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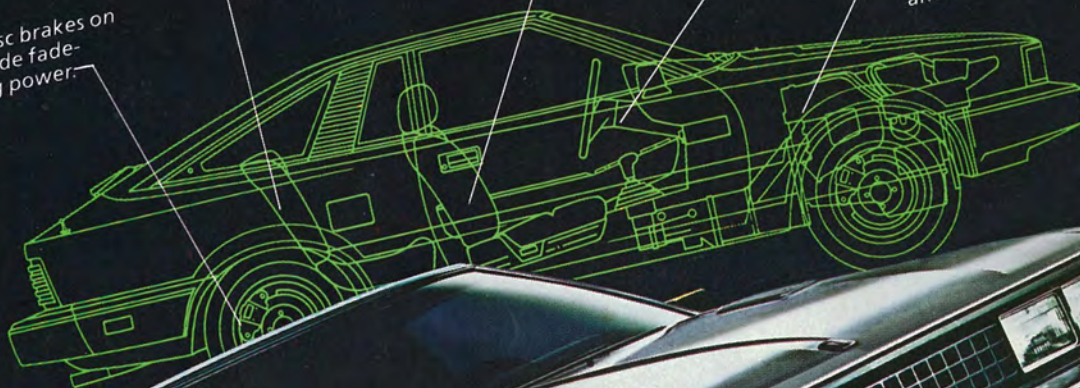
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38

EPA EST.
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27

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AMERICAN CONSERVATORY THEATRE

THE GEARY THEATRE

APRIL 1983

PAGE 14



MORNING'S AT SEVEN

PAGE 10



THE HOLDUP

CONTENTS

THE HOLDUP Cast
The Importance Of If. . .

9
10

MORNING'S AT SEVEN Cast
Morning's (Belated) Glory

14
16

DEPARTMENTS

"ACT I" AUCTION	6
ROYAL A.C.T. CRUISE	18
ON-THE-ROAD TO LOS ANGELES	19
PROLOGUES	19
THIRD ANNUAL BENEFIT DRAWING	20
N.E.A. CHAIRMAN VISITS A.C.T.	22
TO THE AUDIENCE	24
A.C.T. 1982-83 CALENDAR	25
GEARY THEATRE FIRE EXITS	26
WHO'S WHO: DIRECTORS	28
WHO'S WHO: THE ACTORS	32
WHO'S WHO: DESIGNERS	43
A.C.T. COMMUNITY ADVISORY COUNCIL	44
THE NATIONAL CONTRIBUTORS	47
A.C.T. COMPANY, STAFF & ADMINISTRATION	54

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Cover: Tom O'Brien, Lawrence Hecht, Barbara Dirickson, & Peter Donat (front), *The Holdup* Design: Bernie Schimbke. Photo: Larry Merkle.

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"ACT I" WINS BIG AS A.C.T. BENEFIT

A bevy of exotic items, a dinner prepared by France's five-star master chef Roger Vergé, and the collective enthusiasm of 500 guests made "Act I," the first annual Auction Gala for the American Conservatory Theatre, a smashing success. The event raised \$250,000 for the theatre, \$160,000 during the three-hour live auction alone. Other highlights of the evening included a silent auction, dancing, and the presentation of *Radiant American Artist* awards to Rene Auberjonois ("Act I" Master of Ceremonies), Peter Donat, Joan Fontaine, Marsha Mason ("Act I" Honorary Chairman), Burgess Meredith, William Paterson, Barbara Rush and Marrian Walters. In short, a splendid time was had by all!



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"Act I" Chairman Ingrid Weiss, A.C.T. General Director William Ball and "Act I" Honorary Chairman Marsha Mason were on hand to greet the guests.



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Butterfield & Butterfield's Peter Fairbanks expertly wielded the "Act I" gavel, bringing in \$160,000 in three hours.



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The original Edwardian splendor of the Sheraton-Palace Hotel's Garden Court was recreated by Orlando Diaz-Azcuy and A.C.T.'s staff.



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A.C.T. alumni Marsha Mason and Peter Donat reminisced on "Cyrano de Bergerac."



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Fellow *Radiant American Artists* Marrian Walters and Barbara Rush.

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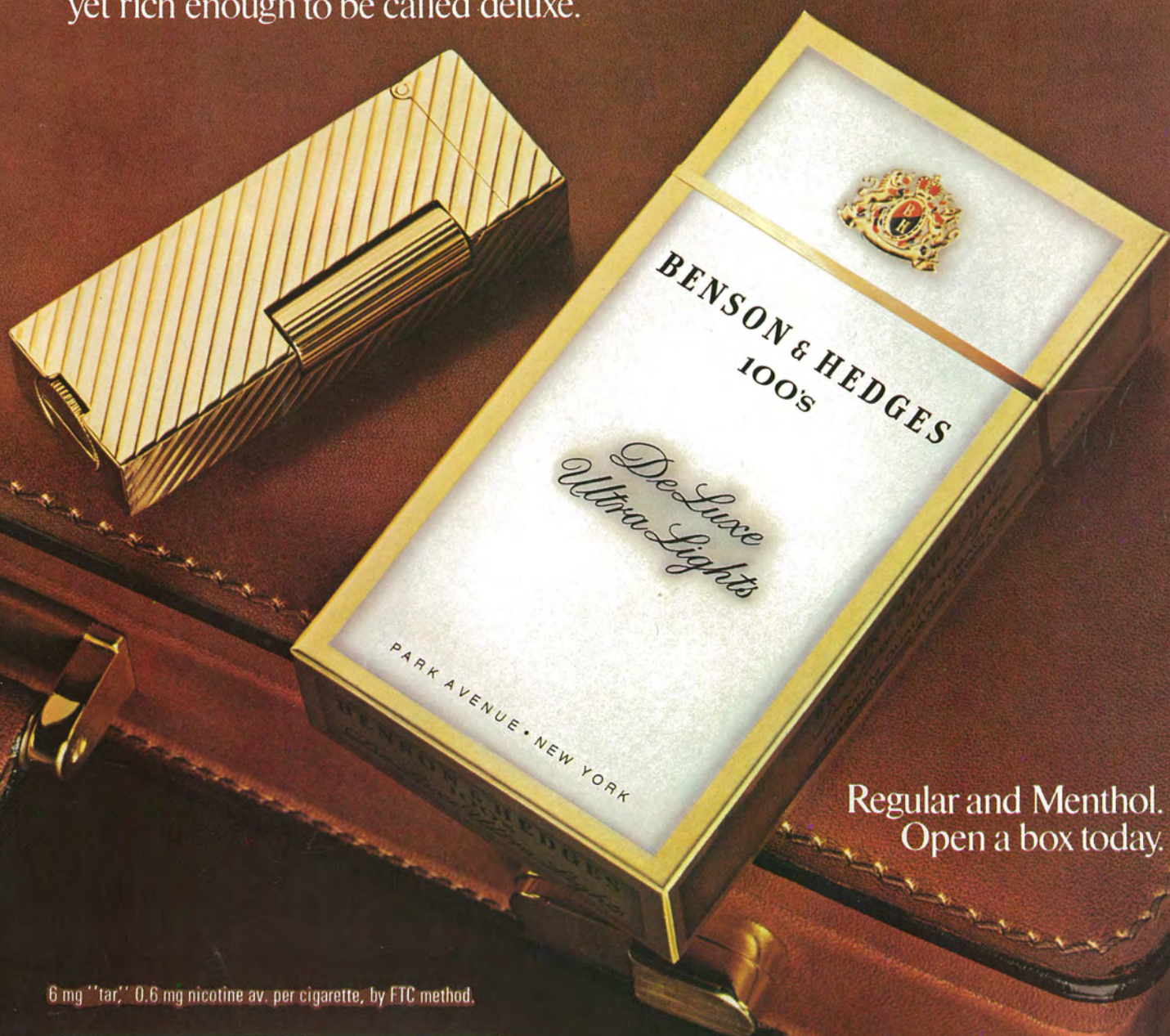


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THE AMERICAN CONSERVATORY THEATRE

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THE HOLDUP

by Marsha Norman

the cast:

<i>The Outlaw</i>	PETER DONAT
<i>Archie Tucker</i>	TOM O'BRIEN
<i>Henry Tucker</i>	LAWRENCE HECHT
<i>Lily</i>	BARBARA DIRICKSON

Directed by EDWARD HASTINGS

<i>Scenery by</i>	RICHARD SEGER
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	ROBERT PETERSON
<i>Assistant Director</i>	MICHAEL PULIZZANO

The play takes place around the cookshack of a wheat threshing crew
in northern New Mexico in the fall of 1914.
It is miles from nowhere and long past sundown.

There will be one thirteen-minute intermission

UNDERSTUDIES

The Outlaw, Henry Tucker—Dakin Matthews; Archie Tucker—Eric Zerkel; Lily—Janice Hutchins.

THE IMPORTANCE OF IF...

An Interview with Marsha Norman

by Jeffrey Hirsch

Marsha Norman has been regarded as one of the most promising of America's newest generation of playwrights since the appearance of her first play, *Getting Out* in 1977. Miss Norman's next two plays, *Third and Oak* (1978) and *Circus Valentine* (1979), together with her work in film and television have, over the past six years, demonstrated the depth and breadth of her writing talent. Now, as A.C.T. presents the West Coast premiere of *The Holdup*, Miss Norman's most recent play, *Night, Mother*, is being performed on Broadway after distinguishing itself in an outstanding production at the American Repertory Theatre in Cambridge, Massachusetts.

The Holdup, Miss Norman's fourth play, was written three years ago on a commission from the Mark Taper Forum where it was given a reading but never produced. The play received a workshop production at the Actors Theatre of Louisville the summer after it was written and was then put aside while its author concentrated on writing projects outside of the theatre, including the screenplay for the forthcoming movie, *The Misunderstood*. A reading of *The Holdup* at New York's Circle Repertory Company led to its world premiere last summer as part of the Saratoga Performing Arts Center's summer festival and brought the play to the attention of Ed Hastings who directs A.C.T.'s current production.

With two plays opening in major productions on opposite coasts in the same month, Marsha Norman might be a bit nervous. But if she is, it was not in any way apparent during a recent A.C.T. visit, as she spoke with assurance and clarity of her work, the playwright's responsibility in the theatre and her life in Manhattan where she has lived for the past two years.

A.C.T.: Reports are that theatre in New York is having a poor season, commercially if not artistically. What do you see happening?

MARSHA NORMAN: There's a great dispute about whether there is a real recession in the theatre or whether it is a media-created recession. I don't think that there are ever very many great plays; there have probably not been a hundred since the beginning of time. There are some seasons that are basically seeding seasons and some that are harvests. We've seen some stunning work this year. The current production of *True West* is a joy to behold and David Mamet has a new play called *Edmond* that I found quite won-



Costume Sketch for *The Holdup*
by Michael Casey.

derful and disturbing. There's also a new play by Tina Howe called *Painting Churches* that I liked a great deal. And when you consider that *Quartermaine's Terms*, *Good and Plenty*, *Torch Song Trilogy* and *Agnes of God* are all playing now, I think you would have to agree that there is quite a lot of interesting work being done. Even in seasons where there are not a great number of plays to rave about it doesn't mean that great plays are not being written or that there isn't interesting work being done that will pay off later.

A.C.T.: All of your plays have been produced in regional theatres before being done in New York. What is the value and importance to playwrights of the regional outposts?

M.N.: I don't think they are outposts at all. Frank Shorter would never run the marathon without a workout. And I'm sure that for Frank Shorter the joy is in doing the work, not just in getting out there and running for the gold medal. If you limit it to that, then how often are you alive in the world? Once every

four years? And for how long can you compete in the Olympics? Twelve years? So you have three moments of life in your entire professional career? For me the work in regional theatres is not only the way to get the plays in shape and finish my work but it is a way of life that I find so supportive and friendly and enjoyable. It's not an outpost situation at all. It's where the theatre is—everywhere. :!

For too long playwrights were so cut off from the rest of the theatrical world. We can't survive in that kind of isolation. We have to have people around who care about us and want to know what we're doing. Ideally, the commercial theatre should be a national showcase. The commercial theatre can certainly never be the test of whether a play is art or not. The regional theatres and the institutional theatres and the off-Broadway theatres serve the same purpose that major museums around the country do. Regional theatres serve to preserve and develop the literature of the theatre. I don't think that they are regional in anything other than location. There is no difference in the quality of acting, design and direction.

A.C.T.: Are you happy having moved from Louisville to live in New York?

M.N.: It's so much better than I had thought it would be in terms of coming into a community of writers and people working in the theatre. I derive great comfort from seeing other people who do what I do. Another of the real joys of living in New York is seeing the best talent in the world—in all areas—working week after week. Last week I heard two solo concerts, one by Barry Tuckwell and the other by Pinchas Zukerman. I find that I have a real need to see soloists in performance; somehow it's like seeing myself at work. I don't enjoy one-person shows in the theatre, though. I find them difficult to watch. But musicians! I feel that I have connections historically with composers like Schubert. Schubert in particular.

A.C.T.: Do you play his music on the piano?

M.N.: Yes, I studied the piano for years and years. In fact, the people who were around me as a kid said, "Ah, this is where her life is." I played my way through college on a music scholarship and accompanied a dance group for many years. It was magnificent preparation for working in the theatre, I think. You can look at pieces of music that I like and go directly to my plays and find parallels. *Night, Mother*, for example, is in perfect sonata form. While you don't have to know that to watch it, I think you do get that sense somehow.

continued



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A.C.T.: So you are a classicist in your approach to writing?

M.N.: Absolutely. Look at my work for the theatre and you will find, for instance, that it always happens in real time. I think that the theatre is the place to address questions of time. You simply must deal with time when writing for the stage. You must deal with it. I get so irritated—this is where my classicism comes out—when I see a play that has a lot of little scenes strung together. As far as I'm concerned that does not address the issue of time. That kind of thing is much better done on television where one can dispense with the question of time and not have to address it.

Another thing you must do as a writer for the theatre is to select the moment from which to tell your story. In great plays there is always one particular moment when you can see the story unfolding; when you can see all of the things that have happened before, know everything that's going to happen later and watch the bridge—watch the moment when the story turns and takes the direction that will lead ultimately to the end. The identification of that moment is one of the dramatist's main concerns. Too often writers don't do that. I can get on a real tirade about this, about what you *have* to do if you are going to write for the theatre.

A.C.T.: What do you have to do?

M.N.: You have to create one place from which to see the play. It's almost as though the entire audience sits in one chair. It is unlike films, where you can see the action from a great distance or from up close and you need both perspectives. In the theatre you have to see everything that is happening from one point of view. And what I think you have to see from that single point of view is one person in trouble. I don't think you can write plays about three people. God knows we all try but I don't think you can do it.

The old rules are still valid in the theatre: you have to have one person who wants something very badly, they either get it or they don't and the things that determine whether they get it or not is what you spend your time doing. What you have to do in the theatre is come on stage and announce the issue. What is at stake here? How is the issue to be decided? What are the rules under which we are going to play? Who is arguing for the defense and who is arguing for the prosecution?

A.C.T.: All of your other plays take place in the present time. Why did you set a play in 1914?

M.N.: My grandfather grew up in New Mexico and *The Holdup* is built around

his stories. There are moments when you want to pay tribute to those people in the past who inspired you, who have been helpful. My grandfather was the greatest storyteller there ever was. He still is.

A.C.T.: What about your grandfather's storytelling makes it great?

M.N.: One of the things storytellers can do—the really great ones—is pull you into the story so that you identify with the main character and you live through the story as though it is happening to you at that moment. That's the big thing great storytellers do. Similarly, in the theatre, if you don't see yourself on the stage, you might as well go home. If the actors are not acting on your behalf, then the evening is not going to be a complete success for you.

On the other hand, storytellers can remove all the rest of your life from you by interesting you in the details. They can give you yourself in a new world so that for the moment you escape all of the rules and the conventions and all of the troubles and even some of the reality of the old world as you know it. You get to live through it in another way. You get, in a sense, another chance at it. You get to see how it would be "if . . ." That word "if" is so important. Nobody ever says that what we put on stage *could* happen, *did* happen or *will* happen. What's up there is what would happen "if . . ."

That's why we need audiences. They don't just come to see the work; they *are* the rest of the work. Audiences come and say "Yes" or "No". "Yes, that sounds right to me," they say and if it does they stand up and cheer. On the other hand, they say, "No that didn't quite seem right to me" and then they sneak out the door with a little very polite applause. Theatre is our way of rethinking—in the dark—what our life *is*. What rules does it go by? What trouble can people get into? What are the greatest dangers? What should be our reactions in certain situations? People come into the theatre to do some reality testing. "Oh I see," they say, "I'm going to come in and live through this particular event and see if that's how I think it would go."

A.C.T.: What is your measure of a play's success?

M.N.: It's very hard to describe but if you are in the theatre for any length of time you can sense what an audience thinks and you can feel if they follow the reasoning of a play. You can feel whether they understand the problem that the play poses, if they agree with the choices that are made on stage and ultimately, if they will nod their heads and say "Yes!" at the end.

If you were an engineer at Ford and nobody ever drove your car you wouldn't know if it worked. As an engineer it matters to you whether the cars will roll down the road. I think that plays, too, are vehicles of transportation. They have to take you somewhere; they can't just sit there. You can have a perfectly lovely automobile but if it won't go anywhere, it's no good. We don't need these monstrous paperweights in the world! A vehicle may be lovely but it has to roll. I think a good deal about how a play's language and supporting cast makes the ride more or less comfortable. Depending on what the upholstery is and if the air conditioning is working, the ride may be more or less comfortable and enjoyable. If the steering is terrific and the brakes are good you can even have a *great* time. But the primary criterion for judging the success of an automobile or a play is the movement.

Some troubles that a vehicle might have you can fix. You can change the spark plugs or the transmission or you can put in a new muffler or even a whole new exhaust system. But in a play, like in a car, there are some problems you simply can't fix. Basic engineering flaws. You can make a mistake as a writer that is so far back in the process and so significant that once the mistake has been made and a production has been piled on top of it, you can't go back and fix it. There are conceptual flaws that can never be fixed. I'm completely capable of making mistakes that are not fixable. But the only way that you know anything about a play is to take it out for a test drive and see if it will go.

A.C.T.: And you put the audience in the driver's seat?

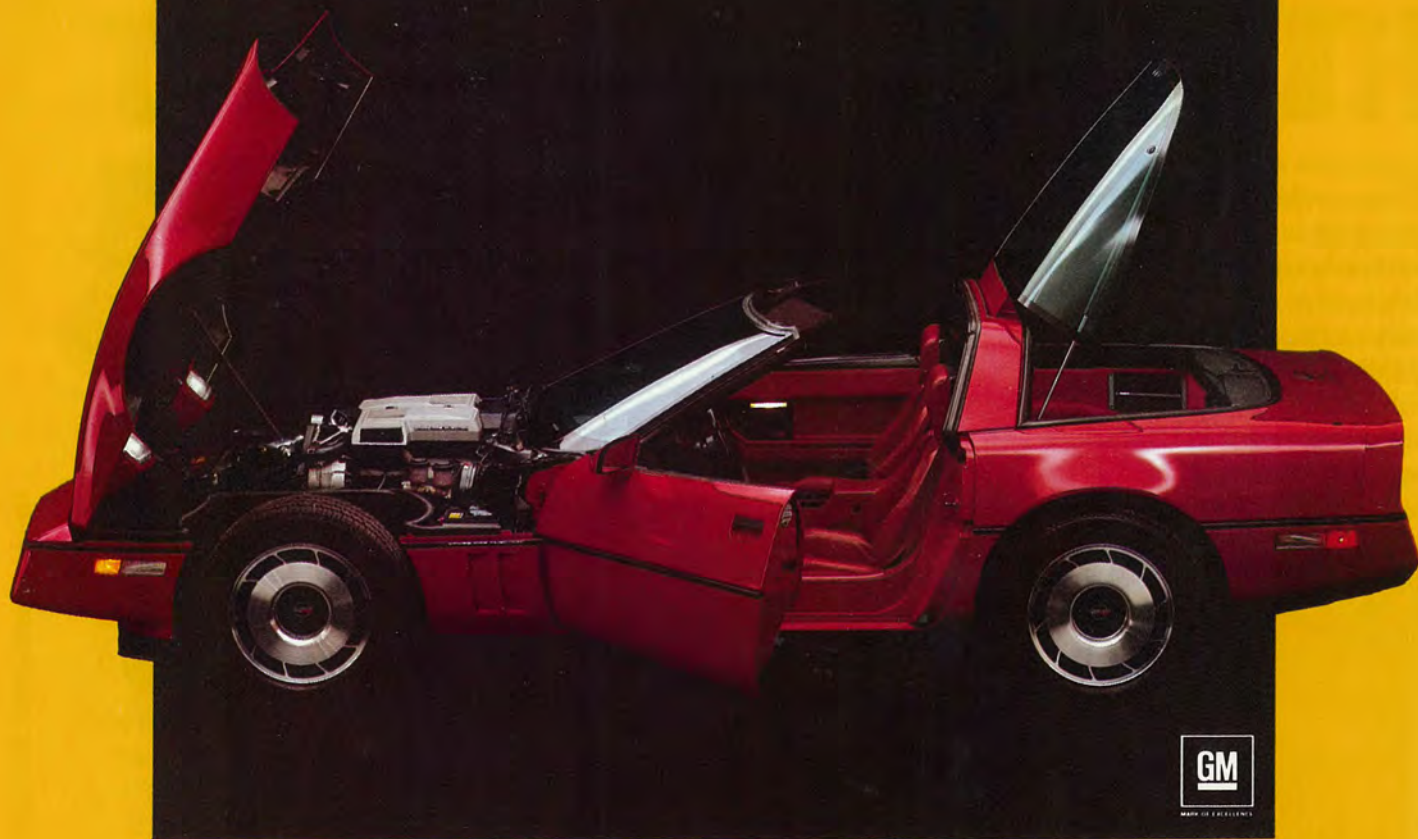
M.N.: You have to. You must listen to what the audience says even though its view of the play may be clouded by the production. One of the terrible things in being a playwright is trying to determine if the problems with a play are in the production or in the writing. Very often the playwright will take the rap for something that is really the fault of the production. Or it can happen the other way around. Because the theatre is a collaborative form it is hard to tell. Sometimes I think that we all ought to dispense much more quickly with flawed plays. We ought to say, "Life is short—Next!"

We're not trying in the theatre to produce a string of hits. We're simply living a life in the theatre, success in which accounts for some of one's happiness but certainly not all of it. And success or failure should not ultimately be allowed to shade how you feel about your efforts. There's always a great deal of work that has to be done.★

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THE AMERICAN CONSERVATORY THEATRE

presents

MORNING'S AT SEVEN

by PAUL OSBORN

the cast

In the house on your right:

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

In the house on your left:

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

Others:

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

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

Directed by ALLEN FLETCHER

<i>Associate Director</i>	FRANCINE TACKER
<i>Scenery by</i>	RALPH FUNICELLO
<i>Costumes by</i>	MICHAEL CASEY
<i>Lighting by</i>	JOSEPH APPELT

Two backyards in an American town in the 1930s

ACT I

Late afternoon in early fall

ACT II

Early the next morning

ACT III

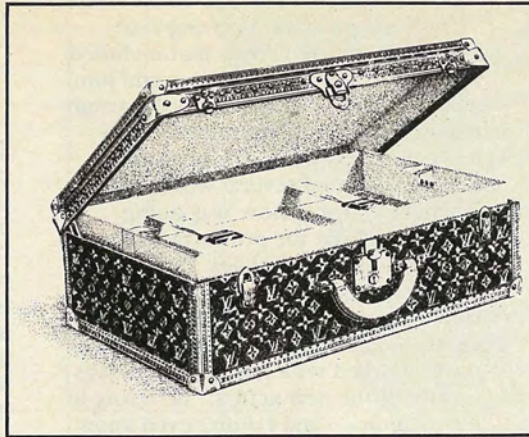
An hour later

There will be two ten-minute intermissions

UNDERSTUDIES

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

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MORNING'S (BELATED) GLORY

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

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

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

For the title of his new play, Osborn chose a line from Robert Browning's *Pippa Passes*. "The year's at the spring/ And the day's at the morn;/Morning's at seven;/The hillside's dew-pearled;/The lark's on the wing;/The snail's on the thorn;/God's in His heaven—/All's right with the world!" reads the complete stanza of the poem, revealing Osborn's ironic view of the play's action. "It's about family life that was going on all over the place in that day and age," he says. "People were much closer then than they are now, I think. Families nowadays seem to be much more split up, you know. A lot of young people today really like the play and I think it's

because they never knew the intimacy of family life in those times and maybe they kind of wish they had it now."

Osborn's close friend, Joshua Logan, who had directed *On Borrowed Time*, was chosen to stage *Morning's At Seven*. He selected a cast that included Jean Adair, Thomas Chalmers and John Alexander and began rehearsals. An undiagnosable illness caused Logan to leave the show before its Boston try-out. He returned several weeks later to discover that the show was doing poorly and that the producer had made a number of cast changes. Even though the recasting of Dorothy Gish in the role of Aaronetta had strengthened the show, Logan was concerned at having never worked with the actress. "I was unsure of the new actors," he wrote in his memoirs, "and I didn't even know what had been wrong with the old ones, but I worked hard. By the time we reached Philadelphia everything looked better but as far as I was concerned the play had suffered from the same kind of illness that I had had. Undiagnosed."



Carol Teitel portrays Ida in *Morning's At Seven*.

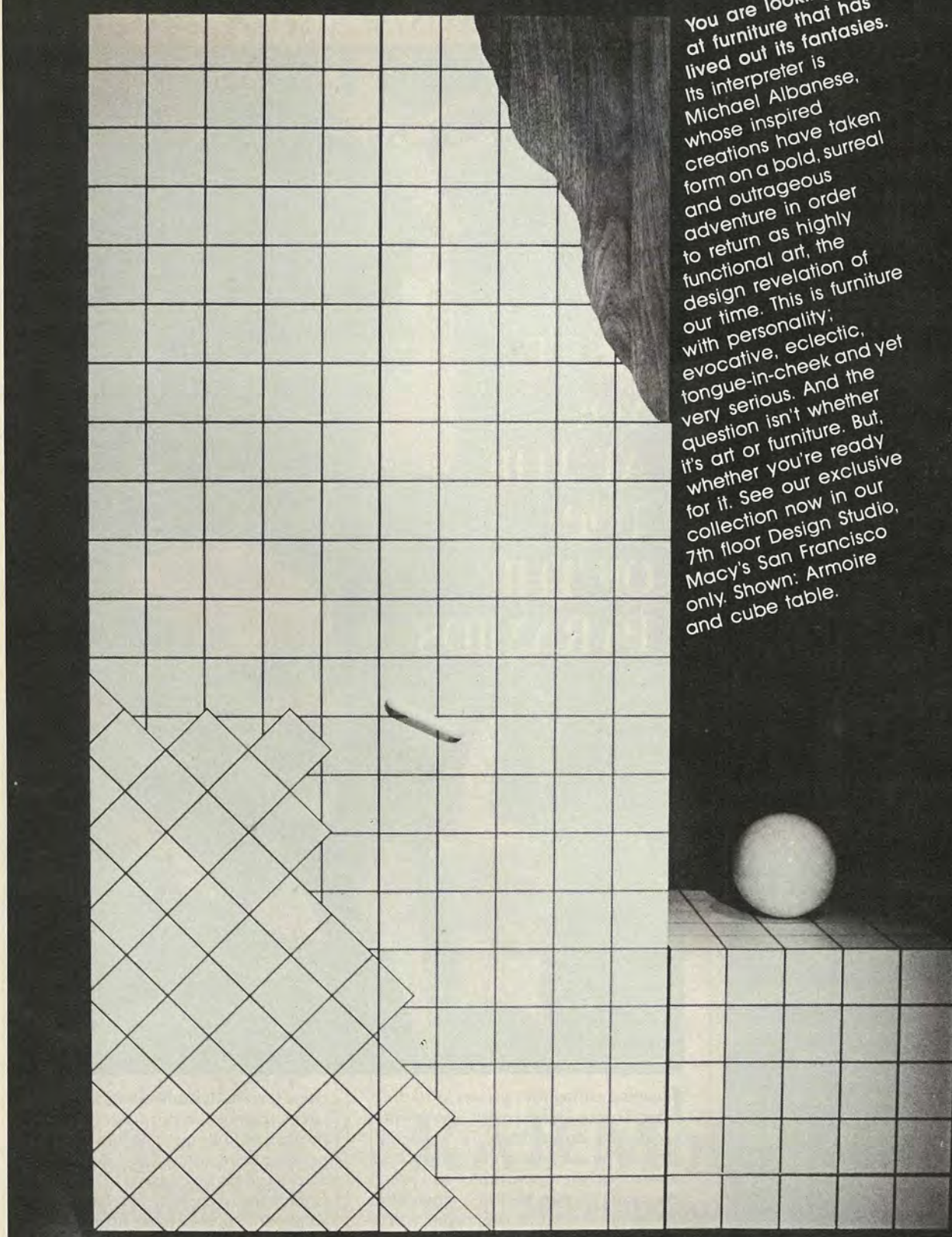
Before the production had fully convalesced, *Morning's At Seven* limped into New York. Premiering in the 1939 season along with *The Man Who Came To Dinner*, *The Time Of Your Life* and *Life With Father*, the play received some encouraging reviews but failed to capture the public's interest and closed after forty-four performances.

A 1955 revival of *Morning's At Seven* was seen by Vivian Matalon, a British actor and director. "I remember two women sitting on the stoop and laughing," he says, "but I couldn't have told you the plot." Something about the play must have embedded itself in his memory, however, because twenty-four years later when, as artistic director, he was planning a summer season of "neglected" American plays at the Academy Festival Theatre in Lake Forest, Illinois, Matalon sought out a script of Osborn's play and read it through. "I was not quite prepared for what a wonderful play it is," he now says. "It is a superb play for actors. The best indication of that is the strength of its individual scenes. It's amazing how, when Homer and Myrtle have a scene, the play is about them. When David and Esty have a scene, the play is about them. The parts all matter, whatever their length."

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

When *Morning's At Seven* reopened on Broadway on April 10, 1980 after an absence of forty-one years, Paul Osborn watched the show from a backstage wing with his old friend Elia Kazan. The ovation given the production as its final curtain fell made it apparent to the playwright that the wheel of fortune had come full turn and that at last his play was a hit. Rave reviews immediately insured the show a lengthy run and a shower of awards later honored its artistic achievement. The Tony Award presented to Osborn as the author of the Best Revival of 1980 must have increased his sense of life running in circles: it was Antoinette Perry, in whose honor the Tony Awards are named, who fifty years earlier had helped Osborn to realize his first success.

—J.H.



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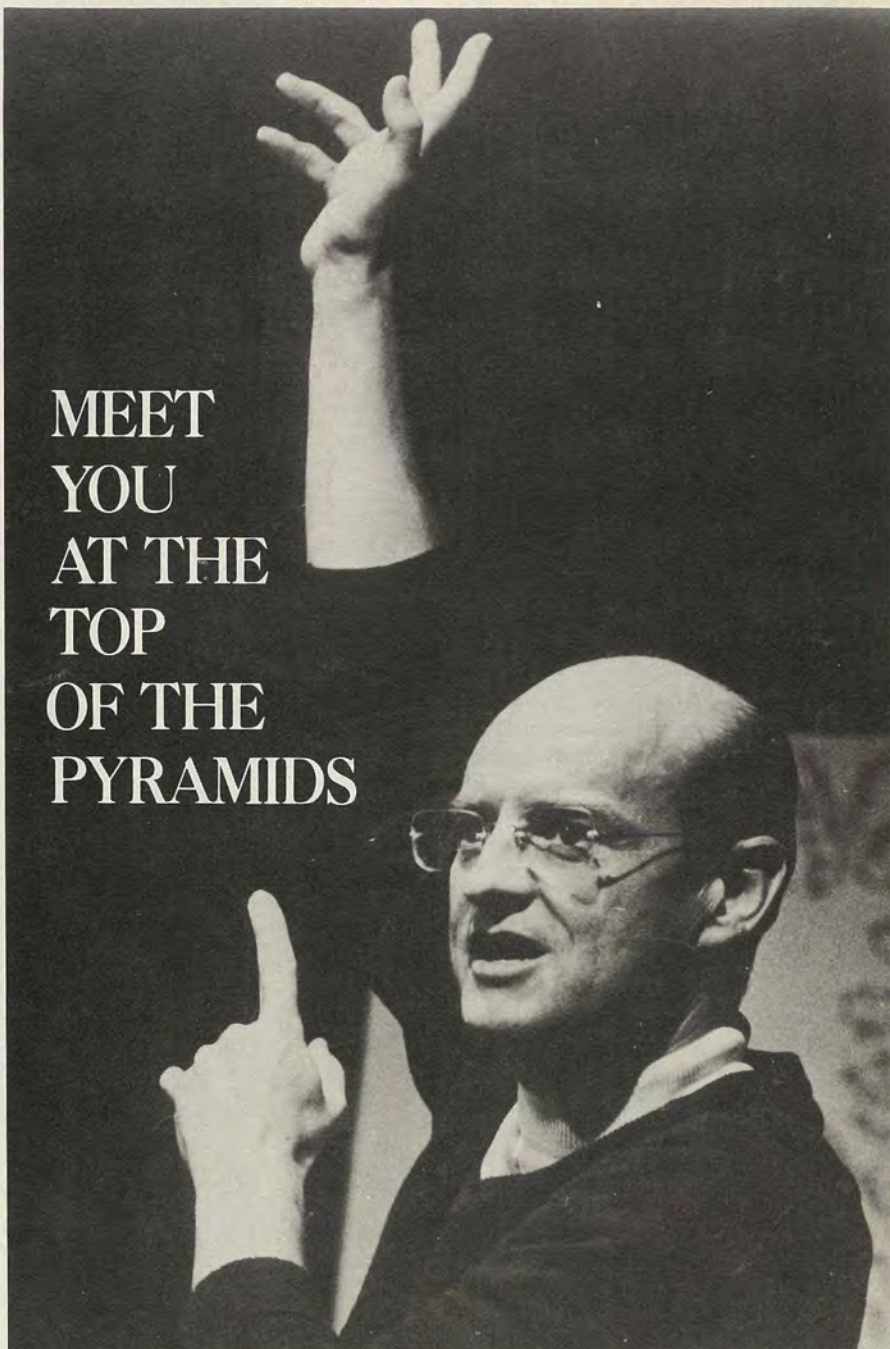
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cite a few modest selections from the Greek tragedies in the outdoor amphitheatres of Ephesus! The unique air/sea package being offered A.C.T. patrons includes calls at seven ports in all, plus roundtrip airfare from San Francisco; a shipboard cocktail party hosted by the captain; a \$100 bar/boutique credit; free wine, champagne and shore excursions; and all gratuities paid in full. Furthermore, a \$250 gift will be made to A.C.T. for every one of our supporters that joins the cruise! Staterooms are limited, so reservations should be made promptly through Sutter Travel, 450 Sutter Street, San Francisco 94101. (415) 982-8565.

"UNCLE VANYA" IS SCHEDULED FOR L.A. TOUR

A.C.T.'s brilliant production of Anton Chekhov's *Uncle Vanya* will play the Huntington Hartford Theatre in Los Angeles for a limited engagement May 11 through 29.

Southern California audiences will see the same cast, sets and costumes which received such high acclaim in the original production on the Geary Theatre stage. The tender comedy about lost ideals features Dakin Matthews in the title role, Peter Donat as Professor Astrov, Barbara Dirickson as Sonya, Deborah May as Yelena, William Paterson as Professor Serabryakov, James Edmondson as Waffles, Marrian Walters as Marya and Joan Croydon as Marina.

A.C.T. has appeared at the Huntington Hartford Theatre twice before, with its production of *Dear Liar* in 1967 and *Tartuffe* and *Under Milkwood* in 1968.

Although the L.A. booking precludes the company's participation in the May 6-14 Bay Area Theatre Week, A.C.T. Managing Director Benjamin Moore explains that "We are pleased to be able to serve as 'ambassadors' on behalf of Bay Area theatre."

PROLOGUES

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Designed to illuminate and enrich the experience of each of the new productions in A.C.T.'s 1982-83 repertory, the PROLOGUE Series features directors, actors and scholars in lively discussion and commentary.

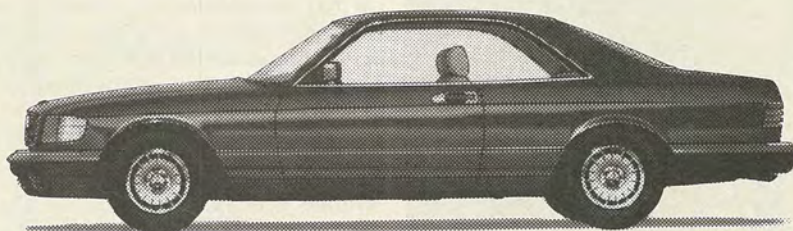
THE HOLDUP

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

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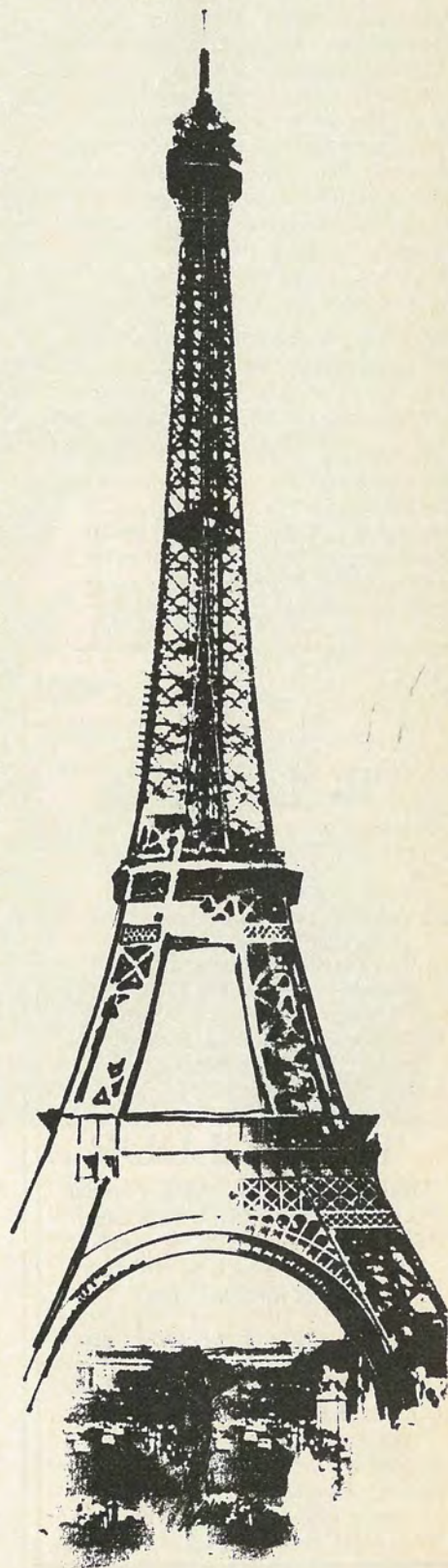
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There are 100 other wonderful prizes in this year's Drawing, including a weekend stay for two in the Deluxe Suite of the Westin St. Francis Hotel; a round-trip vacation for two to Washington, D.C.; a one-hour ride for two on the KGO traffic helicopter with Lu Hurley; a Main Chance Day at Elizabeth Arden's; a Day of Fashion and Beauty at Macy's; complimentary brunches, lunches, and dinners at the finest restaurants in the area; items from the most exclusive stores in the San Francisco Bay Area; cases of fine wines from the most famous vineyards in the nation, and much, much more.

The Drawing will be held on October 3rd in the Geary Theatre, home of the American Conservatory Theatre. Tickets may be obtained by calling the Special Events Office, 775-7313. Your tax-deductible donation of \$2 per ticket or \$10 for a book of six is direct support for The American Conservatory Theatre, the nation's only professional repertory theatre.

Winners need not be present to win. Tickets are available to anyone over 18 upon request from A.C.T., and through student ticket sellers throughout the Bay Area. No consideration is necessary to participate.

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N.E.A. CHIEF COMES TO CALL



Frank Hodsell, Chairman of the National Endowment of the Arts, paid a special visit to A.C.T. in late February. Pictured here on-stage with the cast of *Uncle Vanya*, (from left) Dakin Matthews, Peter Donat, Deborah May and Barbara Dirickson, Hodsell congratulated them on their up-coming L.A. tour and praised A.C.T. for its 17-year record of excellence.

A.C.T. SALUTES Y.P.O.

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George Sheldon,
Chairman Golden Gate Chapter

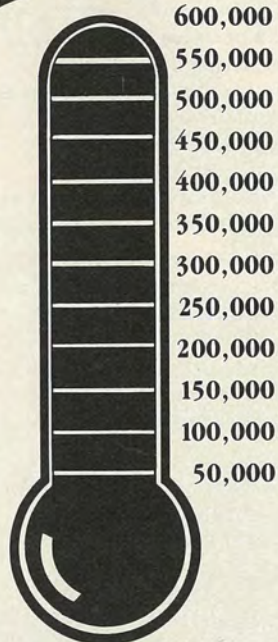
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A.C.T. has dedicated the April 8th performance of *Morning's At Seven* to the Young Presidents' Organization and A.C.T.'s Corporate Wing, in recognition of their support and enthusiasm.

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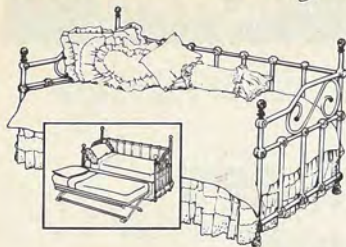
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TO THE AUDIENCE

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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.

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.

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.

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 thanks to Beau Hickory for his quick draw expertise for *The Holdup*.

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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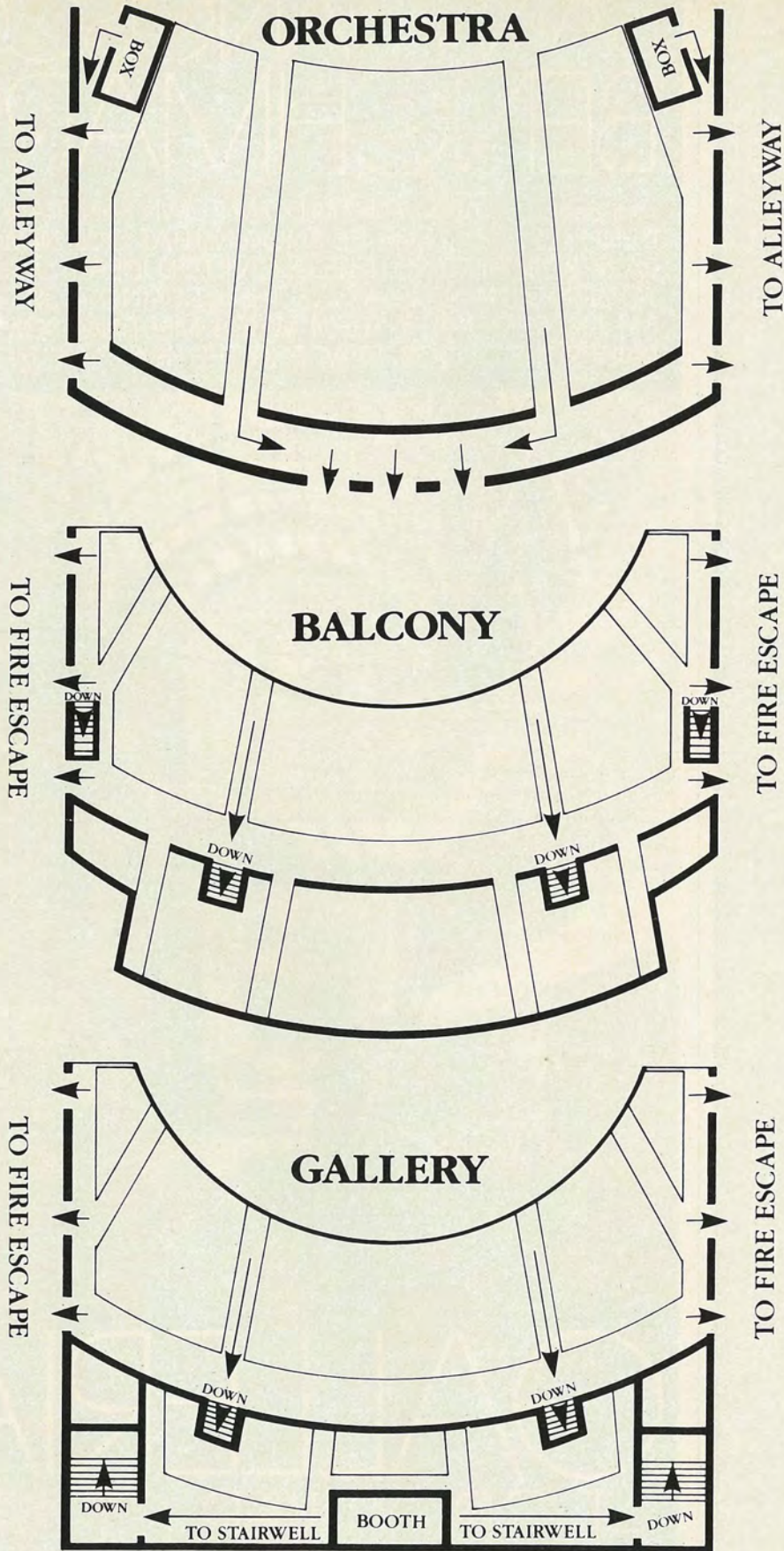


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WHO'S WHO AT A.C.T.

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 Off-shore Racing Club of America, the Corinthians and the U.S. Yacht Racing Union.

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



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

BENJAMIN MOORE (*Managing Director*)



has played an integral role in A.C.T.'s development since his arrival 12 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physi-

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cal presentation of A.C.T. plays, producing over 70 productions in nine years. These include *The Merchant of Venice*; *The Contractor*; *A Doll's House*; *The Matchmaker*; *Pillars of the Community*; *Peer Gynt*; *Desire Under the Elms*; *5th of July*; *Ah, 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.



MICHAEL LANGHAM (*Guest Director*) made his dramatic debut immediately after World War II in British and European theatres. From 1955 to 1967, he was Artistic Director of the Stratford Shakespearean Festival of Canada. In 1971, he joined the Guthrie Theatre in Minneapolis, where he served as Artistic Director until 1977. Mr. Langham has directed plays in London's West End, on Broadway, for the Royal Shakespeare Company and the National Theatre of Great Britain. He is currently Director of the Juilliard Theatre Center in New York City.



KEN RUTA (*Guest Director*) was a leading actor with A.C.T. during its first six seasons in San Francisco, and was last seen on the Geary stage in the award-winning Broadway production of *The Elephant Man*. While a member of our company, he appeared in over 17 productions, including William Ball's original *Under Milkwood*. Mr.



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

EDWARD HASTINGS (*Guest Director*),



a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company

since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

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(*) 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).

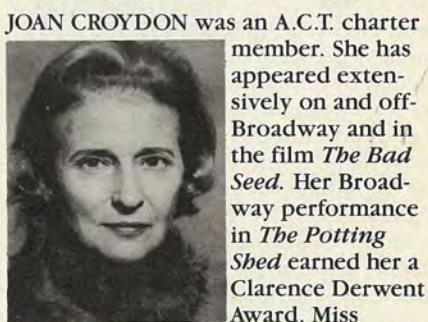
TELEVISION: *Kaiser Aluminum Hour*; *The Rag Jungle* (with Paul Newman); *Love Is A Many Splendored Thing* (CBS).



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.F.A. from Wayne State University in Detroit. She can be seen this spring in *Morning's At Seven*. A.C.T. PRODUCTIONS: *The Three Sisters*; *A Christmas Carol*; *I Remember Mama*; *The Admirable Crichton*; *Black Comedy*; *Cat Among The Pigeons*; *Lizzie Borden In The Late Afternoon*.

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



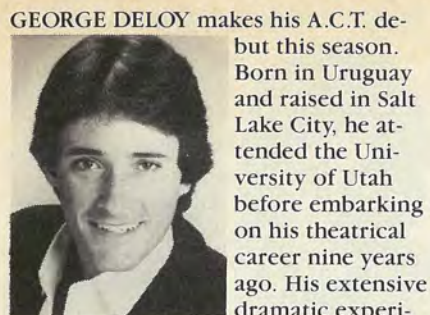
JOAN CROYDON was an A.C.T. charter member. She has appeared extensively on and off-Broadway and in the film *The Bad Seed*. Her Broadway performance in *The Potting Shed* earned her a Clarence Derwent Award. Miss

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

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

BROADWAY: *Major Barbara*; *The Bad Seed*; *The Potting Shed*; *Compulsion*. OTHER RESIDENT THEATRES: *Separate Tables*; *The Right Honorable Gentleman*; *Born Yesterday*; *Catsplay*; *The Shadow Box*; *The Royal Family*; *The Freeway*; *Write Me a Murder*. TELEVISION: *The Power and the Glory*; *The Potting Shed*; *Rebecca*; *East Side, West Side*; *Rocking Chair Rebellion*.

FILM: *The Bad Seed*.



GEORGE DELOY makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career nine years ago. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in *The Robber Bridegroom*, played Cleante in *The Imaginary Invalid* at the Cincinnati Playhouse in the Park, and appeared as Orlando in *As You Like It*, the inaugural production of San Diego's Old Globe Theatre. Mr. Deloy is seen currently as Frank Rossetti in ABC's comedy series, *Star of the Family*. You can catch him this season in *Loot*.

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

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

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



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

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

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

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

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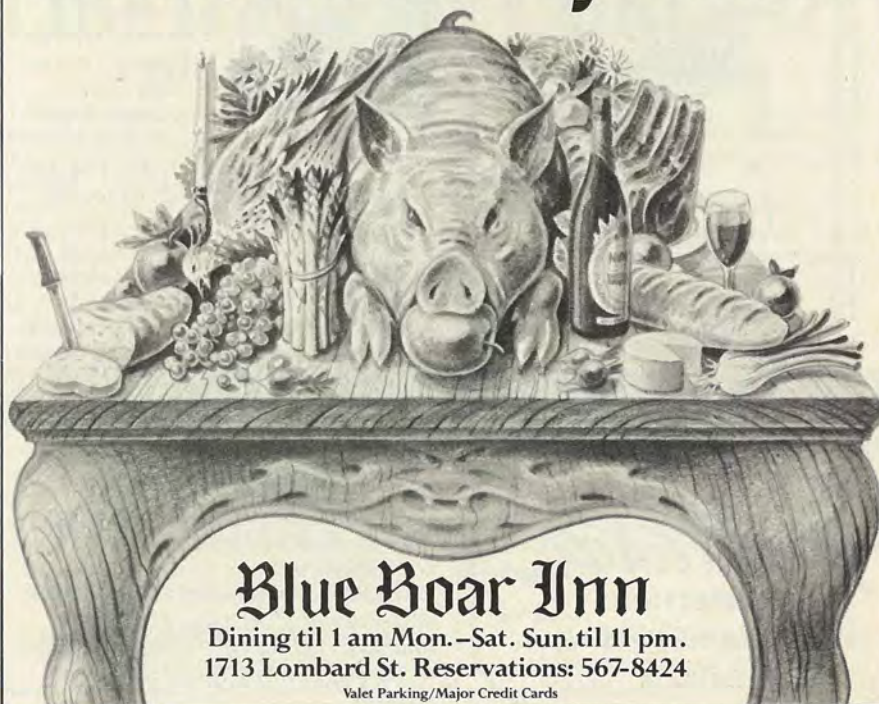
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PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years

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

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

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

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

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

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

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

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

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

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

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

NANCY HOUEK (*) 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).

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

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

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

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

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

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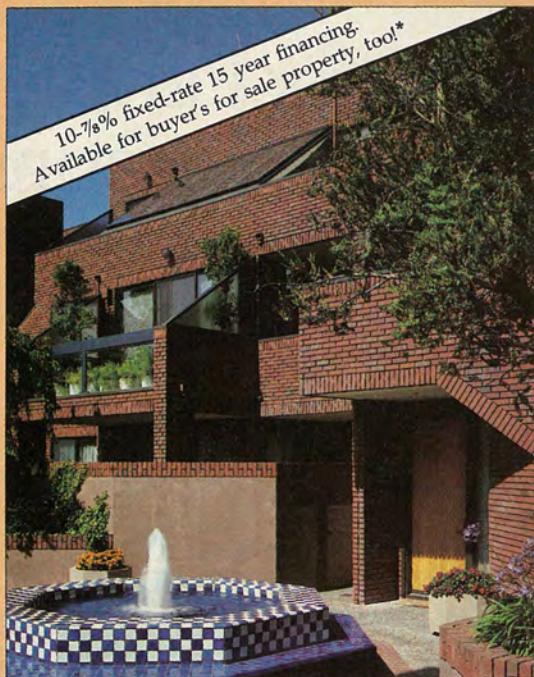
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DAKIN MATTHEWS came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hayward. A founding member of John Houseman's Acting

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

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

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

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

DEBORAH MAY (*) returns to the



Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.'s Conservatory before joining the company for six years. She has appeared in

numerous productions on and off-Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Performing Arts. Most recently, Miss May played Rosalind in *As You Like It*, the inaugural production at San Diego's newly rebuilt Old Globe Theatre.

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

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

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

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


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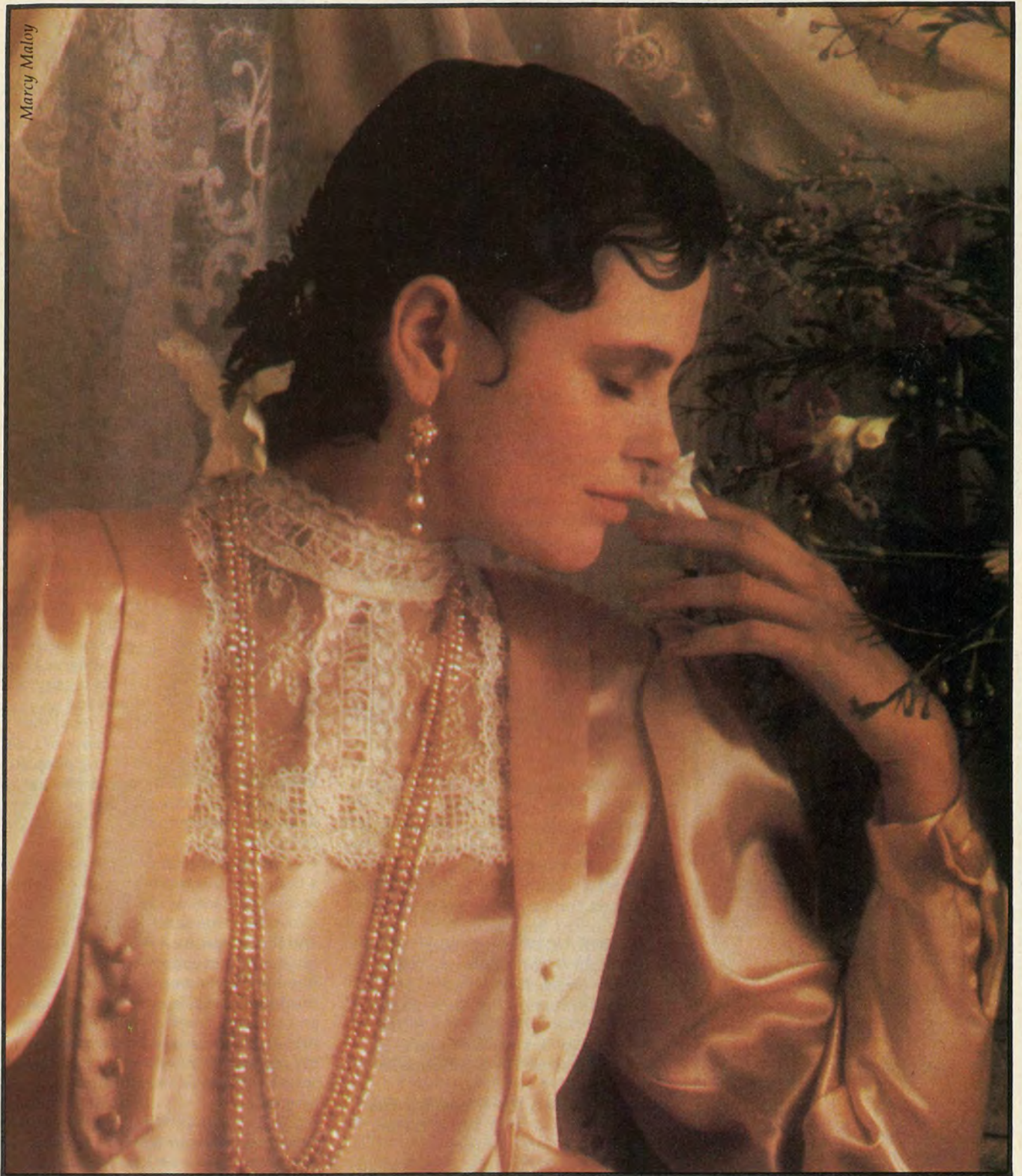
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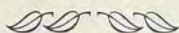


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ANNE McNAUGHTON joins A.C.T. this season with a theatrical career that has spanned 13 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John House-

man's Acting Company. She has acted and directed with numerous companies, including the California Actors Theatre, the Pacific Conservatory for the Performing Arts, Berkeley Stage Company, San Jose Repertory Company and Berkeley Shakespeare Festival. Miss McNaughton has an extensive teaching career, a brother who is a ballet star, and, with husband Dakin Matthews, four children.
RESIDENT THEATRES: 16 total, including: *The Winter's Tale*; *The Madwoman of 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

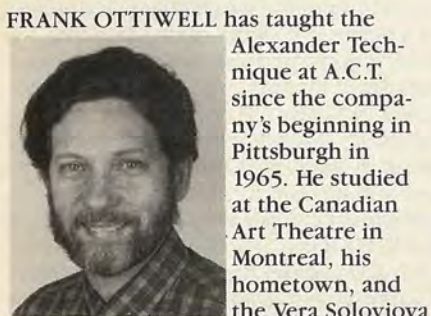
taught children's theatre and puppetry in an inter-related program designed to bring the arts to schools in Salt Lake City. Miss Newman also has worked as a children's librarian, a nursery school teacher and has written and performed extensively for children's television and films. Miss Newman acted 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!*

TOM O'BRIEN is by far the newest face to grace the Geary Stage this season. In addition to local community theatre and television commercial work, he has been enrolled in A.C.T.'s Young Conservatory program since early 1982, and recently made his A.C.T. acting debut in "Queen for a Day" as part of the Plays-in-Progress series. Watch for Tom as Archie Tucker in *The Holdup*.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He will be seen this season in *A Christmas Carol*.

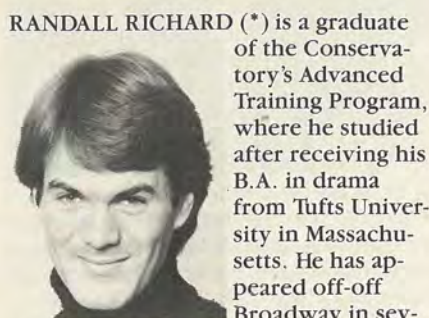
A.C.T. PRODUCTIONS: 11 total, including: *The Three Sisters* (Broadway tour); *Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour). BROADWAY: *The Three Sisters*. TELEVISION: *Cyrano de Bergerac* (PBS/A.C.T. production); *A Christmas Carol* (ABC/A.C.T. production); *Glory! Hallelujah!* (PBS/A.C.T. production).



WILLIAM PATERSON marks 37 years in the acting profession in 1982—15 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Paterson launched his theatrical career at Worcester, Massachusetts, later spending 20 years at the Cleveland Play House as an actor, director and administrator. In 1967 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Paterson has written and performed two one-man shows based on the lives of Benjamin Franklin and Justic Oliver Wendell Helmes. He is presently serving as a member of the San Francisco Art Commission.

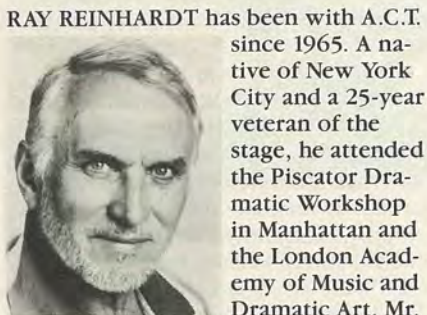
A.C.T. PRODUCTIONS: Including: *You Can't Take It With You*; *The Time of Your Life*; *The Three Sisters* (New York tour); *Taming of the Shrew*; *Match-*

maker (U.S.S.R. tour); *The Circle*; *All The Way Home* (Japan tour); *Hay Fever*; *Buried Child*; *The Admirable Crichton*; *Happy Landings*.



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

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



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

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

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

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

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

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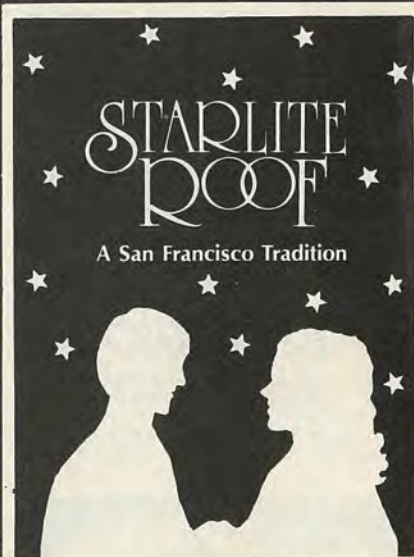
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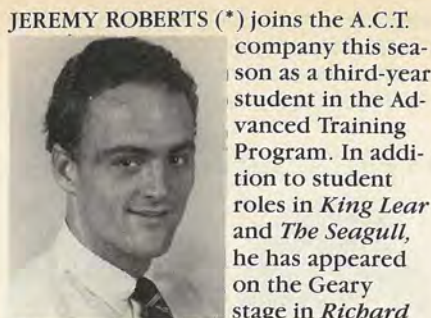


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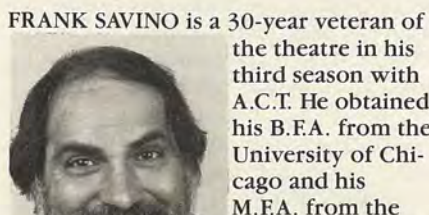
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JEREMY ROBERTS (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. In addition to student roles in *King Lear* and *The Seagull*, he has appeared on the Geary stage in *Richard II*, as well as in productions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

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

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



FRANK SAVINO is a 30-year veteran of the theatre in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident

theatres in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 30 plays in East Coast summer stock. Mr. Savino teaches acting through the Conservatory's Summer Training Congress and Evening Extension Programs. A.C.T. PRODUCTIONS: *The Rivals*; *Richard II*; *The Admirable Crichton*; *Happy Landings*.

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

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

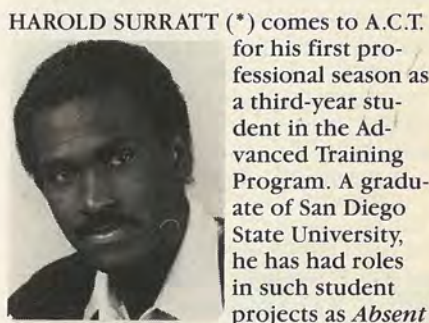
TELEVISION: *Kaz*; *Baretta*; *Jake and the Kid*; *A Man Born to be King*; *Louis Real*.

FILMS: *Three Days of the Condor*



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

A.C.T. PRODUCTIONS: *The Three Sisters*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*. OTHER RESIDENT THEATRES: *The Winter's Tale*; *The Alcestiad*; *As You Like It*; *Coriolanus*; *Ring Round the Moon*; *Arms and the Man*; *Private Lives*; *Happy End*; *Chekhov in Yalta*.



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

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 Riddle* (with Lee Grant).

FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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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 I. 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 I. 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*.

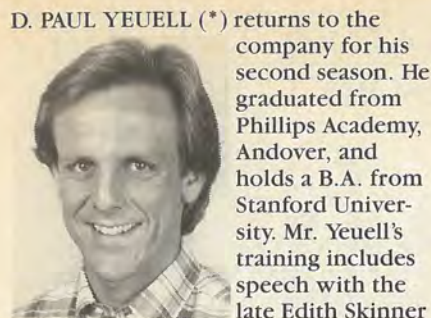
TELEVISION *A Christmas Carol* (ABC/A.C.T. production).

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

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

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

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



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

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

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

FILMS: *Hammett*.

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*.

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.

and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's production of *The Sleeping Beauty*, as well as numerous productions for the Boston Ballet. He will also design the lighting for American Ballet Theatre's new full-length *Cinderella* which will premiere this spring. On Broadway he received a Drama Desk nomination for his lighting for Isaac Singer's *Teibele and Her Demon*. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGER (*Set Designer*) returns for an eighth season with A.C.T. Among his credits are: *Much Ado About Nothing*, *The Trojan War Will Not Take Place* and *The Three Sisters* as well as *Buried Child*, *The Little Foxes*, *The Girl of the Golden West*, *The Winter's Tale*, *5th of July*, *The Visit*, *Julius Caesar*, *Hotel Paradiso*, *The Matchmaker*, *The Bourgeois Gentleman*, *Othello*, *Cat Among the Pigeons* and *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.

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.

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,

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The American Conservatory Theatre, in its effort to work closely with the City of San Francisco, to seek ways to continue and to increase its cooperation with and service to the community has created the Community Advisory Council:

- to consult with and advise the A.C.T. Executive Committee on a quarterly basis;
- to develop and assist in special high-priority projects in support of the Company, such as special media presentations or special needs;
- to be sufficiently well-informed to verify A.C.T.'s fiscal and operational programs in the community;
- to provide a sounding board for new ideas and to serve as advocates, providing the community with correct information about A.C.T.

Council members are not required to raise funds to make financial contributions. (The Fundraising Team, which has operated as a department within A.C.T. for the last eighteen months, has proven to be extremely successful, and will continue to be responsible for fundraising programs.)

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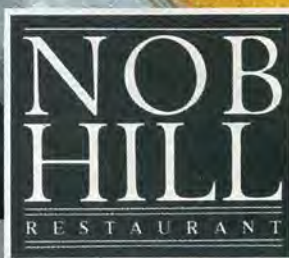
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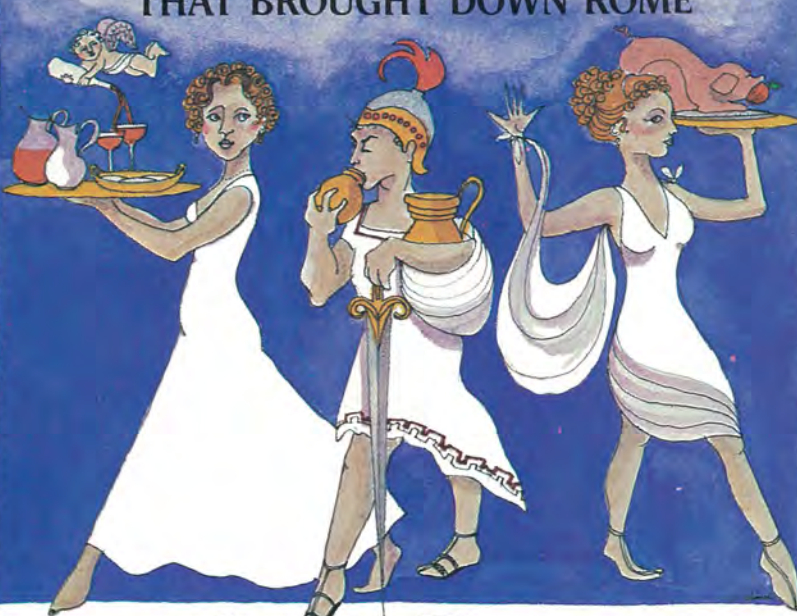
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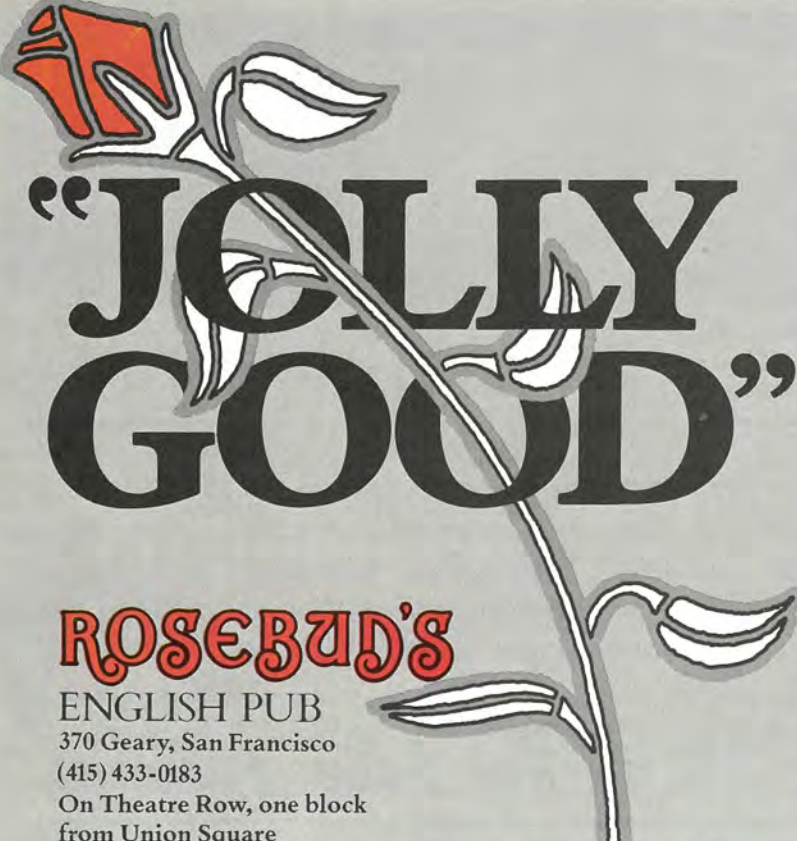
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