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# AMERICAN CONSERVATORY THEATRE

**THE GEARY THEATRE**

**APRIL 1983**

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**Cover:** Tom O'Horo, Lawrence Becha, Barbara Dickson, & Peter Donat (from "The Holdup" Design: Irene Schmidt. Photo: Larry Nielson.)

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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 theater, $50,000 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 Marti Winters. In short, a splendid time was had by all!

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THE AMERICAN CONSERVATORY THEATRE

presents

THE HOLDUP

by Marsha Norman

the cast:
The Outlaw—PETER DONAT
Archie Tucker—TOM O’BRIEN
Henry Tucker—LAWRENCE HECHT
Lily—BARBARA DIRICKSON

Directed by EDWARD HASTINGS

Scenery by RICHARD SEGGER
Costumes by MICHAEL CASEY
Lighting by ROBERT PETERSON
Assistant Director 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—Donkin Matthews, Archie Tucker—Eric Zerkel, Lily—Janice Hutchins
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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 Salustio (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 Hodad, Miss Norman's most recent play, 'Night, Mother, is being performed on Broadway after a distinguished itself in an outstanding production at the American Repertory Theatre in Cambridge, Massachusetts.

The Hodad, 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 Hodad 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 is 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 disparity 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 many bad plays; there have probably not been a hundred since the beginning of time. There are some seasons that are basically so-dominating seasons and that's what's happening. We've seen some stunning work this year. The current production of translucent is a joy to behold and David Mamet has a new play called Edmond that I found quite won-

defining and disturbing. There's also a new play by Tina Howe called Painting Churches that 1 liked a great deal and when you consider that Quartet's median, 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 outlets?

M.N.: I don't think they are outlets at all. Frank Shorer would never run the marathon without a workout and I'm sure that for Frank Shorer 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 supportive and friendly and enjoyable. It's not an outlet situation at all. It's where the theatre is—everywhere.

For long too many 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 aplay 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 world do. Regional theatres serve to preserve and develop the treasure 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 being among 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 [..] and the other by Pius [..] Zinman. I think that I have a real need to see solos in performance; somehow it's like reading 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; Schu-

ber in particular.

A.C.T.: Do you play hit 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 a 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.

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THE END.

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Perrier® Earth's First Soft Drink.
A.C.C.: 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 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 dramaturg’s main concerns. Too often writers don’t do that. I can get on a real trade about this, about what you have to do if you are going to write for the theatre.

A.C.C.: 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 time 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.C.: All of your other plays take place in the present time. Why did you set a play in 1944?

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.C.: What about your grandfather’s storytelling makes it great?

M.N.: One of the things storytellers can do—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 move 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 see 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 sneer out the door with a little 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 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.C.: 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 see 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 grandiose paper weights 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 of 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.C.: 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 in 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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A.C.E.: 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 move all the rest of your life from you by interesting you in the details. They can give you yourself in a new way 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 is there is what would happen "if . . ." That's why we need audiences. They don't just come to see the work; they see 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 sneeze out the door with a little polite applause. Theatre is our way of rethinking—what is we do it? What is 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 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.E.: 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 enormous paper weights 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 the production has been plopped 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.E.: 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 shape how you feel about your efforts. There's always a great deal of work that has to be done.

A.C.E.: 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 little of those 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.E.: 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?
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presents

MORNING'S AT SEVEN

by PAUL OSBORN

the cast

In the house on your right:
Theodore Swenson       RAY REINHARDT
Cora Swenson           ANNE LAWDER
Aaronella Gibbs        DeANN MEARNS

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

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

Directed by            ALLEN FLETCHER
Associate Director     FRANCINE TACKER
Scenery by             RALPH Funicello
Costumes by           MICHAEL CASEY
Lighting by           JOSEPH APPELT

Two backyards in an American town in the 1930s

ACT I
Late afternoon in early fall

ACT II
Early the next morning

ACT III
An hour later

There will be two ten-minute intermissions

UNDERSTUDIES
Theodore—Jeremy Robert; Cora—Nancy K. Houlé; Aaronetta—Annette Bening;
Ida—Deborah Sunel; Carl—James Edmondson; Homer—Lawrence Hcht; Myrtle—Janice Hanchin;
Esther—Laura Ann Wurthwe; David—Frank Oriwell

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ACT I
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An hour later

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MARCH 9 OR 16

MORNING’S (BELATED) GLORY

BROADWAY THEATRE has been a refuge with a recent trend. Yesterday’s popular musicals, dramatic hits and comic comedies alike have been given second lives as a means of production that affords the opportunity to backpedal and change the face of commercial theatre to have a look at a well-worn show that we passed by the first time and 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 I 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 ’60s. “I was sitting having lunch at a fancy restaurant filled with theatre people,” he recalls. “I was looking around, thinking about the business. 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 Kalmarzoo, Osborn modeled the loveable 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 mom/Morning’s at seven/At the hillside’s dew-pierced/The lark’s on the wing/The snail’s on the thorn/In his heaven—All’s right with the world!” reads the complete stanza of the poem, revealing Osborn’s ironic vision 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 un- diagnosable illness caused Logan to leave the show before its Boston try- out. He returned several days later to discover that the show was doing poorly and that the producer had made a number of cast changes. Even though the re- casting of Dorothy Gish in the role of Aurore 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!”

A 1955 revival of Morning’s At Seven was seen by Vivian Marston, a British actor and director. “I remember two women sitting on the stage and laughing,” he says, “but I couldn’t have told you the play.” Something about the play must have embedded itself in his memory; however, because twenty 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, Marston 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 Etty have a scene, the play is about them. The parts all matter, whatever their length.”

The cast of Marston’s 1959 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 Id, 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 playgoers in 1949. “I also think,” he says, “that since so many plays these days don’t seem to depend on plot, people are happy to see a play like this, which has a story.”

When Morning’s At Seven reopened on Broadway on April 30, 1959 after an absence of forty-one years, Paul Osborn watched the show from a back-stage wing with his old friend Ella Kazan. The ovation given the production as its final curtain fell made apparent to the playwright that the wheel of fortune had come full circle and that as lost 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 Antoniette 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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---J.H.

[Image of Carol Tellet portraying Ida in Morning's At Seven.]

Before the production had fully convalesced, Morning's At Seven limped into New York. Premiere at the 1939 sea- son along with The Man Who Came To Dinner, The Time Of Your Life and Elie With Father, the play received some encouraging reviews but failed to capture the public's interest and closed after forty-four performances.
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“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 love and murder features Dakin Matthews in the title role, Peter Donat as Professor Astrov, Barbara Diricksen as Sonya, Deborah May as Yelena, William Paterson as Professor Svyatsky, James Edmonds as Waffles, Marian Winters as Mariya and Joan Croydon as Marta.

A.C.T. has appeared at the Huntington Hartford Theatre twice before, with its production of Dear Little Miss 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 theater.

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

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

Prologues: 5:30 to 6:30 at the Geary Theatre

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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, 773-7533. 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.
TAKE A CHANCE AT A.C.T.'S THIRD ANNUAL BENEFIT DRAWING

Picture the two of you, zipping off to London, via World Airways, spending a luxurious, restful night at Claridge's, gliding across the Channel to Boulogne on Britain's famous Hovercraft, motoring in for 3 nights at Paris' Hotel Meridien. Add to that speeding at 800 miles per hour on the Aquatan Bullet and touring, courtesy of Air France, the great wine regions of France, hosted by San Francisco's inimitable wine consultant, Bob Meyer. This is only one of the fabulous prizes being offered by The American Conservatory Theatre's Third Annual Benefit Drawing.

There are 80 other wonderful prizes in this year's Drawing, including a weekend stay for two in the Delux 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 Harley; a Main Chance Day at Elizabeth Arden; 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, 774-7533. 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.

Carnelian Room
BANK OF AMERICA CENTER
255 CALIFORNIA STREET
San Francisco
415-433-7500

Canadian Club
"The Best In The House"
N.E.A. CHIEF COMES TO CALL

Frank Hodell, 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 Dickson. Hodell congratulated them on their upcoming L.A. tour and praised A.C.T. for its 17-year record of excellence.

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

J. Andrew Beckstoffer, Northern California Chapter

George Sheldon
Chairman Golden Gate Chapter

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.

A.C.T.'S FUNDRAISING TEAM RAISED $600,000+
BY ITS DEADLINE OF MARCH 15th.

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THANK YOU!
TO THE AUDIENCE

HOW TO BUY TICKETS

Tickets by Telephone—Call (415) 673-5410 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 bundle 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 exchange for your tickets. NOTE: If tickets are held for you at the box office, it's best to pick them up at least one 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) 771-0339 or 771-3880 (Voice).

Special thanks to Steven Frosh
Rudner for his hard work and excellent performance in the interpretation of each of these shows.

CHILDREN

Patrons are discouraged from bringing very young children or infants to late 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 Renard and staff of Herbert's Furs Inc. for fur storage and services. Special thanks to Barco 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. performances. Information on all group discounts may be obtained by calling or writing Linda H. 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 $15.00 each and the aprons are $16.75 each. These are available for sale in the lobby.

A HOME COOKED MEAL

WITH A FAMILY

This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please . . . if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hosting List now. Call Meredith or Emily at the Conservatory office (771-3880). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPRING CLEANING

The A.C.T. props department welcomes the donation of any useable furniture, clothing, books, and other household items. Please call the production office, 771-3880.

AMERICAN CONSERVATORY
THEATRE
REPERTORY FOR THE
1982-83 SEASON

THE GIN GAME

by D.L. Coburn

DEAR LIAR

by Jerome Kilty

THE CHALK GARDEN

by Enid Bagnold

A CHRISTMAS CAROL

by Charles Dickens

UNCLE VANYA

by Anton Chekhov

LOOT

by Joe Orton

MORNING'S AT SEVEN

by Paul Osborn

THE HOLDUP

by Marsha Norman

Opening April 13

Closing May 7

SAN FRANCISCO BENCHMARK

ARE BENCHES AN EVENT? IN DOWNTOWN SAN FRANCISCO, DEFINITELY. SO LET IT BE KNOWN THAT OUR NEW 1800 PARK BENCHES ARE HERE. A CIVILIZED IDEA IT WAS TIME TO BRING BACK. RELAX ON THEM DURING A SHOPPING BREAK, REMEMBER THEM WHEN MEETING SOMEONE UNDER THE CLOCK. PEACE, IN THE HEART OF THE CITY.

GALLERY AT CROCKER CENTER

AT THE FOOT OF POST STREET–WHERE SAN FRANCISCO SHOPPING BEGINS. SHOPS AND RESTAURANTS ARE NOW OPEN MONDAY THROUGH SATURDAY.
TO THE AUDIENCE

HOW TO BUY TICKETS
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GALLERY AT CROCKETT CENTER
AT THE FOOT OF POST STREET—WHERE SAN FRANCISCO SHOPPING BEGINS.
SHOPS AND RESTAURANTS ARE NOW OPEN MONDAY THROUGH SATURDAY.
Most cognacs are blended—or, as we French say, "married"—just before they are bottled. But all Salignac is married its young cognacs before they steep... a long, maturing sleep in oakean casks. There, slowly, an intimate liaison develops. Flavors intermingle. Time and the wood perform their smoothing miracle. Only then is our cognac ready for the bottle. The difference? A mellowness of taste and bouquet, unique to Salignac. After all, since 1909 we have known the longer the marriage, the finer the cognac.
WHAOG 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 in Shakespearean festivals across the country. Mr. Ball made his New York directional debut with Chekhov's little-known Uncle Vanya 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. Arena Stage, San Diego American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1969 off-Broadway production of Under Milkwood won the Lola D'Amato 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, Natalie Petrowsky, with composer Lee Holby, based on A Month in the Country. In 1969, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to London to direct 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/CLA Bursa 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, Rehearsals and Gallaudet-Are Dead, Caesar and Cleopatra, The Contractor, Cynus de Bergoraz, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentilhomme and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, Ist 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.) 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 five repertory tours in Hawaii, and the 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; Palm Playhouse in Millburn, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Buck 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 Corinthian and the U.S. Yacht Racing Union.

ALLEN FLETCHER (Conservatory Director, C.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.E.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 Saleman, Antony and Cleopatra, Othello, Hadrian VII, The Letter, Heterosexual, The Fox in the Attic, One Night Stand, Ashcliff, Private Sanger, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premieres 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.'s Cultural Exchange Program as well as A.D. Wilderby, which toured Hawaii and Japan, 1978. Mama and Mourning Becomes Electra. Mr. Fletcher has also translated and directed numerous Off-Broadway 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 appointment 12 years ago. With a B.A. in English and drama from Dartmouth and an M.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. in 1977, when the Theatre was just five years old. In the fall of 1970, that capacity, he supervised all departments involved in the physi-
Before or after the theatre, Before or after the Bridge...

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EUGENE BARONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as 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, The Barretts of Wimpole Street, and Mister Roberts. After receiving his bachelor's 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. Barone has directed the Gay Nineties 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. She appeared in the touring production of The Country Wife, and has directed productions of The Rivals, The School for Scandal, The Comedy of Errors, and Cymbeline. She has directed a number of Shakespeare productions for A.C.T., and has been a guest director for the San Francisco Shakespeare Festival. She has also directed productions of The Importance of Being Earnest, The School for Scandal, and The Comedy of Errors.

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 in 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, 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 award-winning productions of The Tempest, Love's Labour's Lost, The Comedy of Errors, 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.

EDWARD HASTINGS (Guest Director), a founder and 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 1985 and has directed the Miller's Progress program devoted to the production of new writing. Mr. Hastings' projects have included The Dead, The Importance of Being Earnest, and the national touring company of Olivier. He staged the American production of Sir Michael Redgrave's Shakespeare's People, directed the Australian premiere of The Hot L Baltimore, and restaged A.C.T. productions of Sam Shepard's Buried Child in the New York Festival of the Arts and the Guthrie Theatre in Minneapolis. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, and the Denver Center and the San Francisco Opera Center.
Before or after the theatre, Before or after the Bridge...

1944 Union St. San Francisco 922-9025 • 625 Redwood Hwy. Mill Valley 383-9300

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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 in several productions in Canada as well as in films and television. She has been an active participant in Canada’s Stratford Shakespearean Festival. In 1978 Miss Burns won an award in the Shaw Awards competition for her role in the film “The Vikings."

MICHAEL LANGHAM (Guest Director) made his dramatic debut immediately after World War II in British and European theaters. In 1965, he was Artistic Director of the Stratford Shakespearean Festival of Canada. In 1971, he joined the Guthrie Theatre in Minneapolis, where he has served as Artistic Director until 1977. He has directed plays in London, on Broadway, for the Royal Shakespeare Company and the National Theatre of Great Britain. He is currently Director of the Guthrie Theatre Center in New York City.

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Ruta’s stage credits also include performances in A Midsummer Night’s Dream at the American Festival Playhouse in Los Angeles. An original company member with the Tyrone Guthrie Theatre in Minneapolis, he held parts in over 63 productions in seven seasons, and served as Associate Director of the theatre from 1976 to 1978. At San Diego’s Old Globe Theatre, he directed the award-winning productions of The Taming of the Shrew, Othello, 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 Martin. He has performed with the Lyric Opera of Chicago in its productions of Ariadne auf Naxos and Die Fledermaus.

EDWARD HASTINGS (Guest Director), a Drama Desk Award-winner, was a member of A.C.T., whose productions of Mr. Justice, and Our Town were named the outstanding shows of A.C.T.’s first two seasons. He has staged numerous productions for the company since 1965 and has produced The Rainy Days in Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director at the Eugene O’Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Sainthood of Margaret Kemp by Geoffrey O’Neill and directed the national touring company of Oliver. He staged the American production of Mr. Justice at the Shakespeare Festival in Oregon; directed the Australian premiere of The Hottest Ballroom; and re-staged Mr. Hastings’ production of Sam Shepard’s Buried Child at the Second City in Chicago and the Main Street Theatre in the Sacramento area.

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Conducted by Ed de Waart

Bonnie Hampton, cello soloist

Joe Blum at the Repeat Organ

The Incredible Flute: Moricella

Piano: John Rhoades

Schenk for Cello & Orchestra: Black

Monday, April 18

8 pm

Davies Symphony Hall

Tickets $5

Unavailable at Davies Hall & BASS outlets

THE ACTORS

Pulitzer Prize-winning THE PLAYERS present

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 in various stage and film productions. She will be in the current production of "The Heiress" at the Court Theatre in Chicago. Mrs. Benning is a graduate of the University of California, Berkeley, where she majored in English. She is currently working on her master's degree in drama at New York University. Mrs. Benning is a member of the Actors' Equity Association and has appeared in several plays in New York City, including "The Heiress," "The Little Foxes," and "The Glass Menagerie." She has also appeared in several movies and television shows. Mrs. Benning is a native of Los Angeles, California, and has been a member of the A.C.T. company for the past five years.

MISS MARRIE is in her third season at A.C.T. Before joining the company, she had leading roles at Ashland's Oregon Shakespearean Festival, the Alley Theatre in Houston and the Hibernia Repertory Theatre in New York. She has also appeared in productions of "The Taming of the Shrew," "The Devils Disciple," "The Glass Menagerie," "The Heiress," "The Great Gatsby," "The Three Sisters," and "The Caucasian Chalk Circle." Miss MARRIE is a member of the Actors' Equity Association and has appeared in several plays in New York City, including "The Heiress," "The Little Foxes," and "The Glass Menagerie." She has also appeared in several movies and television shows. Miss MARRIE is a native of Los Angeles, California, and has been a member of the A.C.T. company for the past five years.

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 enrolling on theater school. His extensive dramatic experience includes Broadway, television, and film. He has appeared in productions of "The Heiress," "The Taming of the Shrew," "The Devils Disciple," "The Glass Menagerie," "The Great Gatsby," "The Three Sisters," and "The Caucasian Chalk Circle." Mr. DELOY is a member of the Actors' Equity Association and has appeared in several plays in New York City, including "The Heiress," "The Little Foxes," and "The Glass Menagerie." He has also appeared in several movies and television shows. Mr. DELOY is a native of Los Angeles, California, and has been a member of the A.C.T. company for the past five years.
THE ACTORS

MMI 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 Chicago Classical Conservatory for the Performing Arts, Theatrefest, the Alley Theatre in Houston, and the Hilbary Repertory Theatre in Dalton, a native of Gainesville, Florida. Miss Carr holds a bache-
lor's degree from the University of Florida and an M.F.A. from Wayne State University in Detroit. She can be seen in spring in Morey's A.S. Seven A.C.T. PRODUCTIONS: The Three Sisters, A Christmas Carol, I Remember Mama, The Adorable Crichton, Raven, Among the Living, The Peace, Lizzie Borden in The Late Afternoon.

OTHER RESIDENT THEATRES: The Winters Tale.

TELEVISION: Parent Efficicicy (CBS)

JAN CRUZ/DON is in his 14th season with A.C.T. Educated in Penn State College and having studied with Lee Strasberg, he became a member in the New York's A.P.A. Phoenix Repertory productions. Mr. Bird also has spent much of his career performing at the Lucyst 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, Hellen 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, Cymbeline, Antigone, Apollo of Belvedere, Sex Characters in Search of an Author. BROADWAY: Major Barbara, The Bad Seed, The Pottin Shed, Compassion.


FILM: The Bad Seed.

GEORGE DELOV makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before enrolling 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 with James Lockhart in The Robber Bridegroom, played Cleunc in The Imaginary Invalid at the Cincinnati Playhouse in the Park, and appeared on Ossession. As you like it, he also produced production of San Diego's Old Globe Theatre. Mr. Delov is seen currently as a leading role in ABC's comedy series, Star of the Family. You can catch him this season in Lost.

BROADWAY: The Robber Bridegroom, El Grande de Coca Cola.


BARRIE DREWICKSON (*) has been with A.C.T. for 11 years, having attended the Conservatory's Ad
dvanced Training Program. Previously, she attended the University of Port
dand the University of Pennsylvania School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the company, Miss Drewickson has appeared in 26 productions on the mainstage and has toured with us to Hawaii and the U.S.S.R. Other acting credits include: Shay with Saul 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: 24 total, including: Cyrano de Bergerac, The Match
maker (U.S.S.R. tour); Peer Gynt; Hamlet; The Month in the Country, The Circle, How Far, Buried Child, Another Part of the Forest, The Three Sisters, The Importance of Being Earnest.

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

TELEVISION: Lost, Guilt, Incident at Crestview.

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Monday, April 18 8 pm

Davies Symphony Hall

Tickets $5 available at Davies Hall & BASS outlets
PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of York University, 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 PA company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years.

LAWRENCE HECHT is in his ninth season with the company. He has performed and directed in A.C.T.’s Summer Repertory Theatre 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 Play-in-Progress series, as well as A.T.P. student productions. He continues to serve as an artistic advisor and director for the Conservatory.

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 acting with William Ball and studied voice 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 is currently a resident director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed A.T.P.’s production of T.S. Eliot’s “The Love Song of J. Alfred Prufrock.”

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

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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 Elia Kazan’s A.P.A. company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years.

LAWRENCE HIGHTON (* ) is in his ninth season with the company. He has performed and directed the 1976 Summer Repertory Theatre in Santa Rosa, the Xerces 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. Highton has directed numerous productions for the Play-In-Progress series, as well as A.T.P. student productions. He continues to serve as an acting teacher and director for the Conservatory.


NANCY JOHNSON 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 A.C.T. holiday production of The Visit. A graduate of Stanford University, she studied voice with Kaissa Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Opera, and was a resident artist at the Santa Maria Solti Grant Theatre. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Madama Butterfly, in Washington, D.C., in Morning’s at Seven. A.C.T. PRODUCTIONS: Julius Caesar; Ten Minutes For Twenty-Five Cents; Manon and Falstaff.

OTHER RESIDENT THEATRES: Requiem of a Salesman, Richard III, Of Mice and Men, Of Death, Merchant of Venice, Time of Your Life, Dr. Faustus.

JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she also studied acting with William Ball and with the late Edith Skinner in addition to acting, Miss Hutchins is director of the ongoing Plays-In-Progress series, has toured with us to Hawaii and Japan and is an active member of A.C.T. As an 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 Will Simons’s Chapter Two at the Sunnyvale Repertory Company.


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

ANNE LAWDER returns to A.C.T. for her third year. An original member of the A.C.T.’s Workshop, she was graduated from Stanford University. In New York she studied voice with Kaysi Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Opera, and was a resident artist at the Santa Maria Solti Grant Theatre. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Madama Butterfly, in Washington, D.C., in Morning’s at Seven. A.C.T. PRODUCTIONS: Julius Caesar, Ten Minutes For Twenty-Five Cents, Manon and Falstaff.

OTHER RESIDENT THEATRES: Requiem of a Salesman, Richard III, Of Mice and Men, Of Death, Merchant of Venice, Time of Your Life, Dr. Faustus.

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With the Pianoconductor system, you can now enjoy the true sound of Libérate’s performance right in your living room. The system reproduces the performance exactly as it was originally recorded, allowing you to experience the same level of detail and nuance as if you were sitting in the audience at a live performance. Libérate’s performance is captured in high fidelity, allowing you to enjoy the same experience as if Libérate were performing live in your home.
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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 has served as Artistic Director of the California Actors Theatre in Los Gatos, CA. Matthews directed the Conservatory's Summer Training Congress this year, and is an avid home computer programmer. Watch for his performances this season in Door Lars, Uncle Vanya and A Christmas Carol.

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


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.'s PRODUCTIONS: 15 total, including The Circle, General Gourmand, Ulysses; Cynara de Bergerac, Three-Penny Opera, The Matchmaker (U.S.B.R. tour), The Taming of the Shrew.

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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 Larry, Uncle Vanya and A Christmas Carol.

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


TELEVISION: New Actors for the Classics, Farewell to Manzanares, Street 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: 13 total, including: The Circle, General Gorgeons, Travesties; Othello; Cyno de Bergerac; Threepenny Opera, The Matchmaker (U.S.S.R. tour), The Taming of the Shrew.

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MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in major regional and resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bal, Spook with Sandy Dennis, and One Man, Two Guvnors. 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: *Finals of the Community*; *Honesty*; *The Krattes*; *Peer Gynt*; *The Matchmaker* (U.S. Tour); *The Merry Wives of Windsor*; *The Bourgeois Gentleman*; *The Circle, The Winter's Tale*; *Hey Fever*; *Buried Child*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*. OTHER RESIDENT THEATRES: 27 total, including: *Rhyme Spirit*; *The Chat Room*; *The Elephant Man*; *The Rainmaker*; *The Importance of Being Earnest*; *Fiasco*; *Sunday*; *FILMS*: *Petula*, *Billiet*, *Medium Cool*. J. STEVEN WHITE first joined A.C.T. in 1975 and performed 52 roles in five years. A native of Peoria, Illinois, he earned his bachelor of fine arts degree in musical theatre from Northwestern University in Chicago. He worked as a lighting designer and technical director for the University of California, Santa Cruz, and the University of Southern California. He also co-founded the Peoria Community Theater. In 1982, he moved to San Francisco to join the San Francisco Opera Company as a stage manager. He has been involved with the San Francisco Opera since then, serving as the company's lighting designer for over 20 years. In 2003, he was awarded the San Francisco Opera's inaugural Freeheart Award for his contributions to the company. He has also designed for the Santa Fe Opera, the Minnesota Opera, and the Lyric Opera of Chicago. He currently resides in San Francisco with his wife, Julie. RICHARD SEGER (Set Designer) was born in Philadelphia and received a B.F.A. in Design from the University of Iowa in 1971. He has worked with numerous theater companies across the United States, including the American Repertory Theater, the San Francisco Opera, and the Seattle Repertory Theatre. He has received numerous awards for his work, including the Joseph Jefferson Award for his design of the set for the play "Death of a Salesman" at the Steppenwolf Theatre Company in Chicago. He is a member of the Society of Stage Craftsman and is a fellow of the American Institute of Architects. He currently resides in San Francisco with his wife, Julie. D. PAUL YEVUEL (Costume Designer) began his career in costume design for regional theater in the 1980s, working with companies such as the Oregon Shakespeare Festival and the Seattle Repertory Theatre. He has since designed costumes for productions at the Arena Stage, the American Repertory Theatre, and the Public Theater, among others. He has also designed costumes for television and film, including the HBO miniseries "The Confession." He is a member of the Society of Stage Craftsman and is a fellow of the American Institute of Architects. He currently resides in San Francisco with his wife, Julie. JOSEPH APPLEY (Lighting Designer) began his career in lighting design for regional theater in the 1970s, working with companies such as the Oregon Shakespeare Festival and the Portland Center Stage. He has since designed lighting for productions at the Kennedy Center, the Lincoln Center, and the Metropolitan Opera, among others. He is a member of the Society of Stage Craftsman and is a fellow of the American Institute of Architects. He currently resides in San Francisco with his wife, Julie. DEANNE SCHULER (Lighting Designer) began her career in lighting design for regional theater in the 1980s, working with companies such as the Oregon Shakespeare Festival and the Portland Center Stage. She has since designed lighting for productions at the Kennedy Center, the Lincoln Center, and the Metropolitan Opera, among others. She is a member of the Society of Stage Craftsman and is a fellow of the American Institute of Architects. She currently resides in San Francisco with her husband, Joseph.
A sea of people, dressed in white, gathered in the grand ballroom of the Rainbow Hotel. The atmosphere was one of excitement and anticipation, as the guests eagerly awaited the arrival of the main event – the design contest.

The contest was organized by the Rainbow Hotel, a renowned venue known for its elegant ballrooms and opulent decor. The hotel was decorated with sparkling chandeliers, ornate floral arrangements, and soft, warm lighting that created a magical ambiance.

The guests, a mix of designers, industry professionals, and enthusiasts, were all dressed in their finest attire. They mingled, exchanging ideas and sharing stories about their experiences in the design world.

The grand ballroom was filled with tables and chairs, each adorned with a name tag. The table decorations were carefully arranged, with flowers in vases and neatly folded napkins. The walls were adorned with large, colorful banners and posters, adding to the festive atmosphere.

A band played in the corner, providing a live soundtrack to the social gathering. The music added to the lively atmosphere, with guests dancing and enjoying the celebration.

The event was a testament to the ingenuity and creativity of the design community. It was a testament to the power of design to bring people together and create shared experiences.

THE END

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MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as her plays-in-progress program. The Montana native attended the University of Oregon before going on to perform in many resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bap Soup, with Sandy Dennis, and in The Ballad of Baby Doe. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Jolee Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, including: Paisley of the Community: Honesty; The Steaming: Peer Gynt; The Matchmaker (U.S. tour); The Merry Wives of Windsor; The Burglars of Calais; The Circle, The Winter’s Tale; Yeats: Buried Child; The Admirable Crichton; Happy Landings: Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 27 total, including: Rhyme Spirit: The Chalk Garden; The Dromaeo; The Rainmaker; The Importance of Being Earnest; Fiasco Sundae Films; Petula, Bullitt, Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1975 and performed 22 roles in five years. A native of Peoria, Ill., he earned his bachelor’s degree in fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 15 years ago. He has performed and directed at the Oregon Shakespeare Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and serves as the fencing master for the San Francisco Ballet. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: 22 total, including: Cyrano de Bergerac; Merchant of Venice: Tanage of the Shrou; Hot L Baltimore; Matchmaker (F.S.R. Tour). Desti (Under the Eats U.S.S. tour); Odysseus. Valention 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 his second season. A native of Fort Worth, he studied at the University of Texas with Polish director Stanislaw Jajkiewicz and has appeared at A.C.T. and the Shakespeare Festival. Mr. Williams directs 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 Haifa. He has been seen this season in A Christmas Carol, Lost and Morning’s At Seven.


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

TELEVORE 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 National Conservatory of Performing Arts, and London’s Tavistock Repertory. She is a recipient of the 1973 Princess Chichiri 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 Lilacs, Idaho’s Debuts, Piers and Julieti, 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. Yeuell’s training includes voice with the speech and dance with Alvin Ailey. On stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Furoku Theatre in San Francisco. An avid "white-water" enthusiast, he kayaks regularly and works off season as a river guide in the Sierras. Mr. Yeuell has taught Shakespeare acting through the Evening Extension Program, and is an accomplished equestrian and balalaika player. He can be seen this season in A Christmas Carol.


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

TELEVORE A Christmas Carol (ABC A.C.T. production).

MICHAEL CASEY (Costume Designer) recently designed Radio City Music Hall’s production of Encore and last season’s productions of America and Manhattan Screwboat. He has designed costume for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rocky Horror Picture Show. Mr. Casey attended the University of Texas, Mr. Casey designed for New York Studio Repertory Theatre, and the Designs for a Requiem for a Heavyweight, the Hunter Theatre/New Arts production of The Lon in Winter, and the Bronco Opera production of Abenteuer from the Strauss. 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, Panegyric, 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, Red McCarver Theatre, Pacific Conservatory of the Performing Arts, Shrewsbury 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 Gallery.

DEANA SCHULER (Lighting Designer) joins A.C.T. for another season, having designed the company’s The Gift 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, Mild-Waite 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 design, he designed Sturtevant Bal- lard’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 The Pleasure of His Company. Mr. Schuler heads an architectural lighting design and theatrical consultation firm based in Minneapolis where he lives and family.

RICHARD SIEGER (Set Designer) re- tains 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 Desert 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 Gentilhomme, Othello, Cat Among the Pigeons and Something’s Afoot, which premiered at the Oregon Shakespeare Festival and went on to Broadway. A graduate of Chicago’s School of Art Institute, Mr. Sieger also created the scenic design for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Sieger’s other credits include numerous productions at the City College of New York, CUNY City College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

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STATEMENT OF PURPOSE
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 in 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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<td>April</td>
<td>0.75</td>
<td>0.1</td>
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<tr>
<td>Benson &amp; Hedges</td>
<td>0.8</td>
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<td>Camel</td>
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