburg, $100, case 1981 Fume Blanc.
- Peter Donat, priceless, performance of Chekhov's The Harmlessness of Tobacco.
- Theodore and Thomas Edes, priceless, seating for eight on the San Francisco Bay aboard the Santana, a 55 ft. trimaran formerly owned by Humphrey Bogart.
- Edmonds Vineyards, Philo, $125, six bottles each, 1981 Chardonnay "Reserve Bottling" and 1980 "Pacini" Zinfandel.
- James Elliott, Director, University of California Art Museum, priceless, "Junk Film 505" a 4-minute film of a small lunchroom or daytime gathering. Mr. Elliott's previous films have featured lunches hosted by Andy Warhol, Mary McPadden and other luminaries.
- Werner Erdman, $450, evening for four with gourmet dinner at Franklin House, symphony performance and chauffeur driven vintage automobile for the evening.
- Burroughs Motors, San Francisco, $32,000, Mercedes-Benz 300SD Turbo diesel sedan.
- Fabulous Faces, Inc., San Francisco, $200, one "Fabulous Day" and a "Fabulous Face" lodging suite.
- The Face Place, San Francisco, $100, two-hour make-up and skin care course for four.
- Fairmont Hotel, San Francisco, $675, suite for two nights, dinner for two, The Venetian Room show and champagne.
- Fairmont Hotel, New Orleans, $390, three nights superior accommodations for two.
- Fair Nite Winery, Oakville, $215, case 1982 Napa Valley Chardonnay, $500, luncheon for eight, tasting and tour with winemaker and proprietor, Bill Nickel.
- Al Ferraro, artist, $2,500, bronze sculpture from the "Dancing Series.""
Critic's choice.

- The Carvery Night, San Francisco, $900, suite for two nights with two breakfasts.
- Cane Madrano Hotel, San Salvador, $245, 20 nights for two with breakfasts.
- Mrs. Dorothy Ann Casey's, $3,000, one black bagle beamed evening gown designed by Michael William Casey with signed sketch.
- Michael William Casey, Costume Designer, $5,000, design of one custom garment, gown or costume, including signed sketch, swatches and supervision of construction.
- The Caverly House, Nick Lucas, San Francisco, $250, smoked Scottish salmon and caviar for 24 guests.
- The Chautauqua Inn, Nantucket, $800, three nights, mid-week accommodations for two with meals.
- Chateau Lemoyne, French Quarter, New Orleans, $240, three nights for two.
- Chateau St. Jean., Inc., Napa, $600, private tour, tasting and lunch for eight guests, each of whom will receive a gift pack containing one bottle each of Robert Young Chardonnay, Pezi Estate Fume Blanc and Late Harvest Riesling.
- China Airlines., Ltd., $3,180, one round-trip trip-class ticket, San Francisco to Hong Kong.
- Chou, San Francisco, $40, lunch or dinner for two.
- William A. Clark, $75, Lionel electric train set.
- Churfly Hill Hotel, San Francisco, $200, two nights for two.
- Concours Lurey Service, San Francisco, $600, chauffeured Rolls Royce wine country tour for four. Includes a continental breakfast and an elegant tailgate picnic.
- Contemporary Artium Gallery, San Francisco, $700, Nevada boxwood carving by David Garbin, $300, miniature carved porcelain jar by Armin Muller.
- Continental Waterways, Ltd., London, $3,000, seven-night hotel barge cruise for two in the Alsace region of France.
- Francis Ford Coppola, priceless, autographed sketching script for One From The Heart.
- Cresta Bianca Winery, Ukiah, cash for first champagne.
- Guerrieres Yacht Club, Caernevac, Morcillio, Moxico, one week for one couple in a luxuriously furnished suite. Includes court time.
- David Bruce Winery, Saratoga, $250, gourmet lunch hour for six with winemaker David Bruce accompanied by rare wines from his private cellar.
- Betty Davis, priceless, pins from Miss Davis' collection of bobbles.
- Delta Steamboat Company, Cincinnati, Ohio, $3,000, seven-night "Heart of Dixie" cruise for two aboard The Mississippi Queen, New Orleans departure.
- Diet Center, San Francisco, $70, two-week weight reduction program for one.
- Donatello, San Francisco, $200, five-course dinner for four with fine wines.
- Dry Creek Vineyard, Healdsburg, $100, case 1981 Fume Blanc.
- Peter Donat, priceless, performance of Chekhov's The Harlequin of Tobacco.
- Theodore and Thomas Edison, priceless, sailing for eight on the San Francisco Bay aboard the Santana, a 55-foot former sister of the Mayflower II.
- Edmonds Vineyards, Palm Springs, $125, six bottles each, 1974 Chardonnay "Reserve Bottling" and 1970 "Pacini" Zinfandel.
- James Elliot, Director, University of California Art Museum, priceless, "Lunch Film 50" a 4-minute film of a small luncheon or daytime gathering. Erti's previous films have featured lunches hosted by Andy Warhol, Mary McCarthy and other luminaries.
- Werner Erhard, $550, evening for four with gourmet dinner at Franklin House, symphony performance and chauffeur driven vintage automobile for the evening.
- Eurovan Motors, San Francisco, $32,000, Mercedes-Benz 560D Turbo diesel sedan.
- Allison Evans Floral Artist, Napa, $500, floral arrangements for a soirée at the Hous-Hillman House.
- Fabulous Faces, Inc., San Francisco, $200, one "Fabulous Day" and a "Fabulous Faces" festivities for two.
- The Face Place, San Francisco, $100, two-hour make-up and skin care course for four.
- Fairmont Hotel, San Francisco, $675, suite for two nights, dinner for two, The Venetian Room show and champagne.
- Fairmont Hotel, New Orleans, $390, three nights superior accommodations for two.
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Intercontinental hotels, 775, four nights for two in London, 750, two nights for two in Paris.

Ana Higuera, artist, 750, pen and ink "bouquet portrait."


Joe Mason Florists, San Francisco, 525, Lalique porcelain, "Bride and Groom."

Joseph Phillips Vineyards, St. Helena, $500, winery tour, tasting and lunch for four.

Julius' Castle, San Francisco, 50, lunch or dinner for two.

Mrs. Paul Brendan Kelly, 35, hors d'oeuvres plate.

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THE AMERICAN CONSERVATORY THEATRE
presents
MORNINGS AT SEVEN
by PAUL OSBORN

the cast

In the house on your right:
Theodore Swanson — RAY REINHARDT
Cora Swanson — ANNE LAWDER
Aaronetta Gibbs — DEANNA MEARS

In the house on your left:
Ida Bolton — CAROL TEITEL
Carl Bolton — SYDNEY WALKER
Homer Bolton — BRUCE WILLIAMS

Others:
Myrtle Brown — MIMI CARR
Esther Crampton — MARRIAN WALTERS
David Crampton — WILLIAM PATERSON
(Cora, Aaronetta, Ida, and Esther are sisters)

Directed by — ALLEN FLETCHER
Associate Director — FRANCINE TACKER
Scenery by — RALPH FUNICELLO
Costume by — MICHAEL CASEY
Lighting by — JOSEPH APPOLT

Two backyards in an American town in the 1930s

ACT I
Late afternoon in early fall

ACT II
Early the morning after

ACT III
An hour later

There will be two ten-minute intermissions

UNDERSTUDIES
Theodore — Jeremy Roberts; Carl — Nancy K. Blumberg; Aaronetta — Martie Bensing
Cora — Deborah Amsel; Carl — James Edmundson; Homer — Lawrence Bozich; Myrtle — Janice Hutchinson
Esther — Laura Ann Worshon; David — Frank Gillow

Warning: The Surgeon General has determined that cigarette smoking is hazardous to your health.
MORNINGS (BELATED GLORY)
by Jeffrey Irlirsch

Broadway theatres have been rife with revivals in recent years. Yesterday's popular musicals, dramatic hits and classic comedies alike have been given new lives in productions that afford us the opportunity of backpedaling up the mainstream of commercial theatre to have a look at a well-known show that we passed by the first time and to revisit our old sentimental favorites.

Familiar as the landscape of our theatrical past generally appears, a really complete nostalgia trip must occasionally bring us into unfamiliar regions. There are, despite the diligent eye we have kept on the passing fare season after season, some really good plays that manage to slip by completely unnoticed. It is the revival of these plays that we didn’t know were there at that especially delightful day today, making the evening back in time worthwhile.

I was thrilled, of course,” he says, “but I always liked the play and never quite knew why it didn’t do better when we first produced it.”

Born in Indiana in 1903, the son of a Baptist minister, Osborn grew up in Kalamazoo, Michigan surrounded by a large family. After receiving an M.A. in English from the University of Michigan, he taught there for two years but began to feel the pull of the Big City. “I suppose I was a rebel in the sense that I wanted to get away from that environment,” Osborn says. “After two years, I left.”

“I was told there were working in hardware stores or banks and just wasn’t for me. It was the theatre itself that gripped me first. It was the need to get away from a life which was too restricted and boring me. Playwriting seemed like a way out.”

The Innocent Voyage (1945), John Hersey’s A Bell For Adano (1944), John M. Martin’s If We Return (1941), and Richard Lakin Mason’s The World Of Sullie Wragg (1938). Only with A Bell For Adano (1957), which was staged by the author himself, did Osborn’s work find wide acceptance. The role of Amoretti had strengthened the show, Logan later recalled. “I was never worked with the actress, as I was unsure of the new actor,” he wrote in his memoirs, “and I didn’t play the original role. what had been wrong with the old one?”

Before the production had fully convalesced, Morning’s At Seven limped into New York. Premiering in the 1975/6 season along with the M. C. A. Theater Company’s production of the play, it received a mixed reception. Critical response was mixed, with some reviewers expressing reservations but failing to capture the public’s interest and closes after four performances. “Perhaps it was too mild for the times,” Osborn reflects. “What dealt with war and the threat of war were closer to home then, I suppose.”

Mornings at Seven costume sketch

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Mornings (Belated Glory)
by Jeffrey Ilirsch

Broadway theatres have been filled with revivals in recent years. Yesterday's popular musicals, dramatic hits and classic comedies alive have been given new life in productions that afford us the opportunity of back-pedaling up the mainsteam of commercial theatre to have a look at a well-known show that we passed by the first time and to revisit our old sentimental favorites.

Familiar as the landscape of our theatrical past generally appears, a really complete nostalgia trip must occasionally bring us into unfamiliar regions. There are, despite the diligent eye we have kept on the passing fare season after season, some really good plays that manage to slip by completely unnoticed. It is the revival of these plays (that we didn't know were there) that especially delights us today, making the journey back in time worthwhile.

How many of us, for instance, remember Morning's At Seven as an original production forty years ago? Not very many, even among those who were around and regularly attending the theatre in 1939. Yet, for all its obscurity, the play was very appreciatively noted by New York audiences in its Tony Award-winning 1980 revival and continued to charm modern audiences across the country during a national tour.

No one was more pleased by the rediscovery of Morning's At Seven than its author, Richard Hughes. "I'm thrilled, of course," he says, "but I always liked the play and never quite knew why it didn't go better when we first produced it."

Born in Indiana in 1901, the son of a Baptist minister, Osborn grew up in Kalamazoo, Michigan surrounded by a large family. After receiving an M.A. in English from the University of Michigan, he taught there for two years but began to feel the pull of the Big City. "I suppose I was a rebel in the sense that I wanted out of that environment," Osborn says. "I was in my early 30s, and I had no ambition to stay as an English professor."

Leaving Kalamazoo behind him, Osborn traveled east with the idea of becoming an electrical engineer. "That kind of fell through," he says, "and I thought, 'What am I going to do?'"

His answer arrived when a play he had submitted to George Pierce Baker's English 47 Dramatic Workshop at Yale University won him a year's scholarship and the opportunity to develop his writing skills among classmates like George Abbott and Eugene O'Neill. (Osborn's first two plays, Mother (1928) and A Ledge (1929), did little to bring him any distinction but his third attempt was charmed from the outside.)

Living on a small stipend provided by director Antoinette Perry, Osborn left his job on the Long Island Railroad and devoted himself to writing full-time. The play that resulted, The Vinegar Tree, opened on Broadway in 1939 and had a respectable run. Tasting the praise he received for his facility in writing high comedy, Osborn resolved forever to make a life in the theater.

Fifty years passed before Osborn once again hit the theatrical jackpot. Following the failure of Olmert, Olmert in 1943, he began work on Morning's At Seven but interrupted the project to write a stage adaptation of a novel by Lawrence Beavers, The Vinegar Tree. The story of a young boy who tramps Death up an apple tree in order to prevent his aging grandfather from being taken away, was one of the biggest hits of the 1938 Broadway season and seemed to bode well for the success of Morning's At Seven, already scheduled to open the next year. Osborn says the material was "so well known" that he soon abandoned it. However, although the popularity of On Borrowed Time established him as a first-rate adaptor, it did nothing to insure the acceptance of his original stage plays. After Morning's At Seven closed quickly in 1939, Osborn devoted himself to the adaptations of such novels as Richard Hughes' The Innocent Voyage (1945), John Hersey's A Bell For Adano (1944), John M. Fernald's If It's Noon (1941), and Richard Lakin Mason's The World Of Susie Wong (1958). Only with The Odd Couple (1965) and Boeing Boeing (1958) did he regain the role of Astrumet had strengthened the show. Logan never worked with the actress; "I was unsure of the new actors," he wrote in his memoirs. (Osborn was at Mtv, a news station, what had been wrong with the old ones, but "I think I'm doing it in Philadelphia everything looked better but as far as I was concerned the play had run its course.)

Before the production had fully convalesced, Morning's At Seven limped into New York. Premissing the 1939 season along with The Man Who Came To Dinner, The Time Of Your Life and Life With Father, the play received some encouraging reviews but failed to capture the public's interest and closed after forty-four performances. "Perhaps it was too mild for the times," Osborn reflects. "What that dealt with war and the threat of war were closer to home then, I suppose." Gone but not forgotten, the play entered the Burns Mantle Best Plays of 1939-46. "I was surprised," Osborn says, "that the incidents described are fictional. All my relatives who inspired the characters are dead, so it's a miracle that I could have written the play."

For the title of his new play, Osborn chose a line from Robert Browning's Plaisir Panse: "The years at the spring And the days at the month; Morning's at seven;The hillside's dew-peddled; The leaf's that on the Fitzgerald falls on the thorn,Gods in his Heaven—all right with the world". Osborn says the complete stage direction Osborns ironic view of the play's action: "It's about family life. There was going on all over the place in that day and age," he says. "People were much closer then than they are now."

Almost everyone seems to be much more split up home these days. Young people today really like the play and I think it's because they never knew the intimacy of family life back then, and maybe they kind of wish they had it now."

Osborn's close friend, Joshua Logan, on the other hand, says Morning's At Seven was chosen to stage Morning's At Seven. He selected a cast that included John Astin, John Farnsworth and John Alexander and began rehearsals. An undiagnosable illness caused Logan to leave the show before its Boston tryout. He returned several weeks later to discover that the play had not only sold out but was so poorly and that the producer had made a number of cast changes. Even though the play has been revived in theaters such as the Hudson and the Lyric in New York, it has continued to play in Philadelphia.

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Another 1955 revival of *Morning's at Seven*, this one in London with an En-

Canadian audience, was seen by Vivian Matheson, a British actor and director. "I remem-

ber two women sitting on the stage and laughing," he says, "but I couldn't have told you the plot." Something about the play must have embedded it-

self in his memory, however, because twenty-four years later when, as artistic
director, he was planning a summer season of "neglected" American plays at the Seattle Academy of the Arts in Lake Forest, Illinois, Matheson sought out a script for Osborn's play and read it through. "I was not quite prepared for what a wonderful play it is," he now says. "It is a superb play for actors. The

best indication of that is the strength of its individual scenes. It's amazing how, when Homer and Myrtle have a scene, the play is about them. When David and Eva have a scene, the play is about them. The parts all matter, whatever their length.

The cast of Matheson's 1979 Lake Forest production included Maureen O'Suit-

ten, Teresa Wright and Elizabeth Wilson. Before the show was moved to New York, Nancy Marchand took over the role of Eva, completing the quartet that was later awarded a special Drama Desk Award for Outstanding Ensemble Acting. The new production played up the human qualities of the characters and was less inclined towards farce than the original. "The temptation," Osborn observes, "is to portray the characters as terrific eccentrics. But if they are played simply and honestly, rather than making buffoons of them, it's much better." The playwright adds that contemporary audiences seem to have more compassion for the prob-

lems of a group of aged people than did playgoers in 1939. "It also thinks," he says, "that since so many plays these days don't seem to depend on plot, people are happy to see a play like this, which has a story. And it's a story not about people like in *The Ele-

phant Man* or *Who's Life Is It Anyway?* who are so—morbid's not the word but, well, different. This play's about ordinary people."
Another 1955 revival of Morning's at Seven, this one in London with an English cast, was seen by Vivian Malagon, a British actor and director. "I remember two women sitting on the stoop and laughing," he says. "But I couldn't have told you the plot." Something about the play must have embedded itself in his memory, however, because twenty-four years later when, as artistic director, he was planning a summer season of "neglected" American plays at the Academy Festival Theatre in Lake Forest, Illinois, Malagon sought out a script of Osborn's play and read it through. "I was not quite prepared for what a wonderful play it is," he now says. "It is a superb play for actors. The best indication of that is the strength of its individual scenes: it's amazing how, when Homer and Myrtle have a scene, the play is about them. When David and Faye have a scene, the play is about them. When David and Faye have a scene, the play is about them. The parts all matter, whatever their length."

The cast of Malagon's 1979 Lake Forest production included Maureen O'Sullivan, Teresa Wright and Elizabeth Wilson. Before the show was moved to New York, Nancy Marchand took over the role of Ida, completing the quartet that was later awarded a special Drama Desk Award for Outstanding Ensemble Acting. The new production played up the human qualities of the characters and was less inclined towards farce than the original. "The temptation," Osborn observes, "is to portray the characters as terribly eccentric. But if they are played simply and honestly, rather than making buffoons of them, it's much better. "The playwright admits that contemporary audiences seem to have more compassion for the problems of the group of aged people than did playgoers in 1939. "I also think," he says, "that since so many plays these days don't seem to depend on plot, people are happy to see a play like this, which has a story. And it's a story about people like in The Elephant Man or Who's Life Is It Anyway? who are so—morbid but the world but, well, different. This play's about ordinary people."

Malagon's major conceptual alteration of the play was to reset it back in time to 1922, a year in which he felt there was more innocence in America and less depression-era hardship. Osborn agreed to the time shift and offered Malagon his full support, even attending rehearsals when the show was re-mounted for its New York engagement.

When Morning's at Seven reopened on Broadway on April 30, 1980 after an absence of forty-one years, Paul Osborn watched the show from a back-stage wing with his old friend Elia Kazan. The ovation given the production as its final curtain fell made it apparent to the playwright that the wheel of fortune had come full circle and that at last his play was a hit. rave reviews immediately insured the show a lengthy run and a shower of awards later honored its artistic achievement. The Tony Award presented to Osborn as the author of the Best Revival of 1980 has increased his sense of life running in circles: it was Antonietta Perry, in whose honor the Tony Awards are named, who fifty years earlier had helped Osborn to realize his first success.

Then, as the limelight in which Morning's at Seven now banks serves to illuminate Osborn's lifetime accomplishments as the author of a dozen plays and stage adaptations and an equal number of screenplays including those for East of Eden, Sayonara and South Pacific, a degenerative eye disease makes it impossible for him to write anything new. "I don't think there's much sense in getting older," he says at eighty-two. "I said it long ago in Morning's at Seven and I feel just the same now. It's frustrating. No one likes it. You feel you're sort of in limbo and you hope something will come up. And if, like Osborn, your greatest moment of glory arrived late in your life, you wonder how things might have been different if acclaim had come earlier. "There's a feeling like something I wrote in high school and got a B-plus on is suddenly being praised," Paul Osborn explains. "Of course, I'm excited. But if it had been a big success back then, it might have made a difference, now it doesn't change the life pattern. It's not a question of people saying God, he's a young playwright who's going to have a great future. My future's past."

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THE AMERICAN CONSERVATORY THEATRE

presents

LOOT
(1966)
by JOE ORTON

the cast

McLeavy — RAY REINHARDT
Fay — SALL Y SMYTHE
Hatt — BRUCE WILLIAMS
Dennis — GEORGE DELOY
Truscott — SYDNEY WALKER
Meadows — HAROLD J. SULLATT

Directed by KEN RUTA
Scenery by RICHARD SEGER
Costumes 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
Hatt — Randall Richard
Truscott — D. Paul Yellen
Meadows — Frank Oltwell
Fay — Stuart Berting

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THE AMERICAN CONSERVATORY THEATRE
prevents

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Fay — Ansara Berting.
THE DEATH AND LIFE OF JOE ORTON

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

Against him turned up evidence that on many occasions he had planned weapons on suspects, fabricated charges against them and beat them up.

Challenger, who was found to have been responsible for the jailing of hun- dreds 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 are not to take notice," a line worthy of Joe Orton in its splendid illogic and inspired lunacy.

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

Neither audiences nor critics had much to say about Loot as it moved from Cambridge to Brighton to Oxford to Bournemouth to Manchester to Wimbledon where it closed after a brief life of eight weeks and fifty-six performances.

Loot finally received its London pre- miere in September 1966 with a newly streamlined and published script. The Lord Chamberlain, whose powers of censorship were to be completely abol- ished two years hence, had reviewed the play and allowed most of his orig- inal cuts to be rescinded. Under the direction of Charles Marowitz the play was now treated straightforwardly and realistically.

Orton's delight was increased by Loot's reception by the London critics. The new play was described by the Sunday Telegraph as "the most genuinely quick-witted, poignantly entertaining" and won Orton the Best Playwright of the Year. The Observer called Orton "the Oscar Wilde of Welfare State gentility" and declared that Loot "establishes Orton's niche in English drama. Taking his hard-earned success in stride, Orton gave the press his own assessment of his new play. "The best thing about Loot," he said immediately, "is the quality of the writing."

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Sydney Walker is Tristan in A.C.T.'s hilarious Loot.

With Loot (produced in 1965), The Erpingham Camp (1966), his version of The Bunchcase, The Good and Faithful Servant (1967), Funerary Games (1968); and What the Butler Saw (1969), Orton secured his position as the quintessential playwright of the sixties by discovering and brilliantly exploiting the possibilities of black comedy.

When working on Loot, Orton met Kenneth Williams, a popular English actor and comedian, and decided to shape the character of Tristan 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 Tristan in whose hands authority becomes a lethal weapon.

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

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

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While Orton was out in the world taking care of the business of comedy...

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THE AMERICAN CONSERVATORY THEATRE presents

UNCLE VANYA
by ANTON CHEKHOV
translated by Pam Gems

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JH

tragedy was looming at home. During the four years in which he achieved his success, Onor had been isolated between Onor and his lover Kenneth Hallwell. Much to Onor's discomfort the roles in their relationship had reversed themselves. Onor 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 Hallwell 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 Onor and feared, again with cause, that Onor might be planning to leave him. His already manic fits of depression deepened when Onor's new circle of friends began referring to him as "Mrs. Onor." During their last year together the two men argued so frequently that Onor and curbed lost their ability to tune. The dam holding back Onor's anxiety finally burst during a holiday in Morocco where he became so violently angry with Onor that he knocked a pen from his lover's hand and hit him about the head in a foreboding of the gruesome scene to come.

The night of August 8, 1967 began as a quiet evening at home for Hallwell and Onor and ended in mass. Sometime between two and four in the morning, without any struggle that would have been overlooked by the neighbors. Kenneth Hallwell was murdered by Joe Onor. After the stabbing, Onor and Onor's lover were found along with Hallwell's suicide note. Left on top of the red binder that contained Onor's diary, the note said, "If you read this diary all will be explained."

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

Joan Croydon
Peter Donat
Dakin Matthews
William Paterson
Deborah May
Barbara Dickson
James Edmondson
Marianne Walters
Jeremy Roberts
Nancy Carlin, Richard Cross, Casey Daly, Arthur F. Greer, Michelle Morain, Rick L. Najera

Directed by
HELEN BURNS & MICHAEL LANGHAM

Associate Director
Ralph Funicello
Costumes
Michael Casey
Lighting
Duane Schuler

The action takes place on the country estate belonging to Professor Serebyakov.

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

UNDERSTUDIES
Marina—Delores Mitchell
Anton—Lawrence Richer
Vanya—Bruce Williams
Professor—Joseph Bird
Valentine—Frances Baker
Sonya—Laure Ann Werthen
Wassila—Harold J. Susan
Marya—Nancy Houdke
Vanya—Allen Bever

There will be one 12-minute intermission

MARINA, the old nurse
MIHAIL, the young peasant
SYA, a widower
ALEXANDER, Vasilyevich Serebyakov, a retired Professor of arts
YELENA ANDREEVNA, his second wife
SOYA, ALEXANDROVNA, his granddaughter, the Professor's daughter by his first wife
NIKA KIVBOVICH TRIGOG-N (Wassila), an impoverished landowner
MARYA VASSILYEVNA, widow of a Privy Councillor; mother to Uncle Vanya
and to the Professor's late first wife
YEYM, a workman

SERVANTS

THE CAST

MONDAY, July 21, 2003

THE AMERICAN CONSERVATORY THEATRE presents

UNCLE VANYA
by ANTON CHEKHOV
translated by Pam Gems
WHY EXCHANGE REAL MONEY FOR A COUNTERFEIT BMW?

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The night of August 8, 1967 began as a quiet evening at home for Halliwell and Orton and ended in mayhem. Sometime between two and four in the morning, without any struggle that would have been overlooked by the neighbors, Kenneth Halliwell murdered Joe Orton. After bludgeoning Orton with hammer blows so furious that his skull was cracked open, Halliwell dismembered himself with twenty-two Nambutals 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."

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THE AMERICAN CONSERVATORY THEATRE
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UNCLE VANYA
by ANTON CHEKHOV
translated by Paul Glass

the cast

MARA, the old nurse
MIHAIL SERGEYEVICH ASTROV, a doctor
IVAN PETROVICH VOYNETSKY (Uncle Vanya)
ALEXANDR VLADIMIROVICH SEREBRYAKOV, a retired Professor of arts
YELENA ANDREEVNA, his second wife
SOFYA ALEXANDROWNA (Sonya), the Professor's daughter by his first wife
INA EYVITCH TETYAGIN (Witew), an impoverished landowner
MARYA VASSILYEVNA, widow of a Privy Councillor; mother to Uncle Vanya and to the Professor's late first wife
YEFIM, a workman
SERVANTS

Directed by
HELEN BURNS &
MICHAEL LANGHAM

Associate Director
JASON DERRY

Scene by
Ralph Funicello

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
Matryona—Debora, Mitchell, Anetra—Lawrence, Nance, Vanya—Bruce Williams, Professor—Joseph Bird, Vanya—Francine Tucker, Sonya—Laura Ann Worgan, Witew—Harold Pinsky, Marya—Nancy & Nokie, Miltin—Alan Beveridge
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Perrier, Earth’s First Soft Drink.
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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conser- vatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekoff's little-known humor in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Award for 1958. The next few years found him directing at Honolulu's Alley Theatre, San Francisco's Actors Work- shop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare The- atre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Amuro and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved to be a multiple award winner and enjoyed an extended run in New York. After di- recting at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natasha Py- recava, with composer Lee Hoiby, based on A Month in the Country. In 1984, he directed Tartuffe and Trumbo- age to Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters. A grad- uate of Carnegie Mellon University, he has been the recipient of a Guggenheim Scholarship, a Ford Foundation direction- al grant and an NBC-RCN Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelve Night, The American Dream, Hamilt, Oedipus Rex, The Three Sisters, The Tempest, Racine's and Gaddes- sain's Ais Dead, Caesar and Cleop- ata, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentleman and The Win- ter's Tale. Mr. Ball has directed three of his productions for FIB television in- cluding The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s Conservatory programs. He ac- cepted an Antoinette Perry (Tony) Award for the company from the Ameri- can Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon Univer- sity presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Pro- ducer, C.A.A.) cel- ebrates his 15th season with A.C.T. Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R. and Japan and has pro- duced nine repertory tours in Hawai- i and the western United States. He is also Executive Producer of the Westcoast Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 na- tional tours of Broadway plays. In ad- dition, he has produced a variety of seasons in regional, summer and win- ter theatres including Royal Phoenix Playhouse in Palm Beach, Florida; Packer Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Ken- tucky; Mendenhall Theatre on Long Island; Coconut Grove Playhouse in Miami, the Dobbs Ferry Playhouse in New York, and others. His producing com- pany has toured well over 800 produc- tions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York The- atres and Producers, the Council of Summer Theatres, the legitimate Inde- pendent Theatres of the legitimate Inde- pendent Stage and the Independent Booking Organization. He maintains memberships in the Association of Theatre Press Agents and Managers, the International Alliance of Theatre Stage Employers and the Actors Equity Association. He is a consultant for FEDAT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Off- shore Racing Club of America, the Can- canisths and the U.S. Yacht Racing Union.

ALLEN FLETCHER (Conservatory Di- rector, C.A.A.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resi- dent Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespe- arian Festival, San Diego's Old Globe Theatre, the New York City Op- eras, the A.F.A., The Long Wharf The- atre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleo- patra, Othello, Hadrian VII, The Last Heiress, The Hot L.Balti- more, The Minaret, The Ruling Class, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Ten- nessee Williams' This Is (an Entertain- ment) and Desire Under the Elm, one of the two plays selected to tour the Soviet Union as part of the U.S.A. - U.S.S.R. Cultural Exchange Program as well as Dr. Waderburn, which toured Hawaii and Japan. I Remember Mama, and Mourning Becomes Electra. Mr. Fletcher has also translated and di- rected numerous lesser plays for A.C.T., including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Direc- tor) has played an integral role in A.C.T.'s develop- ment since his arrival 12 years ago. With a B.A. in En- glish and drama from Dartmouth and an M.F.A. in Theatre Adminis- tration from the Yale School of Drama, he served as General Manager of the Westcoast Country Playhouse before joining A.C.T. as Production Manager in the fall of 1979. In that capacity, he supervised all departments involved in the physi-
Who’s who at A.C.T.

William Ball (General Director) founded the American Conser-
vatory Theatre in 1965. Beginning in the theatre as a designer, he soon
turned to acting and appeared with regional companies and
festival productions across the country. Mr. Ball made his New York directorial debut
with Chekhov’s little-known Humor in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Honolulu’s Alley Theatre, San Francisco’s Actor’s Work-
shop, Washington, D.C.’s Arena Stage, San Diego’s American Repertory The-
atre, as well as staging several operas for the New York City Opera. His 1959
off-Broadway production of Under Milkwood won the Lola D’Ammito
and Outer Circle Critics Award. In 1962, his production of Six Characters in Search of an Author proved another
major award-winner and enjoyed an extended run in New York. After di-
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libretto for an opera, Natalia Poy-
verno, with composer Lee Holby, based on 4 Months in the Country. In
1984, he directed Tartuffe and Rom-
age to Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters. A gradu-
ate of Carnegie Mellon University, he has been the recipient of a Guggenheim Scholarship, a Ford Foundation direc-
tional grant and an NBC-NCJA Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six
Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth
Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Bouvarres and The foun-
dation of a Thousand Arrows. The Company, The Cherry Orchard, King
Richard II, Jumppers, Equus, The
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Mr. McKenzie has presented plays in many of the
United States, as well as in Spain, South America, Canada, the U.S.S.R.
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duced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the West-
port Country Playhouse, from which he has produced more than 100 plays, and is a part of the Nebraska Playmaker’s Institute. He has produced more than 250 plays, as well
as Producer of the Peninsula Players in Fish Creek, Wisconsin, the region’s oldest professional resident summer
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tional tours of Broadway plays. In ad-
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ter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Pa-
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Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Ken-
ucky; Minna Theatre on Long Island; Coconut Grove Playhouse in Miami, the Delphi Playhouse in New York, and others. His producing com-
pany has toured with over 800 produc-
tions to summer and winter theatres.
Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock
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pendent Theatres of North America, and the Independent Booking Organiza-
tion. He maintains memberships in the
Association of Theatre Press Agents and Managers, the International Alliance of Theatre Stage Employers and the Actors Equity Association. He is a consultant for EDFAP and served two terms as a member of the Theatrical
Advisory Panel of the National Endow-
ment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Off-
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rinthians and the U.S. Yacht Racing Union.

Allen Fletcher (Executive Di-
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spearean Festival, San Diego’s Old
Globe Theatre, the New York City Op-
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atre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Othello, Hamlet VII, The Last
Heterosexual, The Hot L.Billiards,
The Miner, The Blue Cage, Absurd Person Singular, Heartbreak House, Romeo and Juliet. A History of the American Film, Another Part of the Forest, the world premiere of Ten-
nessee Williams’ This Is My Earth and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.
U.S.S.R. Cultural Exchange Program as well as in California, which toured Hawaii and Japan. I Remember Mama, and The Moon is a Harsh Mistress. Mr. Fletcher has also translated and di-
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ival 13 years ago. With a B.A. in En-
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Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physi-
cal presentation of A.C.T. plays, producing over 70 productions in nine years. These include: The Merchant of Venice; The Conductor; A Doll's House; The Matchmaker; Pillars of the Community; Peer Gynt; Desire Under the Elms; 5th of July; Ab, Wilderness; All the Way Home; Knickerbocker Holiday; Cyrano de Bergerac; The Taming of the Shrew; Street Scene; and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christmas Carol for PBS television. He was largely responsible for developing the school of scheduling A.C.T.'s complex repertory system and has taught the arts administration through our evening Extension Program. In 1979, he became General Manager for the company overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Japan, Hawaii, the U.S. S.R. and, currently mainland China and the long term concert Van Tour program presently underway.

EUGENE BARONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company for the past 15 years. He has served as Assistant Director on many of William Ball's productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond chorus in the Army, and since has assisted George Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barone has directed the Plays-in-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew, and A Christmas Carol.

HELEN BURNS (Guest Director) began her theatrical training at London's Royal Academy of Dramatic Art. She has appeared with the Royal Shakespeare Company, the National Theatre of Great Britain, the Old Vic, and the Young Vic. And with husband Michael Langham, she became an active participant in Canada's Stratford Shakespearean Festival. In 1980 Miss Burns won an award as best actress for TV in Canada as well as several nominations for her New York performance in the Play and for her role in the film "The Changeling" with George C. Scott. Her directing expertise includes student productions at the Central School in London, the National School in New York and the National Theatre School in Canada. She has directed in Sheffield, England, and at the Lincoln Center Institute. She wrote and directed a rock musical performed in the streets of Boston as part of the "Summertune Festival" of that city.

MICHAEL LANGHAM (Guest Director) made his dramatic debut immediately after World War II in British and European theatres. From 1945 to 1967, he was Artistic Director of the Stratford Festival of Canada. In 1971, he joined the Guthrie Theatre in Minneapolis, which 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 Julliard Theatre Center in New York City.

KLEN BUIA (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 Lion in Winter. While a member of our company, he appeared in 17 productions, including William Ball's original Under Milkwood. Mr. Bui'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 Tyrolean Guthrie Theatre in Minnesota, he holds parts in over 25 productions in seven seasons, and served as Associate Director for the production of A Christmas Carol from 1976 to 1987. At San Diego's Old Globe Theatre, he directed the innovative production of The Taming of the Shrew. He is the Comedy of Errors. Mr. Bui also has a television career that has included comic, dramatic and musical roles, and is the producer of the upcoming film, "The Lion in Winter." He is currently touring with the San Francisco Opera and is a member of the San Francisco Opera Guild.

JOSEPH BIRD is now in his 15th season with A.C.T. Educated at the University of California, San Francisco, and having studied with Lexi Berg, 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 Lycam Theatre on Broadway, in San Francisco's San Diego Old Globe Festival and in many East Coast summer stock productions. He has worked in the company of Henry Fonda, Helen Hayes and Paul Newman, among others. Watch for him this year in a Christmas Carol.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Troilus and Cressida; Ab, Wilderness!; Much Ado About Nothing; Richard II; The Three Sisters; BROADWAY: 8 total, including: Joe Show-Off (with Helen Hayes); Hamlet (with A.J. Rhind); KISER; Autum Hot Air; The Rag Doll (with Paul Newman); Love in a Many Splendored Thing (CBS).

MINI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Atholton's Oregon Shakespeare Festival, the Public Conservatory for the Performing Arts Theatrefest, the Alley Theatre in Houston and the Hiller's Repertory Theatre of Detroit. A native of Gainesville, Florida, Miss Carr holds a bache-lorette's degree from the University of Florida and a M.A. from Wynn State University in Detroit. She can be seen this spring in Morning's Attire. A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; I Remember Mama, The Admirable Crichton, Black Comedy; Last Among Equals; I Fig-urines; Lizzie Borden In The Late Afternoon.

OTHER REPERTORY THEATRES: Lord's Labors Lost, Timon of Athens; Romeo and Juliet, Antony and Cleopatra, A Midsummer Night's Dream, School for Scandal, Television: AChristmas Carol.

JOAN CRODON 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 Poster Girl earned her a Clarence Derwent Award. Miss Crodon's vast theatrical experience also includes appearances at most major U.S. regional theatres, among them the Arena Stage and the O'Neill Theatre. Most recently she appeared at the Theatre on the Spanish Steps in Rome. She was the original cast member of A.C.T. PRODUCTIONS: Tango; The Rose Tattoo; The Devil's Discipline; Uncle Vanya; The Glass Menagerie; Apollo Bellica; Six Characters in Search of an Author; BROADWAY: Major Barbara; The Bad Seed, Poster Girl, Indoors in a December, One Man's Family; Romanoff and Roussel, The Shadow Box; The Royal Family; The Freeway, Write Me a Murder, Television: Peter and the Wolf; The Glory, The Poster Girl, Rebecca; East Side, West Side; Rocking Chair Rebellion, Film: The Bad Seed.
cal presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, A Christmas Carol, The Dead, The Matchmaker, Pilgrim’s Progress, The Phantom of the Opera, The Yeme Goyim, Deseret Under the Sun, 5th July, Al, Wilderness!, All the Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew; Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T. complex repertory system and has taught the company’s arts administration at our evening extension program. In 1979, he became General Manager for the company, overseeing operations on a daily basis with special attention to marketing.

There is no additional content provided in the image.
PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival, a winner of the Theatre World Award for best featured actor. Mr. Donat has performed extensively on Broadway and was a member of Elia Kazan's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.

A.C.T. PRODUCTIONS: It total, including: Tartuffe; Under Milkwood; The Importance of Being Earnest; Hudson VII; Six Characters In Search of an Author; Cyrano de Bergerac; A Doll's House; The Cherry Orchard; Equus; Man and Superman; The4 Architect; 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

TITLES: Godfather II; The Hindenburg; A Different Story; F.I.S.T.; High Point; All Washed Up; Choma Syndrome.

JAMES EDMONDSON is an active newcomer to A.C.T. He joined the company in 1981 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory's Advanced Training Program. Mr. Edmundson, a native of Montgomery, Alabama, holds a bachelor's degree in drama from Colorado State College and a master's degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespearean Festival. Mr. Edmundson will be seen in Uncle Vanya and A Christmas Carol. A.C.T. PRODUCTIONS: Lizzie Borden In The Last Afternoon; An American Fairy Tale; Director: The Breathing Weston; Black Comedy; Dear Liar; Gin Game.

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

LAWRENCE HECHT is in his ninth season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Xerogex Performing Company, the Marin Shakespeare Festival and the Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays in Progress series, as well as A.T.P. student projects. He continues to serve as an acting instructor and project director for the Conservatory.

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

OTHER RESIDENT THEATRE: Director: Equus; Harvey; The Crucible.

NANCY HOLTSER (* 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. She 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 Holterser played the female lead in the Berkeley Shakespeare Festival's production of Antony and Cleopatra.

A.C.T. PRODUCTIONS: Dallas Caesar; Ten Minutes for Twenty-Five Cents; Manhattan and Frost.

OTHER RESIDENT THEATRE: Cagney; A Little Night Music; A Midsummer Night's Dream; The Miser; Happy Birthday; Wanda June; Grease; Hooters; Bottoms Nobody; My Fox; Antony and Cleopatra.

GEORGE DELOV 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 James 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. Delev is seen currently as Frank Rosetti in ABC's comedy series Star of the Family. You can catch him this season in Lend Me a Tenor, The Robber Bridegroom, El Grande de Coka Cola.

IT'S MORE YOU.

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BROADWAY: The Robber Bridegroom, El Grande de Coca Cola
OTHER RESIDENT THEATRES: The Imaginary Invalid, Kiss Me Kate, Visit! Visit! Visit! Regina!, Man of La Mancha, The Threepenny Opera, What the Butler Saw, The Trial of the Cattonville Vixen.


PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada’s Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellis Rabin’s A PA company for several seasons. Additionally he starred in the TV series “Flamingo Road” for two years.


JAMES EDMONDSON is an active newcomer to A.C.T. He joined the company in 1982 and in one season worked in two plays, directed four others, toured to Hawaii and taught in the Conservatory’s Advanced Training Program. Mr. Edmondson, a native of Moncton, Canada, holds a bachelor’s degree in drama from Colorado College and a master’s degree from the University of Colorado in Boulder. In addition to being familiar with the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespearean Festival, Mr. Edmondson has been seen in Uncle Vanya and A Christmas Carol. A.C.T. PRODUCTIONS: Lizzie Borden In The Late Afternoon, An American Fairy Tale, Director: The Bremerton Version, Black Comedy, Dear Liar, Othello.

LAWRENCE HECHT (*1 is in his ninth season with the company. He has performed and directed with the Santa Rosa Repertory Theatre in 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.


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

NANCY HOLTEN (*) 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 vocal 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 Mrs. Hothen played the female lead in the Berkeley Shakespeare Festival’s production of Antony and Cleopatra.

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


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

A.C.T. PRODUCTIONS: Equus; The Winter’s Tale; Ab: Wilderness; Valentino; Merry Wives of Windsor; Hay Fever; The Rivals; The Little Foxes; The Admirable Crichton; A Christmas Carol; Black Comedy. Director: Uzie Hironen in the Late Afternoon.

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

ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor's Workshop, she was graduated from Stanford University and in New York, she studied movement with Kayko Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria Valley Theatre Festival. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Mame. This season she appears in Mornings At Seven.

A.C.T. PRODUCTIONS: 20 total, including: A Doll's House; Tonight at 9:30; Pillow of the Community; Peer Gynt; Man and Superman; The Master Builder; All the Way Home; Ab: Wilderness; Northbrook House; History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra.

OTHER REMNANT THEATRE: Ab: Wilderness; Showboat; King Kong; The Moon; Hamlet; Mame.

TELEVISION: A Christmas Without Snow; The Music School.

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Julliard Drama Division, Mr. Matthews also has served as Artistic Director at the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year and is an avid home computer programmer. Watch for his performances this season in Dear interruptions; Uncle Vanya and A Christmas Carol.

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

OTHER RESIDENT THEATRES: Enrico IV; The Odd Couple; Henry IV; Part I; A Midsummer Night's Dream; Fantina's Rainbow; The Caucasian Chalk Circle; J uintes Caesar; Twelve Night; Merchant of Venice.

TELEVISION: New: Actors for the Classics; Farewell to Manhattan; 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 and in the Guthrie Theatre in Minneapolis and at the Atlantic Conservatory of the Performing Arts. Most recently, Miss May played Rosalind in As You Like It, the inaugural production at San Diego's newly rebuilt Old Globe Theatre.

A.C.T. PRODUCTIONS: 15 total, including: The Circle, General Gorgias; Travesties; Otello; Cyrano de Bergerac; Three Penny Opera; The Matchmaker (I.S.S.R. tour); The Taming of the Shrew; BROADWAY: Once in a Lifetime; Romantic Comedy.

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

TELEVISION: Rage of Angels; The Guiding Light; Mom; The Wolfman and Me; The Taming of the Shrew (PBS/A.C.T. production).
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 ongoing Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon’s Chapter Two at the Sunnyvale Repertory Company.

A.C.T. PRODUCTIONS: Equus; The Winter’s Tale; Abigail’s Party; Valence; The Merry Wives of Windsor; Hay Fever; The Ritauds; The Little Foxes; The Admirable Crichton; A Christmas Carol; Black Comedy. Director: Liza Rorien in the Late Afternoon.

ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor’s Workshop, she was graduated from Stanford University. In New York, she studied movement with Katsy Datalova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria Solving Theatrefest. Last summer, she appeared with the Pacific Conservatory at the Performing Arts in the role of Mame. This season she appears in Mamma Mia at Seven.

A.C.T. PRODUCTIONS: 20 total, including: A Doll’s House; Night of the Iguana; My Fair Lady; Peer Gynt; Man and Superman; The Master Builder; All the Way Home; Ab; Abi- dement!; Heartbreak House; History of the American Film; Ghosts; Another Part of the Forest; I Remember Mamma; Mourning Becomes Electra.

OTHER REMNANT THEATRES: Ab; Watchmen!; Strawhat; Ring Around the Moon; Yankee; Mame.

TELEVISION: A Christmas Without Snow; The Music School.

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher at the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory’s Summer Training Congress this year and is an avid home computer programmer. Watch for his performances this season in Dear Local, Uncle Vanya and A Christmas Carol.

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

OTHER REMNANT THEATRES: Enrico IV; The Old Couple; Henry IV; Part I; A Midsummer Night’s Dream; Fentain’s Rainbow; The Caucausus: Cleve, Jailhouse; Twelfth Night; Merchant of Venice.

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

DEBORAH MAY (* returns to the Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.’s Conservatory. She directed a number of productions on and off-Broadway at the Gotham Theatre in Minneapolis and at the Pacific Conservatory in 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.


BROADWAY: Once in a Lifetime, Miss May directed the production of the Shrew.

ROMANTIC COMEDY: OTHER REMNANT THEATRES: 15 total, including: Macbeth, Gold Dust, Hedda Gabler, The Unsuitable Molly Brown, The King and I, A Midsummer Night’s Dream; The Mikado; The Music Man; As You Like It.


ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor’s Workshop, she was graduated from Stanford University. In New York, she studied movement with Katsy Datalova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria Solving Theatrefest. Last summer, she appeared with the Pacific Conservatory at the Performing Arts in the role of Mame. This season she appears in Mamma Mia at Seven.

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OTHER REMNANT THEATRES: Ab; Watchmen!; Strawhat; Ring Around the Moon; Yankee; Mame.

TELEVISION: A Christmas Without Snow; The Music School.

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher at the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory’s Summer Training Congress this year and is an avid home computer programmer. Watch for his performances this season in Dear Local, Uncle Vanya and A Christmas Carol.

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

OTHER REMNANT THEATRES: Enrico IV; The Old Couple; Henry IV; Part I; A Midsummer Night’s Dream; Fentain’s Rainbow; The Caucausus: Cleve, Jailhouse; Twelfth Night; Merchant of Venice.

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

DEBORAH MAY (* returns to the Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.’s Conservatory. She directed a number of productions on and off-Broadway at the Gotham Theatre in Minneapolis and at the Pacific Conservatory in 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.


BROADWAY: Once in a Lifetime, Miss May directed the production of the Shrew.

ROMANTIC COMEDY: OTHER REMNANT THEATRES: 15 total, including: Macbeth, Gold Dust, Hedda Gabler, The Unsuitable Molly Brown, The King and I, A Midsummer Night’s Dream; The Mikado; The Music Man; As You Like It.

5 ACADEMY AWARD NOMINATIONS
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BEST ORIGINAL SCORE
BEST SCREENPLAY FROM ANOTHER MEDIUM
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GOLDEN GLOBE AWARD
BEST ACTRESS - Meryl Streep

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DELORES MITCHELL (*) joined A.C.T. in 1976. Since then, she has performed with the company in numerous roles and has taught voice, acting and speech/cast training through The Summer Training Conservatory and Evening Extension programs. She has toured with us to both Hawaii and Japan. The New Orleans native holds a bachelor’s degree in speech and drama from A&M University in Florida, and has appeared at the Oregon Shakespearean Festival in Ashland. Miss Mitchell is a performing lyric soprano and studies Spanish classical and Flamenco dance in her spare time. This season she will be appearing in a Christmas Carol and The Gaucho Garden.

A.C.T. PRODUCTIONS: 15 total, including:
- A Christmas Carol (six seasons)
- Romeo and Juliet
- The Winter’s Tale
- Hotel Paradiso
- The National Health
- Equus
- Much Ado About Nothing
- The Rivals
- The Little Foxes
- Mammon
- Fiddler on the Roof
- The Cherry Orchard
- Other Resident Theatres: The Little Foxes, King Henry IV, Part II

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FRANK OTTWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Academy of the Performing Arts in Toronto, his hometown, and the Vera Solomonova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He will be seen this season in A Christmas Carol. A.C.T. PRODUCTIONS: 11 total, including: The Three Sisters (Broadway tour), Matchmaker (U.S.S.R. tour), Desire Under the Elms (U.S.S.R. tour), BROADWAY: The Three Sisters. TELEVISION: Cyrano de Bergerac (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Glory! (Hallmark/ PBS/A.C.T. production).

WILLIAM PATTERSON marks 17 years in the acting profession in 1982–83, including those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Patterson launched his theatrical career at Worcester, Massachusetts, last year, and has worked with the company nationwide, as well as in Russia and Japan. Mr. Patterson has written and performed two one-man shows based on the lives of Benjamin Franklin and Justus Oliver Wendell Holmes. He is presently serving as a member of the San Francisco Art Commission. A.C.T. PRODUCTIONS: Including: You Can't Take It With You; The Time of Your Life; The Three Sisters (New York tour); Taming of the Shrew; Matchmaker (U.S.S.R. tour); The Circle; All the Way Home; (Broadway tour); The Second Mrs. Tanqueray; The Brazier; Cyrano de Bergerac; Lady Be Good; The Caucasian Chalk Circle; The Three Sisters; The Heiress; The Kiss; Pride and Prejudice; The Turn of the Screw; TELEVISION: The Three Sisters; Cyrano de Bergerac; Under the Elms (U.S.S.R. tour).}

RANDALL RICHARD (*) is a graduate of the Conservatory's Advanced Training Program, where he studied under randall. He has appeared as B.A. in drama from Delta University in Massachusetts. He has appeared in Off-Broadway in several productions with the Cambridge Ensemble in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement at the Conservatory 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 Admira-ble 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 Pilchuck Drama 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 Boys; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Heiress; The Kiss; Pride and Prejudice; The Turn of the Screw; TELEVISION: The Three Sisters; Cyrano de Bergerac; Under the Elms (U.S.S.R. tour).}

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FRANK OTTITWEILL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Solomonova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He will be seen this season in A Christmas Carol, A.C.T. PRODUCTIONS: 11 total, including The Three Sisters (Broadway tour), Matchmaker (U.S.S.R. tour), Desire Under the Elms (U.S.S.R. tour), BROADWAY: The Three Sisters; TELEVISION: Cyrano de Bergerac (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Glory Hallelujah (PBS/A.C.T. production).

WILLIAM PATRICK marks 17 years in the acting profession in 1982—15 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Patrick 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. Patrick has written and performed two one-man shows based on the lives of Benjamin Franklin and Justus Oliver Wendell Holmes. He is presently serving as a member of the San Francisco Art Commission.

A.C.T. PRODUCTIONS: Including, You Can't Take It With You; The Time of Your Life; The Three Sisters (New York tour), Taming of the Shrew; Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (tour); A Letter from an Unknown Woman; Babes on Broadway; Summer Stock; Annie; Mame; The Women; A Christmas Carol; A Christmas Carol (ABC/A.C.T. production); Glory Hallelujah (PBS/A.C.T. production).

RANDALL RICHARD (**) is a graduate of the Conservatory's Advanced Training Program, where he studied after receiving his B.A. in drama from Delta University in Massachusetts. He has appeared 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 workshops within 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 24-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 Boys; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Hospitality; The Rose Tattoo; Saint Joan; You Can't Take It With You; Hot L Baltimore; The Mix; 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: 12 total, including The Wall, Uncle Vanyus; The Caucasian Chalk Circle; The Threepenny Opera; Oklahoma; The Taming of the Shrew; TELEVISION: Hawaii Five-O; Gunsmoke; Under Milkwood (PBS/A.C.T.).

FILMS: Time after Time; Cardinal Arrest; Chi Chi and the Philly Flash.

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SALLY SMYTHE returns to A.C.T. for her third season, also having appeared with the Berkeley Repertory Theatre, the Oregon Shakespeare Festival, the Pacific Conservatory for the Performing Arts, the California Acrosr Theatre and the San Jose Repertory among others. A graduate of San Francisco State University, she studied in Paris at the Centre Americaine and with Paul Richards in Palo Alto. She appeared in the United States premiere of Thornton Wilder’s play, The Alcestiad, and created the role of Constance Treadwell-Madsen in A.C.T.’s 1982 premiere of William Hamilton’s Happy Landings. Miss Smythe taught acting at this year’s Summer Training Congress, and will be seen this season in A Christmas Carol and Lost.


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 has M.F.A. from the Goodman School of Dramatic 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 Rover; Richard III; 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 Goebbels (with David Jamieson); Desire Under the Elms; The Ratsmuther.

TELEVISION: Kate, Barefoot, Jake and the Kid, A Man Born to be King, Louis Real.

FILMS: Three Days of the Condor.

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JEREMY ROBERTS (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. In addition to student roles in King Lear and The Seagull, he has appeared on the Geary stage in Richard II, as well as in productions at the Pacific Conservatory for the Performing Arts and Los Angeles Valley College. A portrait artist and an expert juggler, mime and clown, Mr. Roberts can be seen this season in A Christmas Carol and Uncle Vanya.


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 has 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.


SALLY SMYTHE returns to A.C.T. for her third season, also having appeared with the Berkeley Repertory Theatre, The Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, the California Arts Theatre and the San Jose Repertory 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 Constantine Treadwell-Madison in A.C.T.'s 1982 premiere of William Hamilton's Happy Landings. Miss Smythe taught acting at this year's Summer Training Congress, and will be seen this season in A Christmas Carol and Lost.


OTHER RESIDENT THEATRES: The Winter's Tale, The Alcestiad, As You Like It, Coriolanus; Ring Round the Moon, Arms and the Man, Petricale Lives, Happy End, Chekhov in Yalta.

HAROLD SURRETT (*) comes to A.C.T. for his first professional season as a third-year student in the Advanced Training Program. A graduate of San Diego State University, he has had roles in such student projects as Absent-minded Professor, A Christmas Carol and King Lear, as well as appearing on the Geary stage in Richard II and in A.C.T.'s Play-in-Progress program. Mr. Surrrett has performed with the Old Globe Theatre's educational tour, and at the Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance and will be seen this season in A Christmas Carol and Lost.


OTHER RESIDENT THEATRES: Death of a Salesman, School for Scandal, Finian's Rainbow, Metin.
DEBORAH SUSSEL returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie Mellon University where, as a 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 theaters. Ms. Susssel has taught voice and speech at UC Berkeley and Mills College in addition to her on-going work at A.C.T., where she offers courses in speech, dialects, accent and text. A.C.T. PRODUCTIONS: Tartuffe, The Importance of Being Earnest, On Days, Poor Dada... Cassius and Claudio, Private Lives, Hay Fever, I Remember Mama.

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

TELEVISION: Under Milwood.

FILMS: Budlitt (with Steve McQueen), The End of Innocence: Tell Me A Riddle (with Lee Grant).

FRANCINE TACKER (*1) 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 theater from Emory College, Miss Tacker attended the Conservatory's Advanced Training Program before going on to do postgraduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. Her television roles include The Paper Chase and Good Time Girls series, as well as numerous guest star appearances.

A C.T. PRODUCTIONS: Equus, Peer Gynt, This Is An Entertainment!, General Gourfinski, Man And Superman, Valentina and Valentina, A Christmas Carol.


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

CAROL TETTEL returns to A.C.T. this season after an absence of 18 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 hold her national reputation on Broadway, television and resident theater. Miss Tettel has played leading roles in all of the country's major resident theaters. She is the winner of two "Obies" and a Vernee Rice award, and returns for A.C.T.'s 1982-83 season in Morning's At Seven.

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

BROADWAY: All Over Town; A Flea in Her Ear; Crown Matrimonial; Mirror Mirror; Hamlet (with Richard Burton), The Little Foxes (with Elizabeth Taylor and Maureen Stapleton), Every Good Boy Deserves Favor.

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

SYDNEY WALKER is a 38-year veteran of stage, film and television work, having performed in some 280 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 channel for Psychic-Spiritual Healing.

A C.T. PRODUCTIONS: 35 total, including: Tiny Alice, The Matchmaker (U.S.R. tour), The Merry Wives of Windsor; Peer Gynt; Desire Under the Elms (C.S.R. tour), The Circle, Hotel Paradiso; The National Health; Buried Child; Richard III; Black Comedy; Cak Among the Pigeons.

BROADWAY: 12 total, including: Berenice; You Can't Take It With You; The School for Scandal; War and Peace.

REPERTORY CO. OF LINCOLN CENTER: 15 total, including: The Playboy of the Western World; An Enemy of the People; Antigone; Twelfth Night.

TELEVISION: The Guiding Light, The Secret Storm; As the World Turns; Brio for Louers, Skirts of Happy Chance.

FILMS: Love Story; The Way We Live Now; Puzzle of a Downfall Child.

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

CAROL TEITEL INCORPORATED

CAROL TEITEL PRODUCTIONS: Death of a Salesman, Miss Misbehavin’, The Hostage, Under Milkwood, Six Characters in Search of an Author, Uncle Vanya, A Flea in Her Ear, Our Town.

BROADWAY: All Over Town, A Flea in Her Ear, Crown (Yale Repertory), Marat/Sade (Mark Taper Forum), Every Good Boy Deserves Favor.


SYDNEY WALKER is a 38-year veteran of stage, film, and television work, having performed in some 260 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier and Anthony Quin. A gardening devotee, he is active as a channel for Psychic-Spiritual Healing.


BROADWAY: 12 roles, including: Rochefort, You Can’t Take It with You, The School for Scandal, War and Peace.

THEATRE: 10 roles, including: The Playboy of the Western World, An Enemy of the People, Antigone, Twelfth Night.


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MASSIAN WALTERS joined the A.C.T.
company in 1974, and since then has
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gram. 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
Joseph Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, includ-
ing: "Pillars of the Community;" "Hura-
rio;" "The Ruling Class;" "Peer Gynt;"
"The Matchmaker;" (U.S.S.R. tour); "Beau-
ty and the Beast;" "The Importance of Being
Earnest;" "Tootle." FILMS: "Butlitt;" "Medium Cool.

J. STEVEN WHITE first joined A.C.T.
in 1975 and per-
formed 22 roles in five
years. A native of
Peoria, Ili-nois,
he earned his bachel-
or of fine arts degree
from Texas.
Methodist University
in Dallas,
Texas, before ini-
gaining his acting career 15 years ago.
He since has performed and
attended the Oregon Shakespeare 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: 23 total, includ-
ing: "Cyrano de Bergerac;" "Merchant of
Venice;" "Taming of the Shrew;" "Hot L
Baltimore;" "A Life;" "The Last
Saratoga;" (U.S.S.R. tour); "Desire Under the
Eids;" "Carnal Knowledge;" "Elektra;"
"Peer Gynt;" "Julius Caesar;" "All The
Way Home;" (Japan tour).

LAURA ANN WORTHEN (*) comes to A.C.T.
for her first professional sea-
son while attend-
ing the Conserva-
tory’s three year
training program. She appeared on the
Geary stage last year in Cat Among the
Pigeons.

Pigeons. She appears in this Christmas
Carol and The Chalk Garden.
A.C.T. PRODUCTIONS: Cat Among the
Pigeons. OTHER RESIDENT THEATRES: OTHER RESIDENT THEATRES: 12 to-
including: "The Tempest;" "King Lear;"
"Julius Caesar;" "The Merchant of Venice;" "A Man for all Seasons;" "Muss of the Munch;" South Pacific; "The Basic Training of Este Harummel."

DESIGNERS
JOSEPH APPLET (Lighting Designer) came to A.C.T. from the Missouri Rep-
ertory Theatre where he was the Resi-
dent Lighting Designer since 1975. His
numerous credits there include: A Per-
fect Gentleman, Medea, Twelfth Night,
Hamlet, Rosencrants and Golden-
art Art Dead, The Little Foxer, Ju-
lius Caesar, and The Glass Menagerie.
Mr. Applet has also served as lighting
designer for the Kansas City Philhar-
monic Association, the Kansas City
Ballet, the Chautauqua Opera Associa-
tion and the Great Lakes Shakespeare
Festival. In addition to his design work
Mr. Applet is an Assistant Professor of
theatre at the University of Missouri in
Kansas City.

MICHAEL CASEY (Costume Designer) recently designed for Radio City Music
Hall’s golden anniversary production of "Encores!" and last season’s productions of Amerita and Manhattan Shoreboat. He has designed concert costumes for both Ginger Rogers and Carol Law-
rence and wardrobe for the Rockettes
in the highly-acclaimed television pro-
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MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays-in-Progress program. The Sacramento native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, including: Pilgrims of the Community; Horatio; The Builing Class; Peer Gynt; The Matchmaker (U.S.S.R. tour); Merry Wives of Windsor; The Bourgeois Gentleman; The Circle: The Winter’s Tale; Hay Fever: Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 27 total, including: Bye Bye Birdie; The Chalk Garden; The Glass Menagerie; The Ratmacher: The Importance of Being Earnest; Plain Safe.

J. STEVEN WHITE first joined A.C.T. in 1975 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 Shakespeare 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, Manhattan at Night (A.C.T. tour); Desire Under the Elms (U.S.S.R. tour); Otherdes: Valentia and Maltese, Peer Gynt; Julius Caesar; All The Way Home (Japan tour).

OTHER RESIDENT THEATRES: 2 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 actor-director Jagienka Zych and has appeared at A.C.T.’s San Francisco Shakespeare Festival. Mr. Williams has appeared in numerous roles in 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, Look Up 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; All About The Joneses; Much Ado About Nothing; All’s Well That Ends Well; Three Sisters; Richard II, Black Comedy; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: The Devil’s Disciple; Henry IV, Part II; Henry VIII, Part III; Black Ado About Nothing; A Streetcar Named Desire; Southern Exposure; 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. Ms. Worthy received her B.A. in theatre arts from Brown University and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts and London’s Tavistock Repertory Company, and is a recipient of the 1982 Peninsula Children’s Theatre Scholarship. This season, Ms. Worthy will appear in A Christmas Carol and The Chalk Garden.

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

OTHER RESIDENT THEATRES: Green River: Idle, Idiot, Idolo; Romeo and Juliet: Twelfth Night; Equus.

D. PAUL VEYELL (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Veyl’s training includes speech with the late Edwin Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre in San Francisco. An avid “without” enthusiast, he kayaks regularly and works off season as a river guide in the Sierras. Mr. Veyell has taught Shakespeare acting through the Evening Extension Program, and is an accomplished equesrian and batik artist. He can be seen this season in A Christmas Carol.

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

OTHER RESIDENT THEATRES: 12 total, including: The Tempest; King Lear; Julius Caesar: The Merchant of Venice; A Man for all Seasons; Mac; of Buffalo; South Pacific; The Basic Training of Fuego Hummel. FILMS: Hammett.

DESIGNERS

JOSEPH APPLET (Lighting Designer) came to A.C.T. from the Missouri Repertory Theatre where he was the Resident Lighting Designer since 1979. His numerous credits there include A Perfect Gentleman, Medea, Twelve Nights Hamlet, Rosenkranz and Guilden-Armis Art Dead, The Little Foxer, Julius Caesar, and The Glass Menagerie. Mr. Applet has also served as lighting designer for the Kansas City Philharmonic Association, the Kansas City Ballet, the Chautaqua Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work Mr. Applet 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 Emont and last season’s productions of America and Manhattan Shoreboat. He has designed concert costumes for both Bing Crosby and Kaye Ballard and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rockettes. A graduate of the University of
The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, the California Arts Council, the City and County of San Francisco Hotel Tax Fund, and the National Endowment for the Arts.

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THE HOLDUP
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A suspended saga of passing fancies and changing times in which an outlaw, a dreamer, a rancher and a former dance hall queen recreate the romance of the Old West.
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TO THE AUDIENCE

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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 get either tickets (BASS or Ticketter) or a receipt to present prior to the performance at the Geary Theatre in place of your tickets. Note: It tickets are sold 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 tickets.

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A.C.T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be seated until intermission of a suitable break in the performance, so those who arrive 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 allow lighted cigarettes during the play.

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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.

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Special thanks to Steven Frischl Radcer 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. Every person, 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 for their services.

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 $10.00 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 bag is $15.75 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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<th>WILLIAM BALL</th>
<th>ALLEN FLETCHER, C.A.A.</th>
<th>BENJAMIN MOORE</th>
<th>JAMES B. MCKENZIE, C.A.A.</th>
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</thead>
<tbody>
<tr>
<td>General Director</td>
<td>Conservatory Director</td>
<td>Managing Director</td>
<td>Treasurer/Executive Producer</td>
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**ACTORS AND DIRECTORS**

<table>
<thead>
<tr>
<th>Actor/Director</th>
<th>Appearance</th>
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<tbody>
<tr>
<td>Janie Lunn</td>
<td>Randall Richards</td>
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<tr>
<td>Amy Langer</td>
<td>Janie Lunn</td>
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<tr>
<td>Deborah May</td>
<td>Janie Lunn</td>
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<tr>
<td>Rosemary B.</td>
<td>Janie Lunn</td>
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<tr>
<td>William Mackay</td>
<td>Janie Lunn</td>
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<tr>
<td>Alex McEwen</td>
<td>Janie Lunn</td>
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<tr>
<td>Mark Murphy*</td>
<td>Janie Lunn</td>
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<td>Delores Mitchell</td>
<td>Janie Lunn</td>
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<td>Sharon Newman</td>
<td>Janie Lunn</td>
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<td>Thomas Patrick O'Brien</td>
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<td>Steven White</td>
<td>Janie Lunn</td>
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<td>John Mosteller</td>
<td>Janie Lunn</td>
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<td>William Paterson</td>
<td>Janie Lunn</td>
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<tr>
<td>Nancy Bontek</td>
<td>Janie Lunn</td>
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<tr>
<td>Elizabeth Riddle*</td>
<td>Janie Lunn</td>
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**CONSERVATORY**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Director</td>
<td>Miretta Meachum, Dean</td>
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<tr>
<td>Head of Arts, Arts, Dir.</td>
<td>Lawrence Becht, Arts, Dir.</td>
</tr>
<tr>
<td>Dean of Musical, Arts, Dir.</td>
<td>Robin Williams, Arts, Dir.</td>
</tr>
<tr>
<td>Registrar</td>
<td>Emily Cappagian, Registrar</td>
</tr>
<tr>
<td>Financial Aid Office</td>
<td>John Harmer, Financial Aid Office</td>
</tr>
<tr>
<td>Dean of Arts</td>
<td>Peter Van Maren, Dean</td>
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**TRAINS**

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<thead>
<tr>
<th>Train</th>
<th>Name</th>
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<tbody>
<tr>
<td>William Ball</td>
<td>Train A</td>
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<tr>
<td>Eugene Barone</td>
<td>Train B</td>
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<tr>
<td>Bosha Bradley</td>
<td>Train C</td>
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<tr>
<td>Steen Beatty, C.A.A.</td>
<td>Train D</td>
</tr>
<tr>
<td>Deborah I.</td>
<td>Train E</td>
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<tr>
<td>James Edmonds, Acting</td>
<td>Train F</td>
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<tr>
<td>Ford Gilman, Social &amp; Cultural History</td>
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**PRODUCTION**

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<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Manager</td>
<td>John Brown Production Manager</td>
</tr>
<tr>
<td>Assistant</td>
<td>John Brown, Assist. to the Prod. Mgr.</td>
</tr>
<tr>
<td>Assist.</td>
<td>Eric Shott, Ass't to Prod.</td>
</tr>
<tr>
<td>Staff</td>
<td>Augie Smith, Prod. Coordinator</td>
</tr>
<tr>
<td>Staff</td>
<td>Roger Sherman, Ill., Shopper</td>
</tr>
</tbody>
</table>

**DESIGNERS**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joseph Appel, Lighting</td>
<td>Michael Casey, Costumes</td>
</tr>
<tr>
<td>Design</td>
<td>David Siegel, Lighting</td>
</tr>
<tr>
<td>scenic</td>
<td>Ralph Fuertes, Scenery</td>
</tr>
<tr>
<td>Christopher D. Moore, Sound</td>
<td>Robert Prentice, Lighting</td>
</tr>
<tr>
<td>Dan Schuler, Lighting</td>
<td>Louise Feltken, Scenery</td>
</tr>
<tr>
<td>Michael Garten, Lighting</td>
<td>Greg Sullivan, Lighting</td>
</tr>
<tr>
<td>Sam Smith, Design Associate</td>
<td>Gregg Olson, Design Associate</td>
</tr>
<tr>
<td>Daniel Revelle, Lighting</td>
<td>Paul Resnick, Lighting</td>
</tr>
<tr>
<td>Production Stage</td>
<td>Pamela B. Rice, Assistant Stage Manager</td>
</tr>
</tbody>
</table>

**STAGE MANAGEMENT**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manager</td>
<td>James Harris, Production Stage Manager</td>
</tr>
<tr>
<td>Assistant</td>
<td>Nancy Storrs, Assistant Stage Manager</td>
</tr>
</tbody>
</table>

**ADMINISTRATION**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Diane Picard, Ass't to Managing Dir.</td>
</tr>
<tr>
<td>Assistant</td>
<td>Carol Neuville, Business Manager</td>
</tr>
<tr>
<td>Manager</td>
<td>Michael Burnam, Operations Manager</td>
</tr>
<tr>
<td>Assistant</td>
<td>Cindy McCann</td>
</tr>
<tr>
<td>Office</td>
<td>Lisa Coughlin, CFA.</td>
</tr>
<tr>
<td>Sales</td>
<td>Mary Guerrero, Admissions</td>
</tr>
<tr>
<td>Service</td>
<td>Penny Smie, Ass't. to Mr. Ball</td>
</tr>
<tr>
<td>Admin.</td>
<td>John Aitken, Fin. Manager</td>
</tr>
<tr>
<td>Office</td>
<td>Dr. John R. Will</td>
</tr>
<tr>
<td>Director</td>
<td>Doug Martin, Production Director</td>
</tr>
</tbody>
</table>

**RECEPTIONS**

<table>
<thead>
<tr>
<th>Reception</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bishai Bourn</td>
<td>Receptions</td>
</tr>
<tr>
<td>Bunnie Barone, Company Coordinator</td>
<td>Box Office</td>
</tr>
</tbody>
</table>

**COMMUNICATIONS & MARKETING**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Manager</td>
<td>Mary Hasbou, Director</td>
</tr>
<tr>
<td>Executive</td>
<td>Jim Conley, Executive Director</td>
</tr>
<tr>
<td>Coordinator</td>
<td>Linda E. Graham, Executive Coordinator</td>
</tr>
</tbody>
</table>

**PHOTOGRAPHY**

<table>
<thead>
<tr>
<th>Photographer</th>
<th>Name</th>
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<tbody>
<tr>
<td>Roger S. Mose</td>
<td>Roger S. Mose</td>
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**PROPERTIES**

<table>
<thead>
<tr>
<th>Property</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Property</td>
<td>Colleen G. Espinosa, Props Supervisor</td>
</tr>
<tr>
<td>Property</td>
<td>Ther Hune, Prop. Supervisor</td>
</tr>
<tr>
<td>Property</td>
<td>Julie Kuefler, Prop. Supervisor</td>
</tr>
<tr>
<td>Property</td>
<td>Michael Whitaker, Prop. Supervisor</td>
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**SCENIC**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Design</td>
<td>Ed Raymond, Stage Decorator</td>
</tr>
<tr>
<td>Stage</td>
<td>William Bar, Stage Decorator</td>
</tr>
<tr>
<td>Design</td>
<td>An Alignment, Scene Designer</td>
</tr>
<tr>
<td>Design</td>
<td>Ricci Mann, Scene Designer</td>
</tr>
<tr>
<td>Design</td>
<td>Terri Albert, Scene Designer</td>
</tr>
<tr>
<td>Design</td>
<td>Bob Koch, Trommer</td>
</tr>
<tr>
<td>Design</td>
<td>Claire Heine, Shopper</td>
</tr>
<tr>
<td>Design</td>
<td>John MacNeil, Stage Decorator</td>
</tr>
<tr>
<td>Design</td>
<td>Mimi Lichten, Stage Decorator</td>
</tr>
<tr>
<td>Design</td>
<td>Andrea Natini, Stage Decorator</td>
</tr>
<tr>
<td>Design</td>
<td>Sarah Tschekoff, Stage Decorator</td>
</tr>
<tr>
<td>Design</td>
<td>Walter Watson, Stage Decorator</td>
</tr>
<tr>
<td>Design</td>
<td>Fumiko Bie, Stage Decorator</td>
</tr>
<tr>
<td>Design</td>
<td>Kevin King, Stage Decorator</td>
</tr>
</tbody>
</table>

**GEAR**

<table>
<thead>
<tr>
<th>Gear</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writer</td>
<td>Wendy Leonard, Clerk</td>
</tr>
<tr>
<td>Writer</td>
<td>Linda Seymour, Clerk</td>
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**SUBSCRIPTIONS**

<table>
<thead>
<tr>
<th>Subscription</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Rob Ferguson, Manager</td>
<td>Subscription Box Office</td>
</tr>
</tbody>
</table>

**INCLINATE**

<table>
<thead>
<tr>
<th>Inclinate</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louise Feltken</td>
<td>Louise Feltken</td>
</tr>
<tr>
<td>Dan Hallen</td>
<td>Dan Hallen</td>
</tr>
</tbody>
</table>

**GEAR THEATRE HOUSE STAFF**

<table>
<thead>
<tr>
<th>Staff</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorothy Lumsden, House Manager</td>
<td>Fred Glick, C.A.A.</td>
</tr>
<tr>
<td>Theater</td>
<td>Donald Harvey, Manager</td>
</tr>
<tr>
<td>George - Michael Clark, Stage Manager</td>
<td>Jon Franklin, Stage Manager</td>
</tr>
<tr>
<td>Dr. John R. Will</td>
<td>Donald Harvey, Manager</td>
</tr>
</tbody>
</table>

**COMMUNICATIONS & MARKETING**

<table>
<thead>
<tr>
<th>Communication Manager</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing</td>
<td>Roger S. Mose</td>
</tr>
<tr>
<td>Media</td>
<td>Jim Conley, Executive Director</td>
</tr>
<tr>
<td>Marketing</td>
<td>Linda E. Graham, Executive Coordinator</td>
</tr>
</tbody>
</table>

**MARKETPLACE**

<table>
<thead>
<tr>
<th>Marketplace</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing</td>
<td>Rodney N. Bourn, Marketing Director</td>
</tr>
<tr>
<td>Marketing</td>
<td>Elliott Klein, Publishing Director</td>
</tr>
<tr>
<td>Marketing</td>
<td>Morgan K. Wampler, Promotional Manager</td>
</tr>
<tr>
<td>Marketing</td>
<td>Charles W. Helms, Promotional Manager</td>
</tr>
</tbody>
</table>

**RECEPTIONS**

<table>
<thead>
<tr>
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<tr>
<td>Bishai Bourn</td>
<td>Receptions</td>
</tr>
<tr>
<td>Bunnie Barone, Company Coordinator</td>
<td>Box Office</td>
</tr>
</tbody>
</table>

**BOX OFFICE**

<table>
<thead>
<tr>
<th>Box Office</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Window</td>
<td>William N. Koehler, Manager</td>
</tr>
<tr>
<td>Staff</td>
<td>Pam Goin, Assist.</td>
</tr>
<tr>
<td>Staff</td>
<td>Jun Duff, Group Treasurer</td>
</tr>
<tr>
<td>Staff</td>
<td>Gail Thorpe, Treasurer</td>
</tr>
</tbody>
</table>

**SPECIAL THANKS**

<table>
<thead>
<tr>
<th>Thank You</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Holloway, Treasurer</td>
<td>William B. Huntington, Treasurer</td>
</tr>
</tbody>
</table>

**STAGE DIRECTORS**

<table>
<thead>
<tr>
<th>Director</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>William Ball</td>
</tr>
<tr>
<td>Director</td>
<td>Eugene Barone</td>
</tr>
<tr>
<td>Director</td>
<td>Helen Burns</td>
</tr>
<tr>
<td>Director</td>
<td>James Edmonds</td>
</tr>
<tr>
<td>Director</td>
<td>Allen Fletcher, C.A.A.</td>
</tr>
<tr>
<td>Director</td>
<td>Edward Hughes</td>
</tr>
<tr>
<td>Director</td>
<td>Michael Langham</td>
</tr>
<tr>
<td>Director</td>
<td>Don Matlars TOYOTA Tom Moore*</td>
</tr>
<tr>
<td>Director</td>
<td>Kent Bancroft</td>
</tr>
<tr>
<td>Director</td>
<td>Lillian Williams</td>
</tr>
</tbody>
</table>

**OH WHAT A FEELING!**

<table>
<thead>
<tr>
<th>Feeling</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feeling</td>
<td>TOYOTA Feeling</td>
</tr>
<tr>
<td>Feeling</td>
<td>Buckle Up!</td>
</tr>
<tr>
<td>Feeling</td>
<td>It's a GOOD FEELING!</td>
</tr>
</tbody>
</table>

**Grand Touring**

<table>
<thead>
<tr>
<th>Touring</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Touring</td>
<td>In the new 1983 Toyota Cressida Grand Touring</td>
</tr>
</tbody>
</table>
If you smoke...

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

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

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

<table>
<thead>
<tr>
<th>Brand</th>
<th>Tar</th>
<th>Nic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston Lights</td>
<td>11.9</td>
<td>0.9</td>
</tr>
<tr>
<td>Masters</td>
<td>16.4</td>
<td>1.1</td>
</tr>
<tr>
<td>Carlton</td>
<td>16.4</td>
<td>1.1</td>
</tr>
<tr>
<td>Nine Mills</td>
<td>11.9</td>
<td>1.0</td>
</tr>
<tr>
<td>Newport</td>
<td>16.4</td>
<td>1.1</td>
</tr>
<tr>
<td>King, Menthol</td>
<td>5.5</td>
<td>0.1</td>
</tr>
<tr>
<td>Carlton Box 100s</td>
<td>Less than 0.5</td>
<td>0.1</td>
</tr>
</tbody>
</table>

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

Carlton is lowest.

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