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THE CHALK GARDEN

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UNCLE VANYA

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"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 Hutchins, head of A.C.T.'s P.I.P. and Staged Reading programs, hasn't lost the lilt 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 contagious and admirable. Yet we are driven to question why, in these cost-cutting years, a theatre like A.C.T.—established primarily for actors and presenting a repertory of mostly time-tested 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 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 Buriel 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 in the playwright than the plays," declares 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 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, technicians, 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 Eisele, his year as a playwriting fellow at A.C.T. represents "a bridge from being a college writer to a professional." His *Animals Are Passing From This World* has had seven productions since its first showing as a P.I.P. in 1976. "I remember such a sense of community with the actors, designers and director. You couldn't help learning about the process of theatre, what it takes to make a play work. And having a chance to act taught me a lot about using language. Above all, I'm forever indebted to Ed Hastings. His guidance and support and his recommendations have been invaluable to my career." Eisele has had five of his plays produced in various theatres around the country and is currently at work on a film script optioned by Columbia Pictures Viacom Productions.

J. Steven White's play *My Duelling Hearts* 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 Hecht and a group of superb actors led by Anne Lawder 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 member 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 Ball sees still more and, to the layman, somewhat unexpected benefits for his actors and students in the new play programs. His canny sense of the pitfalls awaiting anyone during enforced periods of idleness has led to company schedules that "keep everyone busy all the time." No role for the Geary these days? Then there's teaching to do or understudying and, should time still permit, a role in a P.I.P. show or a staged reading.

More important than filling extra time slots, Ball believes the "unhoned scripts" of young playwrights furnish excellent training for company members 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 contemporary 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 experience. A.C.T.'s staged readings, which normally undergo only four to six hours of rehearsal, make on-stage ingenuity 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. Instead 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. goers leave all preconceptions at home. They arrive with minds open and alert for the unexpected: a different vision, uncommon characters, or whatever the playwright may 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, talking about their impressions with the playwright and the director in an intimate setting. Audience members are zealous about their responsibility to the play's growth and respond conscientiously to questions put to them.

There has never been a dearth of subscribers to a P.I.P. series, only an unfortunate dearth of space in the cramped, 50-seat Playroom Theatre at 450 Geary

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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. each season for P.I.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 *Gee, Pop!* in the 1975 P.I.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 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 Gilhooley and Larry Ketron are among those who have had plays produced off-Broadway.

Several P.I.P. "graduates"—among them Joe Landon, Robert Eisele and Stephen Yafa—have recently sold screen plays.

Cather MacCallum's *Lizzie Borden in the Late Afternoon*, a P.I.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.I.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 Coming 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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presents

UNCLE VANYA

by ANTON CHEKHOV

translated by Pam Gems

the cast

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

Directed by HELEN BURNS &
MICHAEL LANGHAM

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

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

ACT I

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

ACT II

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

There will be one 12-minute intermission

UNDERSTUDIES

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



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FROM WOOD DEMON TO UNCLE VANYA

by Jeffrey Hirsch

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

Following the success of *Ivanov*, 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. Suvorin, a well-known journalist and publisher. Suvorin sent Chekhov a draft of the first act of the play to which Chekhov responded with many suggestions for changes and a lengthy description of the characters that had been vaguely outlined in preliminary discussions. Expressing his opinion that the material was better suited to a novel than a play, Suvorin resigned from the project. Chekhov continued work on the play himself 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 1899. "I've written a comedy," he reported to a friend. "A bad 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 passed by the state censor but rejected by the Dramatic Literary Committee of the St. Petersburg Alexandrine Theatre. The committee's report said that the politics of the play were not at issue, it simply lacked sufficient artistic merit to be produced. There was not enough action in the play, it was thought, and moreover, there were passages that were boring. Above all, the new play could not be recognized as a comedy in the widely accepted and understood sense. The author might fashion his play into a short story, a newspaper account of the committee's action suggested, but it would never make the grade as drama.

Adding to the indignity of *The Wood Demon's* rejection by a theatre that only months before had produced

Ivanov to acclaim was the presence on the reviewing committee of D.V. Grigorovich, a writer who had previously championed the playwright's work. Venting his anger, the wronged Chekhov wrote: "Very well. Either I'm no playwright, which I readily endorse, or we must regard certain people as hypocrites: I mean those who love me like a son and beg me in God's name to be myself in my plays, to avoid stereotypes and develop complex ideas." More fuel was heaped on the fire of Chekhov's fury when the Moscow Theatre, too, rejected *The Wood Demon*. Stick to writing stories, he was told, you haven't respect for the conventions of dramatic form and are too spoiled by success to go back and learn the skills you lack.



What in *The Wood Demon* so offended Chekhov's detractors and friends alike? On its face the play is a harmless comedy of manners. The plot revolves around the main character Michael Khrushchov's romancing of his beloved Sonia who is also being pursued by Zheltukhin, a wealthy and gossipy boor. Khrushchov is a landowner and doctor whose love of nature has grown into an obsession with the preservation of Russia's forests and earned him the nickname Wood Demon. Sonia's widowed father, the aging and insufferable Professor Serebryakov, has taken as his second wife the young and beautiful Yelena. Although treated indifferently by her husband, Yelena is adored by Sonia's Uncle George Voynitsky and also desired by Theodore, a minor character. In one of the play's more awkwardly crafted scenes a conveniently discarded billet-doux is found in the garden. Addressed to Yelena and signed by Voynitsky, the letter seems to lend credence to rumors of an affair between the two. Round and round the lovers, alleged lovers and would-be lovers go until Serebryakov precipi-

tates the play's climax. The Professor's proposal to sell the estate that he owns, which Voynitsky has managed and where he has lived with his mother for the last twenty-five years, sends Uncle George offstage in anger and despair. Very melodramatically but hardly with sufficient motivation, Voynitsky shoots himself dead.

The last act of *The Wood Demon* is set at a water mill near the Serebryakov estate. A rustic character named Dyadin has been hiding Yelena for the past fortnight because she feared that her supposed liaison with Voynitsky would be used to explain his suicide. The entire cast of principals assembles at the water mill for a picnic. Voynitsky's death having reformed all of their villainous impulses. The announcement that poor Uncle George's diary reveals that his love for Yelena was chaste prompts Khrushchov to exercise his prerogative as the play's *raisonneur*. "You people call me a wood demon but I'm not the only one, you know," he says. "You've all got a demon inside you and you're all wandering in a dark wood and feeling your way. You're all just about bright enough and have just enough sense to ruin your own and other people's lives." The assembled company nods their assent and the play takes a final contrived turn of the kind that knocked off Voynitsky in the third act. Serebryakov and Yelena abruptly reconcile, the Wood Demon proposes marriage to Sonia who gladly accepts and Theodore is betrothed to Zheltukhin's sister Julia. As comeuppance Zheltukhin is left unwed; he should never have spread those wicked rumors about Uncle George and Yelena. The stage is filled with couples and a mood of festivity prevails as Dyadin speaks *The Wood Demon's* last line. Like Hymen surveying a similar scene at the end of *As You Like It*, the old fellow gives his benediction to the lovers. "Charming," he exclaims, "simply charming!"

The rejection of *The Wood Demon* by the state theatres in Moscow and St. Petersburg left Chekhov discouraged but unwilling to admit defeat. He sold the play to a small private theatre in Moscow that was on the verge of bankruptcy. *The Wood Demon* did nothing to improve the struggling Abramova Theatre's finances; poorly cast and under-rehearsed, the play opened in December 1889 to uniformly bad notices and closed after three performances. Finally accepting *The Wood Demon's* fate, Chekhov sank into a deep depression and spoke of abandoning

dramatic writing. "I do not intend to write dramas," he said. "I don't care for the work."

Precisely when Anton Chekhov transformed *The Wood Demon* into *Uncle Vanya* is not known. The first time the new play is referred to in Chekhov's correspondence is in 1896 when he announces to his publisher that a play "no one on this earth knows" is completed and ready for publication. Thus, the conversion could have taken place at any time between the *Wood Demon* fiasco and 1896. Even though some existing documentary evidence favors an earlier composition date, it seems the best guess to date *Uncle Vanya* circa 1896 after Chekhov had visited the Russian Imperial penal settlement on the island of Sakhalin, lived for five years in the country hamlet of Melikhovo 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 a later date as the year of *Uncle Vanya*'s birth.

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

The entire second act of *The Wood Demon* was transferred to *Uncle Vanya* with only minimal changes. Some scenes from the first and third acts were also used in the new play, the most significant change occurring at the third act curtain where Vanya's suicide was brilliantly metamorphosed into an action that bespeaks the frustration and impotence the character feels at the climactic moment of the play. Instead of killing himself, Vanya impulsively lashes out at Serebryakov but pathetically botches the attempted murder. Unlike *The Wood Demon*, in which the resolution of conflict between characters was possible, Chekhov decided *Uncle Vanya* would contain no such easy ways out. Every character in the new play is left to bear the unhappy burdens of their lives with little hope of satisfaction to look forward to. The final act of *Uncle Vanya*, hardly any of which was taken from the earlier play, makes this point

clear. There are no serendipitously united couples to give the play a happy ending; all romantic love revealed in the previous three acts remains unrequited as the characters settle back into the patterns of their old lives, acquiescing in the boredom and sadness that is their lot. "We must go on," says Sonia in her final speech, holding out hope for the life-to-come. "We've no choice . . . all we can do is go on living . . . all through the endless days and evenings . . . we will get through them . . . whatever fate brings." This monologue, in which Chekhov's success in transforming the artistic failure of *The Wood Demon* into the unequivocal success of *Uncle Vanya* is exquisitely apparent, sounds the final note of the new play with a breathtaking diminuendo. In fact, so lyrical is Sonia's last speech that Chekhov's friend, Sergei Rachmaninoff, set it to music in his song *Mi Otdokhnyom* (Lest Us Rest), Opus 26, no. 3.

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

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

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

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have liked the Art Theatre to give the play its Moscow premiere but he had already promised it to the Maly Theatre, an older and more established house.

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

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

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

Following *Uncle Vanya's* Moscow opening, Chekhov, corresponding with his future wife, Olga Knipper, made some telling remarks on how he wished his play to be performed. The

playwright was informed by Knipper that Stanislavsky was playing Astrov's last scene with Yelena like "an ardent lover seizing on his passion as a drowning man clutches a straw." Chekhov replied that this interpretation was "wrong, quite wrong." According to his view, "Astrov is attracted to Yelena by her beauty but in the last act knows that nothing will come of it . . . he kisses her quite casually, to pass the time. If Astrov takes that scene violently, the whole mood of the fourth act—quiet and despondent—will be ruined."

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

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

THE AMERICAN CONSERVATORY THEATRE

presents

THE CHALK GARDEN

(1955)

by Enid Bagnold

the cast

<i>Miss Madrigal</i>	BARBARA DIRICKSON
<i>Maitland</i>	RAY REINHARDT
<i>Second Applicant</i>	DELORES MITCHELL
<i>Third Applicant</i>	FRANCINE TACKER
<i>Laurel</i>	ANNETTE BENING
<i>Mrs. St. Maugham</i>	MARRIAN WALTERS
<i>Nurse</i>	LAURA ANN WORTHEN
<i>Olivia</i>	DeANN MEARS
<i>The Judge</i>	SYDNEY WALKER

Directed by DAKIN MATTHEWS

<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	DIRK EPPERSON

The action of the play takes place in a room
in a manor house, Sussex, England.

Act I—A day in June.

Act II—Two months later.

Act III—Twenty minutes later.

There will be two 10 minute intermissions.

UNDERSTUDIES

Miss Madrigal—Laura Worthen; Maitland—James Edmondson; Second Applicant, Third Applicant, Laurel—Janice Hutchins;
Mrs. St. Maugham—Delores Mitchell; Nurse—Sally Smythe; Olivia—Francine Tacker; The Judge—Dakin Matthews

This production was made possible in part by a generous grant from
SHAKLEE CORPORATION

PORTRAIT OF A LADY PLAYWRIGHT

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

"I was born with the first motor cars," Miss Bagnold writes in her memoirs. The year was 1889 and the place was Rochester, Kent, England. Her father was an army engineer whose assignments in Her Majesty's service took him and his family to far-flung outposts.

When Enid was nine years old her family moved to Jamaica, British West Indies, where the Colonel took up the command of a detachment of Royal Engineers. While there, she had the first pony ride of her life. Although the mount ended abruptly with a spill to the ground, the encounter began a lifelong equine fascination that inspired the writing of *National Velvet*, Enid Bagnold's best known book.

Enid was sent to board at Prior's Field, a girls' school run by Mrs. Huxley, the mother of Julian and Aldous, when she was twelve, and at 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—Enid attended some dances and had a few proposals of marriage.

She took a job working for the new editor of *Hearth and Home* magazine, Frank Harris. The notorious libertine was "an extraordinary man with an appetite for great things," Miss Bagnold thought. Then but a virginal twenty-year-old, she was courted by "this ugly, famous and glamourously misunderstood man." Frank Harris, fifty-five, explained to his protégé, "Sex is the gateway to life." "So," she confesses, "I went through the gateway in the upper room in the Cafe Royal."

Miss Bagnold's career as a journalist and her affair with Frank Harris ended simultaneously when Harris was briefly jailed for contempt of court during a slander trial. Returning to live at Colonel Bagnold's house on Shooter's Hill, Woolich, 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's, fell

in love with Enid, the girl next door, for three days. 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 Jones, chairman of Reuter'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 stood wear and tear. 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 Jones, Enid reflected, "One mustn't expect to be happy when married. That's not the point. It takes a lifetime to be even acquiescent. It's a huge, huge work. Like Michelangelo and the Sistine Chapel."

Enid Bagnold's greatest theatrical success came when she was sixty-six with *The Chalk Garden*, opening on Broadway in 1955. Miss Bagnold's comedy of manners won very high praise indeed, but getting *The Chalk 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 stirring 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 Mrs. St. Maugham and Siobhan McKenna set to make her American debut as Miss Madrigal. The show went into rehearsal with George Cukor directing and Cecil Beaton designing the set and costumes.

At the first rehearsal of *The Chalk Garden*, trouble lurked in the wings while Miss Bagnold read her play aloud to the assembled cast. Feeling they were being condescended to, the actors went from calling the author Enid to addressing her as Miss Bagnold to referring to her in denigratory 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. Cukor, who had not directed on the stage for twenty-five years, proved unsuited to the task and was replaced by Albert Marre. During previews in Boston Cecil Beaton's black and white set was judged to be too bright and was sprayed down at the order of the producer, forever earning the production Beaton's en-

mity. With the actors at the author's throat, the new director loathing the play he had been brought in to save and the designer despairing of ever working in the theatre again, *The Chalk Garden* limped through out-of-town tryouts.

There is in heaven a guardian 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 Chalk Garden* was overseen by this seaphic fellow. The actors spoke Miss Bagnold's words as she had written them and the play's language sparkled 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 it ran for 181 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 Regrets and we produced it as the House of Cuckoos." A film of *The Chalk 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 rises and falls beside the carriage window of the train. In my red, bloody brain, like a herring's roe, behind my skull, this marvelous brain that I can't manage, this Rolls Royce given to a child—what tumult, thoughts rapider than thought, what self-appraisal, annotation, a film too fast to watch."

Before her death in 1981 Miss Bagnold responded to a questionnaire from the editors of a book of literary biography. 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.

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THE AMERICAN CONSERVATORY THEATRE

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LOOT

(1966)

by JOE ORTON

the cast

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

Directed by KEN RUTA

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

ACT ONE

A room in McLeavy's house. Afternoon.

ACT TWO

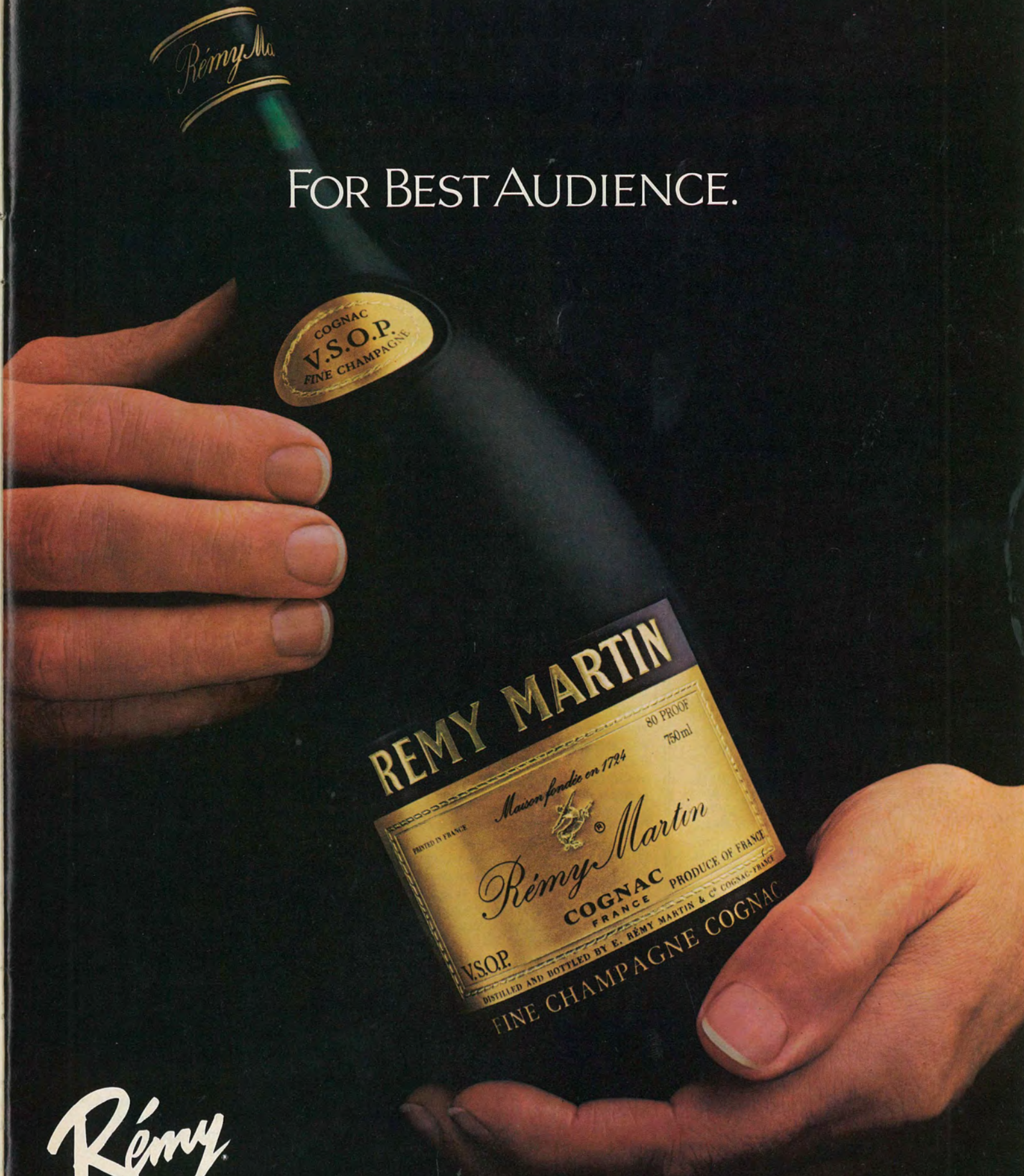
The same.

There will be one thirteen-minute intermission

UNDERSTUDIES

McLeavy—Joseph Bird; Denis—Jeremy Roberts; Hal—Randall Richard; Truscott—D. Paul Yeuell;
Meadows—Frank Ottiwell; Fay—DeAnn Mears.

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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."

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 this 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 75 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-Azcuy 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 recreate the Edwardian splendor of the Garden Court circa 1910. Actual design plans are being kept a tightly guarded secret to maintain the element of surprise, but the ambience of the setting will be one of theatrical splendor. According to Mr. Diaz-Azcuy, 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 a mood of pure magic.

Until the curtain is raised the night of the benefit, "Act I" must rely on a graphic medium to convey such an aura of elegance. The inspired work of Gensler's Richard Dinihanian and John



Orlando Diaz-Azcuy

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, poster, auction catalogue and program. "The 'Act I' endeavor demands a sophisticated style which is best approached 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 sterling 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 in production. 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.

CONSERVATORS 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 lifetimes of dedication and service toward conserving the arts, in the literal sense . . . those who work to keep American arts from damage or waste.



"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 accreditors; the *agony* of those moments when all seemed surely lost and the whole experiment written off; the *frustration* of fending off petty criticisms and invidious snipings; the *helplessness* of realizing that still, the real contribution of A.C.T. had not yet been recognized—its gift to the artist's 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 honorary degree, I am forever grateful to A.C.T.!"

—Joan Sadler, C.A.A.

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Helene Oppenheimer

•
Joan Sadler

•
Edith Skinner*

*deceased

Joan Sadler joined the California Association for A.C.T. in 1969, and since then her devotion to our theatre has been unrelenting. As 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 projects in Detroit, as Vice President of that city's Vanguard 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 Sigmund Freud which was given a workshop reading at A.C.T. as a benefit for the San Francisco Psychoanalytic Institute.



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 Opening January 18
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	3	4	5	6	7	8
Game 8:00	Game 8:00	Garden 8:00	Garden 8:00	Garden 8:00	Garden 8:30	Game 8:30
10	11	12	13	14	15	16
Garden 8:00	Garden 8:00	Yanya 8:00	Yanya 8:00	Garden 8:30	Yanya 2:30	Garden 8:30
17	18	19	20	21	22	23
Yanya 8:00	Yanya 8:00	Yanya 8:00	Garden 8:00	Yanya 8:30	Garden 2:30	Yanya 8:30
24	25	26	27	28	29	30
Garden 8:00	Yanya 8:00	Loot 8:00	Loot 8:00	Yanya 8:30	Loot 2:30	Garden 8:30
31	*Low Priced Preview					This performance will be signed for the hearing impaired.
Loot 8:00						

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FM88.5**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 California 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 whole 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 Governor-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, Houston, 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, teamsters 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 artisans 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 unfortunate and would set a bad precedent for funding for the arts throughout the state. I urge you to reconsider.

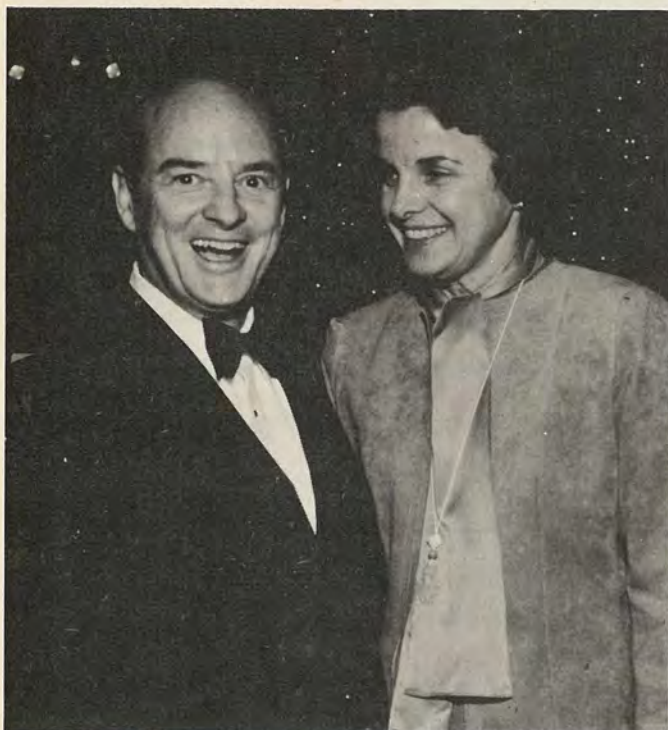
I appreciate hearing from you and wish you well in future A.C.T. programs.

Sincerely,
 Alan Sieroty
 Assemblyman
 (continued on p. 52)

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



Gathered around Mrs. Charlotte Mailliard's antique popcorn wagon display at E.C.C.'s Opening Night are, from left: Mr. and Mrs. Prentis Cobb Hale; Miss Cynthia Sikes, former A.C.T. Company member and current star of NBC's *St. Elsewhere*; A.C.T. General Director William Ball and Mrs. Mailliard.



Mayor Dianne Feinstein, pictured with William Ball, attended the Opening Night festivities.



The seventh Elegant Celebration honored its founder Mrs. Lita Viotor (R), pictured with E.C.C. Chairman Carmella Scaggs and William Ball.

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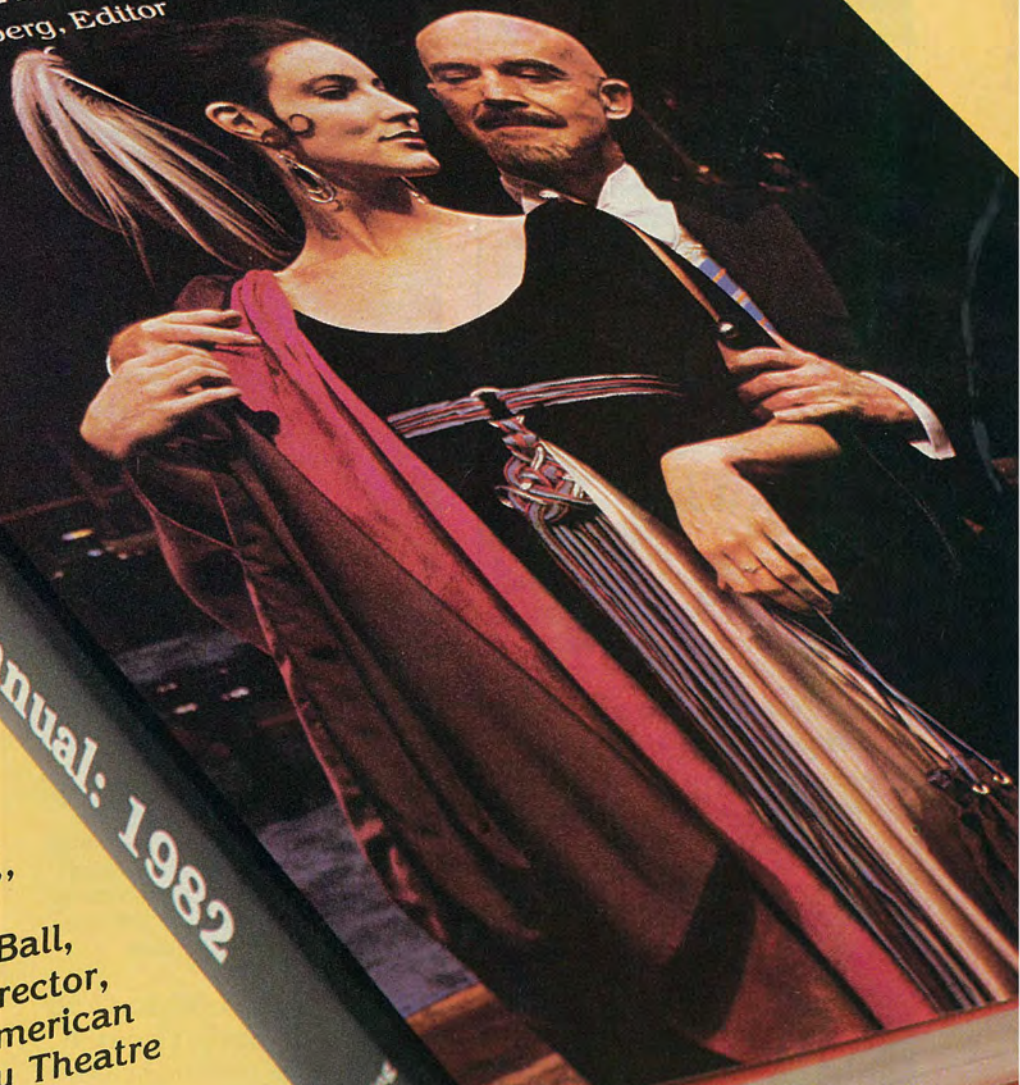
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Barbara Isenberg, Editor

California Theatre Annual: 1982

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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 Lawder, DeAnn Mears, Ray
Reinhardt and Sydney Walker will
discuss this heartwarming comedy
of small-town American life.

THE HOLDUP

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

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TO THE AUDIENCE

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

Window Sales—Visit A.C.T.'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 673-6440.

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

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll 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 at least 24 hours prior to show time.

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

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.

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 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) 771-0338 or 771-3880 (Voice).

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

CHILDREN

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

CREDITS

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

SPECIAL DISCOUNT RATES

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

GIFT IDEAS

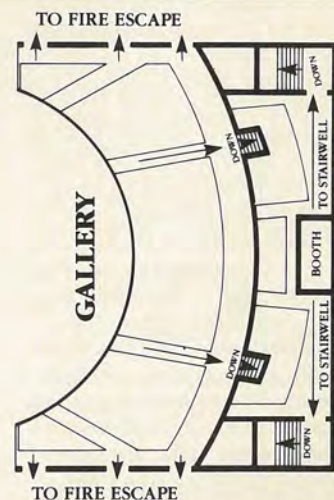
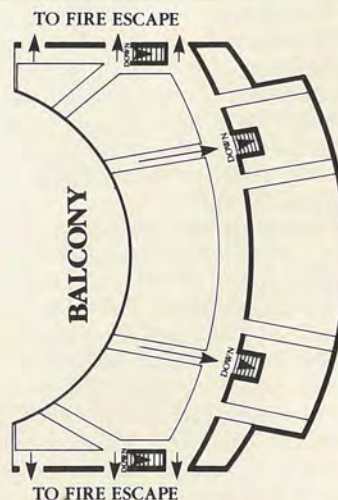
Gifts available from A.C.T.: *The A.C.T. of Cooking* is a collection of recipes from the kitchens of the A.C.T. family, available by mail for \$6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are \$15.75 each and the aprons are \$16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



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

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

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

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



celebrates his 14th season with A.C.T. Mr. McKenzie has presented plays in most of the

United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country's oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Paper Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Mineola Theatre on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theatres. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors' Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Offshore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

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



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

Director. He is former Artistic Director of the Seattle Repertory Theatre.

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

BENJAMIN MOORE (*Managing Director*)



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

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

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



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



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

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

JAMES EDMONDSON (*Resident Director*) made his



A.C.T. directing debut last season with the productions of *The Browning Version* and *Black Comedy*. More recently, he directed the summer production of *Romeo*

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

MICHAEL LANGHAM (*Guest Director*) made his dramatic



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

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

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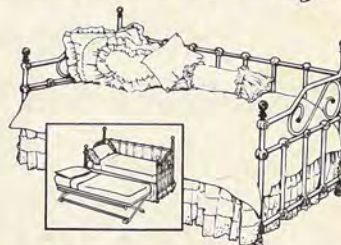
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DAKIN MATTHEWS (*Resident Director*) makes his Geary Theatre directing debut this season with the production of *The Chalk Garden*. In addition to previous directing credits, he is an actor, playwright, translator, drama-

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

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

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



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THE ACTORS

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



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

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

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

TELEVISION: *Parent Effectiveness* (PBS).

JOSEPH BIRD is now in his 14th season



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

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

A.C.T. PRODUCTIONS: *Paradise Lost*; *Peer Gynt*; *Merchant of Venice*; *Travesties*; *Ab, Wilderness!*; *Much Ado About Nothing*; *Richard II*; *The Three Sisters*. BROADWAY: 8 total, including: *The Show-Off* (with Helen Hayes); *Hamlet* (with Ellis Rabb).

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



MIMI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts Theatrefest, the Alley Theatre in Houston and the Hilbery Repertory Theatre of Detroit. A native of Gainesville, Florida, Miss Carr holds a bachelor's degree from the University of Florida and an M.E.A. from Wayne State University in Detroit. She can be seen this spring in *Morning's At Seven*. A.C.T. PRODUCTIONS: *The Three Sisters*; *A Christmas Carol*; *I Remember Mama*; *The Admirable Crichton*; *Black Comedy*; *Cat Among The Pigeons*; *Lizzie Borden In The Late Afternoon*.

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



JOAN CROYDON was an A.C.T. charter member. She has appeared extensively on and off-Broadway and in the film *The Bad Seed*. Her Broadway performance in *The Potting Shed* earned her a Clarence Derwent Award. Miss Croydon's vast theatrical experience also includes appearances at most major U.S. resident theatres, among them the Arena stage and the O'Neill Theatre. Most recently she appeared in *Tartuffe* at the Repertory Theatre of St. Louis. This season she can be seen on the Geary stage in *Uncle Vanya*.

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

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

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

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

FILM: *The Bad Seed*.

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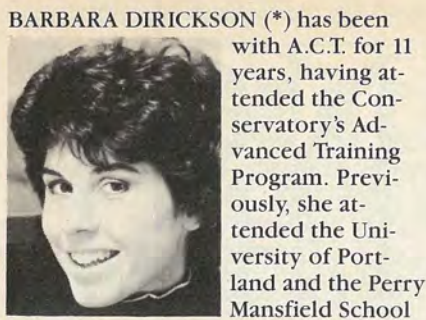
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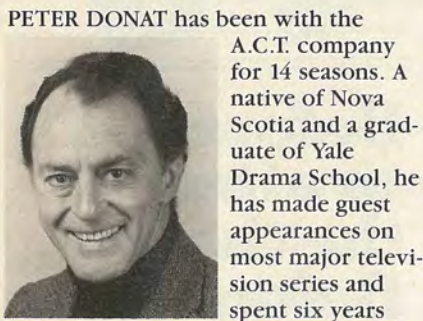
BARBARA DIRICKSON (*) has been with A.C.T. for 11 years, having attended the Conservatory's Advanced Training Program. Previously, she attended the University of Portland and the Perry Mansfield School

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

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

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

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



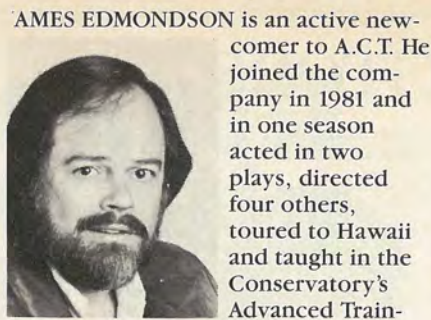
PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years

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

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

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

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



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

A 28-year veteran of the theatre, Mr. Edmondson 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 and the Pacific Conservatory of the Performing Arts. Mr. Edmondson will be seen in *Uncle Vanya* and *A Christmas Carol*.

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

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



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

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

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

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



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

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

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

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



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

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

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

OTHER RESIDENT THEATRES: Director: *Chapter Two*.

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



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ANNE LAWDER 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 Katya Delakova and speech with



Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria/Solvang Theatrefest. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in *Mame*. A.C.T. PRODUCTIONS: 20 total, including: *A Doll's House*; *Tonight at 8:30*; *Pillars of the Community*; *Peer Gynt*; *Man and Superman*; *The Master Builder*; *All the Way Home*; *Ab, Wilderness!*; *Heartbreak House*; *Ghosts*; *Another Part of the Forest*; *I Remember Mama*; *Mourning Becomes Electra*.

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

TELEVISION: *A Christmas Without Snow*.

FILMS: *The Music School*.

DEBORAH MAY (*) returns to the



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

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

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

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

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

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



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

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

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

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

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



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

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

TELEVISION: *New Actors for the Classics*.

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

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

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

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

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

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

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

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

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

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

TELEVISION: *A Christmas Carol*.

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

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

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

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

FILMS: *Do Not Touch!*

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

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

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

BROADWAY: *The Three Sisters*.

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

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WILLIAM PATERSON marks 37 years in the acting profession in 1982—15 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Paterson launched his theatrical career at Worcester,



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

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

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



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

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

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

TELEVISION: *Hawaii Five-O*; *Guns-moke*; *Under Milkwood* (PBS/A.C.T.) FILMS: *Time after Time*; *Cardiac Arrest*; *Cbu Cbu and the Philly Flash*.

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



A.C.T. PRODUCTIONS: *Much Ado About Nothing*; *Richard II*; *The Admirable Crichton*; *A Christmas Carol*; *Mourning Becomes Electra*. TELEVISION: *A Christmas Carol* (ABC/A.C.T. production).

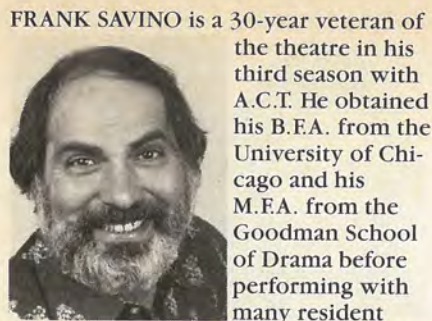
JEREMY ROBERTS (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. In addition to student roles in *King Lear* and *The Seagull*, he has appeared on the Geary stage in *Richard II*, as well as in productions at the Pacific Conservatory for the Performing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



A.C.T. PRODUCTIONS: *The Three Sisters*. OTHER RESIDENT THEATRES: *Taming of the Shrew*; *The Dumbwaiter*; *The Misanthrope*; *Idiot's Delight*; *Billy Budd*; *Terra Nova*; *School for Scandal*.

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

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



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

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

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

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

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

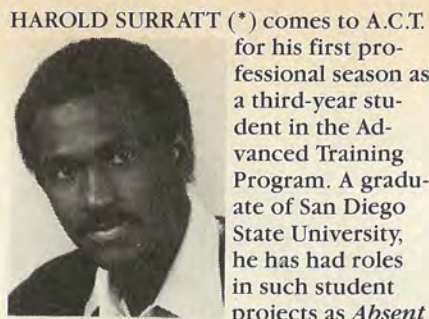
FILMS: *Three Days of the Condor*



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

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

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



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



DEBORAH SUSSEL returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie-Mellon University where, as a Fulbright scholar, she studied with William Ball, Allen Fletcher and Edith Skinner. She has appeared on Broadway, in films, at the Theatre of the Living Arts, at the Berkeley Stage Company and other resident theatres. Ms. Sussel has taught voice and speech at U.C. Berkeley and Mills College in addition to her on-going work at A.C.T., where she offers courses in speech, dialect, scansion and text.

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

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

TELEVISION: *Under Milkwood*.

FILMS: *Bullitt* (with Steve McQueen);

The End of Innocence; *Tell Me A*

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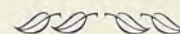
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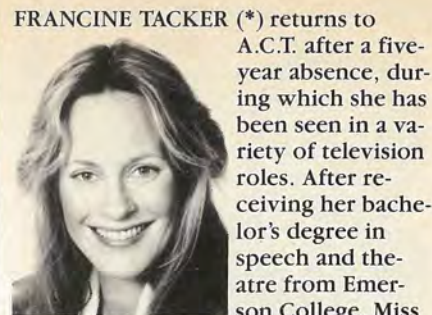


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FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the Conservatory's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

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

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

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

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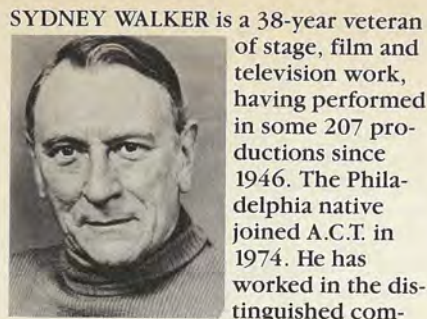


CAROL TEITEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in Pittsburgh in 1965, she taught and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. Miss Teitel has played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

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

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

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



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

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

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

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

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

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



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

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

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

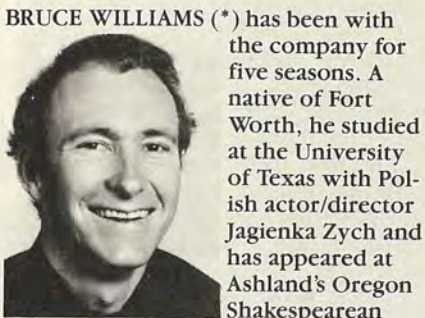
FILMS: *Petulia*; *Bullitt*; *Medium Cool*.



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

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

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



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

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

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

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

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



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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 Geary stage last year in *Cat Among the Pigeons*. Miss

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

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

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

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

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

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

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

FILMS: *Hammert*.

DESIGNERS

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

MICHAEL CASEY (*Costume Designer*) recently designed Radio City Music Hall's golden anniversary production of *Encore* and last season's productions of *America* and *Manhattan Showboat*. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly-acclaimed television production of *Peter Allen and the Rockettes*. A graduate of the University of Texas, Mr. Casey designed for New York Soho Repertory Theatre's production of *Requiem for a Heavyweight*, the Hubris Theatre/New Arts production of *The Lion in Winter*, and the Bronx Opera's production of *Abduction from the Seraglio*. Last season, he designed for the A.C.T. productions *I Remember Mama*, *Happy Landings* and *Cat Among the Pigeons*.

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

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

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

DUANE SCHULER (*Lighting Designer*) joins A.C.T. for another season, having designed the company's *The Girl of the Golden West*, *The Rivals* and *The Three Sisters* in previous seasons. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban's *The Marriage of Figaro*. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep, and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for six consecutive seasons with Lyric Opera of Chicago. He has also designed for Houston Grand Opera, Opera Company of Boston, Central City Opera, and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's production of *The Sleeping Beauty*, as well as numerous productions for the Boston Ballet. He will also design the lighting for American Ballet



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Theatre's new full-length *Cinderella* which will premiere this spring. On Broadway he received a Drama Desk nomination for his lighting for Isaac Singer's *Teibele and Her Demon*. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

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

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

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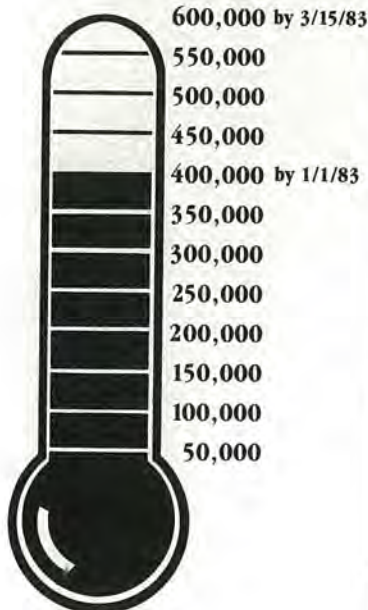
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(continued from p.26)

Dear *Chronicle* "Datebook" Editor:

Thank you and Gerald Nachman for his column of Monday, November 22, 1982, entitled "ACTing 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 muck to rake. Mr. 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 undermining A.C.T.'s backbone of subscriptions and donations with his ominous and irresponsible speculations about A.C.T.'s future.

As Gerald Nachman says, "If A.C.T. goes, we'll be back watching Brecht in lofts." The presence of A.C.T. in San Francisco attracts and insures 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 critized 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 flashy productions for which A.C.T. is justly renowned.

If *Gin Game* is "cutting back," I want more of the same. For my subscription dollar, I would rather see two expert actors like William Paterson and Marrian Walters 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 Magnin and Charlotte Mailliard have and would give needed support and validity to A.C.T.'s drive for needed funds. But even without the help of such beneficiaries and with 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 Lurie; who could be better qualified to run Bill's Ball-game than William Ball?

My gaucho is off to William Ball. I thank him for the quality of 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 busy local philanthropists. A.C.T. enriches us all.

Thanking you for your ear, 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. If the California Arts Council feels that A.C.T. is not a community-based activity, that's 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 truly be unfortunate and would suggest that the California Arts Council's purpose be carefully reviewed.

We travel from our home here in the Napa Valley, some 60 miles from San Francisco, to partake of A.C.T. and generally we go to the plays with one or more of our neighbors. There are more than several people who live in St. Helena and 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 but who seek to increase their cultural involvement. Our largest membership comes from the Silicon Valley 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 team. 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 return its contribution to the prior level, if not raise it to the level of the San Francisco Opera, Ballet and Symphony.

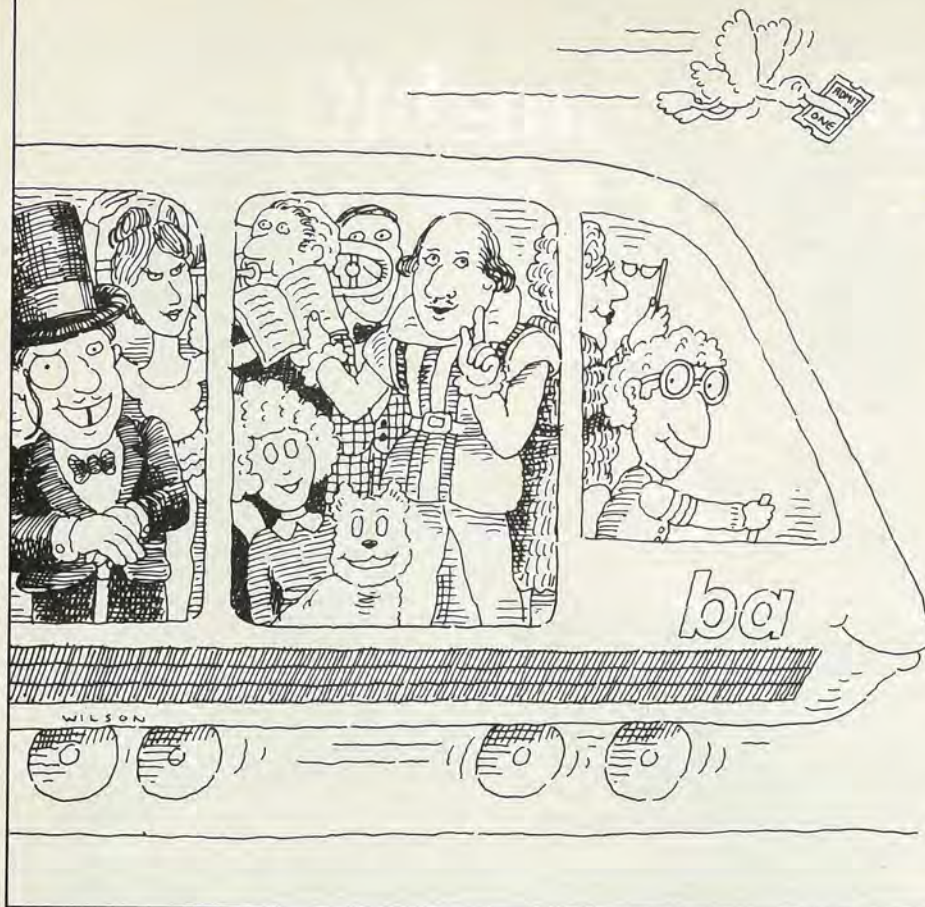
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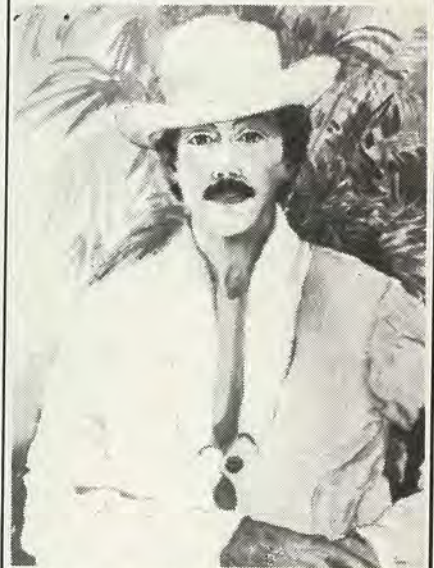
at
Opera Plaza

San Francisco's newest restaurant of fine northern Indian cuisine promises you authenticity and utter perfection. Tandoori specialities, and traditional dishes from the private kitchens of India's Maharajahs and Nawabs.

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THE AMERICAN CONSERVATORY THEATRE

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General Director

ALLEN FLETCHER, C.A.A.
Conservatory Director

BENJAMIN MOORE
Managing Director

JAMES B. MCKENZIE, C.A.A.
Treasurer/Executive Producer

ACTORS AND DIRECTORS

ACTORS

Annette Bening
Joseph Bird
Raye Birk*
Mimi Carr
Joan Croydon
George Deloy
Barbara Dirickson
Peter Donat
Gina Ferrall*
James Edmondson
Lawrence Hecht
John Noah Hertzler*
Nancy Houfek
Elizabeth Huddle*
Janice Hutchins
Anne Lawder
Deborah May
Dakin Matthews
William McKereghan*
Anne McNaughton
DeAnn Mears
Mark Murphey*
Delores Mitchell
Sharon Newman
Frank Ottiwell
William Paterson
Ray Reinhardt

Randall Richard
Jeremy Roberts
Frank Savino
Sally Smythe
Harold Surratt
Deborah Sussel
Francine Tacker
Carol Teitel
Sydney Walker
Marrian Walters
J. Steven White
Bruce Williams
Laura Ann Worthen
D. Paul Yeuell

SECOND YEAR

STUDENTS
Peter Bretz
Nancy Carlin
John Castellanos
Anne Childs
Richard Cross
Casey Daly
John DeMita
Howard Gluss
Skip Greer
Carol Halstead
Mark Hurty

George Lawes
Bud Leslie
Peggy Maltby
Carolyn McCormick
Michelle Morain
Ricardo Najera
Christine Sevec
Stephanie Shroyer
Kamella Tate
Tynia Thomassie
Nancy Thorsnes
Lisa Whalin
Scott Williams

STAGE DIRECTORS

William Ball
Eugene Barcone
Helen Burns
James Edmondson
Allen Fletcher, C.A.A.
Edward Hastings
Michael Langham
Dakin Matthews
Tom Moore*
Ken Ruta
Laird Williamson

CONSERVATORY

Meribeth Meacham, *Dean*
Lawrence Hecht, *Artists Rep. Dir.*
Dakin Matthews, *Asst. Dir.*
Emilya Cachapero, *Registrar*
John Hartnett, *Financial Aid Dir.*
Fern Van Maren, *Assistant*

TRAINERS

William Ball, *Voice/Acting*
Eugene Barcone, *Solfège/Sight Reading*
Bonita Bradley, *Yoga*
Stewart Brady, C.A.A., *Singing*
Deborah Capen D'Orazi, *Make-up*
James Edmondson, *Acting*
Rose Glickman, *Social & Cultural History*

Allen Fletcher, C.A.A., *Acting*
Lawrence Hecht, *Acting*
Richard Hindman, *Music Theory*
Nancy Houfek, *Voice*
Geoff Hoyle, *Physical Comedy*
Janice Hutchins, *Acting*
Bing Jiang, *Tai Chi*
John Loschmann, *Ballet*
Dakin Matthews, *Text*
Anne McNaughton, *Acting*
DeAnn Mears, *Acting*
Frank Ottiwell, *Alexander*
John Pasqualetti, *Dance*
Randall Richard, *Boundaries*
Betty May Russell, *Tap*

Douglas Russell, *History & Period Style*
Jared Sakren, *Masks*
June Sturm, *Tap*
Deborah Sussel, *Scansion*
Francine Tacker, *Period Movement*
Bernard Vash, *Phonetics & Ear Training*
Sydney Walker, *Audition Technique*
J. Steven White, *Combat*
D. Paul Yeuell, *Voice*

YOUNG CONSERVATORY
Sharon Newman, *Director*
Linda Aldrich, *Trainer*
Melissa Stern, *Trainer*
Johanna Jackson, *Trainer*

PRODUCTION

John Brown, *Production Manager*
Joan Juster, *Asst. to the Prod. Mgr.*
Eric Shortt, *Tech. Coord.*
Alice Smith, *Prod. Coord.*
Roger Sherman, III, *Shopper*

DESIGNERS

Joseph Appelt, *Lighting*
Robert Blackman, *Scenery*
Michael Casey, *Costumes*
Dirk Epperson, *Lighting*
Ralph Funicello, *Scenery*
Christopher D. Moore, *Sound*
Robert Morgan, *Costumes*
Robert Peterson, *Lighting*
Duane Schuler, *Lighting*
Richard Seger, *Scenery*
Greg Sullivan, *Lighting*
Vicki Smith, *Design Associate*
Gregg Olsson, *Design Intern*
David Percival, *Lighting Intern*

STAGE MANAGEMENT

James Haire, *Production Stage Manager*
Eugene Barcone
James L. Burke
Karen Van Zandt
Paul Lockwood, *Intern*
Randall Lum, *Intern*

SCENE SHOP

Ed Raymond, *Shop Foreman*
William Barr, *Asst. Shop Foreman*
Dale Haugo, *Lead Scenic Artist*
John Chapot, *Carpenter*
Charles Ray, *Carpenter*

COSTUMES AND WIGS

Lani Abbott, *Supervisor*
Rick Echols, *Wigmaster*
Clare Henkel, *Shopper*
Dawn Line, *Costume Asst.*
Fred Mlejnek, *Tailor*
Andrea Narins, *Hair and Make-up*
Gloria Nusse, *Accessories Tech./Dyer*
Sonia Tchakedjian, *Head Seamstress*

Walter Watson, *Costumer*
Fumiko Bielefeldt, *Intern*
Kevin King, *Intern*

PROPERTIES

Oliver C. Olsen, *Prop. Dir.*
Eric Norton, *Artisan*
Lynn Gustafson, *Shopper*
Colleen Bresnahan, *Intern*
Jay Lasnik, *Intern*

WARDROBE

Donald Long-Hurst, *Rep. Supervisor*
Thea Heinz, *Asst. Supervisor*
Julie Ratcliffe, *Dresser*

GEARY THEATRE: Backstage

George Mauricio, *Master Carpenter*
Daniel Michalske, *Master Electrician*
Robert Finley, Jr., *Props Master*
Vance De Vost, *Flyman*
Michael Whitehurst, *Asst. Props*
David Bluford, *Sound Technician*
James Kershaw, *Stage Doorman*

ADMINISTRATION

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Carole Hewitt, *Business Manager*
Michael Burnor, *Operations Mgr.*
Accounting: Cheryl Kuhn
Cindy McCain
Lutz & Carr, C.P.A.
Mary Garrett, *Admin. Coord.*
Penny Simi, *Exec. Asst. to Mr. Ball*
Admin. Assts.: Johanna E. Kelly
Dr. John R. Wilk
Doug Martin
Beulah Steen, *Receptionist*
Eugene Barcone, *Company Coord.*

BOX OFFICE

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Patty Costa, *Asst. Mgr.*
Kim Snyder, *Asst. Mgr.**
Joe Duffy, *Group Treasurer*
Chris Kohler, *Treasurer*
C. Gail Thorpe, *Treasurer*

Robert Holloway, *Clerk*
Wendy McClintock, *Clerk*

SUBSCRIPTIONS

Robert Gunderson, *Manager*

FACILITIES

Gayle Whittemore, *Manager*
Don Hansen
Stephen Larson

GEARY THEATRE HOUSE STAFF

Dorothy Lamoureux, *House Manager*
Fred Geick, C.A.A., *Doorman*
Usbers—Meredith Clark; Lezly Freier;
Donald Harvey; Leslie Hojem; Leonard
Lyons; Alfred Pignat; Evelyn Ramos;
Sue Rodine; Beverly Saba; Jane Smith;
Cynthia Walsh; Gary Loesch

DEVELOPMENT

Peter M. Kellogg, *Exec. Dir.*
Planning and Development
Jane E. Preston, *Mgr. of Deve.*
Marjorie Belli, *Exec. Coord. E.C.C.*
Ingrid Weiss, *Chairman, "Act I" Auction*
Kevin J. Clegari, *Coordinator*
Lauren Brown, *Assistant*
Toni Stone, *Asst. Coord. E.C.C.*
Randi Merzon, *"Act I" Coord.*
FRIENDS OF A.C.T.
Linda E. Graham, *Exec. Coord.*

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Jan Costley, *Executive Secretary*
Linda E. Graham, *Group & Student Sales Mgr.*
Margaret Johannsen, *Assistant*
Margaret Lange, *Mailroom Manager*
Kirsten Mickelwait, *Press Representative*
Joan Olson, *Marketing Manager*
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*Leave of Absence

The Oldsmobile Toronado does more than stand out. It stands alone.



Toronado.

With this personal luxury car, the emphasis is on personal. That's the Olds point of view behind the new 1983 Toronado. So distinctive a look, it looks like nothing else. Another distinction — front-wheel drive. Oldsmobile was the first contemporary U.S. auto company to introduce it, back in 1966. A welcome bit of engineering when the roads turn snowy and slick. Welcome, too, is the news that air conditioning, tilt steering wheel, and cruise control are all standard, along with a traditionally rich interior. Olds Toronado. For you. And you alone.

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

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

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

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



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

Carlton is lowest.



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

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