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to see the
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taking. The newest is
overdyed. Brilliant hues
laid over basic blues,
for a look that’s
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side-snap denim skirt,
32.00, both all-cotton.
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THE VIEW FROM THE WINGS

"ONE OBJECT AND A SHOPPING CART FULL..."

by Helene Oppenheimer, C.A.A.

The allowance these days for the stage set of a Plays-in-Progress production is austere, but Janice Hut- chins, head of A.C.T.'s P.I.P. and Staged Reading programs, hasn't lost the lift in her voice or her disarming smile. She has found, she maintains, that "you can cram a lot into a shopping cart if you have to. And the interns from Lighting and Scenery can create miracles—they made a marvelous great tree for us last season out of crepe paper."

The cheer, flexibility and resourcefulness that support the production and reading of new plays at A.C.T. are con- tagious and admirable. Yet we are driven to question why, in these con- curring years, a theatre like A.C.T. — established primarily for actors and presenting a repertory of mostly tried-and-true plays — concerns itself at all with the struggle of new playwrights and their ragged first efforts. What is so special and precious about this area of company activity that it has continued, in spite of hard times and budget reductions?

The answers come in several voices. Some speak for young playwrights ... others for the actors, students and in- terns ... and still others for us, the audience. Throughout all of them runs a common perception that the nurturing and development of new writers for the stage is an expanding experience for everyone involved.

"When the P.I.P. program was started ten years ago," Director Edward Hastings says, "exclusively for Los Angeles, there were no outlets in the West for new plays.

Though the situation has visibly improved, especially in the Bay Area (with several smaller theatres such as the Berkeley Stage Company and the Berkeley Playhouse) — companies that have grown to include staged readings, the focus of A.C.T.'s programs, which have grown to include staged readings, have remained distinct from theatres devoted entirely to new plays.

"Our primary interest has always been more than the playwrights," declares Hastings. "We have managed and developed the program for seven years. We see it as a laboratory for the playwright, with the work itself simply a step in the writer's career, quite literally a play in progress.

Reinforcing this view, William Ball observes that a playwright is usually on his 12th or 13th script before he is close to or ready for a full-scale commercial production. Meanwhile, who is to help beginners out of the silence of their minds into the sound, light and three-dimensional reality they need to judge their efforts? As a working theatre, A.C.T. offers them the necessary tools: a stage, skilled actors, technical people, direction and the important reactions of an audience. "Here," says Ball, "no pressure is exerted on the playwright. So often young writers are badly, even fatally bruised by a producer's need to make money. Media critics are not invited to our P.I.P. performances. We want it to be a happy, creative experience."

For Robert Reele, his year as a play- writing fellow at A.C.T. represents a "bridge from being a college writer to a professional." His Animals Are Fussing From This World has seven productions since its first seeing as a P.I.P. in 1976. "I remember such a sense of community with the actors, design- ers and director. You couldn't help learning about the process of theatre. It's not to make a play work. And having a chance to act taught me a lot about using language. Above all, it's forever indebted to Ed Hastings. His guidance and support and his recommenda- tions have been invaluable to my carrer." Es colle has five of his plays produced in various theatres around the country and is currently at work on a film script optioned by Co- mming Pictures, offshoot of the A.C.T.

J. Steven White's play My Dwelling Heart was a P.I.P. choice in 1978 just before his leave of absence from the company. Returning to A.C.T. this season, White recalls, "For me, the power of the P.I.P. experience was working with director Larry Heath and a group of superb actors led by Anne Lovett and Bruce Williams. To see the way they took my written words and shaped them into a living story was a great lesson in the process of theatre creation."

Writers, however, are not the only gainers. Joy Carlin, one of the Bay Area's most gifted actresses and a mem- ber of the company for many years, took every opportunity possible to involve herself in P.I.P. productions and staged readings. "For an actress," Carlin says, "there is nothing more fulfilling or exciting than being able to 'flesh out' a role for the first time, es- pecially while working closely with the author."

Bill Irala, still more and, to the lyric- man, somewhat unexpected benefits for his actors and students in the new play programs. His carry sense of the pitfalls awaiting anyone during even en- forced periods of idleness has led to company schedules that "keep every- one busy all the time." No role for the Geary these days? Then there's teach- ing to do or understanding and, should time still permit, a role in a P.I.P. show or a staged reading.

But more important than filling extra time slots, Ball believes the "unboxed scripts" of young playwrights furnish excellent training for company mem- bers and advanced students who may one day find themselves in a television studio. There, where scripts are changed daily, the characters are often "expedient," the dialogue is very con- temporized and the blocking sketchy at best. An actor must know how to deal with loose material and how to infuse a script with some inner life. Working with uneven theatre material provides a fair facsimile for a television experi- ence. A.C.T.'s staged readings, which normally undergo only four to six hours of rehearsal, make for more in- geunity and flexibility a "must."

The audience must be flexible too. Members carry with them or soon learn a very different mind-set from the one usually brought to a finished performance at the Geary Theatre. In- stead of sitting back and waiting to be entertained, as most of us are used to doing, (whether or not this is the best way to enjoy a play), seasoned P.I.P. go- ers leave all preconceptions at home. They arrive with minds open and alert for the unexpected, different vision, uncommon characters, or whatever the playwright might be trying to tell or show them.

When the performance or studio reading is finished, A.C.T.'s new play audiences go into action themselves, talk- ing about their impressions with the playwright and the director in an inim- ical setting. Audience members are zealous about their responsibility to the play's growth and respond consci- entiously to questions put to them.

There has been a dearth of subscribers to a P.I.P. series, only an unfor- tunate dearth of space in the cramped, 50-seat Playhouse Theatre at 450 Geary

In the old good days there was lots to be tense about. The Ice Age was coming. You might be run over by a mammoth. Your cave might cave in on you. But no one suffered from high blood pressure.

Why? First, because you could work out all your anxieties by pounding rocks, chewing animal skins and running around a lot in the fresh air.

Second, because the salt-shaker had yet to be invented.

If you were really lucky, you lived near the Perrier spring, somewhere in the south of France. Because that sparkling fresh and salt-free refreshment was just the thing after a hard day's hunt. It was earth's first soft drink.

Today, civilization has introduced such amenities as canned soup, pickles, soy sauce and high anxiety. The combination of all these might very well have led to modern hypertension and all kinds of civilized problems.

But down through the ages, Perrier has kept its innocence, freshness and happy taste. And best of all, Perrier is still naturally salt-free.

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Before Man had Hypertension, He had Salt-Free Perrier.

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The View from the Wings

"One Object and a Shopping Cart Full..."

by Helene Oppenheimer, C.A.A.

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The answers come in several voices. Some speak for young playwrights... others for the actors, students and interns... and still others for us, the audience. Throughout them all runs a common perception that the nurturing and development of new writers for the stage is an expanding experience for everyone involved.

"When the P.I.P. program was started ten years ago," Director Edward Hastings says, "except for Los Angeles, there were no outlets in the West for new plays. Though the situation has visibly improved, especially in the Bay Area (with several smaller theatres such as the UCB Clay Memorial and the Berkeley Stage Company acknowledging their debt to A.C.T.), the focus and aim of A.C.T.'s program, which has grown to include staged readings, have remained distinct from theatres devoted entirely to new plays.

"Our primary interest has always been more than the playwrights themselves," claims Hastings, who managed and developed the program for seven years. "We saw it as a laboratory for the playwright, with the work itself simply a step in the writer's career, quite literally a play in petito.

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For Robert Fishele, his year as a play- writing fellow at A.C.T. represents "a bridge from being a college writer to a professional."

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"The View from the Wings" by Helene Oppenheimer, C.A.A. (Continued)
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Street. Even when a production can be stretched to 15 performances (a lot for busy actors), would-be subscribers must often be turned away.

Over the past decade, approximately five young playwrights have been invited to A.C.T.'s each season for P.L.P. productions of their scripts. Clearly, the criteria for their selection out of 700 yearly applicants are sound, and the A.C.T. learning experience is effective. The great majority of these new voices have remained committed to dramatic writing and are being heard in college and regional theatres across the nation, as well as in radio, television and film.

It was Frank Chin's unorthodox Gei, Pop! in the 1975 P.L.P. series that made the first breakthrough on stage of the Chinese-American experience today. Chin's plays went on to theatres in New York and Los Angeles as well as in radio and television. The playwright and his work then became motivating forces in the founding of San Francisco's Asian-American Theatre.

Mary Gallagher, Jack Gilboosey and Larry Kreson are among those who have had plays produced off-Broadway.

Several P.L.P. "graduates"—among them Joe Landon, Robert Etche and Stephen Yun—have recently sold screen plays.

Cather MaCallum's Lizzie Borden in the Late Afternoon, a P.L.P. production last year, has been chosen for A.C.T.'s list of Concert Van Tour offerings this season.

Certainly the most successful and best known of all the P.L.P. playwrights to date has been Mark Medoff who came to A.C.T. in 1972 with The Kramer and went on to write When You Come Back, Red Ryder, and Children of a Lesser God. Despite recent reductions in A.C.T.'s new play programs, a vision has persisted among the four theatre artists who have headed the project at different periods: Edward Hastings (1972-79), Sabin Epstein (1979-80), Raye Birk (1980-81) and Janice Hutchins since 1981. The vision they share is a small but adequately equipped theatre for new stage works. Ideally, it would be built as a structural wing of the Geary, not grand or elaborate but large enough to accommodate the audience that a ten-year program has proven exists. In effect, it would be an intimate work space where A.C.T.'s conservatory concept that has succeeded so brilliantly for actors and students could be fully realized for stage writers as well. The vision is simply a Conservatory for Playwrights—a model for the country and a showpiece of our community.

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THE AMERICAN CONSERVATORY THEATRE

presents

UNCLE VANYA
by ANTON CHEKHOV
translated by Piam Gomis

the cast

MARINA, the old nurse  
JOAN CROYDON
MIHAIL IVOVITCH ASTROY, a doctor  
PETER DONAT
IVAN PETROVITCH VOYNITSKY (Uncle Vanya)  
DAKIN MATTHEWS
ALEXANDR VLADIMIROVITCH SEREBRAYKOV,  
a retired Professor of arts  
WILLIAM PATerson
ACT II
YELENA ANDREYEVNA, his second wife  
DEBORAH MAY
SOFYA ALEXANDROWNA (Sonya), the  
BARBARA DRICKSON
Professor's daughter by his first wife
ILYA ILYITCH TELYEGIN (Waffles), an
impoveryed landowner
JAMES EDMONDSON
MARYA VASSILIEVNA, widow of a
Privy Councillor, mother to Uncle Vanya
and to the Professor's late first wife
MARRIAN WALTERS
YEFIM, a workman
JEREMY ROBERTS

Directed by
HELEN BURNS &
MICHAEL LANGHAM

Associate Director
EUGENE BARCONE
Scenery by
RALPH FUNICELLO
Costumes by
MICHAEL CASEY
Lighting by
DUANE SCHULER

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

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

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

There will be one 15-minute intermission

UNDERSTUDIES
Marina—Dorota Mitchell, Astroy—Lawrence Hecht, Vanya—Bruce Williams,
Professor—Joseph Bird, Yelena—Francine Tacker, Sonya—Laura Ann Wartell,
Waffles—Harold J.курт; Marya—Nancy K. Houdek, Wifim—Allen Fitcher

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YELENA ANDREEVNA, his second wife

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Professor's daughter by his first wife

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Marina—Debora Mitchell; Astrov—Lawrence Hefzy; Vanya—Bruce Williams;

Professor—Joseph Bird; Sonya—Frances Tietler; Waffles—Harald J. Surratt;

Marina—Nancy K. Heald; Waffles—Allan Pincher

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always comes with a smile.

Yours.

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12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Dec. 81.
FROM WOOD DEMON TO UNCLE VANYA

by Jeffrey Hirsch

T al tale from little acorns grow. Although this platitude is never uttered by Doctor Astrov, the character in the first scene of Chekhov’s Uncle Vanya, dreams of green forests, it hardly applies to the drama the good doctor inhabits. Years before his death, Chekhov upon which his masterpiece would later be born, The Wood Demon, a rather whimsical comedy that is today a testament to the Russian master’s ability to make everything from the absurd to the profound and nurture it to full artistic maturity.

Following the success of The Seagull, his first play to be staged, Chekhov began work on The Wood Demon. At the outset, the writing of the new play was to have been a collaborative effort between Chekhov and his close friend, A.S. Surikov. A self-taught icon painter and publisher, Surikov saw a draft of the first act of the play to which Chekhov responded with many suggestions for changes and a lengthy letter in which he expressed his ideas. This letter has never been published, but it has been vaguely outlined in preliminary discussions. Expressing his opinion that the material was better as a novel than a play, Surikov resigned himself to the writer’s authority and work on the play itself describing it as a “long romantic comedy” and promising that it would have a “happy ending and a general mood of sheer lyricism.” After a series of false starts, Chekhov completed The Wood Demon in October 1895. “I’ve written a comedy, I don’t seem to have had one, maybe, but I’ve written it!”

While The Wood Demon was still a work in progress, Chekhov promised it to two actor friends for benefit performances in Moscow and St. Petersburg. The play was nearly cast before but rejected by the Dramatic Art Society because the leading role was too large for the main character. The director of the newly formed Petersburg Alexandrine Theatre, the Committee’s report said that the roles of the new play were not as acrobatic, they simply lacked sufficient artistic merit to be performed there. They did not want an action play; in the action, it was thought; and moreover, there were passages that were too long. Chekhov could not be reached as a comedy in the wide acceptance of the world. The author might insist upon his short story, a newspaper account of how the actor’s powers of suggestion suggested, but it would never make the grade. Dramatic writing, “I do not intend to write drama,” he said. “I don’t care for the work.”

Precisely when Anton Chekhov transformed The Wood Demon into Uncle Vanya is not known. The first time the new play was referred to as Uncle Vanya in correspondence is in 1896 when he announced the performance with Vavilova that “no one on this earth knows” is completed and ready for publication. Thus, the term is likely to have been used at any time between the Wood Demon first performance in 1897 and the official publication of the text in 1898 after Chekhov had visited the Russian Dramatic Union in London and the island of Sakhalin, lived for five years in the country homes of Melikov and written The Seagull. These experiences, gained between 1890 and 1896, are reflected in the new play’s depth of feeling and advanced craftsmanship which argue compellingly for the play as the year of Uncle Vanya’s birth.

Remaining the old play into the new, Chekhov’s use of The Wood Demon’s title by a third and reduced the number of characters from nine to six. The Seagull—Professor Alexander, Vanya—were retained as central characters. Unlike in The Wood Demon, Vanya, the Wood Demon’s whose name was changed from Khlebnikov to Astrov and Dyabin to Pyotr, a schoolboy Telyugin and given a diminished role to play. The characters were a large number of them, though some of their lines were assigned to other characters. The only new role created in the research process was that of the old nurse Marfa, who bears the audience to the continuation of domestic life.

The second main act of The Wood Demon was transferred to Uncle Vanya with only minimal changes. Some scenes from the first and third acts were also used in the new play, the most significant change occurring at the act three curtain where Vanya’s suicide was obliterated, and he was taken into an action that bespeaks the frustration and impotence the character feels. In the version of The Wood Demon, the play instead of killing himself, Vanya impulsively tosses letters at Sevranov but bathetically attempts the attempted murder. Unlike The Wood Demon, in this version the conflict between characters was possible, Chekhov decided that The Wood Demon would contain no such easy ways out. Every character in the new play is left to bear the unhappiness of their lives with little hope of satisfaction to look forward to. The final act of Uncle Vanya, hardly any of which was taken from the earlier play, makes this point clear. There are no serendipitously united couples to give the play a happy ending, all romantic love revealed in the previous three acts remains unrequited as the characters settle into the patterns of their old lives, acquiescent in the boredom and sadness that is their lot. We must get through the evening, Sonia in her final speech, holding out hope for the life to come. “We’ve no choice...” all we can do is go on through... all through the endless days and endless nights and though with... whatever fate brings.”

Throughout Chekhov’s success in transforming the artless failure of The Wood Demon into the unequivocal success of Uncle Vanya, in our play is inextricably sound, the theme of life, Chekhov says that his character’s friend, Sergei Rachmaninoff, is not in music in his song Mt Orodyskhoi (Let It Be), Opus 26, no. 3.

The first production of Uncle Vanya threatened to fail on the stage, the audience was unhappy that he had experienced at the début of others of his plays. Not only had putting The Wood Demon on the stage been a nightmare but the writer once again suffered injury when The Seagull was introduced in 1896. The play, substantially produced in a theatre in St. Petersburg, was received with jeers and catcalls. Chekhov left the theatre after the third act having lived one of the most traumatic evenings of his life and was transported to his estate through a heavy snow storm. Three years later, he would never write another play.

A saucy turn in Chekhov’s theatrical fortunes came when The Seagull was revived by the newly formed Moscow Art Theatre in 1900 to help launch the theatre’s premiere season, The Seagull was given twelve weeks of unadulterated performances and received approval. An eclectic telegram, from a prominent American newspaperman, said, “Mr. Nemirovitch-Danchenko and Konstantin Stanislavsky to Chekhov at home in the back yard of Yalta where he had gone to live for the sake of his failing health. Informed that all of Moscow was rejoicing in his newly restored reputation.

Naturally, the Moscow Art Theatre wanted to capitalize on the success of The Seagull by presenting a second play by Chekhov as soon as possible. Uncle Vanya was the only new work the playwright had ready. In 1897, the play had had several special productions including one seen by Maxim Gorky who wrote: “When I saw Uncle Vanya the other day and cried like a peasant woman. I came home dejected and crushed by play and trembled with admiration for your gifts.” Chekhov would very much

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FROM WOOD DEMON TO UNCLE VANYA

by Jeffrey Hirsch

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times, his first play to be staged, Chekhov began work on The Wood Demon. At the outset, the writing of the new play was to be a collaborative effort be-
tween Chekhov and his close friend, A. S. Pushkin, composer and publisher. Suravov invited Chekhov to draft a new play with which to express several of his central themes and concerns. Suravov envisioned a complex, multi-layered drama that would explore themes of Russian life and culture.

What in The Wood Demon so offended Chekhov’s detractors? In his essay “The wood demon” published in 1889, he wrote: “To be a playwright, you must have a certain kind of temperament. You must have a sense of humor, a feeling for irony, and a perspective on life.” In The Wood Demon, Chekhov explored the clash between the idealized, romanticized world of art and the harsh, practical realities of everyday life. The play follows the life of a young painter, Vasily Evtukhov, who becomes obsessed with creating a perfect work of art. However, his obsession leads to his downfall, as he becomes trapped in a cycle of self-destruction.

The play was not well received by the critics, who found the characters and plot unsatisfactory. Nevertheless, Chekhov remained committed to the work, and continued to refine it throughout his lifetime. The play was first performed in 1901, and has since become one of Chekhov’s most beloved works. Throughout his life, Chekhov continued to explore themes of art, love, and the human condition, creating a legacy that continues to inspire and captivate audiences today.
have liked the Art Theatre to give the play its Moscow premiere but he had already promised it to the Malay Theatre, an older and more established house. As a theatre belonging to His Imperial Majesty the Tsar, Emperor Nicholas II, the Malay could only produce Uncle Vanya if it was approved by an official Theatrical and Literary Committee. The committee sent the play back to Chekhov asking that certain changes be made. Could the character Yelena be made less dumpy? they asked, and didn't the author think that Astrov's reveries on the subject of saving Russia's forests were too long and rather pointless? And that upsetting scene in which Vanya attempts to shoot Professor Serebryakov—Vanya might be angry; the committee admitted, but must be lose control and act so irresponsibly?

With the debate of The Wood Demon past but not forgotten, Chekhov refused to alter a word of Uncle Vanya and set to the work of withdrawing it from the Malay Theatre. The Moscow Art, a privately owned theatre not under the jurisdiction of the Imperial censors, could have the play after all.

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

Following Uncle Vanya's Moscow opening, Chekhov, corresponding with his future wife, Olga Knipper, made some telling remarks on how he wished his play to be performed. The playwright was informed by Knipper that Stanislavsky was playing Astrov's last scene with Yelena like "an ardently feverish on his passion as a drowning man catches a straw." Chekhov replied that this interpretation was "wrong, quite wrong." According to his view, Astrov is attracted to Yelena by her beauty but in the last act knows that nothing will come of it—"he knows her quite exactly, to pass the time. If Astrov takes that scene violently, the whole mood of the fourth act—quiet and despondent—will be ruined."

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

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

Erid Bagnoled may not have ever made People magazine but in her day she was quite frequently the talk of the town. A suffragette and socialite before her position was fashionable, a serious novelist and playwright who also was recognized as one of London's leading hostesses, Miss Bagnoled at all times lived her life impulsively and with iconoclastic verse.

"I was born with the first motor cars," Miss Bagnoled writes in her memoirs. "The year was 1878. I was born in Rochester, Kent, England. Her father was an army engineer whose assignments in her mother's service taught him and his family to fly-fishing out.

When Erid was nine years old her family moved to Jamaica, British West Indies, where the Colonel took up the command of a section of Royal Engineers. While there, she had the first point of her life. Although the mount ended abruptly with a spur to the ground, the encounter began a lifelong fling with horses inspired by the writing of National Velvet, Erid Bagnoled's best known book.

Erid was sent to board at Prior's Field, a girls' school run by Mrs. Husley, the mother of John and Aldous, when she was twelve years old. When seventeen she was sent on a tour of the Continent to complete her education. Finished and ready, she made her formal debut into London society. While waiting for Mr. Right to come along—knowing it was Mr. Wrong she wanted—Erid attended some dances and had a few proposals of marriage.

She took a job working for the new editor of Harcourt and Home magazine, Frank Harris. The notorious libertine was "an extraordinary man with an appetite for great things," Miss Bagnoled thought. Then but a virginal twenty-two-year-old, she described him as "this ugly, famous and flamboyantly misunderstood man." Frank Harris, fifty-five, explained to his protégé: "Sex is the gateway to life. So, she confessed, "Sex was the gateway in the innermost parts of the Cafe Royal.

Miss Bagnoled's career as a journalist and hostess with Frank Harris coincided simultaneously when Harris was briefly asked for content of course during a slander trial. Returning to live at Colonel Bagnoled's house on Shooters Hill, Frank Harris met yet another of the extraordinary people whose paths she always seemed to cross. Prince Antoine Bibesco, a friend and correspondent of Marcel Proust's, fell in love with Erid, the girl next door. For three years. Her feelings for the Prince sustained many years and his influence helped the young woman to find her way as a writer.

Between the ages of twenty and thirty Erid made and broke several engagements. In her thirtieth year she met Sir Roderick Jochan, chairman of Burton's News Agency, and much to her surprise, married him. "I wasn't in love," she admitted, "but I had been in love pretty often and didn't think it was a good idea. It was a large, enormous, and very expensive bedroom."

When Miss Bagnoled's marriage came to an end after four years, she went to the United States. In 1915 Miss Bagnoled's career took a new turn when she published The Chalk Garden, opening on Broadway in 1915. Miss Bagnoled's comedy of manners was very popular then, but getting The Chalk Garden on stage was no small feat.

After Irene Mayer Selznick arranged to produce the play on Broadway, two years were spent rewriting and polishing the script. The stirring scene a fastest and the stage design were added to the act just before the show was cost. Gladys Cooper was selected to play Mrs. St. Maugham and Siobhan McKenna set to make her American debut as Miss Madrigal. The scene was turned into a rehearsal with George Cukor directing and Cecil Beaton designing the set and costumes.

At the first rehearsal of The Chalk Garden, trouble lurkled in the wings while Miss Bagnoled read her play aloud to the assembled cast. Feeling they were being cold-shouldered, the actors went from calling the author Erid to addressing her as Miss Bagnoled. In her descriptor as Miss Madrigal, her social status being elevated as she popularity fell. A few weeks into rehearsals it became apparent that Miss Cooper was unable—or perhaps unwilling—to learn her lines and a little later Mr. Cooper, who had not appeared on the stage for twenty-five years, proved unsuitable to the task and was replaced by Archer Phelps. During rehearsals in Boston Cecil Beaton's black and white set was judged to be too bright and was spruced up at the order of the producer, forever earning the production Beaton's en-
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When Enid was nine years old her family moved to Jamaica, British West Indies, where the Colonel took up the command of a station for the Royal Engineers. While there, she had the first point of her life. Although the mount ended abruptly with a spilt to the ground, the encounter began a life-long equine friendship that inspired the writing of National Velvet, Enid Bagnold’s best known book.

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Miss Bagnold’s career as a journalist and editor with Frank Harris coincided with her first marriage during a slumber trial. Returning to live at Colonel Bagnold’s house on Shooters Hill, Enid met yet another of the extraordinary people whose paths she always seemed to cross. Prince Antoine Bibesco, a friend and correspondent of Marcel Proust, fell in love with Enid, the girl next door. For three years. Her feelings for the Prince sustained many years and his influence helped the young woman to find her way as a writer.

Between the ages of twenty and thirty Enid made and broke several wedding engagements. In her thirtieth year she met Sir Roderick J. Roberts, chairman of Reuters’ News Agency, and much to her surprise, married him. “I wasn’t in love,” she admitted, "but I had been in love so often and didn’t think it was a very good idea. I married him because he made me.” The marriage went well, after all, lasting until Roderick’s death in 1962 and comprising four children, two houses and eighteen servants. Having made the transition from being Miss Bagnold to Lady J. Enid reflected, “One mustn’t expect to be happy when married. That’s not how one marries. It takes a lifetime to be even quasilease. It’s a huge, huge, huge, like Michelangelo and the Sistine Chapel.”

Enid Bagnold’s greatest theatrical success came when she was sixty-six with The Chair Garden, opening on Broadway in 1935. Miss Bagnold’s comedy of manners won very high praise indeed, but getting The Chair Garden onto a stage was no small feat.

After Irene Mayer Selznick agreed to produce the play on Broadway, two years were spent rewriting and polishing the script. The stinging scene a faire between the Judge and Miss Madrigal was added to the third act just before the show was cast. Gladys Cooper was selected to play Miss St. Maugham and Siobhan McKenna set to make her American debut as Miss Madrigal. The show went into rehearsal with George Coulter directing and Cecil Beaton designing the sets and costumes.

At the first rehearsal of The Chair Garden, troubled lurked in the wings while Miss Bagnold read her play aloud to the assembled cast. Feeling they were being und cascade to the actors, the scenes were cut. The actors went from calling the author Enid to addressing her as Miss Bagnold to referring to her in derogatory tones as Lady Jones, her social status being elevated as her popularity fell. A few weeks into rehearsals it became apparent that Miss Cooper was unable—or perhaps unwilling—to learn her lines and a little later Mr. Cooper, who had never acted on the stage for twenty-five years, proved unsuited to the task and was replaced by Albert Merre. During previews in Boston Cecil Beaton’s black and white setting was judged to be too bright and was sprayed down by the order of the producer, forever earning the production’s Beaton’s enmity. With the actors at the author’s behest, the new director pocketing the play he had been brought in to save and the designer despairing of ever working in the theatre again, The Chair Garden limped through out of town tryouts.

There is in every garden an angel whose full time job it is to seek out worthy plays that are in trouble and rescue them in time for their first nights. The Broadway opening of The Chair Garden was the first of this exericaphic fellow. The actors spoke Miss Bagnold’s words as she had written them and the play’s language sparked like a piece of cut crystal. During an intermission Noel Coward was heard to give the play his approval with the caveat, “For those who love words, darling! For those who love words!” The critics confirmed the play’s success the next day and for 381 performances, earning the Award of Merit for Drama of the American Academy of Arts and Letters. A London production opened under the direction of John Gielgud in 1956 with Judith Evans and Peggy Ashcroft. After the play had been running in the West End for three months Gladys Cooper was called in to cover for the ailing Dame Evans. Of the difference between the English and American productions, Miss Cooper remarked, “You’ve produced it as the House of Regress and we produced it as the House of Cecconio.” A film of The Chair Garden was made in 1964 starring Edith Evans, Deborah Kerr and Hayley Mills and the play was revived on stage at the Roundabout Theatre in New York with Constance Cummings and Irene Worth last season.

At the age of eighty in 1969 Miss Bagnold published her memoirs calling them, with the directness for which she had become known, Enid Bagnold’s Autobiography. “How can I write of my life without writing of writing?” she asked. “It has accompanied the travel of my days like the telegraph wire that runs and falls beside the carriage window of the train. In my red, wooden box, lying on my bench, behind my skull, this marvelous brain that I can’t manage, this Rolls Royce given to a child—what a sumptuous, beautiful, rapid and efficient thought! The self-appraisal, the pointed observation, the film too fast to watch.”

Before her death in 1981 Miss Bagnold responded to a questionnaire from the editors of a book of literary biographies in answer to a query about her hobbies the ninety-one year old author said, “Now that I am older my recreations are gardening and gardening only.” J.H.
THE AMERICAN CONSERVATORY THEATRE

presents

LOOT

(1966)

by JOE ORTON

the cast

McLeavy RAY REINHARDT
Dennis GEORGE DELOY
Hal BRUCE WILLIAMS
Truscott SYDNEY WALKER
Meadows HAROLD J. SURRAFF
Fay SALLY SMYTHE

Directed by KEN RUTA

Scenery by RICHARD SEGER
Costumes by MICHAEL CASEY
Lighting by DUANE SCHULER

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

ACT TWO
The same.

There will be one thirteen-minute intermission

UNDERSTUDIES

Meadows—Frank Orrell. Fay—Dicko Meen.
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UNDERSTUDIES
McLeavy—Joseph Bird, Dennis—Jeremy Roberts, Hal—Randall Richard, Truscott—D. Paul Walker,
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"I feel that monetary profits are not the only by-product of a company's success," says President Arthur Gensler. "Gensler & Associates is fortunate to be in the position of providing a service to a community which has become a home base for our success. I don't believe in charity per se; rather, I feel an obligation to help sustain the quality of life in San Francisco. We can benefit personally by helping A.C.T. to attain its goals.

We are extremely fortunate to have Gensler's resources; in addition to being one of the largest architectural firms in the U.S., Gensler is our country's biggest interior design company, with five offices nationwide. The scope of services it offers ranges from architecture, interiors, remodeling and renovation to corporate identity, signage and graphic design. Clients have included 7% of the Fortune 500 firms, Mobil Oil, all major U.S. banks, Hallmark and Levi Strauss.

Recipient of Interiors Magazine's prestigious Designer of the Year Award, Orlando Diaz-Accord is one of the most influential leaders in today's design evolution. He is currently at work with A.C.T.'s lighting and set designers to re-activate the Edwardsian splendor of the Garden Court circa 1908. Actual design plans are being kept a tightly guarded secret to maintain the element of surprise, but the ambition of the setting will be one of theatrical splendor. According to Mr. Diaz-Accord, guests will experience a retrospective journey to the era in which the freshly restored Palace Hotel reopened after the 1906 earthquake. Actors in period costume, salon music, gaslight and horse-drawn carriages will help to set the mood of pure magic.

Until the curtain is raised the night of the benefit, "ACT I" will rely on a graphic medium to convey such an aura of elegance. The inspired work of Gensler's Richard Dinhuan and John Bricker has done just that. The two graphic artists are responsible for the visual tone of the event, and by its completion will have produced the logo, letterhead, brochure, invitation and program. "The "ACT I" endeavor demands a sophisticated style which is best expressed in a simple, clean way," explains Mr. Bricker. "We wanted to achieve the right subtlety to evoke the romantic feeling of the period but with a contemporary look." The "ACT I" brochure recently mailed to patrons is a striking example of this style. The elaborately bordered pages and patterned end papers create the feeling of a book in the Edwardian period, while the muted colors convey a plushness inviting the reader to continue.

The considerable projects mentioned above also involve the research and coordination of Carol Romano, with Gail Gordon's assistance. All graphics to date have been produced with donations of materials and labor from Simpson Paper Company and Graphic Arts of Marin.

With such extraordinary work being conducted on its behalf, the "ACT I" Auction Gala owes a hearty vote of thanks to Gensler & Associates and its talented design team.

Joan Sadler joined the California Association for A.C.T. in 1969, and since then her devotion to our theatre has been unerring. She progressed from Chairman of the Board's planning committee to Secretary to Vice President. She contributed on an individual level as well: writing early newsletters, producing two slide presentations, helping to pioneer the Plays-in-Progress program and organizing the current support group, Friends of A.C.T.

Prior to her volunteer work here, Mrs. Sadler was active in numerous programs in Detroit, as Vice President of that city's Vantage Theatre. Co-Chairman of the United Foundation and President of Junior League. Having received her A.B. from Vassar College, she pursued a professional acting and broadcasting career which included a weekly radio show, summer stock, reporting for "Voice of America," narration for television and commercials. She is the author of "A Different Reality," a play about ität Patients. Joan Sadler was given a workshop reading at A.C.T. as a benefit for the San Francisco Psychiatric Institute.

"My affair with A.C.T. has evoked a range of emotional experiences over the years: the excitement of watching the company grow and its reputation attract viewers from around the world; the delight of observing the growth of the actors; the gratification of seeing the rigorous standards of the Conservatory achieve full recognition by academic accrediting agencies; the agony of those moments when all seemed surely lost and the whole experiment written off; the frustration of finding off pete criticisms and injudicious opinions; the helplessness of realizing that still, the real contribution of A.C.T. had not yet been recognized--its gift to the artists security, dignity, growth and self-esteem. And through it all, the exhilaration of experiencing that continuing 'high' of enthusiasm from a group that is committed to something beyond itself.

For letting me share in this heady endeavor and then thanking me with this honory degree, I am forever grateful to A.C.T."

Joan Sadler, C.A.A.
"ACT I" GRAND DESIGN COURTESY OF GENSLER & ASSOCIATES

From the moment it was announced, the "ACT I" Auction Gala has been an endeavor in elegance. The A.C.T fund-raising event, to be held March 12 in the Garden Court of the Sheraton Palace Hotel, will be an evening of theatrical fantasy and all the graphics publicizing "ACT I" reinforce this theme. Behind the grand design for this magnificent affair is an industrious team from the architectural firm of Gensler & Associates.

"I feel that monetary profits are not the only by-product of a company's success," says President M. Arthur Gensler. "Gensler & Associates is fortunate to be in the position of providing a service to this community which has become a home base for our success. I don't believe in charity per se; rather, I feel an obligation to help sustain the quality of life in San Francisco. We can benefit personally by helping A.C.T. to attain its goals.

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JOAN SADLER

Consorts of the American Arts

Each Spring, the American Conservatory Theatre confers honorary degrees upon individuals who have made significant contributions of time, money and knowledge to the State of the American Arts. These degrees: Conservator of the American Arts and National Treasure, honor their recipients for their lifetime of dedication and service toward conserving the arts, in the literal sense of those who work to keep American arts from damage or waste.

Consorts of the American Arts

Stewart Brady
Thomas Edwards
David Farken
Allen Fletcher
Fred Geick
James B. McKenzie
Albert T. Moorman
Helene Oppenheimer
Joan Sadler
Edith Skinner

Joan Sadler joined the California Association for A.C.T. in 1969, and since then her devotion to our theatre has been unerring. She progressed from Chairman of the Board's planning committee to Secretary to Vice President, she contributed on an individual level as well: writing early newsletters, producing two slide presentations, helping to pioneer the Plays-in- Progress program, and organizing the current support group, Friends of A.C.T.

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ENJOY ANOTHER GREAT PERFORMANCE AFTER THE SHOW.

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

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Burlingame: 343-5252 • Concord: 927-4200 • Cupertino: (408) 253-1251
Call for information on group functions.

THE SHOW BEGINS AT THE SQUIRE RESTAURANT.

Next time you plan a night at the theatre, begin at the Squire Restaurant. The dining experience at this Travel/Holiday Award-Winning Restaurant is an exciting production of lavish food and service. Reservations highly suggested. 772-5211.

THE HOLDUP
by Marsha Norman
Opening April 12
Closing May 7

Squire Restaurant at the Fairmont Hotel, Atas de Nob Hill.

AMERICAN CONSERVATORY THEATRE
REPERTORY FOR THE 1982-83 SEASON

THE GIN GAME
by D.L. Coburn

DEAR LIAR
by Jerome Kilty

THE CHALK GARDEN
by Emid Bagnold
Closing January 22

A CHRISTMAS CAROL
by Charles Dickens

UNCLE VANYA
by Anton Chekhov
Opening January 18
Closing March 19

LOOT
by Joe Orton
Opening February 15
Closing March 19

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

Final Performance January 19th
THE CHALK GARDEN
by Emid Bagnold

UNCLE VANYA
by Anton Chekhov

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4 GREAT PLAYS

UNCLE VANYA
by Anton Chekhov
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THE GIN GAME
by D.L. Coburn

52 floors above it all

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SUNDAY BRUNCH
PRIVATE SUITES

Carnelian Room
BANK OF AMERICA CENTER
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SAN FRANCISCO
415-433-7500

50 floors above it all

For a "Star Performance" before the opera, dine in the elegant Carnelian Room.
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Join us after the show! We prepare great American favorites—like carefully selected filets and sardines, fresh tender chicken, and plump shrimp—according to a '1000 year old Japanese recipe. And it's prepared right at your table. By your own personal chef. Stop in for lunch or dinner. When it comes to great American favorites, our chef really knows their onions.

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PRIVATE SUITES

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415-433-7500

Squire Restaurant at the Fairmont Hotel. Atop Nob Hill.
THE AUDIENCE TALKS BACK

Mr. William Cook, Executive Director
California Arts Council

Dear Bill,

I was most disturbed to learn that the American Conservatory Theatre has received a reduction in its California Arts Council grant.

As a major artistic force in San Francisco and as one of the most affordable and accessible theatre groups in the Bay Area, A.C.T. is soundly deserving of substantial financial support from the Council. San Francisco would lose a valuable member of its artistic community should the American Conservatory Theatre not have the funding to continue.

I urge your reconsideration of this matter. If I may be of assistance to you in any way, please let me know.

With best wishes,
Cordially,
Senator Milton Marks

To The Chronicle Editor

I was dismayed to read of the Californias Arts Council's reduction of A.C.T.'s grant. For many years, we have taken great pride in A.C.T.'s accomplishments on behalf of theatre in the United States. It is one of the half dozen regional theatres in our country visible not only in the U.S., but the world.

The notion that California should treat it so shabbily creates a ripple effect which ultimately can only demean the reputation of a state that, in recent history, and with great effort, has taken its place as a front-runner in the arts establishment.

—Harold Prince (producer-director)
New York

Dear Governe-Elect Deukmejian:

I feel that it is unfair that the California Arts Council has cut back so drastically in the American Conservatory Theatre's funding.

As Co-Director of the San Francisco Ballet, as Director of a hit Broadway musical (going into its third year) and, with my experiences on Broadway, off Broadway and in regional theatres (in Miami, Boston, Chicago, New Orleans, Los Angeles, London, Paris and Copenhagen)—I feel I have a certain edge in forming a fair and experienced opinion on the subject, as I see theatre, as well as concerts and ballet, around the world regularly.

A.C.T. is among the best, if not the best. Just recently I saw a production of The Winter's Tale in England. I believe Mr. Ball's production of the same play was superior in every way. There is more than one way to skin a cat. The bottom line is what happens when the curtain opens. Is it good or is it bad? A.C.T.'s productions have been excellent.

As to the charge that A.C.T. is not a community organization. This is ridiculous. A.C.T. provides work in our community for scenery builders, painters, actors, electricians, wardrobe personnel, teachers, trainees and theatre people with all kinds of expertise, not to mention the hotel and restaurant business that it generates. Because A.C.T. and Mr. Ball do not choose to run their operation in the same fashion as the symphony, ballet or opera does not mean that it is necessarily wrong, only that it is different.

We should cherish A.C.T. and the inspired direction of Mr. William Ball. We could have lost him permanently to Broadway, film or television. Instead, he has dedicated himself to live theatre in San Francisco. It is imperative that we support him and his many dedicated artists and personnel.

I personally appeal to you for reconsideration. If I can offer you any assistance in this matter, please do not hesitate to call me.

Sincerely,
Michael Smuin
Co-Director
Endorsed by:
Lew Christensen
Co-Director

Dear Mr. Ball:

Thank you for your letter regarding the 1982 California Arts Council grant to the American Conservatory Theatre.

While I cannot comment on the correctness of the amount of the Arts Council allocation, I can understand your disappointment and frustration.

Regarding the possibility of seeking additional state support to A.C.T. through legislation for a separate line item in the state budget, I would oppose such an effort. This approach would be unfortun ately and would set a bad prece nce for funding for the arts throughout the state. I urge you to reconsider.

I appreciate hearing from you and wish you well in future A.C.T. programs.

Sincerely,
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Assemblyman

(continued on p. 52)
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I appreciate hearing from you and wish you well in future A.C.T. programs.

Sincerely,
Alan Irsay
Assemblyman

(continued on p. 52)

SEVENTH ANNUAL ELEGANT CELEBRATION OF CHRISTMAS WAS A SPARKLING SUCCESS!!

Gathered around Mrs. Charlotte Maililaud's antique popcon wagon display at E.C.C.'s Opening Night are, from left: Mr. and Mrs. Preston Gold Ball, Miss Cynthia Skiles, former A.C.T. Company member and current star of NBC's Ellenberry, A.C.T. General Director William Ball and Mrs. Maililaud.

The seventh Elegant Celebration honored its founder Mrs. Iris Yarem (R), pictured with B.C.C. Chairman Carmella Scaggs and William Ball.
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The CALIFORNIA THEATRE ANNUAL, the only book devoted entirely to the wealth of activity taking place on California stages, is lavishly illustrated. 400-page, 10" x 13" volume as handsome in appearance as it is readable and informative.

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—William Ball, General Director, American Conservatory Theatre
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TO THE AUDIENCE

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

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

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

WHEELCHAIR ACCESS
Boxes are available for wheelchair users. For tickets, please call the A.C.T. Box Office at least 24 hours prior to show time.

If, as an A.C.T. ticket holder, 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 on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending a A.C.T. production. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

GIFT IDEAS
Gifts available from A.C.T. The A.C.T. Shop is a collection of items from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $15 each, and the aprons are $16.75 each. Prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please... if you would like to welcome one or two young actors into your home next season for an evening meal, call the Hospitality Line (415) 771-3880. This is a new program sponsored by the Conservatory, that needs some advance preparation. You can help.

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.
Dine like royalty overlooking the bay.

PROLOGUES
sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.

Designed to illuminate and enrich the experience of each of the new productions in A.C.T.'s 1982-83 repertory, the PROLOGUE Series features directors, actors and scholars in lively discussion and commentary. Enhance your theatre-going this season by attending the PROLOGUES!

UNCLE VANYA
Monday, Jan. 17, Internationally renowned co-directors Michael Langham and Helen Burns will speak about Chekhov's tender comedy of longing and hope.

LOOT
Monday, Jan. 31, 1983. Keri Russ, who was a popular member of A.C.T.'s early acting company, returns to direct Joe Orton's outrageously irreverent farce.

MORNING'S AT SEVEN
Monday, March 14, 1983. Actors Ann Lawver, Debrah Mears, Ray Reinhardt and Sydney Walker will discuss this heartwarming comedy of small-town American life.

THE HOLIUP
Monday, April 11, 1983. Popular A.C.T. director Edward Hastings will discuss this exciting contemporary play, which he will also direct for television.

Prologues 5:30 to 6:30 at the Geary Theatre
Doors at the Geary Theatre open one-half hour before the PROLOGUE starts. Seating for the PROLOGUE is unreserved and Free of Charge.

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THE WINECEASE

TO THE AUDIENCE

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Tickets-by-Telephone—Call (415) 674-6140 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 674-6140.

Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T. mailing list in the Geary Theatre lobby.

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

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office up to 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.

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

NOTICES
Please observe 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.

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

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

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

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

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.

CREDITS
Larry Merkle and Dennis Anderson for A.C.T. photography. Special thanks to Herb Berend and staff of Herbert's Fur Inc. for fur storage and services.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending a A.C.T. production. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3800.

GIFT IDEAS
Gifts available from A.C.T.; The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $0.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $10.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please... if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Millbey or Emily at the Conservatory office (771-5880). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

GEARY THEATRE FIRE EXITS

Please note the NEAREST EXIT. In an emergency WALK, do not run, to the nearest exit (by order of the Mayor and the City's Board of Supervisors).
JAMES B. MCKENZIE (Executive Producer, C.A.C.) celebrated his 20th anniversary with A.C.T. in 1999. He has received more than 30 awards and nominations for his work with A.C.T., including most recently a lifetime achievement award from the American Conservatory Theatre in 2015. Beginning his career in theatre as a designer, he soon turned to acting and appeared in several regional and national theatre productions across the country. Mr. Bolling has made his New York directional debut with Cleckley’s little-known Roman in an off-Broadway production that won the Obie and Vineyard Theatre awards for 1986. As an actor, he has appeared in several Off-Broadway productions and has been featured in several films and television series.

JAMES FLETCHER (Conservatory Director) has spent four years at the American Shakespeare Festival in Stratford, Connecticut, and also serves as the Resident Director and Consul training program director. He is also the new Artistic Director of the Seattle Repertory Theatre. Among his many productions for which he has directed are the Oregon Shakespeare Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.E.P., the Long Wharf Theatre, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. production of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Giselle, Houdini UT, The Laundromat, The Hot L Baltimore, The Majestic, The Marriage of Figaro, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Raisin in the Sun, The Forest, the world premiere of Tennessee Williams’ The Birthday of the Infidel, and a number of the plays selected to tour the Soviet Union as part of the 1988-1990 U.S.S.R. Cultural Exchange Program as well as Ab, Will Write, which toured Hawaii and Japan, and A Remembered Year, and Mourning Becomes Electra. Mr. Fletcher has also directed numerous successful revivals of A.C.T. plays, including an Enemy of the People, A Doll’s House, The Diary of a Country Priest, The Master Builder, and Glyndebourne. The recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

EUGENE BARONE (Company Coordinator) is a charter member of A.C.T. who began his career as a stage manager for the company. For the past 15 years, he has served as Associate Artistic Director on many of William Ball’s productions, and has been largely responsible for the revival of Greek dramas and classical and Renaissance classics. After receiving his bachelor of arts degree in music, he directed the famed British Drama School and has since assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barone’s Plays in Progress program and worked on the revival of Romeo and Juliet, The Taming of the Shrew, and A Christmas Carol.

BENJAMIN MOORE (Managing Director) is a native San Franciscan, with an integral role in A.C.T.’s development since his arrival 12 years ago. With a B.A. in English and drama from Evergreen State College and an M.F.A. in Theatre Administration from Yale School of Drama, he serves as General Manager of A.C.T.’s San Francisco Playhouse. Before joining A.C.T. as Production Manager in the fall of 1976, he worked at several arts organizations including the Off-Off Broadway Association of America, the Co-ordinator for the U.S. Army Theatre.

HELEN BURNS (住户) began her theatrical training at the University of Southern California, where she studied Dramatic Art. Her first appearance with the Royal Shakespeare Company was in The National Theatre of Great Britain. She is currently a resident of the Alhambra Theatre Center in New York City.

MICHAEL LAMAGH (Guest Director) made his dramatic debut at A.C.T. after World War II in Britain and European theatres. From 1955 to 1959, he served as Artistic Director of the Stratford Shakespearean Festival of Canada. In 1971, he joined the University of Minnesota where he served as Assistant 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 Alhambra Theatre Center in New York City.
WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to action and appeared with regional companies and in Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Checkoff's little known Ibsen 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, DC's Arena Stage, San Diego's America Shakespeare Theatre, as well as several operas for the New City Opera. His 1959 off-broadway production of Under Milkwood won the Lost's A.D'Ammontu and Painter's Critics Award. In 1962, his production of Six Characters in Search of an Author proved another critical success and allowed him an extended run in New York. After directing at the Canadian Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Peti, with composer Lee Holder, based on A Month in the Country. In 1963, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to recast his version of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation direc- torial grant and an NBC-ABC Director's Fellowship. After a play is 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 Twilight Night, The American Dream, Edu- on, Oedipus Rex, The Three Sisters, The Tempest, Macbeth, Hamlet, Wonde- Dancers Are Dead, Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Tam- wher's Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentlemen and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Teming of the Shrew, for which he received a "best director" nomination for the Cable ACE Award. He has also acted in A.C.T.'s Conversatory program. He recently directed the A C.T. production of A Christmas Carol. He is also a member of the American Society of Young Vic and with husband Michael Langham became an active participant in Canada's Stratford Shakespearean Festival. In 1980 Miss Winn won an award as best actress for TV in Canada as well as several nominations for her New York performance in A Christmas Carol. For and for her role in the film "The Changing" with George C. Scott. His 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 New York, England, and at the Lincoln Cen- ter Institute. She wrote and directed a rock and roll phenom in new York. She was re-into the "Summerting Festival" of that city. JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut last season with the production of The Winter's Tale. More recently he directed the summer production of Romeo and Juliet at the Ahmanson Theatre in Los Angeles. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, Round the Moon, The Taming of the Shrew and As You Like It. Mr. Edmundson has served as associate director and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

EUGENE BARCONE (Company Coor- dinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as associate director on many of Wil- liam Ball's productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Taming of the Shrew, Hamlet, The Circle, Private Lives and Rosen- cweig. At the 20th Annual Awards for Excellence in the Performing Arts, he was honored with an A.C.T. Achievement Award for theatre.

Benjamin Moore (Managing Director) has been an integral part of A.C.T.'s development since his arrival 12 years ago. With a B.A. in En- glish and drama from Dartmouth College and an M.F.A. in Theatre Administration from the Yale School of Drama, he was considered for the position of A.C.T.'s Managing Director by the Board of Directors. Before joining A.C.T. as Production Manager in the fall of 1976, in that capacity he supervised all departments involved in the physi- cal presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Costermans, A Doll's House, The Matchmaker, Pillars of the Community, Peer Gynt, Desdemona, Under the Influence of Julee Cruise, Whirlwind, The All Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coor- dinated the television broadcast of A C.T.'s production of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christmas Carol for PBS television. He was also responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught the- atern administration through our Ev- ening 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, Alaska and the U.S.S.R. and, currently, mainland China and the long term concert Van Tours program presently underway.

EILEEN BURNS (Guest Director) began her theatrical training at London's 70th Street Theatre Company, A Company of Dramatic Art, which has appeared with the Royal Shakespeare Theatre in Stratford and the National Theatre of Great Britain. He is currently the Director of the Juilliard Theatre Center in New York City.

Design

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DAKIN MATTHEWS (Resident Director) makes his Geary Theatre directing debut this season with the production of The Chalk Garden. In addition to previous directing credits, he is an actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory’s Summer Training Congress this year, as well as Berkeley Shakespeare Festival’s production of The Winter’s Tale.

KEN RUTA (Guest Director) was a leading actor with A.C.T. during its first six seasons in San Francisco, and was last seen on the Geary stage in the award-winning Broadway production of The Elephant Man. While a member of our company, he appeared in over 16 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 Alhambra 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 Caucasian Chalk Circle and The Comedy of Errors. Mr. Ruta also has appeared in television and film and most recently revived his musical career, appearing as an opera soloist with the Minnesota Orchestra under Neville Marriner and Leonard Shainin. He has performed with the Lyric Opera of Chicago in its productions of Ariadne auf Naxos and Die Fledermaus.

THE ACTORS

MIMI CARR is in her third season at A.C.T. Before joining the company she held leading roles at Ashland’s Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts Theatrefest, the Alley Theatre in Houston and the Hilberry 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 Moom-Rat at Seven.

ANNETTE BERING (†) joins the A.C.T. company this season as a third-year resident in the Advanced Training Program. She holds a Bachelor’s degree from San Francisco State University and has performed with various Shakespearian festivals in Berkeley, San Diego, Sarasota and Colorado. Last year Miss Bering 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 founding member of 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; Trinidad; Ah Wilderness!; Much Ado About Nothing; Richard II; The Three Sisters; BROADWAY: 8 total, including: The Show-Off (with Helen Hayes), Hamlet (with Ellis Rabb)
TELEVISION: Katzer Aluminium Hour; The King Kong; (with Paul Newman); Love Is A Many Splendored Thing (CBS)

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

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THE ACTORS

ANNETTE Bening (*) joins the A.C.T. company this season as a third-year resident in the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with various Shakespeare festivals in Berkeley, San Diego, 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 Child Garden.

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

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 PA. Phoenix Repertory productions. Mr. Bird has also been a cast member of the San Francisco Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has appeared in numerous roles in all areas of the country and has been a featured actor in the San Francisco Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has appeared in numerous roles in all areas of the country and has been a featured actor in the San Francisco Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions.
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 Geery stage and has toured with us to Hawaii and the U.S.S.R. Other acting credits include Shap with Sada Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Babb 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: Study Secrets of Stephen; The Importance of Being Earnest; TELEVISION: Los Grant, Incident at Crockett.

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 Babb's APA company for several seasons. Additionally, he starred in the TV series "Hawaii Five-O" for two years.

A.C.T. PRODUCTIONS: 31 total, including: Traffic, Under Milkwood; The Importance of Being Earnest; Hud; The Two Planets; Six Characters in Search of an Author; Cyrano de Bergerac; A Doll's House; The Cherry Orchard; Equus; Man and Superman; The Matter 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.R.T. Highsmith; All Washed Up; China Syndrome.

AMES EDMONDSON is an active newcomer to A.C.T. He joined the company in 1984 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory's Advanced Training Program. A 24-year veteran of the theatre, Mr. Edmundson is a native of Montrose, Colorado. He 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. Mr. Edmundson will be seen in Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: Lizzie Borden In The Late Afternoon; An American Farce; Tale; Director; The Beginners Version; Black Comedy; Dear Lizzie; OTHER RESIDENT THEATRES: Death of a Salesman; Richard III; 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 Xeroros 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.F.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; Hudlady Landings; Director; The Barretts of Wimpole Street; The Fifth of July; Strictly a Formality.

OTHER RESIDENT THEATRES: Director; Equus; Hurley; The Crucible.

NANCY HOULICK (*) returns to A.C.T. for her second season teaching vocal production through the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She is the official vocal coach for the company, and has performed in the Plays-in-Progress 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, Theatre in Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss Houllick 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 Pat.

OTHER RESIDENT THEATRES: Cabaret; A Little Night Music; A Midsummer Night's Dream; The Miser; Happy Birthday; Wanda June; Greta; Needles; Rhythm's Night; Sty Fos; Antony and Cleopatra.

JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied with William Ball and worked with the Jane 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, Wilderment; Valeria; and Valentina; Merry Wives of Windsor; Hay Fever; The Rituals; 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/C.A.T. production).
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 Pennsylvania and the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in 26 productions on the Geary stage and has toured with us to Hawaii and the U.S.S.R. Other acting credits include Shylock with Sadi Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Babb at San Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: 24 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: Shy, Sorrows of Stephen; The Importance of Being Earnest.

TeleVision: Los Grunt; Incident at Crookbridge.

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 Babb’s APA company for several seasons. Additionally, he starred in the TV series “Hawaii Five-O” for two years.

A.C.T. PRODUCTIONS: 31 total, including: Traffic; 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 Matter 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 Lawrence Olivier), Our Town in Every Marriage.


Ames Edmundson is an active newcomer to A.C.T. He joined the company in 1989 and in one scene acted in two plays, directed four others, toured to Hawaii and played in the Conservatory’s Advanced Training Program. A 24-year veteran of the theatre, Mr. Edmundson is an native of Montrose, Colorado. He 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 and the Pacific Conservatory of Performing Arts. Mr. Edmundson will be seen in Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: Lizzie Borden: In the Late Afternoon; An American Fairytale; Director: The Broadway Version; Black Comedy; Dear Lisi; OTHER RESIDENT THEATRES: Death of a Salesman; Richard II; Of Mice and Men; Dance of the Deaf; Merchant of Venice; Time of Your Life; Dr. Faustus.

Lawrence Height (*) is in his ninth season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Xerox 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. Height has directed numerous productions for the Plays-in-Progress series, as well as A.C.T. student projects. He continues to serve as an acting instructor and project director for the Conservatory.

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, Nighty Nightlandings; Director: The Barretts of Wimpole Street, The Fifth of July, Strictly A Romance.

OTHER RESIDENT THEATRES: Director: Equus; Hurvitz; The Crucible.

Nancy Boulé (*) returns to A.C.T. for her second season teaching vocal production throughout the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She’s the official voice coach for the company and has performed in the Plays-in-Progress 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 Boulé 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 Pat.

OTHER RESIDENT THEATRES: Cabaret; A Little Night Music; A Madman’s Night’s Dream; The Miser; Happy Birthday; Wanda June; Great; Hodders; They’re Not Like Us; Sty Fos; Antony and Cleopatra.

Janice Hughes 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 with William Ball and worked with the Jeff Edith Skinner.

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

A.C.T. PRODUCTIONS: Festa; The Winter’s Tale; A Little Wilder; Tenderness; The Three Sisters, A Christmas Carol; Black Comedy. Director: Lizzie Borden in the Late Afternoon.

Other Resident Theatres: Director: Chapter Two.

ANNE LAVER returns to A.C.T. for her thirteenth year. An original member of the Actors’ Workshop, she graduated from Stanford University in 1970. In New York she studied playwriting, translation, and acting at The Actors’ Studio. In 1976, she appeared on Broadway with No Strings. In 1977, she appeared in the world premiere of John Guare’s Angels in America, Parts I & II, at Lincoln Center. She is currently under contract with the San Francisco Opera Company as the leading Lady in Falstaff and asng as a member of the company’s chorus. She is currently under contract with the San Francisco Opera Company as the leading Lady in Falstaff and asng as a member of the company’s chorus.

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 the Young Artists’ Acting Company and a member of the Young Artists’ Acting Company, she has appeared with the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet. She is currently under contract with the San Francisco Opera Company as the leading Lady in Falstaff and asng as a member of the company’s chorus.

Deann Mears is a charter member of A.C.T. She studied theater at the University of Michigan and M.I.T. from the University of Utah and is currently studying in New York City with Julie Harris.

Sharon Newman is a charter member of A.C.T. She has appeared in numerous productions, including the company’s beginning in 1965. She studied at the University of Utah and is currently studying in New York City with Julie Harris.

This is what I call soul-warming, fun eating, and it should attract people to the theater for a long time to come.

—James Beard
ANNE LAWER returns to A.C.T. for her thirteenth year. An original member of the Actor's Workshop, she graduated from Stanford University. In New York she studied movement with Marya Delakova and speech with Alice Herman. Miss Lauer sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Fe Opera. She has served as Director of the Performing Arts in Maine. A.C.T. PRODUCTIONS: 20 total, including: A Doll's House. Night of the Iguana; Pillars of the Community; Peer Gynt; Mass and Superwoman; The Master Builder; All the Way Home; A Life; William Inge; Heartbreak House; Ghosts; Another Part of the Forest; Remember Mama; Mourning Becomes Electra.

OTHER RESIDENT THEATRES: AB Wilder; Westminster; Shoshoin, Ring Round the Moon; Dunda; Playhouse 91; Telethon: A Christmas Without Snow.

FILMS: The Music School.

DEBORAH MAY (* ) returns to the Geary stage after an absence of four years. A graduate of Indiana University, she returned to A.C.T. Conservatory before joining the company for six years. She has appeared in numerous productions off and on-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 expanded Old Globe Theatre. A.C.T. PRODUCTIONS: 15 total, including: The Circle, General Geographic; The Donkey; Gisele; Cyranos de Bergerac; Three Penny Opera; The Matchmaker (U.S.R.R. tour); The Taming of the Shrew.

BROADWAY: One on a Lifetime; Romantic Comedy.


A.C.T. PRODUCTIONS: 15 total, including: The Matchman of Chilton; 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 Maid's; Letters Home; Door Dior, Miss Julie; The Taming of the Shrew; U.S.A.; Who's Afraid of Virginia Woolf? TELEVISION: A New Actor for the Classics.

ANNE MACNEAUGAN joins A.C.T. this season with a theatrical career that has spanned 15 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John Houseman's Acting Company. She has acted and directed with numerous companies, including the California Academy of the Arts, the Pacific Conservatory for the Performing Arts, Berkeley Stage Company, San Jose Repertory Company and Berkeley Shakespeare Festival. Miss Macneaugan is an experienced teaching career, a brother who is a ballet star, and, with husband Dakin Matthew, four children.

RESIDENT THEATRES: 10 total, including: The Matchman of Chilton; 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 Maid's; Letters Home; Door Dior, Miss Julie; The Taming of the Shrew; U.S.A.; Who's Afraid of Virginia Woolf? TELEVISION: A New Actor for the Classics.

DAVIN 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 the cast of A.C.T.'s Houseman's Acting Company and a teacher in the Juilliard Drama Studios, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Angeles. This season he directed the Conservatory's Student Summer Training Congress this year, and is an avid home computer programmer. Watch for his performances this season in Door Liar, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Door Liar; Buffalo_Neddy and Another Part of the Forest.

OYSTER BAR THEATRE: Enrico IV; The Old Couple, Henry IV Part I, A Midsummer Night's Dream, Falstaff, New American Theatre, The Caucasian Chalk Circle; Julius Caesar, Twelfth Night, Merchant of Venice.

TELEVISION: New Actors for the Classics, Fawcett to Montgomery, Streets of San Francisco.

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RESIDENT THEATRES: 10 total, including: The Matchman of Chilton; 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 Maid's; Letters Home; Door Dior, Miss Julie; The Taming of the Shrew; U.S.A.; Who's Afraid of Virginia Woolf? TELEVISION: A New Actor for the Classics.

MARRIES is a charter member of A.C.T. She studied theater in San Francisco with Gia Rivera, Howard Schreiber, and William Ball. She has appeared as guest artist with leading resident theaters 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 performances in the Los Angeles Theatre Critics Awards. Miss Marries teaches acting at the Pacific Conservatory through the Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 9 total, including: Twelfth Night, Night of Salesman; Six Characters in Search of an Author; Antony, Giant; A Christmas Carol; Mourning Becomes Electra; Door Liar; Buffalo_Neddy and The Caucasian Chalk Circle; Julius Caesar, Twelfth Night, Merchant of Venice.

TELEVISION: New Actors for the Classics, Fawcett to Montgomery, Streets of San Francisco.

FILMS: Justine, Petulia.

DELORES MITCHELL (* ) joined A.C.T. in 1976. Since then she has been a member of the company in numerous roles and has taught voice, acting and speech/scene training through the Summer Training Concert and Evening Extension programs. She has performed with us in 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 Shakespeare Festival as Ashland. Miss Mitchell is a performing lyrical dancer with the 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 Guardsman; Much Ado About Nothing; The Riviera; The Little Foxes; Matron and Fats.

OTHER RESIDENT THEATRE: The Little Foxes; King Henry IV Part II; TELEVISION: A Christmas Carol.

SHARON NEWMAN is a charter member of A.C.T. She studied theater in San Francisco with Gia Rivera, Howard Schreiber, and William Ball. She has appeared as guest artist with leading resident theaters 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 performances in the Los Angeles Theatre Critics Awards. Miss Marries teaches acting at the Pacific Conservatory through the Advanced Training Program and Summer Training Congress.

A.C.T. PRODUCTIONS: 10 total, including: Twelfth Night, Night of Salesman; Six Characters in Search of an Author; Antony, Giant; A Christmas Carol; Mourning Becomes Electra; Door Liar; Buffalo_Neddy and The Caucasian Chalk Circle; Julius Caesar, Twelfth Night, Merchant of Venice.

TELEVISION: New Actors for the Classics, Fawcett to Montgomery, Streets of San Francisco.

FILMS: Justine, Petulia.

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OTHER RESIDENT THEATRE: The Little Foxes; King Henry IV Part II; TELEVISION: A Christmas Carol.

FRANK OTTOWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied the Alexander Technique in Art Theatre in Montreal, his hometown, and at the Vera Solowiner Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique and the Actors Studio in New York City. He will be seen this season in A Christmas Carol and A.C.T. PRODUCTIONS: 6 total, including: The Three Sisters (Broadway tour); Matchmaker (U.S.R.R. tour); Desire Under the Elms (U.S.R.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).
FRANK SALVINO is a 50-year veteran of the theatre in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theatres in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has appeared in many plays in East Coast summer stock. Mr. Salvino teaches acting through the Conservatory’s Summer Training Congres and Evening Extension Programs. A.C.T. PRODUCTIONS: Richard II, The Adorable Crichton; The Christmas Carol; Mourning Becomes Electra.


HAPPY LIGHTS: 7:00 PM, 4:00 PM, 2:00 PM, 1:00 PM, 12:00 PM, 11:00 AM


WILLIAM PATRICK is a graduate of the Conservatory of the Advanced Training Program, where he studied acting and movement improvisation in the Advanced Training Program. He will be seen in this season's 4th Christmas Carol. A.C.T. PRODUCTIONS: Much Ado About Nothing, Richard II, The Adorable Cribbage, A Christmas Carol, Mourning Becomes Electra, Christmas Carol (A.R.C.D. production).

RANDALL RICHARD is a graduate of the Conservatory of the Advanced Training Program, where he studied acting and movement improvisation in the Advanced Training Program. He will be seen in this season's 4th Christmas Carol. A.C.T. PRODUCTIONS: Much Ado About Nothing, Richard II, The Adorable Cribbage, A Christmas Carol, Mourning Becomes Electra, Christmas Carol (A.R.C.D. production).

FRANK SAVINO is a 20-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 made many 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: Richard II, The Adorable Cribbage; Holiday Landings. BROADWAY: Daughters of Silence (with Rip Torn), Mother Courage and her Children (with Anthony Hopkins and Donald Pleasence) and The Birthday Party.

JEREMY ROBERTS is a graduate of the Conservatory of the Advanced Training Program. In addition to his roles in King Lear and The Seagull, he has appeared on the stage in Richard III, 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, music and clown. Mr. Roberts can be seen this season in A Christmas Carol and Taming of the Shrew. A.C.T. PRODUCTIONS: The Three Sisters. OTHER RESIDENT THEATRES: Taming of the Shrew, The Dumbarton, The Cotton Club, The Delight, Hilltop Castle, Terra Nova; School for Scandal, the Winter's Tale, The Horseman, As You Like It, Coriolanus, Ring Round the Moon, Arms and the Man, Private Lives.

DEBORAH SUSSEL returns to A.C.T. for her tenth season to the stage of the Conservatory. She comes to A.C.T. with a B.F.A. degree from Carnegie Mellon University, where she was a Fullbright scholar. She studied with William Ball, Allen Fletcher and Edith Skinner. She has appeared on Broadway and in films, television and on the stage in San Francisco at the Curran and with the San Francisco Shakespeare Festival. She was seen in Paris during the three-month season at the Curran, with the San Francisco Shakespeare Festival. She was seen in Paris during the three-month season at the Curran, with the San Francisco Shakespeare Festival and in the United States premieres of Tennessee Williams' play, The Ascent of Mount Kailash, 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 Taming of the Shrew. A.C.T. PRODUCTIONS: The Three Sisters. OTHER RESIDENT THEATRES: The Texas Theatre, Happy Landings, King Lear, Private Lives, Hay Fever, I Remember Mama, Broadway: A Flea In Her Ear (with Gower Champion).

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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 theater from the University of Southern California, 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 Francisco Symphony Festival and the Pacific Conservatory of the Performing Arts. Her television appearances include: The Young, Gifted and Good Time Girls series, as well as numerous guest star appearances.

A.C.T. PRODUCTIONS: Equus; Peer Gynt; This Is (An Entertainment); General Motors; Man, Woman, and Child; Valentine and Valentine; A Christmas Carol; The Merchant of Venice. Miss Tacker portrays the Merchant of Venice. The 

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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 GryGry stage last year in Cat among the Pigeons. Miss Worthen will appear in A Christmas Carol and The Cuckoo Garden.

**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, Romeo and Juliet, 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 Encores and last season's productions of America and Manhattan Shoreboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockesters in the highly-acclaimed television production of Peter Allen and the Rockesters. A graduate of the University of Texas, Mr. Casey designed for New York Soho Theatre Repertory'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, Hapgood Landlings and Cat Among the Pigeons.

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

**Diane Schuler** (Lighting Designer) joined A.C.T. for another season, having designed the company's The Girl of the Golden West, The Rivieras and The Three Wishes of Ida. He was resident lighting designer at the Guthrie Theatre in Minneapolis for 10 years, and for American Airlines in Sausalito. 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 four 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.

Ralph Funckellos (*Art Designer*) has been a resident designer at A.C.T. for 11 seasons, designing 21 productions including: 40. Wilderness, Another Part of the Forest, Peer Gynt, Fountains, The Taming of the Shrew, and Minnowing Becomes Electra. Mr. Funckellos 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-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. Funckellos designed the set for the Ralph Lauren Fashion Show at the Crocker Center Gallera.

James Sale (Lighting Designer) returns to A.C.T. this season, after having served as the company's Associate Lighting Director during the 1980-81 season. He spent five seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows, including Loose Ends, Tally's Folly, Irene Nons, Diamond Studs and A Midsummer Night's Dream. Other design credits include season of the Intiman Theatre in Seattle, California Actors Theatre and the Soliat Theatre in Los Angeles, the Oregon Shakespeare Festival in Ashland, and the Alhambra Theatre in Houston. While at A.C.T. he designed Gobets and Another Part of the Forest.

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LAURA ANN WORTHEIM (*) comes to A.C.T. for her first professional season while attending the Conservatory’s three-year training program. She appeared on the Gidget stage last year in Cat among the Pigeons. Miss Wortheim will appear in A Christmas Carol and The Chalk Garden.

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

OTHER RESIDENT THEATRES: Great Bear (Director);己的 Delight, Romeo and Juliet, Twelfth Night, Equus.

D. PAUL YEELEL (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yeelel’s training includes work with the Irish Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Fureca Theater in San Francisco. An avid "whitewater" enthusiast, he kayaks regularly and works off-season as a river guide in the Sierras. Mr. Yeelel has taught Shakespeare acting through the Evening Extension Program, and is an ardent equestrian and balalaika player. He can be seen this season in A Christmas Carol.

ble Crockett, A Christmas Carol, Mourning Becomes Electra, Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 12 th-
al, including The Regent, King Lear, Julius Caesar, The Merchant of Venice, A Man for all Seasons, Man of La Mancha, South Pacific, The Rat’s, Training of Pablo Hummel. FILMS: Hammett.

Ralph Funcello (Set Designer) has been a resident designer at A.C.T. for 11 seasons, designing 21 productions including A Midsummer Night’s Dream, Another Part of the Forest, Peer Gynt, Pastaglitz, The Taming of the Shrew and Minnow Becomes Electra. Mr. Funcello’s work has been seen on Broadway and off Broadway at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Shrewsbury Shakespeare Festival and Seattle Repertory Theatre and the South Coast Repertory Theatre and he recently designed his set for The Taming of the Shrew on PBS Television. Recently, Mr. Funcello designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleries.

James Sale (Lighting Designer) returns to A.C.T. this season, after having served as the company’s Associate Lighting Director for the 1980-81 season. He spent five seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Little Shop of Horrors, In the Heights, The American, and The Boat. In Los Angeles, the Oregon Shakespearean Festival in Ashland, and the Alley Theatre in Houston. While at A.C.T. he designed Giselle and Another Part of the Forest."

Joel de Clicquot returns to A.C.T. after another season as he has been designing the company’s The Girl of the Golden West, The Rivals and The Three Musketeers, respectively. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons where he designed over forty productions, most recently in New York City, at the Astor Theater and the 14th Street Theatre. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in-the-Park, State Theatre, Milwaukee Rep, and Chicago’s Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for the Metropolitan Opera in New York City, Chicago and the Minnesota Opera Company. For dance, he designed Sturghill 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."

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GRG SULLIVAN (Lighting Designer), recently designed lighting for the Berkeley Repertory Theatre's production of Pygmalion, A Life in the Theatre, The Belle of Amherst, and Savages. This past year he designed 26 productions for the Pacific Conservatory of the Performing Arts in Santa Maria. His work there included lighting for Billy Budd,Carousel, Tarentula, and Robert Blackman's production of Anything Goes. In Los Angeles he designed Sunset, Success for the Los Angeles Public Theatre, The American Mosaic for the Mark Taper Forum, and various pieces for the dance companies of M.J. Eisenberg, Bev Snyder, Gloria Newman, Rudy Perez, and Jeff Stanley. He is designing Berkeley Repertory Theatre's upcoming production of Chekov in Yalta.

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Dear Chronicle 'Datebook' Editor,

Thank you and Gerald Nachman for your column on November 22, 1982, entitled "AC/CT Up."

The theatre-loving community of San Francisco must be as relieved as I am to hear a clear voice after the negative, divisive barrage of columns in Bernard Weiner's vendetta against A.C.T.

"The bigger they are, the harder they fall," so A.C.T. makes a big target for Mr. Weiner in his search for meek to make. Me. Weiner has every right to dislike Bill Ball or A.C.T. or both, but he does the theatre community of the Bay Area a disservice by underestimating A.C.T.'s backbone of subscriptions and donations with his ominious and irresponsible speculations about A.C.T.'s future.

As Gerald Nachman says, "If A.C.T. goes, we'll be back washing dishes in lots."
The presence of A.C.T. in San Francisco attracts and assures the influx of many fine actors to the entire Bay Area; actors working in smaller theatres all about us would like a chance at our own "Big Apple."

Bill Ball has been criticized for extravagance; but recently, Bernard Weiner even criticized him for fiscal responsibility when A.C.T. announced a pared-down season to fit their reduced budget, by bemoaning the loss of the big flower productions for which A.C.T. is justly renowned.

If "Big Game" is "cutting back," I want more of the same. For my subscription dollar, I would rather see two export actors like William Paterson and Marian Walter create theatre magic with their truthful and deeply moving characters than have all the pageantry in the world. Bill Ball did not cut back on the production values that really count. I just returned from seeing seven plays on Broadway—Geraldine Page in Agnes of God to Anita Morris in Nine—and I can assure all that we have a nugget of a national treasure right here in San Francisco.

Gerald Nachman is absolutely correct that the presence and support of some of our other unique treasures like Cyril Magin and Charlotte Mallard have and would give needed support and vitality to A.C.T.'s drive for needed funds. But even without the help of such benefactors and A.C.T.'s present Board of Directors and organization, A.C.T. is "community run." Bill Ball, the actors, the designers, the technicians, the carpenters, the stage hands, the tailors, the seamstresses and costume staff, the wigmaster, the office personnel, the managers, the accountants, the secretaries, the telephone operators and the rest: All are fellow San Franciscans. Nachman's analogy to the Giants is apt. Who could be better qualified to trade pitchers than Bob Loes, who could be better qualified to run Ball's big game than William Ball?

My gauchos is off to William Ball. I thank him for the quality of the theatre he has and is giving us. I commend his determination to seek funding support wherever necessary; and I appeal to the community to support A.C.T. now, with or without the leadership of our bay area philanthropists. A.C.T. enriches us all.

Thanking you for your care, I remain,

Very truly yours,

Robert E. Simpson

Dear Governor-Elect Deukmejian:

It has come to my attention that the California Arts Council has significantly reduced its contribution to the American Conservatory Theatre (A.C.T.) in San Francisco. My understanding of the reasoning for this reduction is, 1) that A.C.T. is not truly a community-based activity; and 2) that there is some personality conflict between William Ball, the General Director of A.C.T.; and the powers that be. That the California Arts Council feels that A.C.T. is not a community-based activity is a significant concern, although, in my view, incorrect, but if the people of this community are to be denied the cultural experience that A.C.T. provides because someone objects to the personality of William Ball, that would indeed be unfortunate and would suggest that the California Arts Council's policy be carefully reviewed.

We travel from our home in the Santa Clara Valley, some 60 miles from San Francisco, to partake of A.C.T. and gen- erally to go to the plays with one or more of our neighbors. There are more than several people who live in S. Hel- meto and I go to A.C.T. regularly and even more who go sporadically. My attendance at A.C.T. this year has been greatly increased over that of past years due primarily to my association with a group of young Bay Area businessmen, very few of whom live in San Francisco who seek to increase their cultural involvement. Our largest membership comes from the Silicon Valley region on the Peninsula south of San Francisco and the East Bay. Please be advised that many people, not only from the area north of the City but also south and east, see themselves as part of the San Francisco cultural community and very much feel that A.C.T. is part of that community and contributes greatly to our lives.

My increased involvement with A.C.T. this year has involved their fundraising drive. Fundraising is not my favorite sport but A.C.T. is worth it, especially for those of us who live out here in the hinterland. I would certainly hope that the Arts Council could see its way to at least retain its contribution to the prior level, if not raise it to the level of the San Francisco Opera, Ballet and Symphony.

Sincerely,

W. Andrew Beckstoffer

NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund is a non-profit agency which brings together the arts and business sectors. The National Corporate Theatre Fund is a philanthropic agency dedicated to developing financial support on a national basis for the purpose of encouraging arts and cultural organizations.

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<th>Nicotine (mg)</th>
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<tr>
<td>Carlton King</td>
<td>1.0</td>
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<tr>
<td>Carlton Menthol</td>
<td>Less than 0.5</td>
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<tr>
<td>Carlton Box 100’s</td>
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<td>King, Menthol and Box 100’s</td>
<td>Less than 0.5 mg tar, 0.1 mg nicotine</td>
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