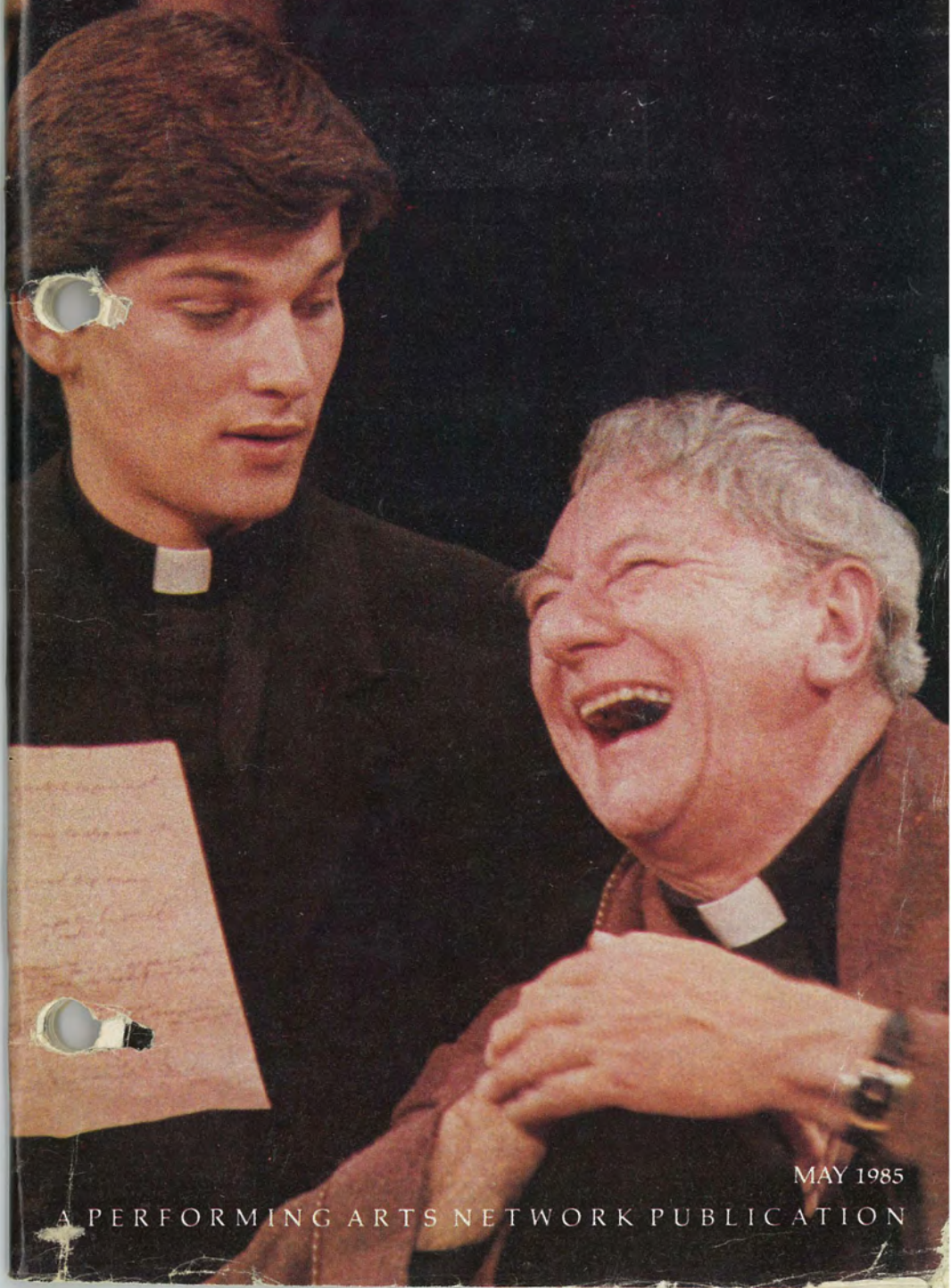


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MAY 1985

A PERFORMING ARTS NETWORK PUBLICATION

SCENE
ACT I
SCENE I

SOUTH HAMPTON
(Scene v) (P. 23)

to trust these tra
ed-by.
bear themselves.

-d.

DRAMATIS PERSONÆ

- Antiochus, King of Antioch.
- Pericles, prince of Tyre.
- Helicanus, J.
- Evanes, J.
- Simonides, king of Iokos of Tyre.
- Cleon, governor of Tarsus.
- Lysimachus, governor of Mytilene.
- Cerimon, a lord of Ephesus.
- Thaliard, servant to Antioch.
- Philimon, servant to Cerimon.
- Leontius, servant to Dionysa.
- Marshall.
- A Panlar.
- Boult, his servant.
- The Daughter of Antiochus.
- Dionysa, wife to Cleon.
- Thaisa, daughter to Simonides.
- Marina, daughter to Pericles and Thaisa.
- Lychorida, nurse to Marina.
- A Bard.

Lords, Knights, Gentlemen, Sailors, Pirates,
Fishermen, and Messengers.

Diana.

Gower, as Chorus.

Scene—*Differently in various countries.*

PERICLES

ACT I.

Enter Gower.

BEFORE THE PALACE OF ANTIOCH.

To sing a song that old was sung;
From ashes ancient Gower is come;
Assuming man's infirmities,
To glad your ear, and please your eyes,
It hath been sung at festivals,
On ember-eves and holy-days;
And lords and ladies in their lives
Have read it for restoratives:
The purchase is to make men glorious;
Et bonum quo antiquius, eo melius;
If you, born in these latter times,
When wit's more ripe, accept my rhymes,
And that to hear an old man sing,
May to your wishes pleasure bring,
I life would wish, and that I might
Waste it for you, like taper-light.
This Antioch, then, Antiochus the Great
Built up, this city, for his chiefest seat;
The farthest in all Syria
I tell you what mine authors say:
This king unto him took a fair;
So he took and left a female heir,
As heaven had lent her all his grace;
With whom the father liking took,
And her to incest did provoke:

TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

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Dare to be More.

A woman with dark hair styled up, wearing a red sequined dress with a high slit, leans against a large pack of More cigarettes. She holds a lit cigarette in her right hand. The pack is red with a yellow diagonal stripe and features the word 'More' in large white letters. A yellow label at the top of the pack says '20 CLASS A CIGARETTES'. The word 'CIGARETTES' is printed vertically in yellow on the side of the pack. At the bottom right of the pack, '120s' is written in yellow. Two packs of cigarettes are visible at the top right, with the word 'More' on their ends.

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IN THE A.C.T.

News of the American Conservatory Theatre



Conservatory students study the transforming power of masks.

A.C.T. SUMMER SCHOOL APPLICATION DEADLINE EXTENDED

Although the 1984-85 A.C.T. repertory season ends on June 1, the company's acclaimed Conservatory remains open throughout the summer months. This year, three distinct Conservatory programs offer a full range of summer school classes.

The Summer Training Congress, a full-time, intensive professional theatre training program, runs from June 17 to August 23 and features introductory and intermediate classes designed to benefit high school seniors, college students, and teachers or those wishing to re-enter the profession.

The deadline for application to the ten-week Congress has been extended to May 15. Guaranteed Student Loans, Pell

Grants and some special scholarships are available to assist students. Completion of the course will earn students approximately sixteen semester units. Minimum age for admission to the Congress is seventeen.

The Academy is for students wishing to take theatre courses on a part-time basis. Classes meet twice a week in the evenings and are customarily attended by persons with some acting experience who wish to maintain their skills or theatre enthusiasts interested in exploring alternative, non-academic training. A single four-week Academy session is scheduled this summer for July 8 to August 3.

The final division of the A.C.T. Conservatory offering summer training is the Young Conservatory. Registration deadlines for both the June 17 to July 19 and the July 22 to August 23 sessions is May 15. The courses are for young actors ages eight through eighteen and last for five weeks. Telephone Linda Aldrich at A.C.T. for more information.

The summer Training Congress, the Academy and the Young Conservatory offer condensed versions of A.C.T.'s renowned Advanced Training Program curriculum and comprise classes in acting technique, scene study, musical theatre, tap dance, improvisation and Shakespeare, among other areas of study. Faculties consist of A.C.T. trainers, acting company members and distinguished guest instructors. For complete information contact the Conservatory at 415-771-3880. Make A.C.T. a part of your summer plans!

—Ralph Hoskins

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*His life was gentle, and the elements
So mixed in him that Nature might stand up
And say to all the world, "This was a man!"*

—William Shakespeare
Julius Caesar

A.C.T. wishes to announce the creation of
a Memorial Scholarship in honor of
Mr. Knickerbocker
and the charm, grace and insight
he brought to Bay Area theatre.



What are Freddie Solomon, Charlotte Mailliard and Herb Caen doing in the kitchen?

They're cooking up a storm for the Fifth Annual March of Dimes Gourmet Gala. They'll be joined by a host of celebrities in a cooking competition, complete with wine tasting, dinner and dancing. Join the stars on May 17th, at the Fairmont Hotel and help the March of Dimes raise funds for their Birth Defects Foundation. Tax-deductible tickets are 150.00 per person and can be ordered by calling (415) 468-7400. And for a sneak preview on behalf of the March of Dimes, Freddie and Charlotte will appear in Macy's San Francisco Cellar during the week of May 5-11. It's just a sample of what's in

store for you during Cookware Week's Celebrity Kitchen. Every store will host a noted guest cook with all proceeds going to local, non-profit community organizations. For a complete schedule of events in your area, call (415) 393-3711. Macy's Celebrity Kitchen is presented in cooperation with The American Express® Card, and both are proud sponsors of the 1985 March of Dimes Gourmet Gala.



WHO'S WHO AT A.C.T



ANNETTE BENING joined the A.C.T. company in 1982 after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has appeared as a leading actress with the San Diego Repertory Theatre and at Shakespeare festivals in San Diego, Saratoga, Colorado and Berkeley. In addition to roles in *Arms and the Man*, *A Midsummer Night's Dream* and *The Sleeping Prince* for A.C.T. last season, she has appeared in the company's productions of *The Three Sisters*, *The Chalk Garden* and *A Christmas Carol*. For other resident theatres, Miss Bening has acted in *Timon of Athens*, *Love's Labours Lost*, *Romeo and Juliet*, *Antony and Cleopatra*, *All's Well That Ends Well*, *The Winter's Tale*, *Two Gentlemen of Verona*, *King John* and *Ivanhoe*. She has also performed on *Parent Effectiveness*, a PBS national television series. This season Miss Bening appears as Agnes in *The School for Wives*, Belle in *A Christmas Carol*, Lady Macbeth in *Macbeth* and Emily in *Our Town*.



JOSEPH BIRD is now in his 16th 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 APA-Phoenix Repertory productions. Mr. Bird 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. His A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol* and *A Midsummer Night's Dream*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



SCOT BISHOP joins the A.C.T. company this season to play the role of George Gibbs in *Our Town*. Following two years as a business major, Mr. Bishop left San Francisco State University to enroll in A.C.T.'s Advanced Training Program, where he is currently a second-year student. In A.C.T. Workshop productions, he has performed the title role in *Hamlet*, Randall Utterword in *Heartbreak House* and Richard Miller in *Ah, Wilderness!*, and appeared in *Balm in Gilead* and *Sweet Bird of Youth*. For Sunnyvale Summer Repertory, he played Clive in *Five Finger Exercise* and the role of Cliff in *The Woolgatherer*, also presented earlier this season as a special event for A.C.T. benefactors.



KATE BRICKLEY, a native of Sturgeon Bay,



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Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in *Othello* and *Peer Gynt* on the Geary stage, and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the Wells*. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*.



GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of *Loot*. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. 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 was seen on the ABC comedy series *9 to 5*. In 1982 he played Orlando to Deborah May's Rosalind in *As You Like It*, the inaugural production of San Diego's Old Globe Theatre. They were married in 1983.



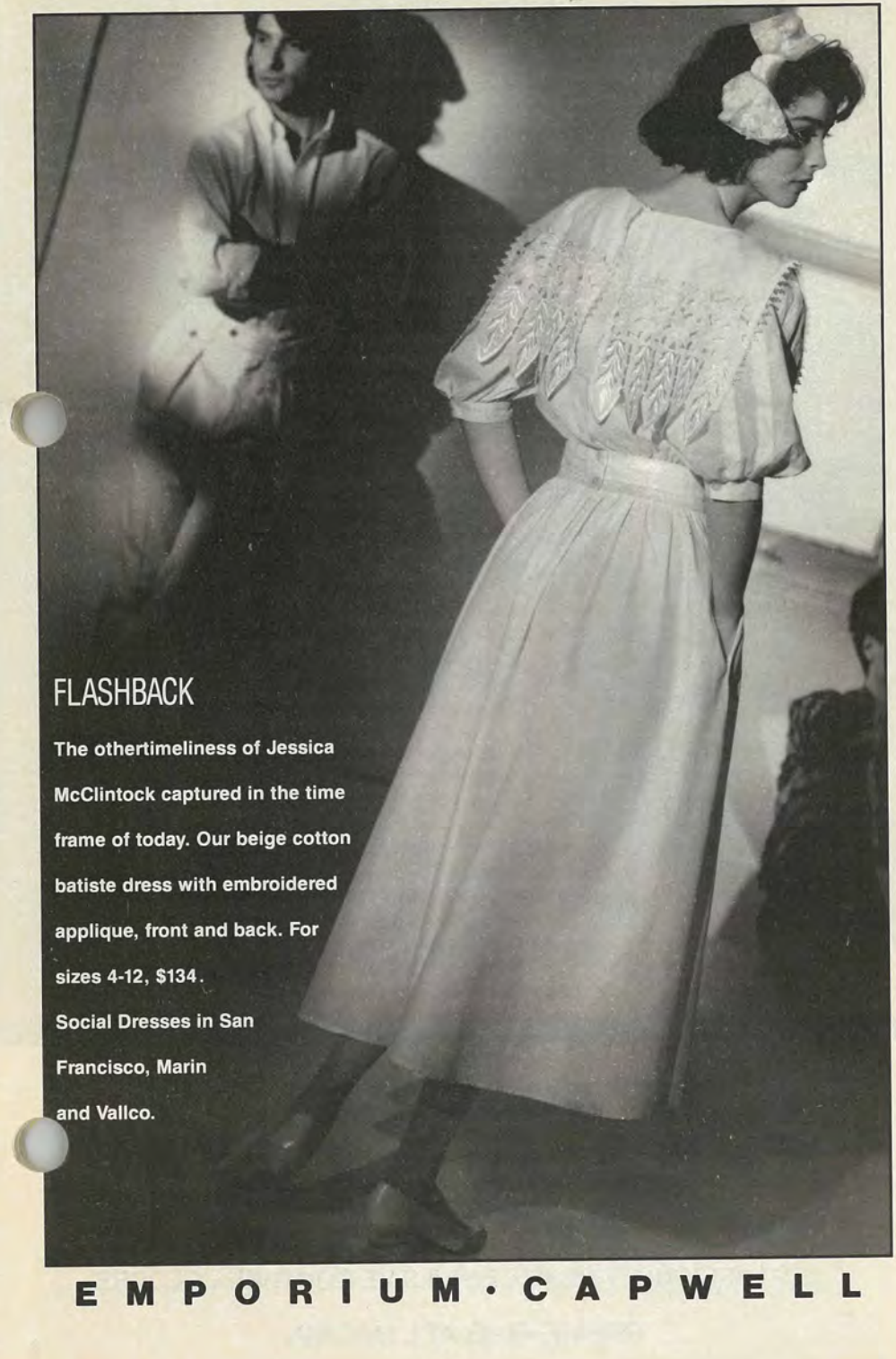
BARBARA DIRICKSON attended A.C.T.'s Advanced Training Program. Prior to the three year course of study, she attended the Perry

Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Her work in the Geary stage includes roles in *Cyrano de Bergerac*, *The Matchmaker* (U.S.S.R. tour), *Hay Fever*, *Buried Child*, *Another Part of the Forest*, *The Three Sisters*, *Uncle Vanya*, *The Holdup* and *5th of July*. Last season she performed in *Dial "M" for Murder*, *Angels Fall* and *The Dolly*. Miss Dirickson's roles this season include Kate in *Old Times* and Mags in *Painting Churches*. 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 and *Lou Grant* and *Incident at Crestridge* for television.



PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare Festival. In New York, he has performed both off- and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince* and, this season, in *The School for Wives*, *Macbeth* and *Our Town*. Mr. Donat starred in the NBC-TV series, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II* and *The Bay Boy*, opposite Liv Ullmann.

GEOFFREY ELLIOTT joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with

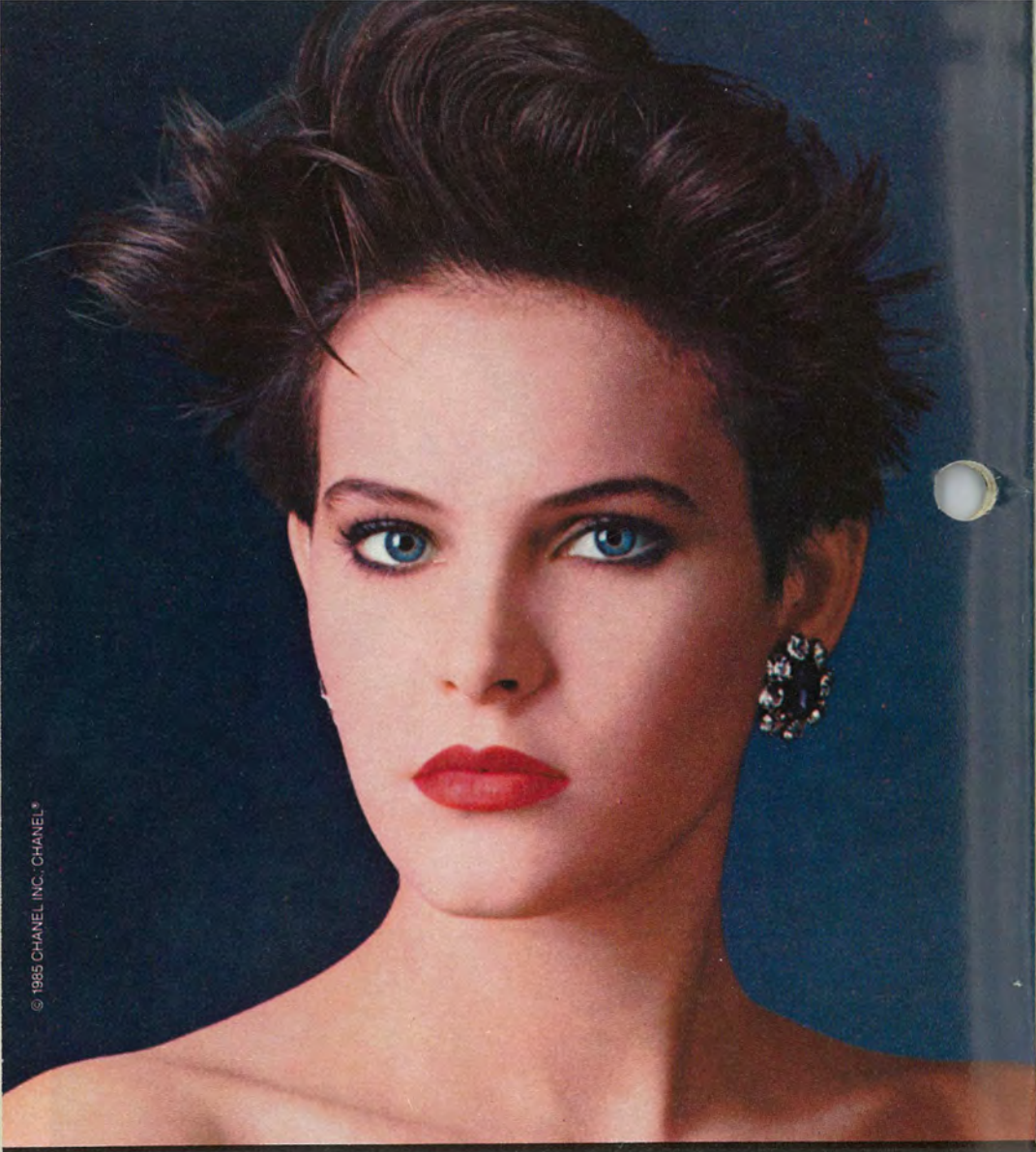


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PREMIERING AT I. MAGNIN



a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting. Mr. Elliott studied with David Shelton and Richard Green while appearing in *Picnic* and *Twelfth Night*. In addition to studio productions of *Coriolanus*, *The Lower Depths* and *The Mound Builders*, Mr. Elliott was seen most recently in *The Merchant of Venice* and *Othello* for the Berkeley Shakespeare Festival. He has also performed roles in *Romeo and Juliet* and *The Time of Your Life* for the Western Stage. This season, Mr. Elliott is featured in *The School for Wives* and *Translations*.



DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as in numerous student productions. He has been seen most recently in the extended local run of *Cloud Nine* at the Eureka, Marines' Memorial and Alcazar theatres, in addition to a featured role in the film *The Right Stuff* and a television appearance on *Shannon and Partners in Crime*. Other major stage productions include *Hamlet* at the Berkeley Shakespeare Festival, and *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original cast and in the Los Angeles revival of *One Flew Over the Cuckoo's Nest*. Last season at A.C.T., he appeared in *A Midsummer Night's Dream*.



JILL FINE joins the A.C.T. company for her first season. She attended North Texas State University and trained in A.C.T.'s Intermediate Acting Program with Paul Blake and William Ball. For a year, she toured with the Texas-based Alpha-Omega Players in *The World of Carl Sandburg*, *Aria Da Capo*, *Endgame* and as Eve in *The Diary of Adam and Eve*. While at the Oregon Shakespearean Festival, she was seen as Muriel McComber in *Ah, Wilderness!* and was in a Black Swan Project of *Patio/Porch*.



SCOTT FREEMAN attains the status of Journeyman this year, following roles in last season's repertory production of *The Sleeping Prince* and studio productions in A.C.T.'s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelor of Arts from California State University at Fullerton, and work in the Summer Conservatory at South Coast Repertory Theatre. In addition to A.C.T., where he performed studio roles in *Twelfth Night*, *Chekhov in Yalta* and *A Tale Told*, his professional experience includes the Grove Shakespeare Festival, and understudying the role of Meadle in the Old Globe Theatre's production of *Quatermain's Terms*.

WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.'s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed



for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not For Burning*. Mr. Grayson claims, as a special skill, the art of one-hand clapping.



SCOTT HITCHCOCK returns to A.C.T. after a one-year working hiatus, as a company member in *A Christmas Carol* and *Macbeth* and Master of Fine Arts candidate in the Advanced Training Program. Following a B.A. in Theatre from the University of Washington, Mr. Hitchcock entered A.C.T.'s Conservatory in 1981, later appearing in studio productions of *Henry IV*, parts II and III, *Romeo and Juliet*, *Barbarians*, *The Country Wife*, *A Flea In Her Ear* and *Picnic*. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in *Love's Labor's Lost*, *The Three Musketeers* and *As You Like It*. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Shozo Sato's *Kabuki Medea*, and starred in the Parallax Productions film *Listening for Serpents*.

JOHANNA JACKSON has been involved with A.C.T. since 1977. She has studied with the Pacific Conservatory of the Performing



Arts in Santa Maria, California, where she also played roles in its annual Theaterfest, and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy in the disciplines of basic and intermediate acting, and music in theatre for actors. For A.C.T., Miss Jackson has appeared in *Another Part of the Forest* (Hawaii tour), *A Christmas Carol*, *I Remember Mama* and *Mourning Becomes Electra*.



JANE JONES, A.C.T. alumna, leading actress in regional theatres across the country and veteran of Off-Broadway, joins the A.C.T. company in the role of Maire in *Translations*. From 1979-82 she studied in A.C.T.'s Conservatory, receiving further training from Virginia Commonwealth University and Jeff Corey in Los Angeles. Her extensive regional stage credits include the role of Cecily in the Guthrie Theatre tour of *The Importance of Being Earnest* directed by Garland Wright; the McCarte Theatre production of *Ah, Wilderness!* and the Philadelphia Drama Guild's production of *The Member of the Wedding*, co-starring with Ester Rolle. While at A.C.T., Miss Jones appeared in *I Remember Mama*, *The Admirable Crichton*, *Black Comedy* and *Cat Among the Pigeons*, in

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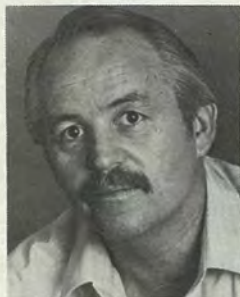


GM

addition to several studio roles. She has also performed the role of Emily in *Our Town* for the Oregon Repertory Theatre and has acted with the Playhouse on the Square, the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts, among others. Off-Broadway, Miss Jones played in *The Dining Room*, *The Rise and Rise of Daniel Rocket* and created the role of Jake in the world premiere of *Homesteaders* at the Capital Rep.



DOUGLAS MARTIN made his local acting debut two summers ago as Deacon Mark Dolson in the Sunnyvale Summer Repertory Theatre's production of *Mass Appeal*, and will return to the role later this season. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he appeared in such studio projects as *A Tale Told*, *Golden Boy* and *The Lady's Not For Burning*. His appearances in the Plays-in-Progress series have included *Mammon and Fist*, *Dead Letters* and *AWOL*. Additionally, Mr. Martin has done professional modeling and commercial work.



DAKIN MATTHEWS came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and full 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 also served as Artistic Director of the California Actors

Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in thirteen A.C.T. productions, including Uncle Chris in *I Remember Mama*, George Bernard Shaw in *Dear Liar*, Sigmund Freud in the P.I.P. production *Melanie in August*, Niles Harris in *Angels Fall*, Scrooge in *A Christmas Carol*, and the title role in *Uncle Vanya*. In other theatres, he has performed Pat in *The Hostage* and Sir Peter in *The School for Scandal* with The Acting Company; Bottom in *A Midsummer Night's Dream* and Fluellen in *Henry V* for San Diego's Old Globe; Azdak in *Caucasian Chalk Circle* and Finian in *Finian's Rainbow* for P.C.P.A.; Brutus in *Julius Caesar* and the title role in *King John* for the Berkeley Shakespeare Festival; Falstaff in *Henry IV, part 1* for both the Marin and the California Shakespeare Festivals; Dr. Watson in *Sherlock's Last Case* for Los Angeles Actors' Theatre; and George in *Who's Afraid of Virginia Woolf* and the title role in *Enrico IV* for the California Actors Theatre. Mr. Matthews appeared as a guest star on *Remington Steele* this season, performed last summer in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.



DEBORAH MAY has been associated with A.C.T. for 11 years, playing such roles as Gwen in *Travesties*; Elizabeth in *The Circle*; Roxane in *Cyrano de Bergerac*, Desdemona in *Othello*, Alice in *You Can't Take It With You*, Mrs. Molloy in *The Matchmaker* (which toured the USSR in 1976), Polly Peachum in *The Threepenny Opera* and Abigail in *The Crucible*. She has been seen on Broadway in Tom Moore's production of *Once in a Lifetime* and *Romantic Comedy*. During the summers at PCPA in Solvang, she was seen in the title roles of *Hedda Gabler* and *The Unsinkable Molly Brown*. She also played leading roles in *The Music Man*, *Brigadoon*, *The Mikado*, *Finian's Rainbow*, *Showboat* and *Man of*

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La Mancha. At the Old Globe Theatre she played Rosalind in the inaugural production of *As You Like It*, opposite George Deloy as Orlando. They were married in August 1983.



CAROLYN McCORMICK enters her second season as a company member, having appeared on the Geary Stage last year as Louka in *Arms and the Man*, Mary in *A Christmas Carol* and Helena in *A Midsummer Night's Dream*. A student for three years in the Advanced Training Program, Miss McCormick now holds an M.F.A. from A.C.T.'s newly accredited Conservatory, in addition to her B.A. in theatre from Williams College. She also participated in the Centre d'Etudes Françaises Avignon Summer Festival in 1978, following two years as a Channel 39 News Broadcaster in Houston, Texas. While a student at A.C.T., she appeared in studio productions of *The Sea Gull*, *The Abdication*, *Henry VI (Part 3)* and *The Hot I Baltimore*. She has worked with Blythe Danner, Christopher Reeve, Ed Herrman and Jane Kazmarek at the Williamstown Theatre Festival, as well as performing at the Valley Shakespeare Festival and the Summerfun Summer Theatre. She will be appearing in the 20th Century-Fox film *Enemy Mine*, directed by Wolfgang Peterson and starring Dennis Quaid and Lou Gossett, and performs in *Macbeth* for A.C.T. this season.



JUDITH MORELAND becomes a company member this year, attaining the status of

journeyman. Educated at Stanford, she is currently a third-year student in A.C.T.'s Advanced Training Program. During her first two years at A.C.T., she performed in studio productions of *Coriolanus*, *Bus Stop*, *Separate Tables* and *The Three Sisters*, the latter under the direction of Eugene Barcone. In addition to various roles in *A Christmas Carol*, Miss Moreland will appear in *Macbeth* for A.C.T. this season.



MARK MURPHEY returns to A.C.T. this season having recently appeared at the Oregon Shakespearean Festival, where he played such roles as Hamlet, the clown in *The Winter's Tale*, Charles Courtley in *London Assurance*, and Cornelius in *The Matchmaker*. In his five previous seasons at A.C.T. he was seen as Ken Talley in *5th of July*, Benedick in *Much Ado About Nothing*, Simon in *Hay Fever* and Oscar in *Another Part of the Forest*. He has also appeared on the Geary stage as Tybalt in *Romeo and Juliet* and Frank in *The Brooding Version*. Other theatre credits include the role of Oswald in *Ghosts* for the Intiman Theatre, the role of John Grass in *Indians* for the Alley Theatre in Houston and the role of Romeo in *Romeo and Juliet* at the Oregon Shakespearean Festival. He is a native of Dailas, Texas, and has a B.A. degree in theatre from Baylor University.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's

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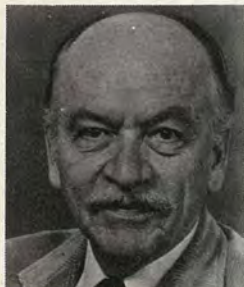


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beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. Mr. Ottiwell has appeared in thirteen A.C.T. productions, including *The Visit*, *Richard II*, and *A Christmas Carol*. He was also seen in the A.C.T. television productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!*

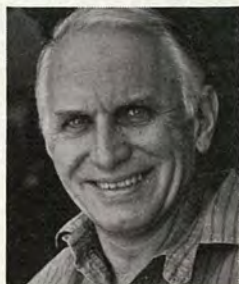


WILLIAM PATERSON is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game* and *Dial "M" For Murder*. He presently serves as a member of the San Francisco Arts Commission.

JIM POYNER begins his third year as a student in A.C.T.'s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps, *Another World* and *Texas*. He has also appeared in the made-for-TV movies *Logan's Run* and *Fantastic Journey*, and in the Paramount film *The Bug*. In addition to roles in *The Mound-builders* and *The Lady's Not for Burning* at other



resident theatre companies, Mr. Poyner's theatre credits include an appearance in the Plays-in-Progress series during A.C.T.'s 1982-83 season. He will be seen in *Macbeth* and *Our Town* this season.



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 over thirty major roles with A.C.T. and toured 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. Among his A.C.T. roles are *Cyrano de Bergerac*, Stanley Kowalski in *A Streetcar Named Desire*, Falstaff in *The Merry Wives of Windsor*, Astrov in *Uncle Vanya*, the Narrator in *Under Milkwood*, Alfred in *The Visit*, Bottom in *A Midsummer Night's Dream*, Mangiacavallo in *The Rose Tattoo*, The Miser in *The Miser*, Krapp in *Krapp's Last Tape*, and Ephraim in *Desire Under the Elms*. Mr. Reinhardt has also served as host and narrator for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss' *Ariadne auf Naxos*. He is well known in the Bay Area as an outstanding teacher of acting and has made guest

appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrique in *The School for Wives*, Lancey in *Translations* and Mr. Webb in *Our Town*.



RICHARD RIEHLE joins A.C.T. for the first time this season. He has worked extensively in the West, playing leading roles at the Alaska Repertory Theatre, Arizona Theatre Company, PCPA/Solvang Theatrefest, the Oregon and Colorado Shakespeare Festivals and, in Seattle, at the Seattle Rep, A Contemporary Theatre, The Empty Space and the Intiman Theatre. He trained at the Universities of Notre Dame and Minnesota as well as at the John Fernald Academy of Dramatic Art and has taught acting at such schools as the Pacific Conservatory of the Performing Arts and the University of Washington. His performance credits include more than thirty-five roles in twenty-two of Shakespeare's plays. During the past two years, Mr. Riehle has created roles in the original productions of *The Ballad of Soapy Smith*, *The Return of Pinocchio*, the English-language premiere of *Through the Leaves* and the West Coast premieres of *Noises Off* and *Filthy Rich*. Earlier this year, he was featured in NBC's *Hot Pursuit* and will be seen as Gene Hackman's buddy, Billy, in the upcoming *Twice in a Lifetime*.



STEPHANIE SHROYER returns to A.C.T. as a third-year student after a year at the Pacific

Conservatory of the Performing Arts in Santa Maria, where she performed a number of roles, among them Hypatia in *Misalliance*, the Bride in *Blood Wedding* and Jenny Hill in *Major Barbara*. Her studio productions at A.C.T. include the roles of Juliet in *Romeo and Juliet*, Dainty Fidget in *The Country Wife*, and Busy in *The Man of Mode*. Miss Shroyer also has extensive dance experience, having worked on an M.F.A. in dance at Florida State University. She is an instructor in dance for A.C.T.'s Conservatory.



ROSEMARIE SMITH joins the A.C.T. company this season as a journeyman and instructor in vocal production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in *The Three Sisters* and *Twelfth Night* while a student at A.C.T.'s Conservatory, she has appeared in *Bad Habits*, *When You Comin' Back, Red Ryder?*, and *Ten Little Indians* for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in *Amnesia* at the Olympic Arts Festival. While pursuing her B.A., she performed roles in *The Playboy of the Western World*, *In the Boom Boom Room*, *Old Times*, *Curse of the Starving Class*, *The Bacchae*, and *The Birthday Party* for the Brown University Theatre. Miss Smith will be appearing on the Geary stage in *Translations* and in *Dear Liar* with the Troubadour Program.

FRANCINE TACKER, a returning company member, has been widely seen in a variety of television and stage roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the A.C.T. Advanced Training Program before going on to post-graduate 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 Conserva-

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tory of the Performing Arts. During her first seasons on the Geary stage, Miss Tacker appeared in *Equus*, *Peer Gynt*, *This Is (An Entertainment)*, *General Gorgeous*, *Man and Superman*, *Valentin and Valentina* and *A Christmas Carol*. At other resident theatres she has appeared in such plays as *The Merchant of Venice*, *King Lear* and *The Cherry Orchard*. Her television credits include roles on *The Paper Chase* and *Good Time Girls* and numerous guest star appearances.



BERNARD VASH began his association with A.C.T. fourteen years ago. As a company member he is active as an instructor of phonetics and ear training in the Conservatory, and now as an actor on the Geary stage in *Macbeth*. His previous acting credits include the role of Don Armado in *Love's Labours Lost*, Captain Hook in *Peter Pan* and Sir in *the Roar of the Greasepaint—the Smell of the Crowd*, all for the San Francisco Attic Theatre, where he is a founding member; and, as a student in A.C.T.'s Advanced Training Program (1979-80), the role of Ben Hubbard in *Another Part of the Forest*. While a drama student at Carnegie-Mellon University, Mr. Vash studied under Edith Skinner for two years, continuing the association as Miss Skinner's personal assistant at A.C.T. He is most active as a voice and speech trainer with his wife, Heather Bostian-Vash; together they form the "Tongue Tamers" and have served as dialect coaches for Berkeley Rep

productions of *A Touch of the Poet*, *The Margaret Ghost*, *Filumena* and *The Way of the World*. Mr. Vash has also taught voice workshops at The Bloomsburg Theatre Ensemble and voice production at Temple University and the Summer Training Congress at A.C.T., where he is also a founding member of the Young Conservatory.



SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-seven productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Loot*, *Angels Fall* and the current season's *The School for Wives* and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acted in the film *Love Story*, and performed the voice of Papa Ewok in the television movie, *The Ewok Adventure*. Mr. Walker is narrator for the KQED-TV series *New York's Master Chefs* and teaches Auditioning Psychology in A.C.T.'s Conservatory.

MARRIAN WALTERS, a native of Montana, attended the University of Washington before beginning her theatrical career. A veteran of more than 600 productions, she was seen most recently on the Geary stage in last season's *The Sleeping Prince*. She made her Broadway debut with Donald Cook in *Made in Heaven* and appeared on Broadway with Robert Preston and Kim Hunter in *The Tender Trap*. Miss

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Walters has also played leading roles in many regional theatre, dinner theatre and touring productions, as well as in film and television. San Francisco audiences will remember her in *Under the Yum Yum Tree*, which played for fourteen months at the On Broadway Theatre, and in *Private Lives*, which had a nine-month run at the Little Fox Theatre. In 1973, Miss Walters received the Joseph Jefferson Award as best actress of the year for her portrayal of April in *The Hot I Baltimore* at the Ivanhoe Theatre in Chicago. The following year she joined A.C.T., where she has appeared in thirty-one productions, including *The Matchmaker* (U.S.S.R. tour), *The Circle*, *Hay Fever*, and *Buried Child*. With her husband, director Michael Ferrall, and daughter, Gina, she is currently co-owner of and designer for Josef Robe, Ltd., at Pier 39.



J. STEVEN WHITE has been with A.C.T. for nine seasons, in a variety of capacities. He has excelled as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978. As an actor, he is a veteran of twenty-seven A.C.T. productions; as a teacher and administrator, he has been active in A.C.T.'s Conservatory, most recently as director of the 1984 Summer Training Congress. He is currently Assistant Conservatory Director. In addition to teaching stage combat, Mr. White has been the fight choreographer for

sixty-one productions, including the San Francisco Ballet's production of *Romeo and Juliet*, directed by Michael Smuin, and A.C.T.'s *Cyrano de Bergerac*. His directing credits include the Valley Shakespeare Festival production of *The Three Musketeers* at the Paul Masson Winery; five A.C.T. Playroom productions, most recently *Dinner at Eight*; and the Western Stage Company's *The Hostage* in Salinas. This year he appears as Doalty in *Translations* and Howie in *Our Town* on the Geary Stage.



BRUCE WILLIAMS made his A.C.T. debut nine seasons ago in *Man and Superman* and since then has appeared in twenty-eight A.C.T. productions including *Another Part of the Forest*, *Morning's at Seven*, *The Three Sisters*, *A Christmas Carol* and last season's *The Dolly*. He has also been involved in readings for the Plays-in-Progress Program, as a director and teacher in A.C.T.'s Conservatory and as a member of the Hawaii tour. Mr. Williams played Stanley Kowalski in *A Streetcar Named Desire* for the Oregon Shakespearean Festival and recently was seen as Stanley Harrington in *5 Finger Exercise* at the Sunnysvale Summer Repertory. For other regional theatres, he has performed roles in *The Devil's Disciple*, *Henry VI (Parts 2 and 3)*, *Much Ado About Nothing* and *Sweet Eros*. For television, Mr. Williams appeared in the A.C.T./ABC production of *A Christmas Carol* and PBS' *The Race that Opened the West*. Mr. Williams trained at the University of Texas at Austin under Jagienka Zych.

HENRY WORONICZ joins A.C.T. for his first season after six years of professional acting and directing. He has worked predominantly with the Boston Shakespeare Company, where his credits include title roles in *Hamlet*, *Richard III*, *Romeo and Juliet* and Petruccio in *The Taming of the Shrew*, as well as supporting and leading roles in more than thirty-five other produc-

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tions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in *Pericles*, a three-person *Macbeth*, and played Eilif to Linda Hunt's *Mother Courage*. Mr. Woronicz's other credits include *Henry V* at the Utah Shakespearean Festival, the title role in *Henry VIII* and Autolycus in *The Winter's Tale* this past summer at the Oregon Shakespearean Festival in Ashland, and non-Shakespearean roles for the Tufts University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's *A Lesson from Aloes*, which was voted by Boston critics to be one of the ten best productions of 1982.

DIRECTORS

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov's *Ivanov* which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off-Broadway production of *Under Milk Wood* won both the Lola D'Annunzio and the Outer Circle Critics' Awards, and in 1962 his *Six Characters in Search of an Author* proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto

for an opera, *Natalya Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964 he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, and then traveled to London where he recreated his staging of *Six Characters*.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball 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 Milk Wood*, *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*, *Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman*, *The Winter's Tale*, and *Mass Appeal*.

He has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he was nominated by the Television Critics' Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, *A Sense of Direction: Some Observations on the Art of Directing*, was published in September, 1984.

LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 13th season with A.C.T. 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 last season's Geary Theatre production of *The Dolly*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National*

continued on p. A.C.T.-16



Barbara Dirickson, George Deloy and Deborah May opened the 1984-85 season in Pinter's "Old Times."



Jill Fine, Bruce Williams, Sydney Walker and Jane Jones played Irish villagers in "Translations."

IT'S A WRAP! ^{by} Ralph Hoskins

A RETROSPECTIVE LOOK AT A.C.T.'S 1984-85 SEASON

The American Conservatory Theatre concludes its nineteenth San Francisco season on Saturday, June 1, with a performance of *Mass Appeal*. All of us at A.C.T. would like to take this opportunity to thank you, our loyal audience, for your steadfast support during this highly successful 1984-85 season. Over the course of the past thirty-two weeks of performances, an audience totaling nearly 250,000 subscription ticket holders, students and single-ticket buyers viewed our eight-play rotating repertory. Subscribers alone numbered over 18,300, and total box office receipts far exceeded those of last year. On average, over nine hundred theatre lovers attended each and every performance in the Geary Theatre this season!

In addition to regular Geary Theatre repertory performances, a variety of special programs and ticket discounts helped A.C.T. reach its audience. Groups from over three hundred schools attended twenty-five student matinees, and many hearing impaired theatregoers attended the eight performances of repertory plays interpreted in American Sign Language. Fifteen performances by our Troubadour touring program took A.C.T. productions around the Bay Area—and beyond. And a

fifty percent advance sale ticket discount for Bay Area students and military personnel strengthened A.C.T.'s "audience of the future." The theatre also offered discounts to seniors and groups and participated in the STBS half-price ticket service on Union Square.

High points of the 1984-85 season were Molière's *The School for Wives* and A.C.T.'s traditional yuletide revival of Dickens' *A Christmas Carol*. Both productions broke the Geary Theatre attendance record for a single performance, set in 1979 by *Hay Fever*, selling the house to standing room only capacity. In its ninth year, *A Christmas Carol*, with Laird Williamson's original direction recreated by Eugene Barcone, proved more popular than ever, shattering its own previous box office record by selling out every performance during the two weeks prior to Christmas.

The 1984-85 season's inaugural play, *Old Times*, marked the return to directing of A.C.T.'s General Director William Ball. The enigmatic story of a man haunted by his wife's past, *Old Times* is often considered British playwright Harold Pinter's masterpiece. With Ball at the helm for the first time since his 1978 production of *The Winter's Tale*, it provided the vehicle for a visually stunning season opener.

Following the success of *The School for Wives*, highlighted by the return of guest director Nagle Jackson and a tour de force performance by Peter Donat, came the venerable *A Christmas Carol*, this year enlivened by the new and ever more curmudgeonly Scrooge of Dakin Matthews.

The fourth play of the season was Brian Friel's romantic drama, *Translations*. Directed by Lawrence Hecht, the production mingled the scents of dirt-floored barns with visions of fiery colleens and dashing soldiers and the lilting cadences of Gaelic in early nineteenth-century Ireland. Sydney Walker's Jimmy Jack tenderly represented the idealism, simple dignity and erudition of the rural population, and the acting ensemble splendidly portrayed the Irish people's courage and outrage.

Macbeth, realized in a brutal and moody staging by director Edward Hastings, cast Peter Donat as the fallen quixotic Scottish lord who murders to gain his country's throne and Annette Bening as his goading

and ambitious wife. With a cast of thirty-four, Shakespeare's greatest murder story was brought vividly to life.

Thornton Wilder's *Our Town* and Tina Howe's *Painting Churches* provided a potent one-two combination to follow. Janice Hutchins and William Ball co-directed Wilder's universal and timeless 1938 American classic, while Hutchins made her solo directorial debut with Howe's semi-autobiographical, gutsy comedy-drama written in 1983.

Mass Appeal, the story of a rebellious seminarian's relationship to a comfortable parish priest, alights in the Geary Theatre after a successful Northern California tour. Co-directed by Janice Hutchins and William Ball, *Mass Appeal* completes our nineteenth year as San Francisco's resident theatre.

We hope you have enjoyed our 1984-85 season and will return next year to celebrate A.C.T.'s glorious Twentieth Anniversary. With your support, we will continue to provide you with the finest repertory theatre in America.



"The School for Wives" featured Annette Bening and Mark Murphey and broke box office records.

Peter Donat kindled the flames of nostalgia as the Stage Manager in "Our Town."

Dakin Matthews was this season's new Scrooge in "A Christmas Carol."



Tina Howe's eccentric Church family was played by William Paterson, Barbara Dirickson and Marrian Walters

Annette Bening and Peter Donat played Shakespeare's murderous couple in "Macbeth."



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Paul Shenar, *Tiny Alice*



Marsna Mason and Peter Donat, *A Doll's House*



Fredi Oister and Marc Singer, *Taming of the Shrew*



Annette Bening and Ray Reinhardt, *A Midsummer Night's Dream*



Peter Donat, *Cyrano de Bergerac*



Rene Auberjonois and DeAnn Mears, *Tartuffe*

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MASS APPEAL

(1980)

by Bill C. Davis

The Cast

Father Tim Farley Sydney Walker
Mark Dolson Douglas Martin

Directed by Janice Hutchins
and William Ball

Scenery by Ralph Ryan
Costumes by Dawn Line
Lighting by David Percival
Sound by Christopher Moore

It is autumn.

Act I

Scene 1: St. Francis Church.
Scene 2: Father Tim Farley's office.
Scene 3: St. Francis Church.
Scene 4: Father Tim Farley's office.

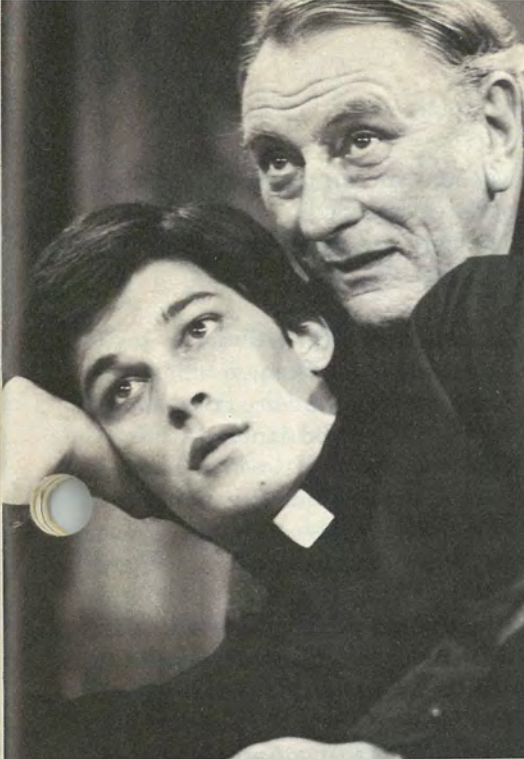
Act II

Scene 1: St. Francis Church.
Scene 2: Father Tim Farley's office.
Scene 3: St. Francis Church.
Scene 4: Father Tim Farley's office.
Scene 5: St. Francis Church.

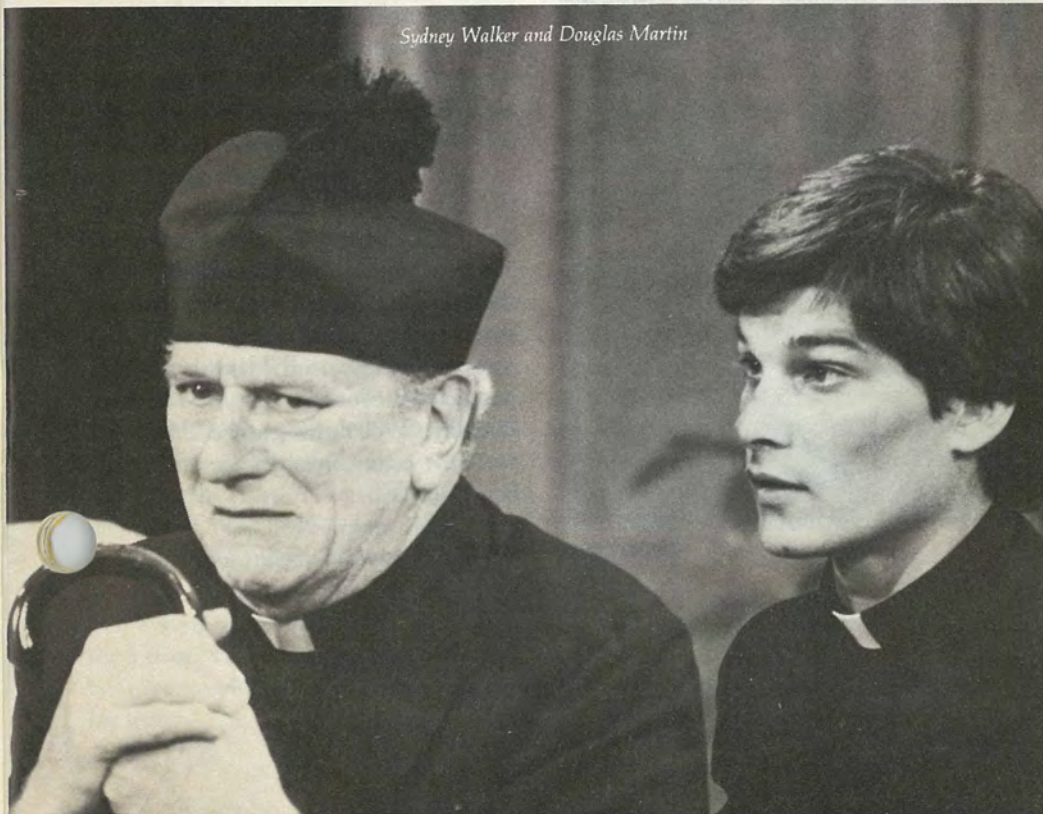
There will be one twelve-minute intermission.

UNDERSTUDIES

Father Tim Farley—William Paterson; *Mark Dolson*—Tom O'Brien



Sydney Walker and Douglas Martin



HOMILY FOR THE ORDINATION OF A DEACON



Douglas Martin

My son, you are being raised to the order of deacons.

The Lord has set an example for you to follow.

As a deacon you will serve Jesus Christ, who was known among his disciples as the one who served others. Do the will of God generously. Serve God and mankind in love and joy. Look upon all unchastity and avarice as worship of false gods; for no man can serve two masters.

Like the men the apostles chose for works of charity, you should be a man of good reputation, filled with wisdom and the Holy Spirit. Show before God and mankind that you are above every suspicion of blame, a true minister of Christ and of God's mysteries, a man firmly rooted in faith. Never turn away from the hope which the Gospel offers; now you must not only listen to God's word but also preach it. Hold the mystery of faith with a clear conscience. Express in action what you proclaim by word of mouth. Then the people of Christ, brought to life by the Spirit, will be an offering God accepts. Finally, on the last day, when you go to meet the Lord, you will hear him say: "Well done, good and faithful servant, enter into the joy of your Lord."

— *The Rites of the Catholic Church*

WHAT IS A PRIEST?

What is a priest? Obviously many things, But he is first a follower of Jesus. Jesus gathered disciples to himself. He taught them to call God "Father," to see and understand Him as Jesus saw and understood Him and to be transformed. Jesus still calls disciples to himself. A vocation is just such a call. It is a free gift of God to join the fellowship of Jesus, to see and understand God and be transformed. The image of the disciple is the "child," one who regards God as the source of all sustenance. A priest too is a follower of Jesus who strives to see God as the source of his life and existence. The latin phrase of Fr. Olier caught the sense of it. *Vivere summe Deo in Christo Jesu*. To live fully in God in Christ Jesus. That is what a priest is.

A priest is a man of the Church. He shares in the priesthood of all baptized believers. He shares in this unique priesthood of those especially configured to the person of Christ to preach the Gospel and to offer in the name of the whole Church the Sacrament of the Lord's Body and Blood; and he listens especially to those words of Jesus which were directed to his first disciples and to all who follow him, "But whoever would be great among you must be your servant and whoever would be first among you must be slave of all. For the Son of Man also came not to be served but to serve and to give his life as a ransom for many."

A priest is a man of the Church according to its teaching and tradition, sensitive to God's presence in his people and his movement in their history. In a special way, then, a priest is a man of the Church according to the mind of the Second Vatican Council.

—*The Program of Priestly Formation,*
St. Patrick's Seminary
Menlo Park, California



Sydney Walker

GOD'S GRANDEUR

A POEM BY GERARD MANLEY HOPKINS

The world is charged with the grandeur of God.

It will flame out, like shining from shook foil;

It gathers to a greatness, like the ooze of oil

Crushed. Why do men then now not reck his rod?

Generations have trod, have trod, have trod;

And all is seared with trade; bleared, smeared with toil;

And wears man's smudge and shares man's smell; the soil

Is bear now, nor can foot feel, being shod.

And for all this, nature is never spent;

There lives the dearest freshness deep down things;

And though the last lights off the black West went

Oh, morning, at the brown brink eastward, springs--

Because the Holy Ghost over the bent

World broods with warm breast and with ah! bright wings.

A PRIEST'S LIFE

To live in the midst of the world

with no desires for its pleasures;

to be a member of every family,

yet belonging to none;

to share all suffering;

to penetrate all secrets;

to heal all wounds;

to teach and instruct;

to pardon and console;

to bless and be blessed forever.

O God! what a life, and 'tis thine,

O priest of Jesus Christ.

—*Lacordaire*

ON FAITH

For what is faith unless it is to believe
what you do not see?

—*St. Augustine*

If a man has a strong faith he can indulge
in the luxury of scepticism.

—*Friedrich Nietzsche*

Those who believe that they believe in
God, but without passion in their hearts,
without anguish in mind, without uncer-
tainty, without doubt, without an element
of despair even in their consolation,
believe only in the God idea, not God
himself.

—*Unamuno*

I had to set limits to knowledge in order to
make place for faith.

—*Immanuel Kant*

Faith consists in a man's lying constantly
out upon the deep and with 70,000
fathoms of water under him.

—*Soren Kierkegaard*

ABOUT THE AUTHOR

Bill C. Davis is not now, nor has he ever been, a seminarian. He did, however, attend Catholic schools for sixteen years. He authored seven full-length and fifteen one-act plays before completing *Mass Appeal*, his first script to be produced in New York.

A workshop production of *Mass Appeal* at the Circle Repertory Theatre preceded its 1980 world premiere at the Manhattan Theatre Club. The original production featured Milo O'Shea as Father Tim Farley and Eric Roberts as Mark Dolson and marked the directorial debut of Geraldine Fitzgerald. The play opened on Broadway on November 12, 1981, with O'Shea and Michael O'Keefe. The recent film version of the play has a screenplay by Davis and stars Jack Lemmon and Zeljko Ivanek.

During *Mass Appeal's* off-Broadway run, Davis stepped in to play the role of Mark Dolson when Eric Roberts took a two-week furlough. The playwright again performed the part during the show's pre-Broadway tryout run in Boston and later in a production in Florida directed by Burt Reynolds.

Davis' second play to be seen in New York, *Dancing in the End Zone*, was performed on Broadway this past season. He recently performed in a workshop production of his newest play, *Wrestlers*, in Los Angeles and is currently at work on a script entitled *Family Planning* and several film projects.



Bill C. Davis

Bill C. Davis



Pierre-Auguste Renoir, Le Moulin de la Galette (1876).

THE AMERICAN CONSERVATORY THEATRE

presents

PAINTING CHURCHES

(1983)

by Tina Howe

The Cast

Fanny Sedgwick Church Marrian Walters
Gardner Church William Paterson
Margaret Church (Mags) Barbara Dirickson

Directed by Janice Hutchins

Scenery by Richard Goodwin
Costumes by Dawn Line
Lighting by David Percival
Sound by Christopher Moore
Hairstyles by Rick Echols

Beacon Hill, Boston, Mass.

Act I

Scene 1: A bright spring morning.

Scene 2: Two days later.

Scene 3: Twenty-four hours later.

Act II

Scene 1: Three days later.

Scene 2: The last day.

There will be one twelve-minute intermission.

UNDERSTUDIES

Fanny—Johanna Jackson; *Gardner*—Sydney Walker; *Mags*—Janice Hutchins

THE WAYS OF HOWE

An Interview with Tina Howe

Like Mags, the prodigal daughter in *Painting Churches*, Tina Howe comes from a grand old New England family. Both sets of her grandparents were of Boston Brahmin stock and as aristocratic in their achievements as in their ancestry. Howe's paternal grandfather, Mark Antony DeWolfe Howe, was the author of over fifty books, a celebrated poet, critic and Pulitzer Prize winning biographer. Uncle Mark DeWolfe Howe was an eminent Harvard Law School professor, and Aunt Helen wrote popular novels in the thirties and forties. Tina Howe's father, Quincy, was a broadcast journalist who distinguished himself as a radio and television commentator, teacher and author. And Howe's mother, a *grande dame* of legendary eccentricity, dabbled at watercolor painting.

Howe began to eke out her own place in the family pantheon while studying at

Sarah Lawrence College. She wrote her first play there and saw it successfully directed by classmate (and now noted actress) Jane Alexander. Other plays followed, each more ambitious than the last. *Museum* (1979) is set in the gallery of a "major American museum of modern art" and demands a cast of forty-four. *The Art of Dining* (1979) requires only nine actors to perform but calls for enormous quantities of food to be elaborately prepared and consumed onstage.

Painting Churches, Howe's most recent play, though less demanding in terms of its casting and staging requirements, is perhaps the playwright's most emotionally complex work to date. Her fifth play to be seen in New York, it premiered at the Second Stage in 1983. The production transferred to the Lamb's Theatre Off-Broadway the following year and earned Howe an Obie Award for Distinguished Playwriting and the Rosamond Gilder Award for Outstanding Creative Achievement in the Theatre.

We recently spoke by telephone with Tina Howe at the New York home she shares with her husband, novelist Norman Levy, and their two children, Eben, a seventeen year old musician, and Dara, a fourteen year old aspiring actress. At the center of this artistic whirlwind, not unlike the one in which she was raised, Howe writes on an old manual typewriter at the family dining room table. She is currently at work on a screenplay about which she declined to comment. ("I've so often been told not to talk about it.") She was otherwise quite candid in her conversation and more than a little charming.



James Hamilton

Tina Howe

by Jeffrey Hirsch

A.C.T.: What are you finding to be the differences between writing for the stage and writing for film?

TINA HOWE: The main difference is that in the theatre I've never written more than nine scenes to comprise a whole piece. Now, all of a sudden, I'm having to write 200 scenes. It's like playing with a huge carton full of marbles where before I just had a large platter full. The craft involved in screenwriting is phenomenal. It's very seductive to write all kinds of fancy visual things. I'm finding myself imagining all these great visual jokes and totally forgetting about plot. It requires a lot of discipline to stay on track.

A.C.T.: Do stage pictures come to you when you're writing a play?

T.H.: Very much so. I always start with an image of the setting. To me, it's everything. That's where I always begin, with the possibility that any given setting offers for visual fireworks.

A.C.T.: Did you have a particular image in mind when you began writing *Painting Churches*?

T.H.: *Painting Churches* took me a long time to write. I knew from the start that I wanted those parents in it and that I wanted it to be about a child trying to come of age artistically within a super-talented family in which she was greatly outshone. But for a long time I tried to make the daughter musical. I had a pernicious notion that it would be interesting to create a nonverbal character. So for *three years* I struggled to see if I could pull it off. The story was that Mags was a pianist preparing for her debut. Whenever the going got rough in the living room, she would go to the piano and express herself on the keyboard. It just didn't work because I found it impossible to make her as interesting as the people who speak.

I finally abandoned the idea of making her musical and then I had to find another art form for her. I didn't want her to be a writer because it's very hard to dramatize

what a writer goes through. When I got the idea that she should be a portrait painter, I knew I had what I needed. The trick of painting a portrait is getting the subject to pose. The dramatic dilemma created when Mags asks her parents to hold still so that she can paint them provided me with an open field for chaos. Once I got that device, I finished the play in eight months.

A.C.T.: Do you recall your first experiences of looking at art?

T.H.: It's always been very much a part of my life. I grew up in Manhattan, three blocks away from the Metropolitan Museum of Art. Back in those days, admission was free and the museum was where I would go to play on rainy days. It was like a funhouse to me. The main floor has all of that great stuff: the armor, the Egyptian tombs and Roman tubs, the statues without any heads.

And my mother was herself a painter, a watercolorist. She had a very whimsical eye and was always making tromp l'oeil artifacts and leaving them around the house. So I grew up in a kind of crazy quilt environment full of my mother's objects and paintings.

A.C.T.: What do you think comprises a great portrait?

T.H.: It must evoke the style and the personality and the aura of the subject. It can't simply be a likeness. A great portrait captures something that is ineffable and larger than life.

A.C.T.: Did you have one particular Renoir painting in mind as you wrote the final scene of *Painting Churches*?

T.H.: I didn't want to fasten the final image of the play onto one particular painting so I made it a composite of many of Renoir's outdoor cafe scenes. I kept embroidering the image in my mind as Fanny and Gardner do. They start to imagine Japanese lanterns and an orchestra and lights twinkling in the trees and the image becomes denser and denser in their minds' eye. There is no single Renoir

that is filled with as much detail as the one they describe. I made a deliberate choice to describe an imaginary painting.

A.C.T.: What is depicted in that imaginary painting?

T.H.: It's the last dance. The last dance under a starry sky. It's magical and it's not quite real in just the way of those Renoir paintings of dancing couples. And it's clear in the picture that life is never going to be this wonderful for these people again. The moment is beautiful but it is laced with sadness.

A.C.T.: Would you say that you write in an Impressionistic style?

T.H.: Yes, absolutely. People tell me that I'm a "feminine" writer. I ask, "What does that mean?" and they say, "Oh, your writing is circular and associative." I don't know what those descriptions mean or if they're even important. But I know that I try to illuminate my subjects through inference. As I structure a piece, I try to stay as open as possible to nuance and suggestion.

When I write, I listen to Glenn Gould's Bach recordings which are really performed in a pitch of ecstasy. I drink a lot of soda and chew several pieces of Juicy Fruit gum. So I'm all sugared up and I've got Glenn Gould going at the *partitas* or the *Well-tempered Clavier* and I'm up around the ceiling, flying. That's the state I try to write in, with images and impulses coming really fast.

A.C.T.: Is *Painting Churches* autobiographical or more a work of the imagination?

T.H.: Largely a work of the imagination. It's all true but none of it really happened. My father was not a poet and he never became senile. I didn't grow up in Boston nor have I ever been a painter. My mother was actually much wilder and even more eccentric than Fanny. I think that in writing the play I was fulfilling a fantasy. I was trying to phrase—or rephrase—my own attempts to be recognized by my parents.

A.C.T.-14



Pierre-Auguste Renoir, *La danse à la ville* (1883).

A.C.T.: Then the theme of a child seeking her parents' acceptance and approval is something you consciously set out to develop?

T.H.: Yes, that was very real. My parents had such a tremendous influence on me that I felt I wouldn't be able to progress as a writer until I'd put them into some kind of artistic perspective. I'm one of those people who, though I have teenage children of my own, still talk about my mother and father as if I were nineteen years old. It's sick! A grown woman isn't supposed to do that! But they still tug and pull at me. And I knew that until I had come to terms with them in my writing I would never be able to climb out of my artistic adolescence.

A.C.T.: Was it a successful effort?

T.H.: I think so. I was able to give us all a much happier ending than we really had. That was wonderful, particularly being

able to rewrite my parent's history. As you know, most old couples don't waltz off into the twilight. Actually, my mother died first and left my father quite bewildered. He became very ill and his death was horrifying as is that of any parent. I wanted to write *Painting Churches* to give them both a different ending.

A.C.T.: What is it about old Boston families like the Churches that makes them such appealing literary subjects?

T.H.: They're a dying breed. I didn't grow up in Boston but I did go back there to visit grandparents on both sides of the family. I still stay in touch with a few of my parents' old friends and there are a couple of relatives who are still hanging on. But most members of my generation, as have I, married out of that group. Most of us consciously married not only non-Bostonians but non-Wasps altogether. Part of Gardner and Fanny's charm is that they are a vanishing breed. Families like the Churches really don't exist anymore. Oh, there may be some remnants left somewhere, but most of the sons and daughters of those families left home and married out of the fold, thank God!

A.C.T.: What qualities of that Beacon Hill world characterize it for you?

T.H.: The password I grew up with was "plain living and high thinking." New Englanders like Fanny and Gardner are more concerned with ideas than they are with money. Ideas and letters matter tremendously to them. Gardner's world is the world of the imagination and of great poetry and Fanny, too, has a fanciful imagination. Even though they're part of an old family they aren't that concerned with money.

A.C.T.: Is that why you cast Gardner as a poet and have him reciting verse throughout the play?

T.H.: In my imagination, I conceived Gardner to be a cross between Robert Frost and Robert Lowell. He would of course love all the poets he recites from. When I was growing up, both my parents read aloud all the time. My father was one of those people who memorize a lot of poetry. All of a sudden in the middle of dinner he would start reciting a Yeats or Keats or e.e. cummings poem. It was very much in the household.

A.C.T.: What is your relationship to *Painting Churches*, now, two years after you wrote it?

T.H.: I've said good-bye to it certainly. It's being done all over the place and I find that very gratifying. Theatres ask if I'll come out and see it and I tend not to want to do that simply because I've already had the experience of watching the play come to life. I think it's very dangerous to hold on to old work. And it's so easy to do. I got a lot out of *Painting Churches*. I learned a lot about my own gifts and drawbacks as a writer. But now I'm very restless and moving on to new areas.

A.C.T.: What's next?

T.H.: Most writers start with the family and then they take on more far-reaching subject matter. I did it the other way around, starting with much vaster canvases in *Museum* and *The Art of Dining* and then shrinking back to end up in the living room with *Painting Churches*. It was probably inevitable; every writer has to touch down there sooner or later. But I plan to make a fast retreat from the living room! My next play is going to take place in the most opposite setting you can imagine. I'm going back to working on larger canvases and I hope that as I get older, I'll become more and more courageous. Maybe if I play my Glenn Gould records loud enough and chew enough gum I'll just zoom off into another stratosphere altogether!

continued from p. 32

Health, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings and The Holdup, among others.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 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 physical 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 A.C.T.'s complex repertory system and has taught theatre administration through our Academy. 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 Troubadour program presently underway. Mr. Moore became A.C.T.'s Managing Director last fall.

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 16 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for 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. Known to the company as "The Minister of Mirth," Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*,
A.C.T.-16

The Taming of the Shrew and *A Christmas Carol*. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

JANICE HUTCHINS (Director) joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Skinner. Miss Hutchins, who will direct her first repertory production, *Painting Churches*, this season after co-directing *Our Town* with William Ball, is also the producing director of the ongoing Plays-in-Progress series, has served as associate director to Nagle Jackson, Elizabeth Huddle and Allen Fletcher and has co-directed *The Woolgatherer* and *Mass Appeal* with William Ball at Sunnyvale Summer Repertory. In addition to directing, she is an actress and teaches acting in the Advanced Training Program. For P.I.P., she directed the premiere of *Lizzie Borden in the Late Afternoon*, *AWOL* and *Dead Letters*, as well as directing numerous studio productions. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented theatre tour of the People's Republic of China. As an actress, Miss Hutchins has appeared in, among other plays, *Equus, The Winter's Tale, Ah, Wilderness!, The Merry Wives of Windsor, Hay Fever, The Rivals, The Little Foxes, A Christmas Carol* and *A Midsummer Night's Dream*.

DESIGNERS

RICHARD R. GOODWIN (Scenery) designs his first Geary stage production with *Painting Churches*. His work as Resident Design Associate has been seen in every A.C.T. repertory production for the past two seasons, principally under the direction of Ralph Funicello and Richard Seger. In addition to his work at A.C.T., Mr. Goodwin's other theatre design credits include scenery for *Division Street, The Amen Corner* and *Inherit the Wind*, all at the Center Stage in Baltimore, Maryland. Mr. Goodwin has also done stock work at the Williamstown Theatre Festival. He is a graduate of Dickinson College and has attended the Maryland Institute College of Art, where he studied painting and sculpture.

DAWN LINE (Costumes), a native of the Bay Area and a graduate of the Fashion Institute of Design in San Francisco and Los Angeles, will have her work appear on the Geary stage

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for the first time in *Our Town*. Beginning at A.C.T. as an intern, Miss Line has been head of non-rep wardrobe here for the past three seasons. In that capacity she supervised the costuming for the Plays-in-Progress series and all special events, and designed the costumes for *Dead Letters*, a 1983 P.I.P. offering, and a studio production of *Uncle Vanya*. In addition to her work at A.C.T., she was costume designer on *Gypsy* for Contra Costa Musical Theatre and *What the Butler Saw*, *Mass Appeal*, *The Woolgatherer*, *Five Finger Exercise*, *A Thousand Clowns* and *Deathtrap*, all for Sunnyvale Summer Repertory. For television, Miss Line has worked on the Lucasfilm production of *The Ewok Adventure*, and ABC's *Partners in Crime*.

DAVID PERCIVAL (Lighting) returns for his second season with A.C.T. Last season he recreated the lighting for *A Christmas Carol*, the Peninsula Repertory productions, and A.C.T.'s Hawaii tour of *Mass Appeal* and *Dial "M" for Murder*. Prior to joining the design staff, he served as Lighting Design Intern, designing for the Plays-in-Progress series and the studio productions for the Conservatory. Mr. Percival's other work includes the San Francisco tour of *Will Rogers U.S.A.*, featuring James Whitmore; the San Jose Repertory Company's productions of *School for Scandal* and *How the Other Half Loves*; and a number of productions for the Oregon Contemporary Theatre, including *Loot* and *A Kurt Weill Cabaret*.

RICHARD SEGER (Scenery) returns for a tenth season as Resident Designer with A.C.T. Among his credits are *The Three Sisters*, *The Holdup*, *Hotel Paradiso* and *The Little Foxes*, as well as *The Chalk Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *5th of July*, *The Visit*, *The Bourgeois Gentleman*, *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 the 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 the Old Globe Theatre's productions of *The Country Wife*, *Othello*, *Rashomon*, and *The Importance of Being Earnest*; the Ahmanson Theatre's production of *Hay Fever*, and the 50th anniversary season production of *La Traviata* for the Central City Opera Association in Central City, Colorado.

TO THE AUDIENCE

HOW TO BUY TICKETS

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

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets.

Box Office Hours: 10 a.m. through the first intermission of the evening performance.

For information call 673-6440.

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

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets.

NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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

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



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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 our company not to actually light cigarettes during the play. The management reserves the right to change the attraction without prior notice to the patrons.

WHEELCHAIR ACCESS

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

A.S.L. AT A.C.T.

A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3880 (Voice). Special thanks to Steven Fritsch Rudser for his hard work and excellent performance in the interpreting of each show.

CHILDREN

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

CREDITS

Larry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert's Furs Inc. for fur storage and services; special thanks to Aquinas Whooley, The O'Dwyers and Bernard Curran for assistance on production of *Translations*.

SPECIAL DISCOUNT RATES

Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jackie Jordan at A.C.T., 771-3880.

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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. The tote bag and apron, specially designed for A.C.T., 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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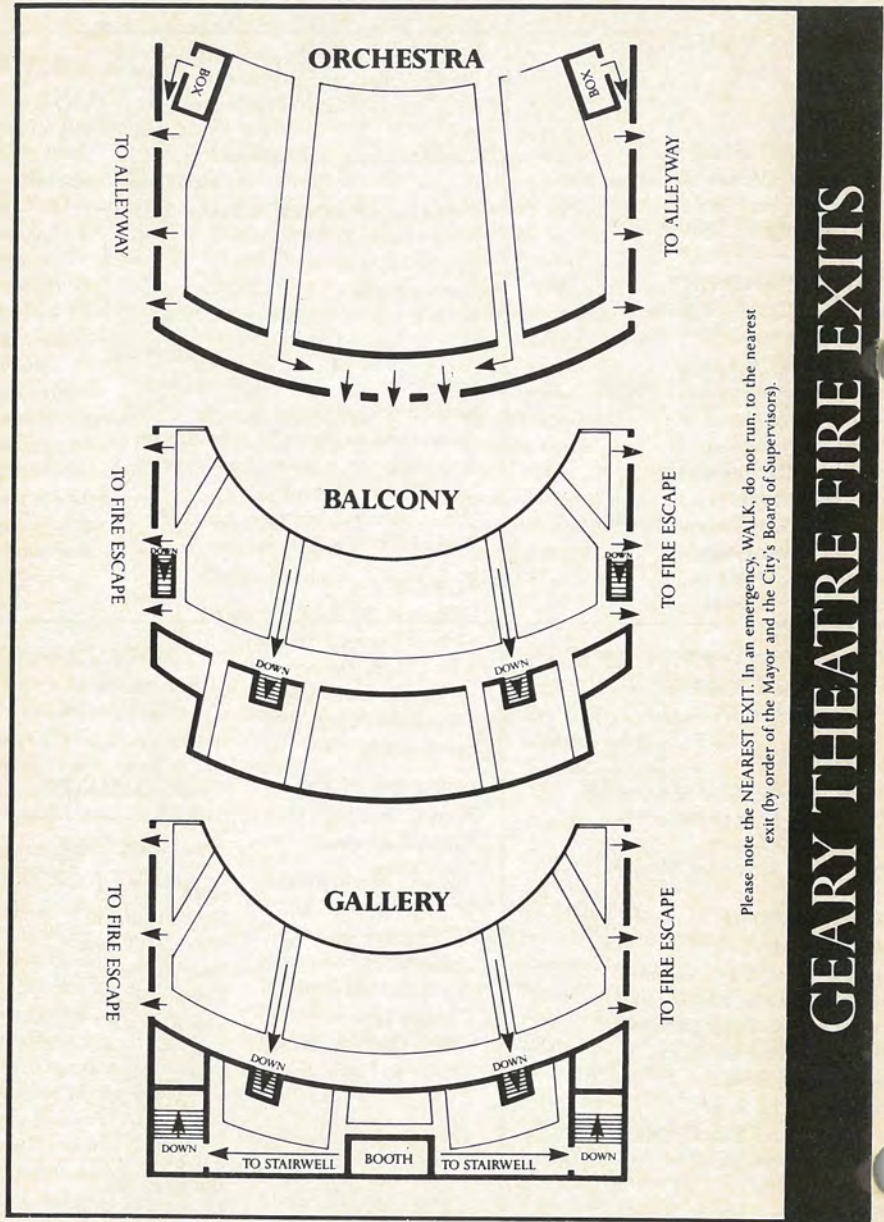
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