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C A L I F O R N I A

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MORNING'S AT SEVEN

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LOOT

PAGE 29



UNCLE VANYA

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KAREN WATTS
Art Director

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GILMAN KRAFT, *President*

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Act I

"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 flight of fancy for the American Conservatory Theatre. As it is, the fund-raising effort has received over \$100,000 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.

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Domaine Chandon, Napa Valley—Panache aperitif
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Mama's Restaurants—Vegetables
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Nob Hill Produce Company, Mr. Vince Sanchez—Fresh produce
Odella's Oyster & Champagne Bar—Oysters
Sun World—Asparagus
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"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 12. Acquisition Committee Chairman Susan Rush has overseen the efforts to compile the most exotic auction catalogue ever, much of which is indexed below. Some entries, listed alphabetically by donor, will be auctioned as part of a larger package. **Space prevents us from describing 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 10. If you are interested in contributing an item to the "Act I" effort, please call Randi Merzon at (415) 771-3880.

- *Adventures Aloft Napa Valley*, Yountville, \$220, *hot air balloon ride* for two with champagne buffet.
- *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, 3-story San Francisco *Victorian dollhouse*.
- *American Airlines*, two round-trip business class tickets, *San Francisco to New York*.
- *American Conservatory Theatre*, priceless, Concert Van Tour of *Dear Liar* to be presented at bidder's home or other desired location.
- *American Conservatory Theatre*, priceless, *child's role in "A Christmas Carol."*
- *Alejandro's Restaurant*, San Francisco, \$120, *dinner for six*.

- *American Express*, \$500, five \$100 "Be My Guest" certificates.
- *Angus Productions*, Moraga, \$500, *video taped production of a personal event*, edited, narrated and titled, VHS or Beta.
- Anonymous, \$1,050, *one week for four at a Wailea, Maui townhouse condominium*.
- Anonymous, \$2,500, *one week for two at Claridges, London with dinners at Waltons, The White Elephant and Chelsea Rendezvous and V.I.P. seating at three theatrical performances*.
- Anonymous, \$1,000, *three nights for two people at the Pebble Beach Lodge*. Includes meals and golf.
- Anonymous, \$60, *dinner for four at Mildred Pierce's*.
- *Anza Wood Products*, San Anselmo, \$138, the Bench-Garden modular planter unit.
- *Apple Computer, Inc.*, \$2,230, *Apple IIE (64K) computer*.

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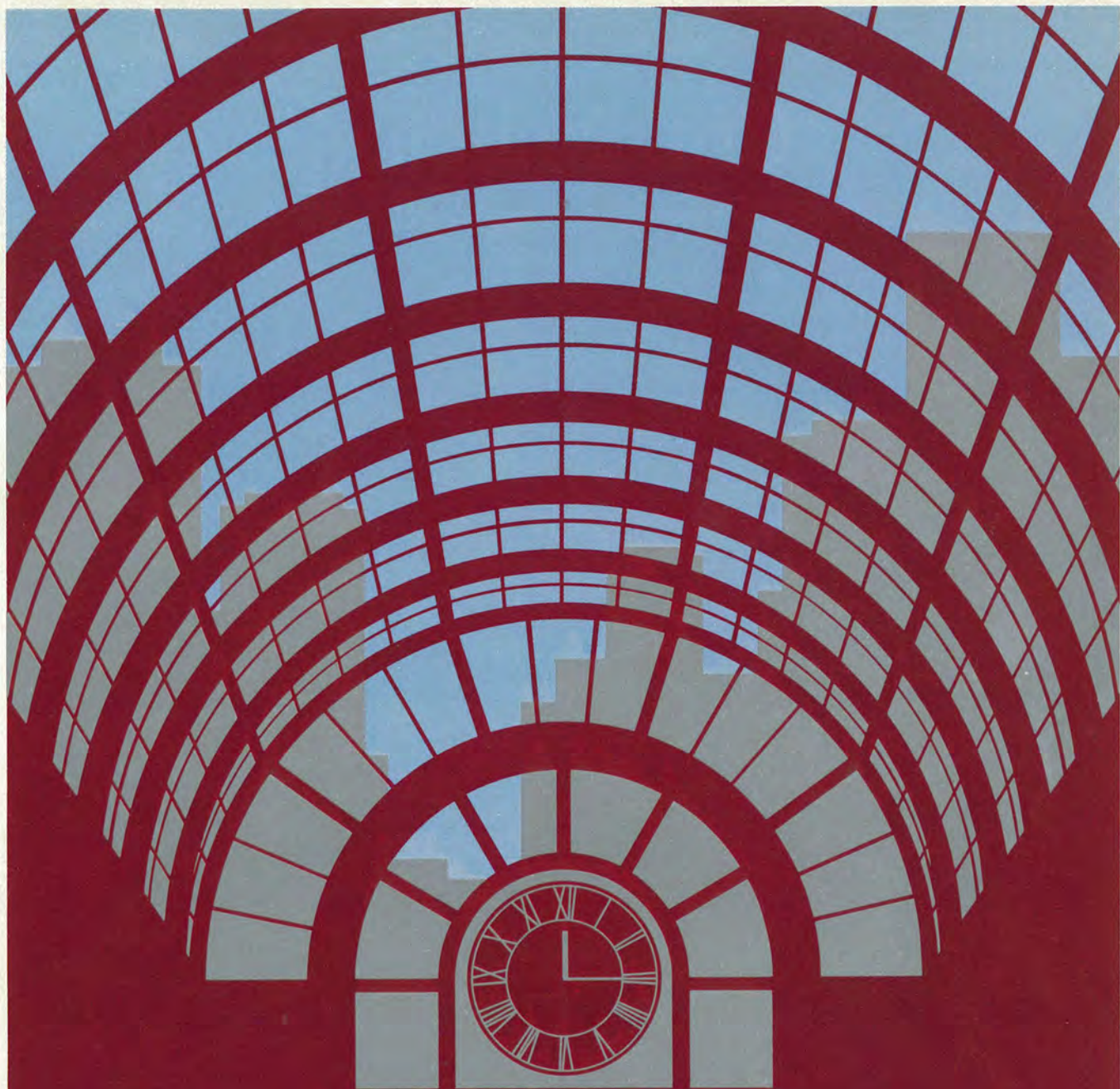
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~ ~ *Ad 1* ~ ~

- *Arons and Associates*, Mill Valley, \$400, color videotape of a personal event.
- *Association for the Preservation of San Francisco's Architectural Heritage*, \$500, use of the Haas-Lillenthal House for an evening, 18-24 guests.
- *Atari, Inc.*, \$270, VCS-2600 video computer system.
- *Auberge du Soliel*, Rutherford, \$150, luncheon for four, with wines.
- *Balboa Cafe*, San Francisco, \$50, dinner for two.
- *William Ball*, General Director of A.C.T., priceless, dinner for six hosted by Mr. Ball in his home.
- *Balloon Aviation of Napa Valley*, Napa, \$190, champagne balloon flight for two.
- *The Balloon Lady*, \$50, 35 helium-filled balloons to be delivered.
- *Barbicon Theatre*, London, a pair of tickets to three Shakespearean performances, courtesy of Trevor Nunn.
- *Bay Area French Chefs' Association*, Serge Bled (chef/owner of Restaurant Metropol, Berkeley), \$1,000, five-course dinner for eight at the Metropol; each course will be prepared by a well-known Bay Area chef and accompanied by wines selected from the Metropol'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, \$216, two cases 1979 Cabernet Sauvignon.
- *Bebe*, San Francisco, \$100, gift certificate.
- *Bedford 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*, \$135, one month of ballet classes for one.
- *Monique Bertrand*, \$1,000, water-color portrait, single subject.
- *Bills Terminal Trainatorium*, 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, bedpan autographed by the cast of "General Hospital"; \$2,500, wine country tour for 50 with brunch provided by Marcel et Henri, Rouge et Noir Cheeses, 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.
- *Boyd Lighting Company*, San Francisco, \$514, Swirl #3 floor lamp with dimmer.
- *Michael Thorn Bradley*, \$650, painting, acrylic on paper.
- *Braunstein 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 12 at the Brintons' Sugar Bowl condominium.
- *Buddy Bombard's Great French Balloon Adventure*, McLean, VA. Hot air ballooning 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 lodging and meals.
- *Buebler 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 weeknight for two with breakfast and wine tasting.
- *John William Burrows*, composer/pianist, \$500, private recital.
- *Mr. and Mrs. Brook Byers*, \$2,000, collage "Massif X" by Barbara Rees.
- *The Cake Lady*, Diane Boate, San Francisco, \$200, chocolate fantasy dessert table for 50 guests; \$175, wedding cake to serve 100.
- *Socrates B. Calcanis*, \$700, one week for two at the King George Hotel in Athens, Greece.
- *Calistoga Inn*, Calistoga, \$60, dinner for four.
- *Camargue Grill and Rotisserie*, San Francisco, \$40, dinner for two.
- *Captain Cook Cruise Pty., Ltd.*, Sydney, Australia, \$57, candlelight dinner cruise for two.
- *The Carnelian Room*, San Francisco, \$350, six-course gourmet dinner for four.



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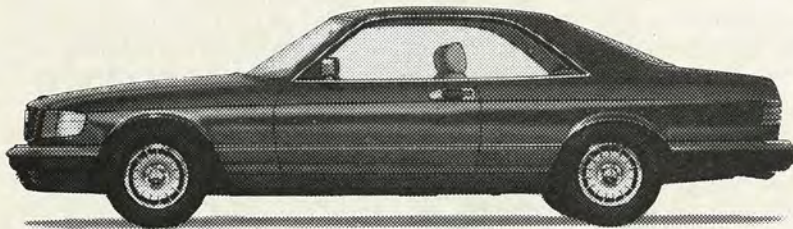
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- *The Cartwright Hotel*, San Francisco, \$190, *suite for two nights for two* with breakfasts.
- *Casa Madrona Hotel*, Sausalito, \$243.80, *two nights for two* with breakfasts.
- *Mrs. Dorothy Ann Casey*, \$3,000, *one black bugle beaded evening 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 Caviar House*, Nick Lucas, San Francisco, \$250, *smoked Scottish salmon and caviar for 24* guests.
- *The Chanticleer 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 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 Reisling.
- *China Airlines, Ltd.*, \$3,110, *one round-trip, first-class ticket. San Francisco to Hong Kong*.
- *Ciao*, San Francisco, \$40, *lunch or dinner for two*.
- *William A. Clark*, \$75, *Lionel electric train set*.
- *Churchill Hotel*, San Francisco, \$200, *two nights for two*.
- *Commodore Helicopters*, Mill Valley, \$470, *helicopter ride for two on the KGO Traffic Report*.
- *Concours Livery Service*, San Francisco, \$600, *chauffeured Rolls Royce wine country tour for four*. Includes a continental breakfast and an elegant tailgate picnic.
- *Contemporary Artisans Gallery*, San Francisco, \$700, *Netsuke boxwood carving by David Carlin*; \$300, *miniature 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 shooting script for One From The Heart*.
- *Crane and Kelley Fine Wine and Cheese*, San Francisco, \$200, *wine tasting for 10* guests, bidder selects the wines.
- *Cresta Blanca Winery*, Ukiah, *case Brut champagne*.
- *Cuernevaca Racquet Club*, Cuernavaca, Morelos, Mexico, *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, *pin* from Miss Davis' collection of baubles.
- *Delta Steamboat Company*, Cincinnati, Ohio, \$3,080, *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 Fumé Blanc*.
- *Peter Donat*, priceless, *performance of Chekhov's The Harmfulness of Tobacco*.
- *Theodore and Thomas Eden*, priceless, *sailing for eight* on the San Francisco Bay aboard the *Santana*, a 55' yawl formerly owned by *Humphrey Bogart*.
- *Edmeades Vineyards*, Philo, \$125, *six bottles each, 1981 Chardonnay "Reserve Bottling" and 1980 "Pacini" Zinfandel*.
- *James Elliot, Director*, University of California Art Museum, priceless, *"Lunch Film #39" a 4-8 minute film of a small luncheon or daytime gathering*. Mr. Elliot's previous films have featured lunches hosted by Andy Warhol, Mary McFadden 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.
- *European Motors*, San Francisco, \$32,000, *Mercedes-Benz 300D Turbo-diesel Sedan*.
- *Allison Evans Floral Artist*, Napa, \$300, *floral arrangements for a soiree* at the Haas-Lilienthal House.
- *Fabulous Faces, Inc.*, San Francisco, \$200, *one "Fabulous Day" and a "Fabulous Faces" jogging suit*.
- *The Face Place*, San Francisco, \$100, *two-hour make-up and skin care class 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*.
- *Far Niente Winery*, Oakville, \$216, *case 1981 Napa Valley Chardonnay; \$500, luncheon for eight, tasting and tour* with winemaker and proprietor, Gil Nickel.
- *Al Farrow*, artist, \$2,500, *bronze sculpture* from the "Dancer Series."
- *Fashion Focus, Ltd.*, Sandra Macleod White, \$100, *one-hour make-up consultation for one*.
- *June Felter*, artist, \$1,000, *still life watercolor with frame*.
- *Fettuccini Brothers*, San Francisco, \$125, *pasta and sauce for four*, once a month for a year.
- *Fetzer Vineyards*, Redwood Valley, \$200, *case 1975 Estate Bottled Mendocino Cabernet Sauvignon*.
- *Robert Finigan*, priceless, *tour for six* with Mr. Finigan to selected Napa/Sonoma wineries.
- *Foster Goldstrom Fine Arts*, San Francisco, \$550, *Hundertwasser silk-screen*, edition 4200.
- *Four Seasons Clift Hotel*, San Francisco, \$850, *suite for two for a Saturday night, dinner in the French Room, Sunday Brunch and limousine service* to and from your home.
- *Ken Fox, hypnotherapist*, El Cerrito, \$50, *one private hypnosis session*.
- *Fox's St. Francis*, San Francisco, \$110, *handmade gem tree*.
- *Gaylord's Indian Restaurant*, San Francisco, \$100, *dinner for four*.
- *Frank Gerbode, M.D.*, \$450, *Browning 12 gauge automatic shotgun*.
- *Golden Gate Fields*, Albany, priceless, *a day at the races for two*, including admission to the Turf Club, wine, and a *race named for bidder*.
- *The Golden Pheasant Inn, Erwinna, Pennsylvania*, \$250, *two nights for two* with meals.
- *Golden State Warriors*, priceless, *ball boy for one night* (age 9-15).
- *Ron Gordon*, \$800, *two hours' use of a five place jet helicopter*.
- *Gosby House Inn, Monterey*, \$450, *two nights in the Turret Room for two* with breakfasts.
- *Grand Finale*, Berkeley, \$78, *twelve monthly deliveries of dessert sauces and caramels; \$35, wooden gift box of buttercream confections*.
- *Great Chefs of France*, Robert Mondavi Winery, Oakville, \$1,180, *two days for one with chef Roger Vergé*, November 15-17, 1983.
- *James Grey*, \$1,400, *one week for two* at Mr. Grey's *penthouse apartment* at the *Carlton House, New York*. Includes maid service.
- *Grey Line Tours*, San Francisco, \$75, *V.I.P. tour for two* of the wine country of Carmel/Monterey.

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~ ~ *Art 1* ~ ~

- *Mr. and Mrs. Douglas Grigg, \$800, mid-19th century terrarium.*
- *Gnüt Guenther, fine art dealer, Frankfurt/Main, Germany, \$2,000, rare ceramic plate modeled by Carl Boerner and executed by Robert Bichweiler in Hamburg/circa 1880.*
- *George Gund, \$1,500, six nights for two at the Sun Valley Lodge in Idaho with round-trip flight from San Francisco.*
- *Alex Haley, priceless, lunch for two with Mr. Haley in the Producers' Blue Room at Warner Brothers Studios with tour of Universal Studios and limousine service to and from airport.*
- *William Hamilton, artist, \$500, original cartoon.*
- *The John Hancock Inn, Hancock, New Hampshire, \$175, two nights for two with breakfasts and dinners.*
- *Fuller Goldeen Gallery, San Francisco, \$1,200, Dennis Leon drawing, pastel on paper.*
- *Harley's Restaurant, San Francisco, \$50, dinner for two.*
- *Harry's American Bar and Grill, Los Angeles, \$40, lunch or dinner for two.*
- *Have Wind Will Travel, Debi Dollar, Las Vegas, \$4,971, two Kailua sailboards, each with three sails, a wetsuit, gloves, bareboots and harness.*
- *Laura Hazlett, Pearl of the Quarter, \$100, soft sculpture satin flamingo.*
- *Heidrun von Buschow Design Jewelry, San Francisco, \$50, gift certificate.*
- *Heitz Wine Cellars, St. Helena, \$600, case 1973 "Martha's Vineyard" Cabernet Sauvignon.*
- *Henri's Room at the Top, San Francisco Hilton Tower, \$100, dinner for four.*
- *Hewlett-Packard, \$995, HP-75 portable computer.*
- *Holland America Cruises, New York, \$2,798, seven-day cruise for two, San Francisco to Acapulco, aboard the Nieuw Amsterdam.*
- *Hop Kiln Winery, Healdsburg, \$50, vertical tasting of Primitivo Zinfandel.*
- *Horizons Charter and Yachting Association, Alameda, \$400, four-hour sunset cruise on the bay for 20.*
- *Hotels Tabara'a and Bora Bora, \$1,030, four nights for two in Papeete, Tabiti and three nights for two in Bora Bora, Pont Raititi.*
- *Hu Dingyi, Chinese Consulate, \$80, pair of Jingdezhen porcelain dinner plates.*

- *Mary Lee Hull*, \$200, two paintings by *Evelyn Baumgardner*, framed.
- *I. Magnin*, Union Square, \$400, one-minute shopping spree for one in the *Edibles Department*.
- *I. Magnin Beauty Salon*, San Francisco, \$140, a "Fabulous Day."
- *The Inn at Phillips Mill*, *New Hope, Pennsylvania*, \$380, three week nights or one weekend for two with breakfasts and dinners.
- *In-Shape*, San Francisco, \$96, 20 exercise sessions for one and an In-Shape sweatshirt.
- *Inter-Continental Hotels*, \$775, four nights for two in *London*; \$190, two nights for two in *Maui*.
- *Ana Iuppa*, artist, \$650, pen and ink "house portrait."
- *JaLem Productions, Inc.*, Beverly Hills, priceless, copy of the screenplay *Tribute*, signed by *Jack Lemmon*.
- *Joe Mason Florist*, San Francisco, \$125, *Lladro porcelain*, "Bride and Groom."
- *Joseph Phelps Vineyards*, St. Helena, \$500, winery tour, tasting and luncheon for ten.
- *Julius' Castle*, San Francisco, \$50, lunch or dinner for two.
- *Mrs. Paul Brendan Kelly*, \$35, bors d'oeuvres plate.
- *Hank Ketchum*, priceless, original artwork for *Dennis the Menace Sunday page* with engraver's color guide.
- *The Kundan*, San Francisco, \$40, dinner for two.
- *Las Brisas, Acapulco*, \$750, five nights and six days for two with private pool casita and admission to "La Concha" Beach Club.
- *Laykin et Cie*, \$250, cleaning, polishing and appraisal of your jewelry.
- *Mrs. Wolfgang Lederer*, \$500, pair of *Klimec paintings*, tempera and oil on paper.
- *Leeward Vineyards*, Oxnard, \$90, case 1980 *Amador Zinfandel*.
- *William Lennon*, New York, \$100, two hair cuts and stylings.
- *Lenore Nolan-Ryan Catering*, \$150, picnic lunch for four.
- *L'Ermitage*, Beverly Hills, \$500 + , suite for two for one weekend with breakfasts.
- *Lexie's Fashionables*, San Francisco, \$100, gift certificate.
- *The Liquor Barn*, Fisherman's Wharf, \$750, wine tasting for 12 catered by *Bon Appetit*. Bidder selects wines.
- *Lloyd Liebes, Jr. Photography, Inc.*, San Francisco, \$300, portrait of family or individual.

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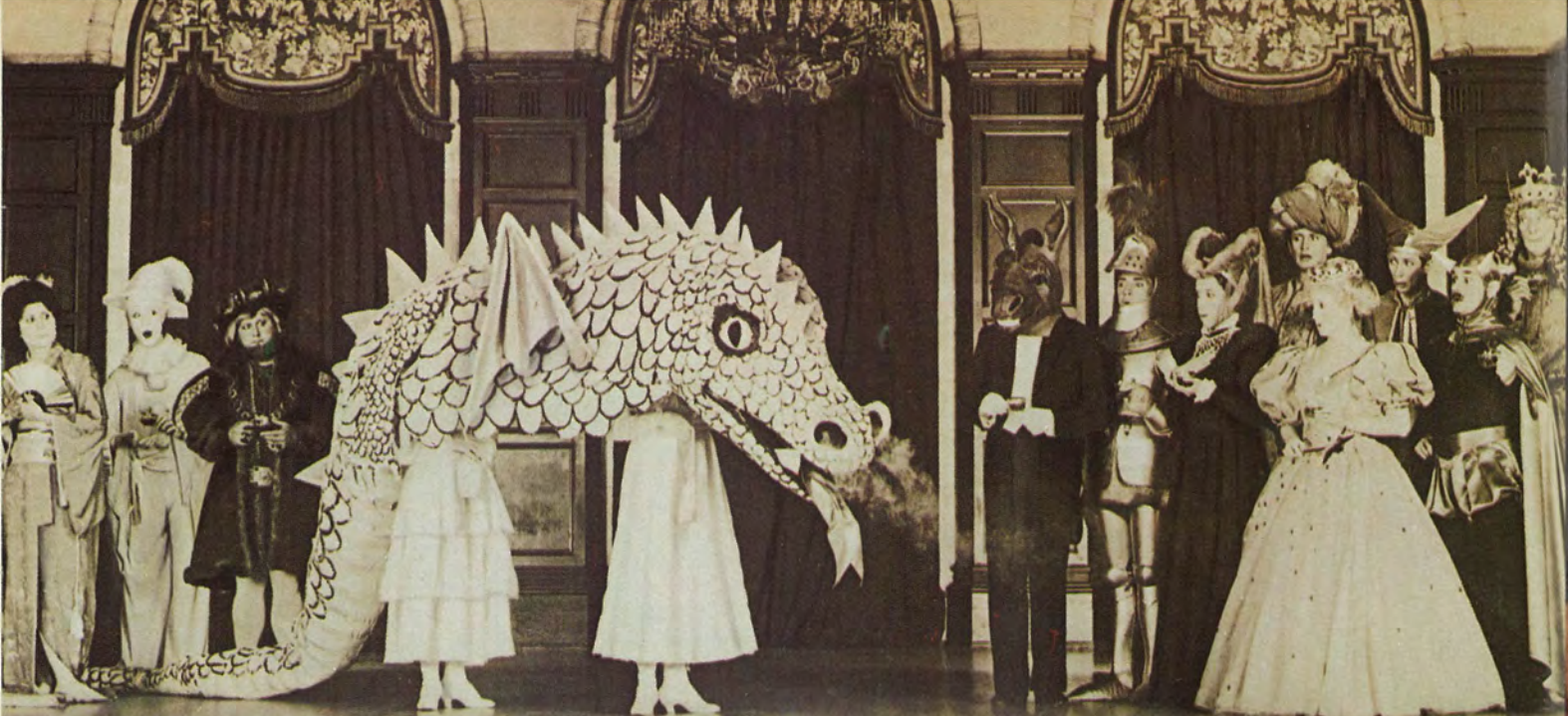
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MORNING'S AT SEVEN

by PAUL OSBORN

the cast

In the house on your right:

<i>Theodore Swanson</i>	RAY REINHARDT
<i>Cora Swanson</i>	ANNE LAWDER
<i>Aaronetta Gibbs</i>	DeANN MEARS

In the house on your left:

<i>Ida Bolton</i>	CAROL TEITEL
<i>Carl Bolton</i>	SYDNEY WALKER
<i>Homer Bolton</i>	BRUCE WILLIAMS

Others:

<i>Myrtle Brown</i>	MIMI CARR
<i>Esther Crampton</i>	MARRIAN WALTERS
<i>David Crampton</i>	WILLIAM PATERSON

(Cora, Aaronetta, Ida, and Esther are sisters)

Directed by ALLEN FLETCHER

Associate Director FRANCINE TACKER

Scenery by RALPH FUNICELLO

Costumes by MICHAEL CASEY

Lighting by JOSEPH APPELT

Two backyards in an American town in the 1930s

ACT I

Late afternoon in early fall

ACT II

Early the next morning

ACT III

An hour later

There will be two ten-minute intermissions

UNDERSTUDIES

Theodore—Jeremy Roberts; Cora—Nancy K. Houfek; Aaronetta—Annette Bening;
Ida—Deborah Sussel; Carl—James Edmondson; Homer—Lawrence Hecht; Myrtle—Janice Hutchins;
Esther—Laura Ann Worthen; David—Frank Ottiwell

MORNING'S (BELATED) GLORY

by Jeffrey Hirsch

Broadway theatres have been rife with revivals in recent years. Yesterday's popular musicals, dramatic hits and classic comedies alike have been given second lives in new productions that afford us the opportunity of backpadding 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 revivals of these plays that we didn't know were out there that especially delight us today, making the journey back in time worth our trouble.

How many of us, for instance, remember *Morning's At Seven* from its original production over 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 met by New York audiences in its Tony Award winning 1980 revival and continued to charm playgoers of all ages across the country during a national tour.

No one was more pleasantly surprised by the rediscovery of *Morning's At Seven* than its author, Paul Osborn. "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. "A lot of my old friends back there were working in hardware stores or banks and that just wasn't for me. It wasn't the theatre itself that gripped me at first; it was the need to get away from a life which sort of bored me. Playwriting seemed like a way out."

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 playwriting skills among classmates like George Abbott and Eugene O'Neill.



Morning's At Seven costume sketch by Michael Casey

Osborn's first two plays, *Hotbed* (1928) and *A Ledge* (1929), did little to bring him any distinction but his third attempt was charmed from the outset. 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 1930 and had a respectable run. Taking to heart the praise he received for his facility in writing high comedy, Osborn resolved forever to make a life in the theatre.

Eight years passed before Osborn once again hit the theatrical jackpot. Following the failure of *Oliver*, *Oliver* in 1934, he began work on *Morning's At Seven* but interrupted the project to write a stage adaptation of a novel by Lawrence E. Watkins. *On Borrowed Time*, the story of a young boy who traps 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 soon learned, however, that 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* (1943), John Hersey's *A Bell For Adano* (1944), John P. Marquand's *Point Of No Return* (1951), and Richard Lakin Mason's *The World Of Suzie Wong* (1958). Only with *Maiden Voyage* (1957), which closed out-of-town before ever reaching Broadway, did he ever again attempt an original play. "Sometimes I wish I'd never done an adaptation," he says now. "I liked to write original plays so much more but the adaptations were so easy. Someone would come up and ask me to do one and since I wasn't doing anything else, I'd end up doing it."

Of all his plays and adaptations, *Morning's At Seven* has always been Osborn's favorite. The idea for a play set in America's heartland occurred to him during a visit to London in the '30s. "I was sitting having lunch at a fancy restaurant filled with theatre people," he recalls. "They were all very elegant. Suddenly, in my mind, flashed this backyard full of people who were not so elegant and I got the idea that I'd rather write about them than all the people sitting around me who were always talking about their next jobs." Drawing on his childhood memories of Kalamazoo, Osborn modeled the misanthropic David Crampton on his father who "was more educated than the others and didn't have any interest in them at all," and the forty-year-old bachelor Homer on one of his nephews. "The play represents my recollection of those relatives," he says, "but the incidents described are fictional. All my relatives who inspired the characters are dead. I don't know how they would have taken the play. They might not have recognized themselves."

For the title of his new play, Osborn chose a line from Robert Browning's *Pippa Passes*. "The year's at the spring/ And the day's at the morn;/Morning's at seven;/The hillside's dew-pearled;/The lark's on the wing;/The snail's on the thorn;/God's in His heaven—/All's right with the world!" reads the complete stanza of the poem, revealing Osborn's ironic view of the play's action. "It's about family life that was going on all over the place in that day and age," he says. "People were much closer then than they are now, I think. Families nowadays seem to be much more split up, you know. A lot of young people today really like the play and I think it's because they never knew the intimacy of family life in those times and maybe they kind of wish they had it now."

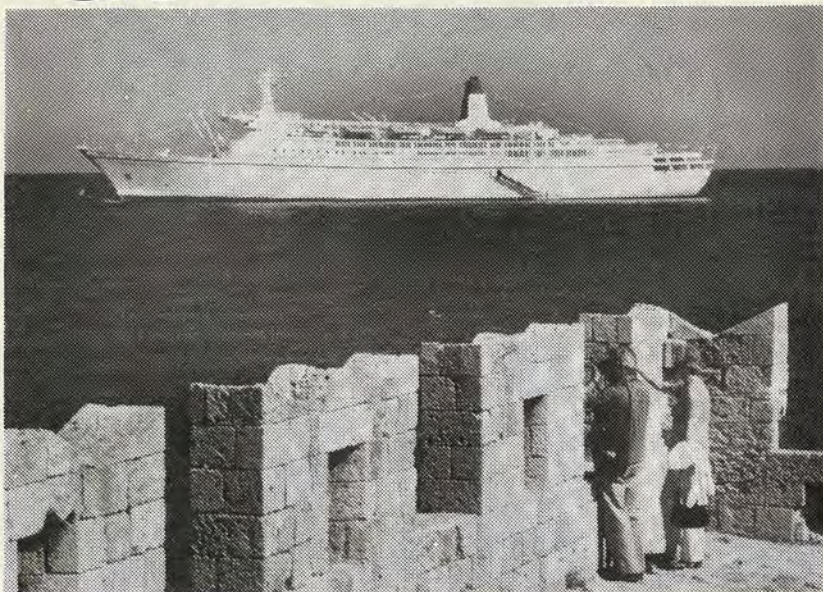
Osborn's close friend, Joshua Logan, who had directed *On Borrowed Time*, was chosen to stage *Morning's At Seven*. He selected a cast that included Jean Adair, Thomas Chalmers and John Alexander and began rehearsals. An undiagnosable illness caused Logan to

leave the show before its Boston try-out. He returned several weeks later to discover that the show was doing poorly and that the producer had made a number of cast changes. Even though the recasting of Dorothy Gish in the role of Aaronetta had strengthened the show, Logan was concerned at having never worked with the actress. "I was unsure of the new actors," he wrote in his memoirs, "and I didn't even know what had been wrong with the old ones, but I worked hard. By the time we reached Philadelphia everything looked better but as far as I was concerned the play had suffered from the same kind of illness that I had had. Undiagnosed."

Before the production had fully convalesced, *Morning's At Seven* limped into New York. Premiering in 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. "Plays that dealt with war and the threat of war were closer to home then, I suppose." Gone but not forgotten, the play was published in the *Burns Mantle Best Plays of 1939-40* and was soon being performed in community and summer stock theatres around the country. Osborn remembers with amusement one production in which the positions of the two houses on stage were reversed. "It was just accidental," he says, "because they read stage right and stage left backwards. No one else noticed it but it was confusing to me. I kept looking for characters to come out of one house and they came out of the other."

Serious interest in *Morning's At Seven* was rekindled in 1953 when Louis Kronenberger included the play in his anthology, *Cavalcade of Comedy*, writing in the preface that "right in the midst of Mr. Osborn's exposing and satirizing of his very limited people, there is yet a vast amount of fellow feeling; he brings us to see at last how in terms of essential fate, of fundamental desire and frustration, our lives can be as petty as theirs and theirs every bit as poignant as our own." A 1955 off-Broadway revival of the play at the Cherry Lane Theatre featured Tom Bosley as Homer and caused many New York critics to upgrade their opinions of the play. "After sixteen years *Morning's At Seven* is still an original portrait of human folly," wrote Brooks Atkinson in *The New York Times*. "Every man can see glimpses of his own reflection in one part or another of Mr. Osborn's mirror." A 1960 television production of the play on the *Play Of The Week* series further contributed to its growing cult status.

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Another 1955 revival of *Morning's At Seven*, this one in London with an English cast, was seen by Vivian Matalon, 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, Matalon 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 Esty have a scene, the play is about them. The parts all matter, whatever their length."

The cast of Matalon'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 adds that contemporary audiences seem to have more compassion for the problems of a group of aged people than did play-goers in 1939. "I also think," he says, "that since so many plays these days don't seem to depend on plots, people are happy to see a play like this, which has a story. And it's a story not about people like in *The Elephant Man* or *Whose Life Is It Anyway?* who are so—morbid's not the word but, well, different. This play's about ordinary people."

Matalon'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 Matalon his full support, even attending rehearsals when the show was remounted for its New York engagement.

When *Morning's At Seven* reopened on Broadway on April 10, 1980 after an absence of forty-one years, Paul Osborn watched the show from a backstage 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 turn 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 must have increased his sense of life running in circles: it was Antoinette Perry, in whose honor the Tony Awards are named, who fifty years earlier had helped Osborn to realize his first success.

Even as the limelight in which *Morning's At Seven* now basks serves to illuminate Osborn's lifetime accomplishment 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 serenity 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

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LOOT

(1966)

by JOE ORTON

the cast

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

Directed by KEN RUTA

<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	DUANE SCHULER

ACT ONE

A room in McLeavy's house. Afternoon.

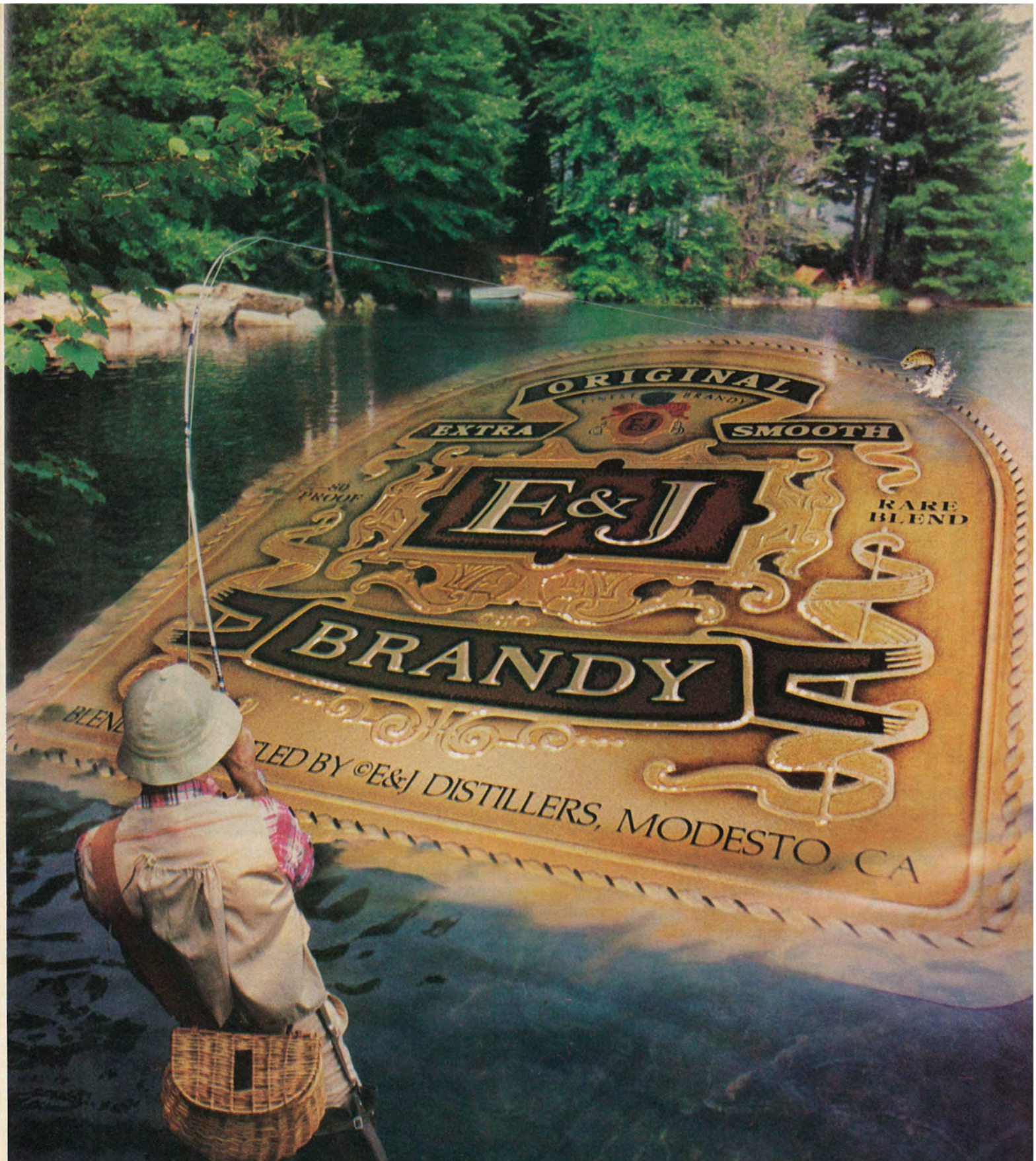
ACT TWO

The same.

There will be one thirteen-minute intermission

UNDERSTUDIES

McLeavy—Joseph Bird; Dennis—Jeremy Roberts; Hal—Randall Richard; Truscott—D. Paul Yeuell;
Meadows—Frank Ottiwell; Fay—Annette Bening.



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



Sydney Walker as Truscott in A.C.T.'s hilarious *Loot*.

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

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

Orton's model for such a public servant gone round the bend was the real life Detective Sergeant Harold Challenor whose strange case was filling the newspapers of the day. Challenor, once regarded as the very model of a modern policeman, had gotten carried away in his desire to see justice done and developed his own rather unconventional methods of law enforcement. An investigation of charges

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

Challenor, who was found to have been responsible for the jailing of hundreds of innocent persons, had once walked seventeen miles in the pouring rain as part of a self-imposed physical fitness program and then instructed his wife, "If anyone tells you that I am going to have a nervous breakdown, you 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 Truscott and a cast of well-known actors in the other roles. Orton had already altered his play in accordance with demands made by the Lord Chamberlain, Britain's official censor. The new play would not be licensed, Orton had been advised, unless 1) The corpse of Mrs. McLeavy was obviously a dummy; 2) The corpse remained fully clothed and dialogue calling for it to be undressed was excised; and 3) The sequence of jokes about a false eye was removed.

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

Loot finally received its London premiere in September 1966 with a newly streamlined and polished script. The Lord Chamberlain, whose powers of censorship were to be completely abolished two years hence, had rereviewed the play and allowed most of his original cuts to be reinstated. Under the direction of Charles Marowitz the play was now treated straightforwardly and realistically.

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

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

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tragedy was looming at home. During the four years in which he achieved his success, tension had built up between Orton and his lover Kenneth Halliwell. Much to Halliwell's discomfort the roles in their relationship had reversed themselves. Orton was now the top dog with money and fame and an increased sense of self-worth that allowed him to put his unhappy childhood in the past. But Halliwell couldn't catch a break. His own writing was going nowhere and an exhibition of his paintings flopped. He believed, with some justification, that he had created Joe Orton and feared, again with cause, that Orton might be planning to leave him. His already manic fits of depression deepened when Orton's new circle of friends began referring to him as "Mrs. Orton." During their last year together the two men argued so frequently that oaths and curses lost their ability to sting. The dam holding back Halliwell's anxiety finally burst during a holiday in Morocco where he became so violently angry with Orton that he knocked a pen from his lover's hand and hit him about the head in a foreshadowing of the gruesome scene to come.

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

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

J.H.

THE AMERICAN CONSERVATORY THEATRE

presents

UNCLE VANYA

by ANTON CHEKHOV

translated by Pam Gems

the cast

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

Directed by HELEN BURNS &
MICHAEL LANGHAM

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

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

ACT I

Scene 1: The terrace, early afternoon
Scene 2: The dining room, that night

ACT II

Scene 1: The drawing room, afternoon, a month later
Scene 2: Uncle Vanya's room, that evening

There will be one 12-minute intermission

UNDERSTUDIES

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

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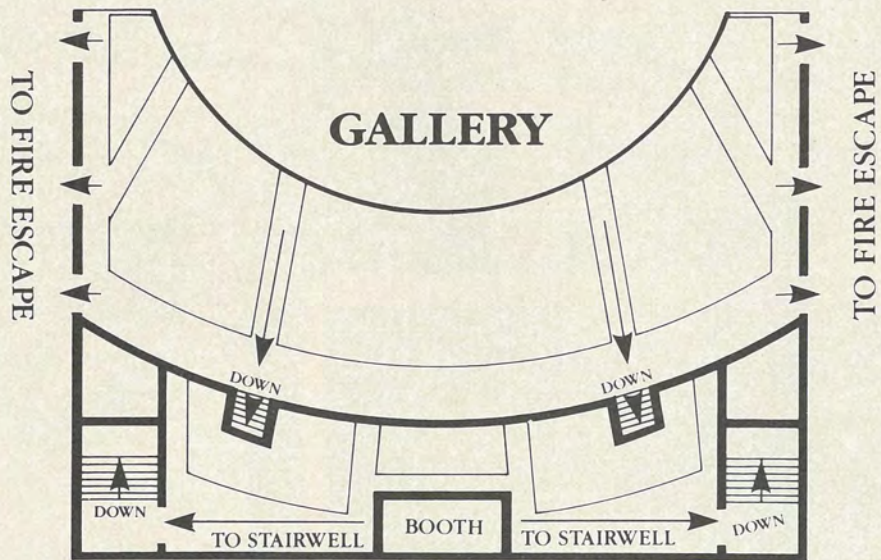
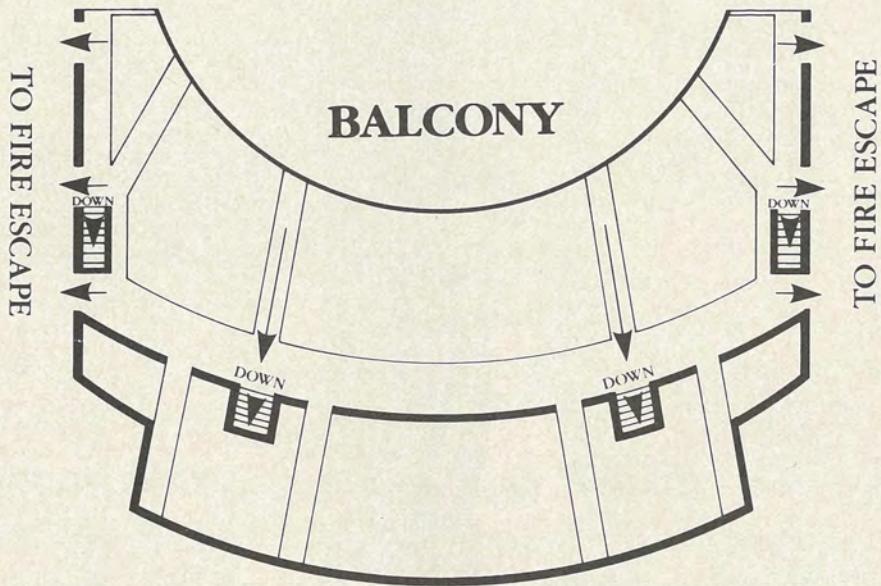
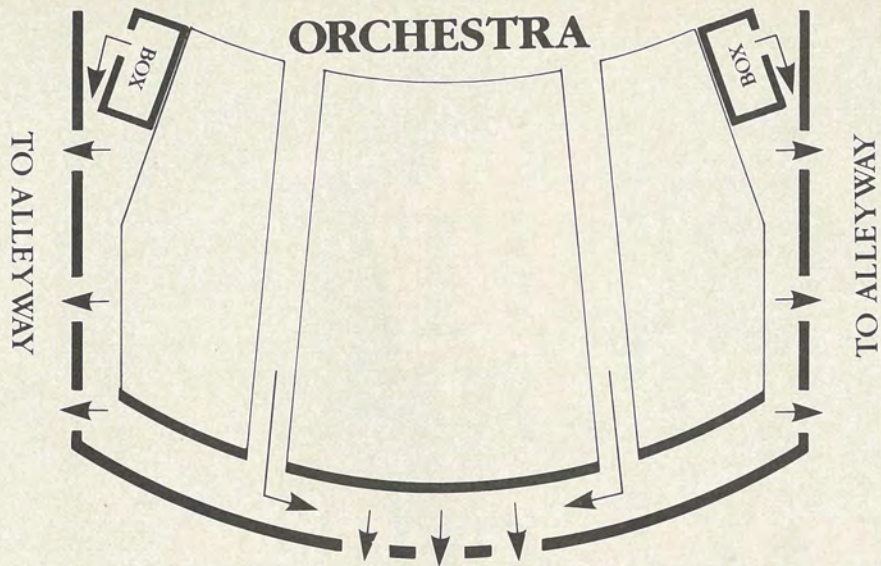
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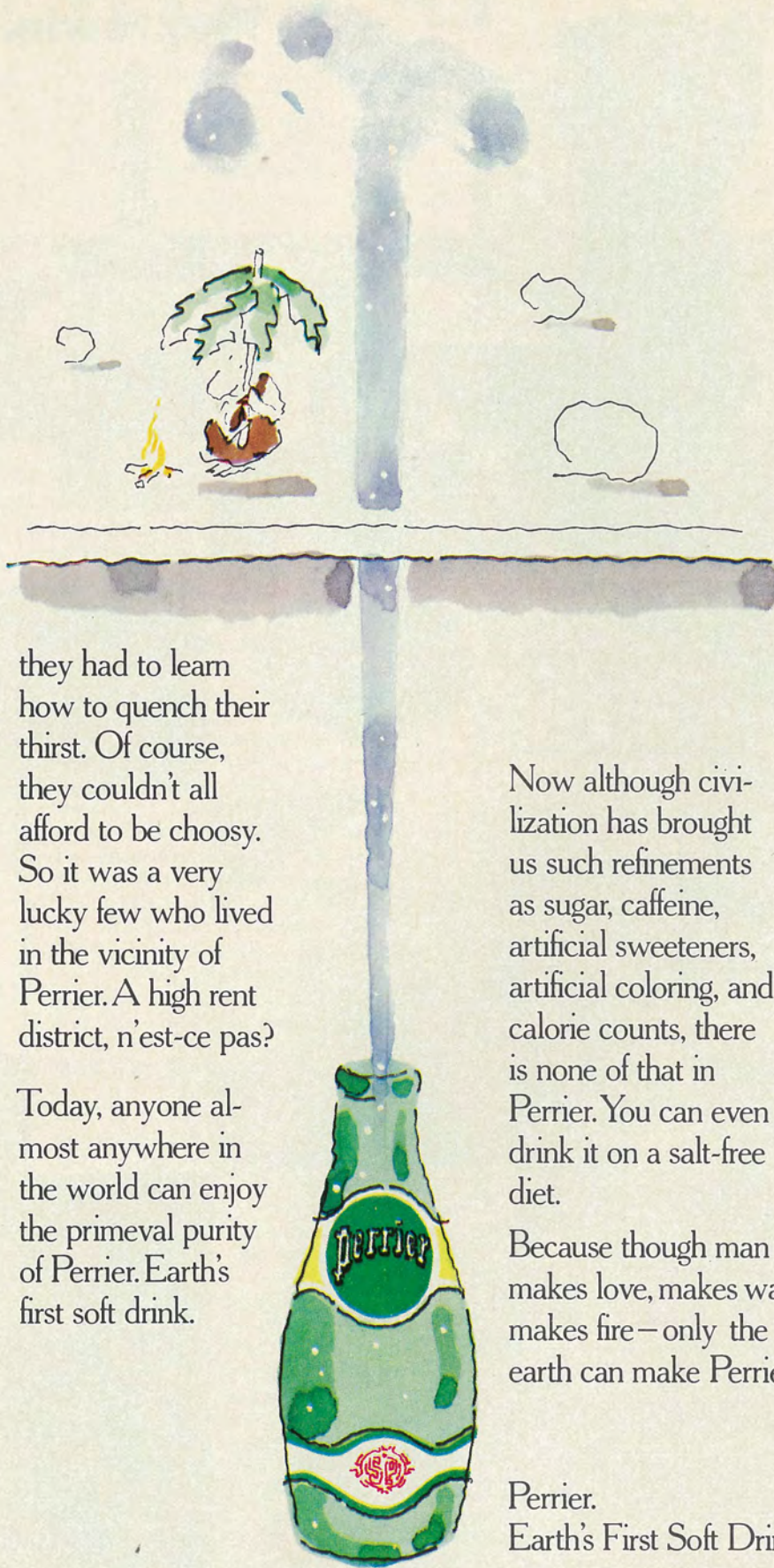
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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean

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

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

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



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

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



spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic

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

BENJAMIN MOORE (*Managing Director*)



has played an integral role in A.C.T.'s development since his arrival 12 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the

Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physi-

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

EUGENE BARCONE (*Company Coordinator*) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's produc-



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

HELEN BURNS (*Guest Director*) began her theatrical training at London's Royal Academy of Dramatic Art. She has appeared with the Royal Shakespeare Company, the National Theatre of Great Britain, the Bristol Old Vic



and the Young Vic and with husband Michael Langham became an active participant in Canada's Stratford Shakespearean Festival. In 1980 Miss Burns

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

MICHAEL LANGHAM (*Guest Director*)



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

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

KEN RUTA (*Guest Director*) was a leading actor with A.C.T. during its first six seasons in San Francisco, and was last seen on the Geary stage in the award-winning Broadway production of *The Elephant Man*.



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

THE ACTORS

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

ANNETTE BENING (*) joins the A.C.T.



company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with various Shake-

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

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

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

TELEVISION: *Parent Effectiveness* (PBS).

JOSEPH BIRD is now in his 14th season



with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's A.P.A.-Phoenix Repertory productions. Mr. Bird also has

spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others. Watch for him in this year's *A Christmas Carol*.

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

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

TELEVISION: *Kaiser Aluminum Hour*;

The Rag Jungle (with Paul Newman); *Love Is A Many Splendored Thing* (CBS).

MIMI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Ashland's Oregon Shake-



spearean Festival, the Pacific Conservatory for the Performing Arts Theatrefest, the Alley Theatre in

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

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

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

JOAN CROYDON was an A.C.T. charter



member. She has appeared extensively on and off-Broadway and in the film *The Bad Seed*. Her Broadway performance in *The Potting Shed* earned her a Clarence Derwent Award. Miss

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

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

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

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

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

FILM: *The Bad Seed*.

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



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

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

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

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

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



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

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

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

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

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



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

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

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

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

JAMES EDMONDSON is an active newcomer to A.C.T. He joined the company in 1981 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory's Advanced Training Program. Mr. Edmondson, a native of Montrose, Colorado, holds a bachelor's degree in drama from Colorado State College and a Master's degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespearean Festival. Mr. Edmondson will be seen in *Uncle Vanya* and *A Christmas Carol*.



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

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

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



Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series, as well as A.T.P. student projects. He continues to serve as an acting instructor and project director for the Conservatory.

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

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

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



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

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

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

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



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

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

OTHER RESIDENT THEATRES:

Director: *Chapter Two*.

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

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



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

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

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

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

DEBORAH MAY (*) returns to the



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

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

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

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

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



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

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

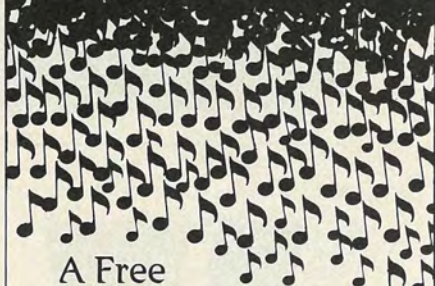
OTHER RESIDENT THEATRES: *Ab, Wilderness!; Showboat; Ring Round the Moon; Hamlet; Mame*.

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



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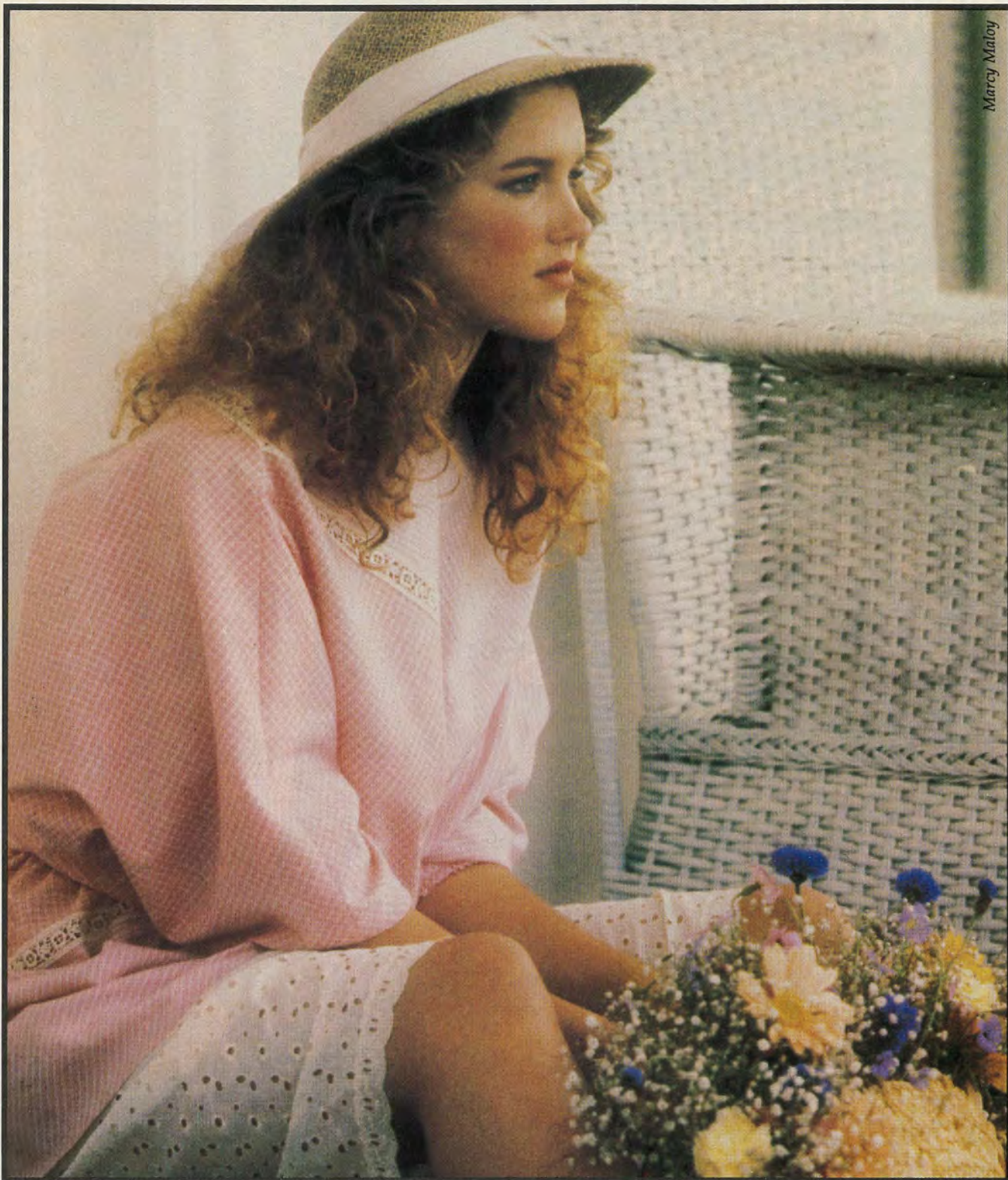


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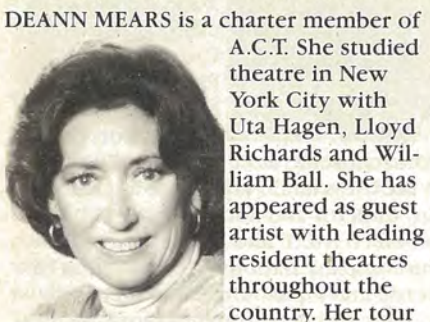


ANNE McNAUGHTON joins A.C.T. this season with a theatrical career that has spanned 13 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John House-

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

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

TELEVISION: *New Actors for the Classics*.



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

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

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

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

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

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

FILMS: *Justine*; *Petulia*.



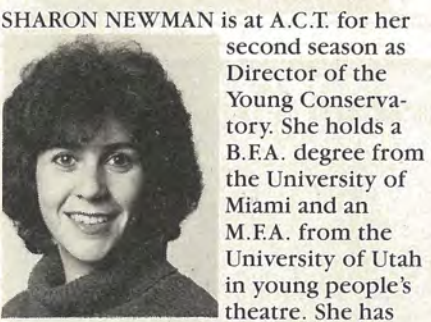
DELORES MITCHELL (*) joined A.C.T. in 1976. Since then, she has performed with the company in numerous roles and has taught voice, acting and speech/ear training through the Summer Training Congress and Evening

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

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

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

TELEVISION: *A Christmas Carol*



SHARON NEWMAN is at A.C.T. for her second season as Director of the Young Conservatory. She holds a B.F.A. degree from the University of Miami and an M.F.A. from the University of Utah in young people's theatre. She has

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

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

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

FILMS: *Do Not Touch!*

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

Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He will be seen this season in *A Christmas Carol*.

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

BROADWAY: *The Three Sisters*.

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

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



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

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

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

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

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

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

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

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

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

BROADWAY: *Tiny Alice*.

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

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

FILMS: *Time after Time*; *Cardiac Arrest*; *Chu Chu and the Philly Flash*.

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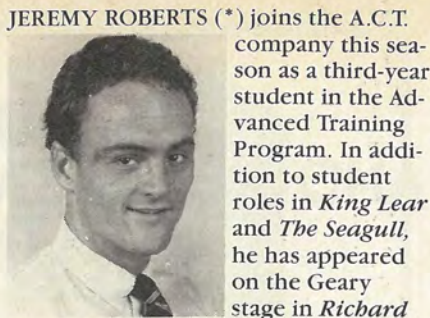
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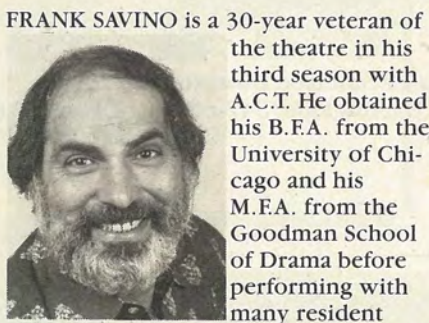
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JEREMY ROBERTS (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. In addition to student roles in *King Lear* and *The Seagull*, he has appeared on the Geary stage in *Richard II*, as well as in productions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

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

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



FRANK SAVINO is a 30-year veteran of the theatre in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theatres in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 30 plays in East Coast summer stock. Mr. Savino teaches acting through the Conservatory's Summer Training Congress and Evening Extension Programs. A.C.T. PRODUCTIONS: *The Rivals; Richard II; The Admirable Crichton; Happy Landings*.

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

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

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

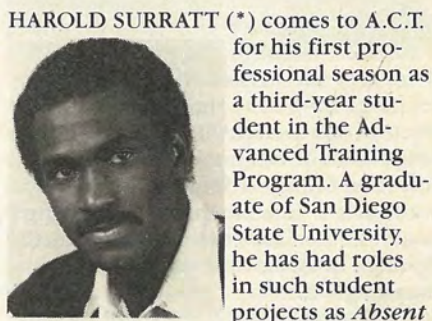
FILMS: *Three Days of the Condor*



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

A.C.T. PRODUCTIONS: *The Three Sisters; The Admirable Crichton; Happy Landings; Cat Among the Pigeons*.

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



HAROLD SURRATT (*) comes to A.C.T. for his first professional season as a third-year student in the Advanced Training Program. A graduate of San Diego State University, he has had roles in such student projects as *Absent Friends, Of Mice and Men* and *King Lear*, as well as appearing on the Geary stage in *Richard II* and in A.C.T.'s Plays-in-Progress program. Mr. Surratt has performed with the Old Globe Theatre's educational tour, and at the Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance and will be seen this season in *A Christmas Carol* and *Loot*. A.C.T. PRODUCTIONS: *Richard II; Ten Minutes for Twenty-Five Cents*.

OTHER RESIDENT THEATRES: *Death of a Salesman; School for Scandal; Finian's Rainbow; Mame*.

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

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

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

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

TELEVISION: *Under Milkwood.*

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



FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the Conservatory's Advanced Training Program before going on to do postgraduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. Her television roles include *The Paper Chase* and *Good Time Girls* series, as well as numerous guest star appearances.

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

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

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



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

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

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

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



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

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

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

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

TELEVISION: *The Guiding Light; The Secret Storm; As The World Turns; Trio for Lovers; Skirts of Happy Chance.*

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



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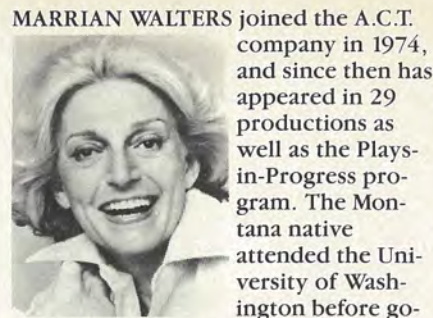
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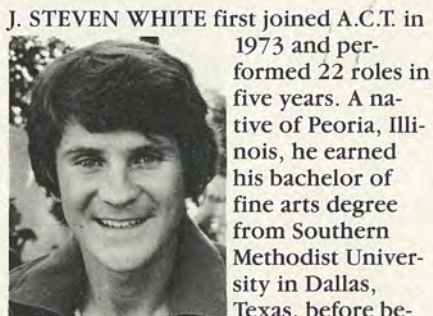


MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions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

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

OTHER RESIDENT THEATRES: 27 total, including: *Blythe Spirit*; *The Chalk Garden*; *The Glass Menagerie*; *The Rainmaker*; *The Importance of Being Earnest*; *Plaza Suite*.

FILMS: *Petulia*; *Bullitt*; *Medium Cool*.



J. STEVEN WHITE first joined A.C.T. in 1973 and performed 22 roles in five years. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 15 years ago. He since has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and serves as the fencing master for the San Francisco Ballet. He can be seen this season in *A Christmas Carol*.

A.C.T. PRODUCTIONS: 22 total, including: *Cyrano de Bergerac*; *Merchant of Venice*; *Taming of the Shrew*; *Hot L Baltimore*; *Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour); *Othello*; *Valentin and Valentina*; *Peer Gynt*; *Julius Caesar*; *All The Way Home* (Japan tour).

OTHER RESIDENT THEATRES: *A Midsummer Night's Dream*.

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



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

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

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

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

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



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

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

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

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



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

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

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

FILMS: *Hammert*.

DESIGNERS

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

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

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

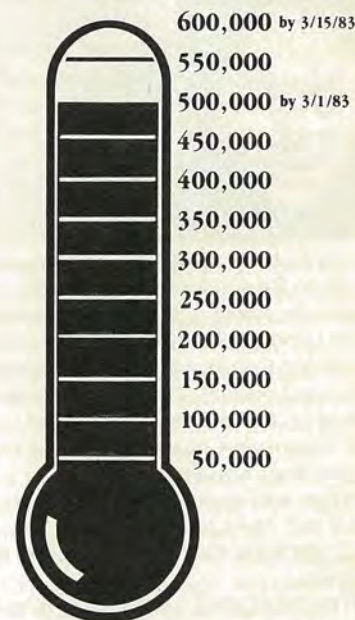
RALPH FUNICELLO (*Set Designer*) has been a resident designer at A.C.T. for 11 seasons, designing 24 productions including *Ab*, *Wilderness!*, *Another Part of the Forest*, *Peer Gynt*, *Pantagleize*, *The Taming of the Shrew* and *Mourning Becomes Electra*. Mr. Funicello's work has been seen on Broadway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

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

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

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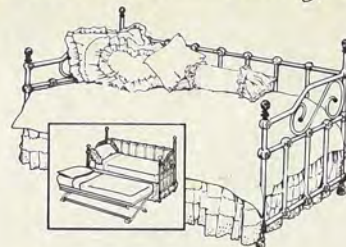
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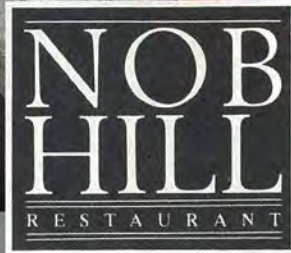
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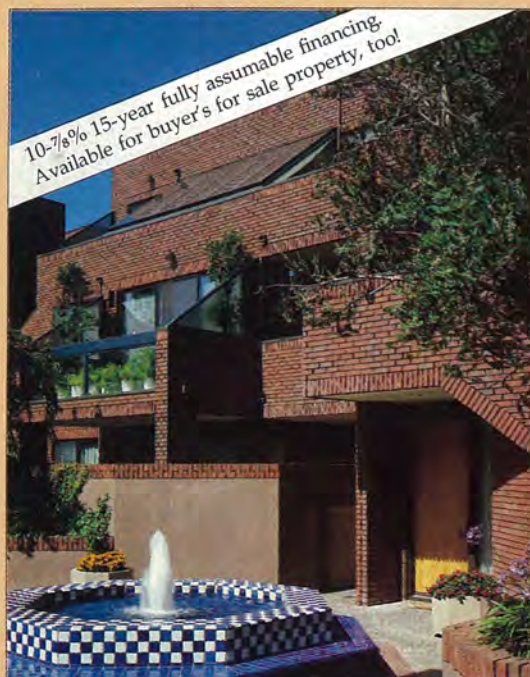
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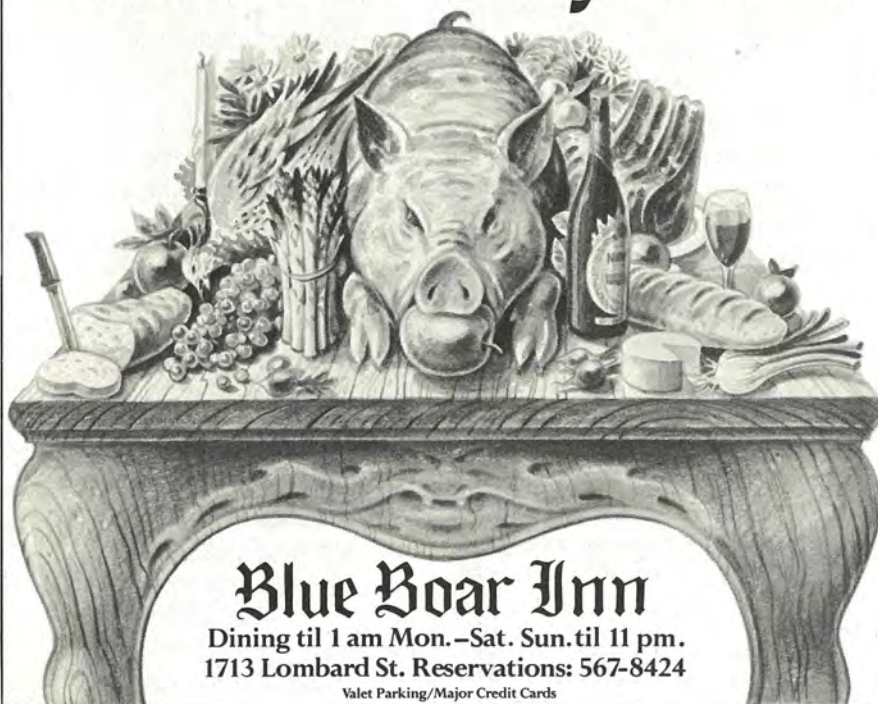
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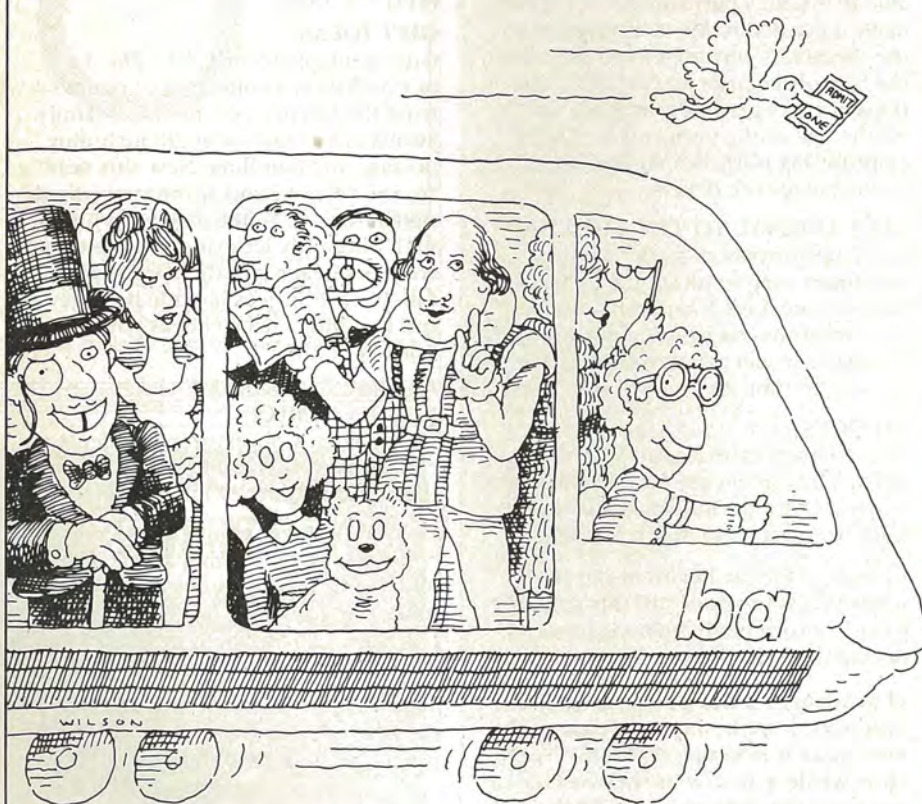
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Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.

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 or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES

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

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

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

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

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

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

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Mimi Carr	William McKereghan*	Harold Surratt	John Castellanos	Ricardo Najera	James Edmondson
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Peter Donat	Delores Mitchell	Sydney Walker	John DeMita	Tynia Thomassie	Dakin Matthews
Gina Ferrall*	Sharon Newman	Marrian Walters	Howard Gluss	Nancy Thorsnes	Tom Moore*
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