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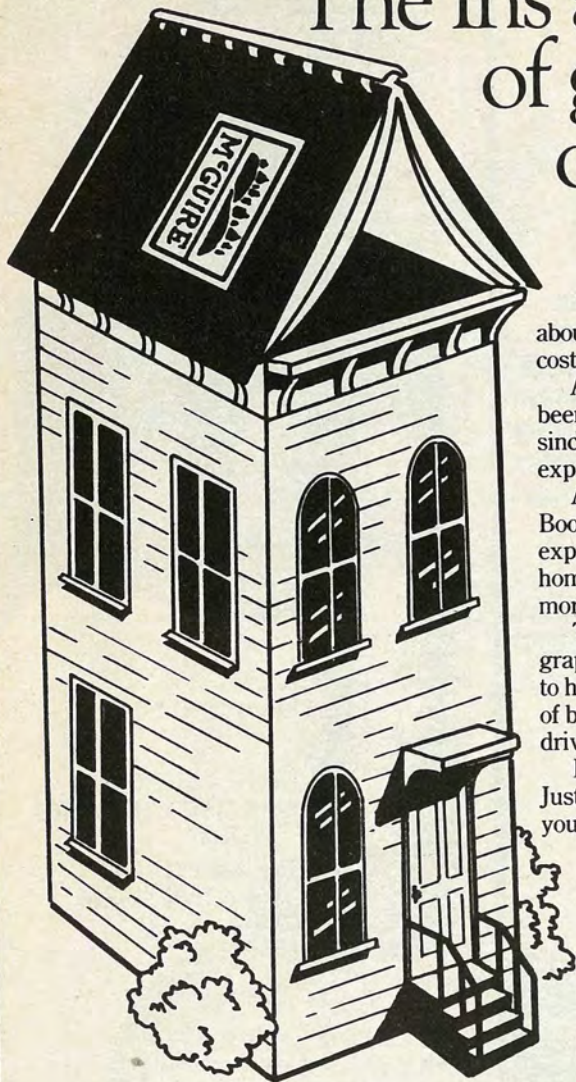
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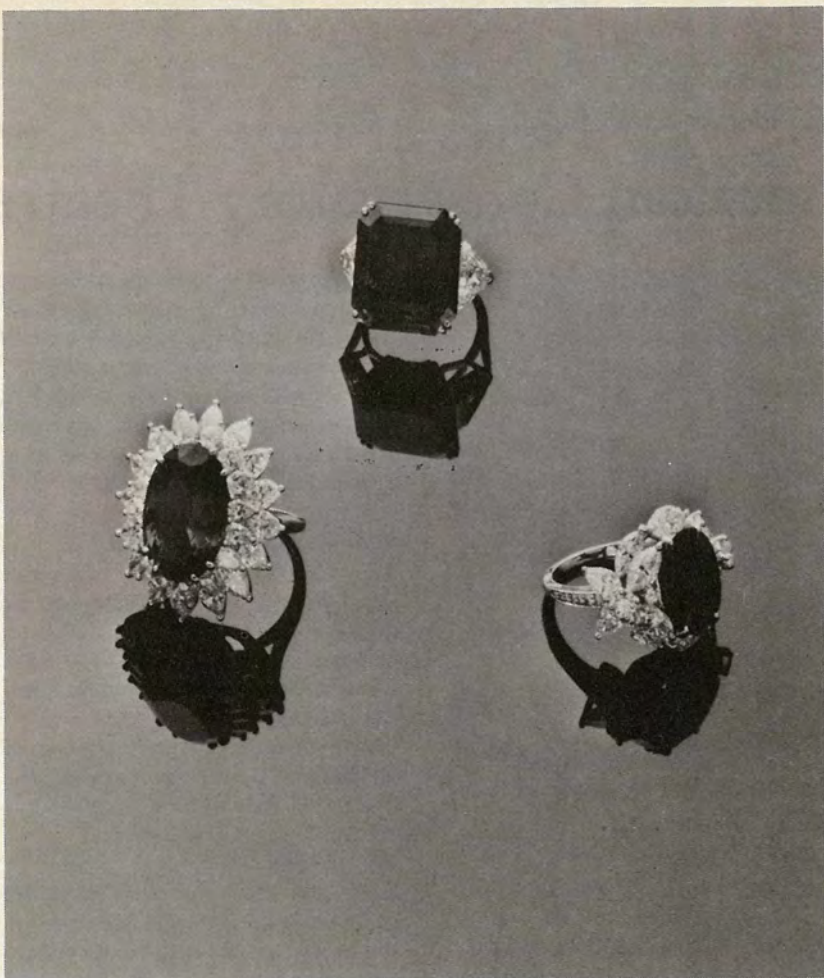
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IN THE A.C.T.

News of the American Conservatory Theatre



Peter Donat learns the fine art of ice cream soda making from Chris Christie.

A SWEET STORY

In *Our Town*, the role of the Stage Manager has many duties, not the least of which is the drawing of strawberry sodas for high school sweethearts George and Emily. Peter Donat, who dons cap and apron to play a soda jerk in a scene from Thornton Wilder's landmark drama, pantomimes the action with amazing accuracy. But where did he learn the rudiments of this lost art?

At 24th and York Streets, home of the St. Francis Candy Store. Donat and cast members Scot Bishop and Annette Benning, along with directors Janice Hutchins and William Ball, traveled to the Mission District shop to prepare for their roles in *Our Town* and bask in nostalgia. For Donat, it was also an opportunity to pick up a few pointers. Owner Chris Christie

has operated his authentic soda fountain and sweet shop for almost as long as *Our Town* has been performed—since 1940. (The store itself was built in 1918.) Does Donat's skill at concocting bubbly confections equal that of veteran counterman Christie's? You'll have to visit the St. Francis to judge for yourself!

SPRING PLAYS PROLOGUED

This season's final two Prologues are scheduled for Monday, April 8, when director Janice Hutchins will discuss *Painting Churches*, and Monday, May 6, when William Ball offers commentary on *Mass Appeal*. Both are at 5:30 p.m. at the Geary Theatre. Seating for these lively discussions is unreserved and free of charge. All are welcome.

JOBSEARCH '85

Every year about this time, young actors begin polishing their audition material for the benefit of casting directors unfamiliar with their work. A.C.T. Conservatory students are no exception. In recent months, representatives from regional theatres, summer stock companies and talent agencies visited A.C.T. to look over the student acting pool. The visitors witnessed what for many students represents their best chance to break into the business.

Veteran A.C.T. actor Sydney Walker, who teaches a class in Audition Technique in the Conservatory, says that while auditioning can be a grueling experience for the young actor, it must be remembered that "Those doing the hiring need talented performers as badly as ambitious

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Second-year student Peter Bradbury receives high marks from Stephanie Shroyer who is slated to teach dance in A.C.T.'s Summer Training Congress.

actors need work."

While A.C.T. hosts many such auditions, Conservatory students cannot always have the jobs come to them. On March 31, third-year students, who as A.C.T. journeymen have already gained some professional exposure, made a trek to New York where they performed a program comprised of selections from the plays of William Shakespeare and Lanford Wilson at the League of Professional Theatre Program's Annual Presentation. The twenty-five minute program was

Third-year student Rosemarie Smith (r.), pictured here with Francine Tacker in "Our Town", was among Conservatory students who recently auditioned in New York.



subsequently performed by the delegation in San Francisco for A.C.T. benefactors. Congratulations to all those students who participated!

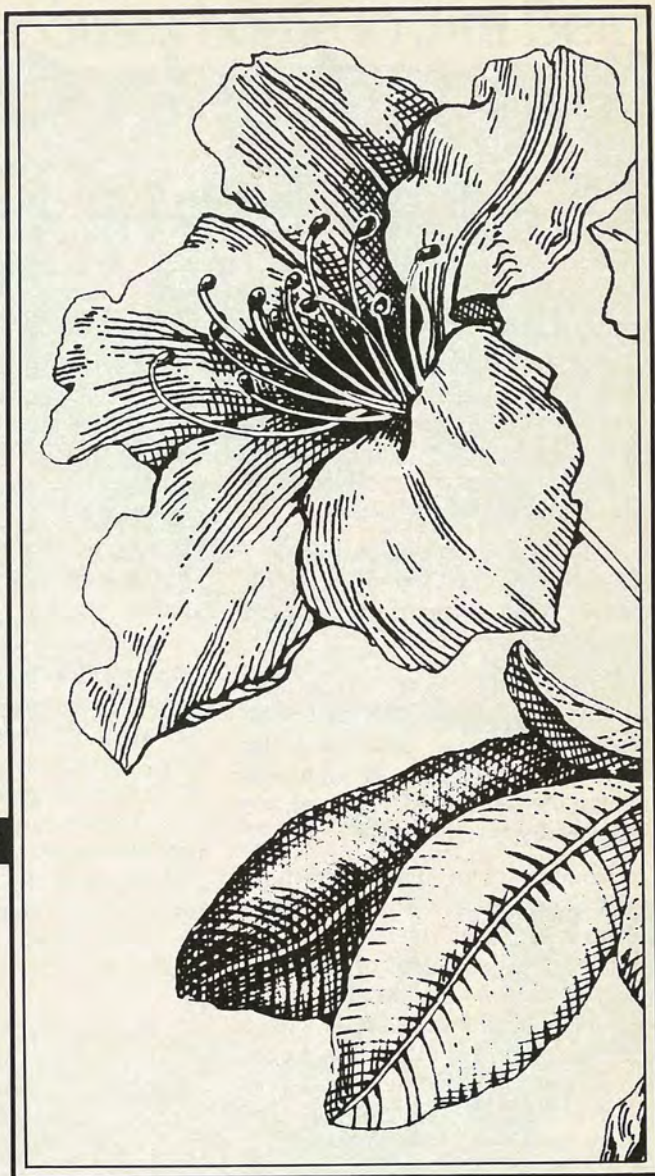
SUMMER SCHOOL AT A.C.T.

A reminder to all those interested in summer offerings in the A.C.T. Young Conservatory: a full range of classes for aspiring performers ages eight to eighteen, including acting technique, scene study, musical theatre, tap dance, improvisation and Shakespeare are now available for sign-up. The first session begins June 17 and ends July 19, and the second session runs from July 22 through August 23, 1985. Registration deadline for the two, five week sessions is May 15. For more information, contact Linda Aldrich at 415-771-3880.

This summer will also feature advanced actor training during A.C.T.'s Summer Training Congress, a ten week, intensive professional theatre course designed for experienced and novice students alike. Dates for the session are June 17 through August 23, 1985. Telephone 415-771-3880, ext. 230 for additional information. Academic credit and financial aid are available.

—Ralph Hoskins

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Wednesday, February 27, 1985

San Francisco Chronicle

Things Are in Order At ACT, State Finds

BY JESSE HAMLIN

The American Conservatory Theater, burdened by a \$1.5 million deficit and extensive media scrutiny of its finances, has received a clean bill of health from the state Attorney General's office, *The Chronicle* learned yesterday.

"We found nothing improper," said deputy attorney general Joanne Condas, after concluding an informal inquiry.

"The whole thing was a tempest in a teapot," said Condas. "The investigation was prompted by charges in the media of financial mismanagement at ACT. I think we were had by the media."

Condas, who monitors non-profit organizations for the state's Registry of Charitable Trusts, said she spent "a good deal of my time over the past several weeks" going over ACT's financial records with a Registry auditor, both at the Registry office in Sacramento and at ACT's offices on Geary Street. She also interviewed ACT general director William Ball.

Condas declined to list specific areas of inquiry, saying only, "Our policy is not to disclose the details of such an investigation."

The informal inquiry was begun last month following stories in the *San Francisco Examiner* that reported on ACT's finances.

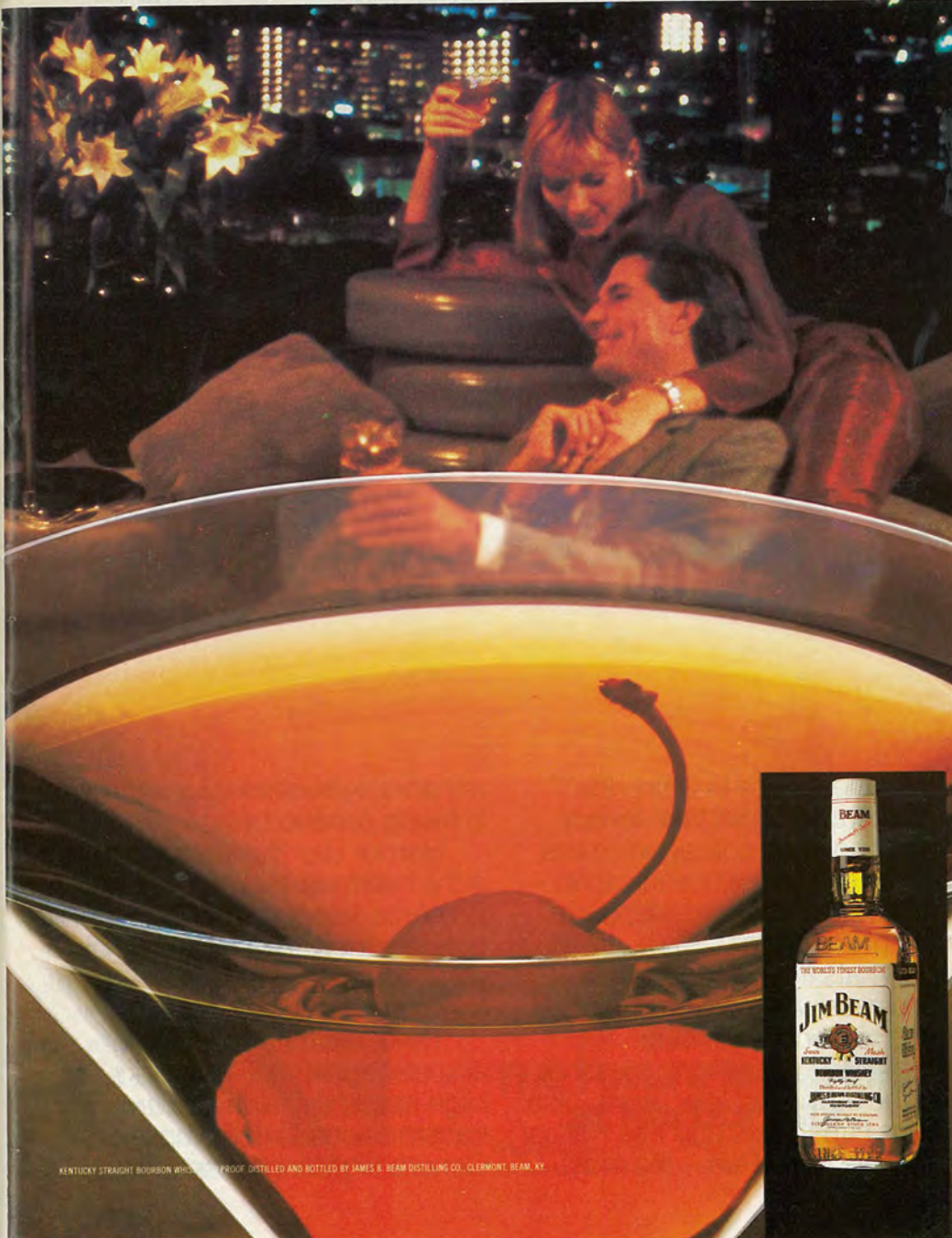
Among the issues raised by the *Examiner* in recent weeks was Ball's reported investment of a \$450,000 Ford Foundation grant in gold bullion for an administrative pension plan.

Questions were also raised about Ball's rejection of a \$1 million cash gift to the theater company. Ball turned down the donation, offered specifically to help pay off ACT's mortgage on the Geary Theater, because he wouldn't comply with the donor's stipulation that the pro-rata remaining monies be returned if ACT ever left San Francisco. ACT's rising administrative expenses also have come under scrutiny.

ACT has consistently refused to comment on these issues, and yesterday ACT spokesman Dennis Powers had "no comment" on the attorney general's findings.

At the beginning of the ACT season in October, an article in the *Chronicle Sunday Datebook* detailed the company's growing deficit and fund-raising difficulties.

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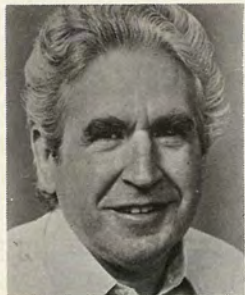
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WHO'S WHO AT A.C.T



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 on 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 Megs 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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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 *Quatermaine'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

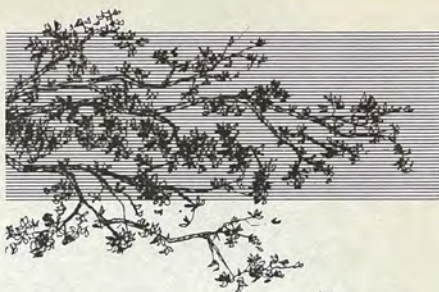


for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *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 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* and *Picnic*. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in *Love's Labor's Lost* and *As You Like It*. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of *Kabuki Medea*, and appeared 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



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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 McCarter 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

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



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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*

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



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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 Browning 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 Dallas, 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

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!*

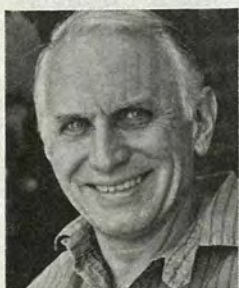


WILLIAM PATERSON is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He 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* in *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

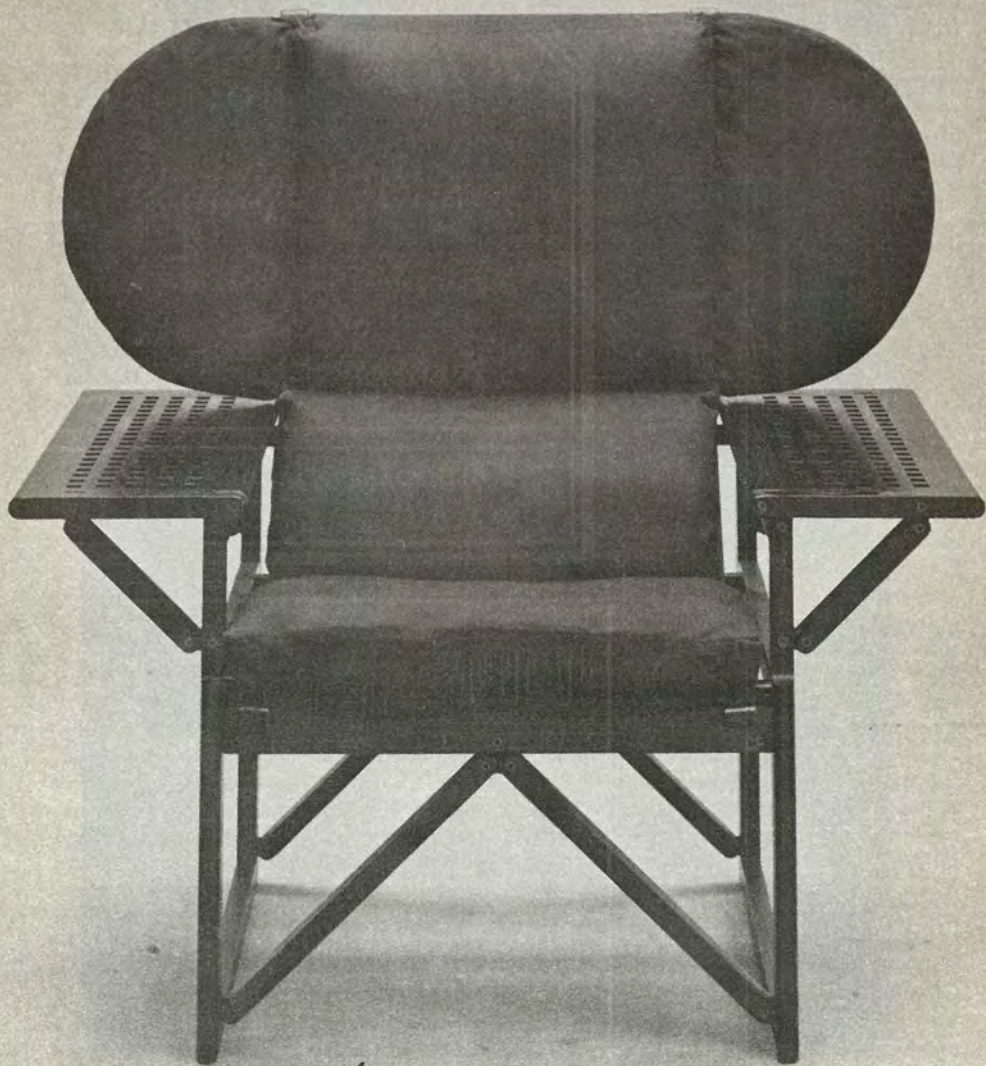
appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrique in *The School for Wives*, Lancey in *Translations* and Mr. Webb in *Our Town*.



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



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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-



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

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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



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

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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 Petruchio in *The Taming of the Shrew*, as well as supporting and leading roles in more than thirty-five other produc-



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

continued on p. 40

HATS OFF TO HUTCHINS:

THE DEBUT OF A NEW DIRECTOR



Janice Hutchins



Hutchins onstage at A.C.T.: With Thomas M. Nahrwoold in "Ah, Wilderness!", 1979.

Dateline ... San Francisco ... Janice Hutchins explodes onto the A.C.T. scene! ... Hutchins closes out A.C.T.'s 19th season!! ... The Geary Theatre—A Hutchins Hat-Trick!!!

Tempting declarations all, but closer examination reveals a truer story: the deliberate rise of an irrepressible talent which nurtured by A.C.T.'s multi-dimensional theatre experience, flowered not a moment too soon, not a moment too late.

While Hutchins, who directs the final

three shows of the current repertory season, may seem to have taken her place as one of A.C.T.'s most radiant stars overnight, the truth of the matter is a bit more involved. Hutchins began her work with A.C.T. ten years ago as an actress and teacher. Over the years she has trained as a director under such respected masters as William Ball, Allen Fletcher, Nagle Jackson and Tom Moore and served an invaluable apprenticeship staging many student projects and Plays-in-Progress works. With recent directorial

by RALPH HOSKINS



Peter Bretz as Demetrius and Janice Hutchins as Hermia in last season's "A Midsummer Night's Dream".

successes at several other Bay Area theatres to her credit, Hutchins this month makes her Geary Theatre debut with *Painting Churches*, featuring Barbara Dirickson, William Paterson and Marrian Walters.

But *Painting Churches* is not the only show with which Hutchins is now represented at A.C.T. Continuing a collaboration with William Ball that began three years ago at the Sunnyvale Summer Repertory Theatre, Hutchins shares co-directing responsibility with A.C.T.'s General Director on the currently playing American classic *Our Town* and on *Mass Appeal*, the story of a brash seminarian's challenge to a conservative parish priest which opens at the Geary Theatre on May 7.

Painting Churches, Hutchins' first solo directing effort to be seen on A.C.T.'s mainstage, is a small jewel of a play, rich in emotional resonance. In this recent work by Tina Howe, a young liberated artist who is experiencing the first blush of A.C.T.-2

success returns to her ancestral Boston Beacon Hill home to paint a portrait of her parents.

To Hutchins, "It is a story of flowering and decay. The cycle of life is both beginning and ending. *Painting Churches* opens on a time of transition, but doesn't develop in the typically linear fashion of, say, *Our Town*. Nor is it revealed in episodes, like *Mass Appeal*. It is Impressionistic, presenting a variety of perspectives.

"Howe paints her play like a landscape," says Hutchins. "There is little exposition in the first act. It is like a tapestry. It leaves you with a sense of 'Oh, I see . . .' In *Mass Appeal*, however, it's clear what is at stake at all times. The conflict is posed very early on, leaving the question in the viewer's mind, 'How will this end, how will it be resolved?' Even more directly, *Our Town* has a character, the Stage Manager, come forward and tell the audience who wrote the play and what's going to happen. Now *that's* exposition!"

Hutchins developed her own system to manage the extraordinary workload that for several weeks had her simultaneously rehearsing three plays and that required her to make innumerable artistic decisions every day. As far back as last October, when she received her directing assignments, she read and re-read the plays she would be staging. During her assiduous study of the scripts, she kept a journal of her thoughts and feelings. "One never knows," she explains, "where those initial, intuitive reactions may later prove useful."

A thorough understanding of each character in the three plays grew out of Hutchins' stream-of-consciousness journal entries. Armed with this insight and her "director's score"—a binder containing her script and all the notes she had taken on the play—she met with her designers to develop the physical world of each play. This work under way, Hutchins was at last ready to begin actual rehearsals.

Because of the demands placed on A.C.T.'s acting company by the theatre's revolving repertory performance schedule, *Painting Churches* had a protracted ten-week rehearsal period, nearly double

that usually given shows. The cast came to call the expanded time-frame "Russian Rehearsals" after the practice made famous by Konstantin Stanislavski and the Moscow Art Theatre of developing plays over long and intensive periods. But a long rehearsal period, advantageous in many respects, also poses unusual challenges.

"One challenge we faced," Hutchins observes, "was the possibility of peaking too early. Another was the danger of rehearsal burn-out which is especially great with a small cast play. Fortunately, I was working with three real pros. Barbara, Bill and Marrian have all worked together before and did a great job of pacing themselves."

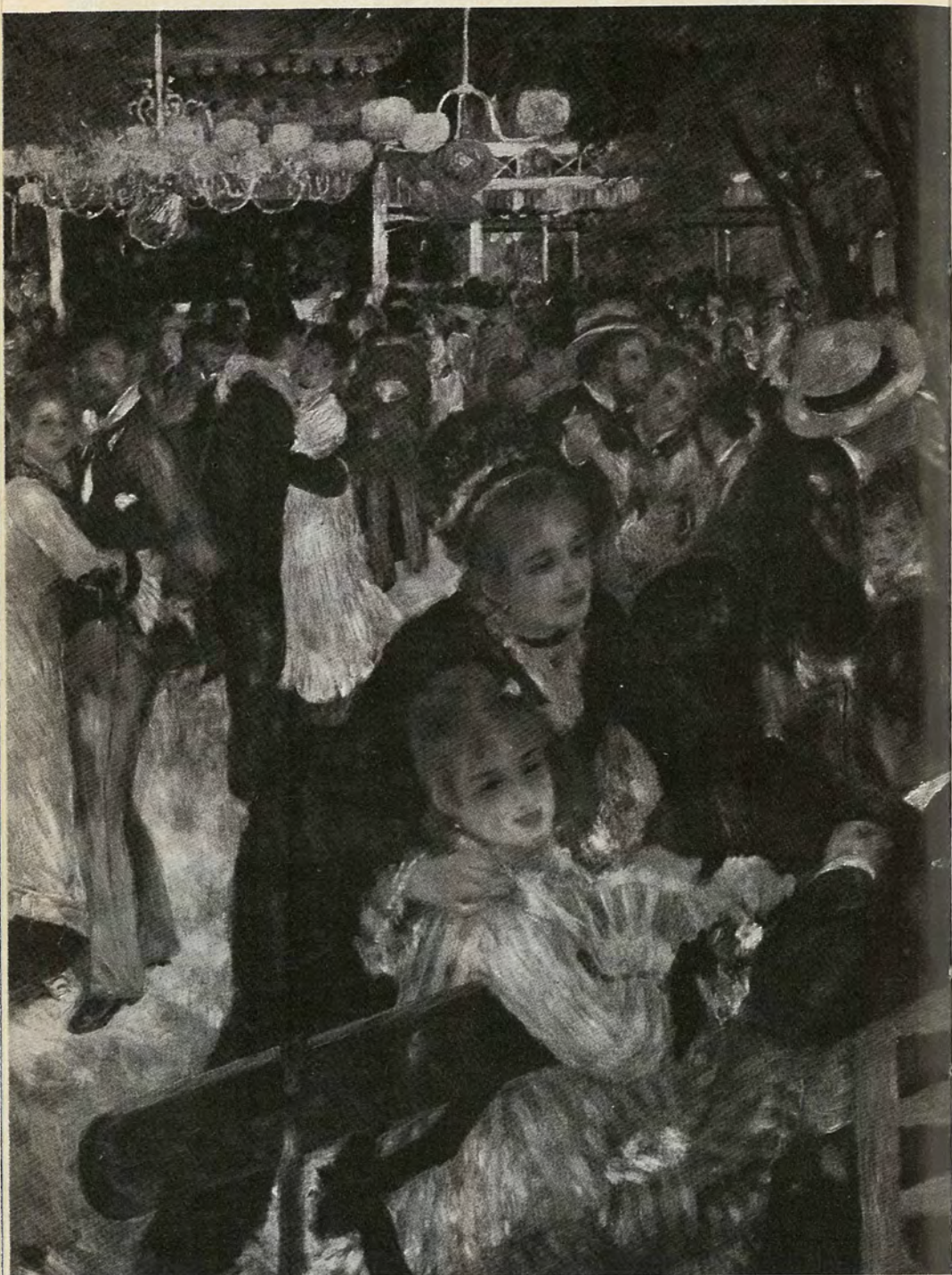
In fact, the Dirickson-Paterson-Walters team has previously played together many times. *The Matchmaker*, *Man and Superman*, *The Circle*, *All the Way Home*, *Hay Fever*, *Buried Child* and *Uncle Vanya* are only some of the A.C.T. shows that have featured the popular trio. This month audiences will have the pleasure of seeing them together again, this time under the guidance of Janice Hutchins, A.C.T.'s newest—and busiest—director.

Delores Mitchell and Janice Hutchins in the 1981 revival of "The Little Foxes".



"The Admirable Crichton", 1981: (r. left to right) William Paterson, Sally Smythe and John Hertzler; (f.) Janice Hutchins and Jill Hill.





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

A.C.T.-4

THE AMERICAN CONSERVATORY THEATRE

presents

PAINTING CHURCHES

(1983)

by Tina Howe

The Cast

<i>Fanny Sedgwick Church</i>	Marrrian Walters
<i>Gardner Church</i>	William Paterson
<i>Margaret Church (Mags)</i>	Barbara Dirickson

Directed by Janice Hutchins

<i>Scenery by</i>	Richard Goodwin
<i>Costumes by</i>	Dawn Line
<i>Lighting by</i>	David Percival
<i>Sound by</i>	Christopher Moore
<i>Hairstyles by</i>	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 Rosamund 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 sort of 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



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

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 at 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.: Who are your favorite painters?

T.H.: When I was a little girl, I loved the Renaissance painters, Botticelli and Fra Angelico. Then in college I went through a ferocious surrealist stage. Now I like the French Impressionists most. And I like to go to current shows of new artists. I go to the galleries a lot and see the new work that's being done. I'd have to say that my taste keeps changing.

Joseph Cornell, though, is an artist who I remain passionate about. The first time I saw a show of his shadowboxes, well I had a fever anyway, but I practically had to be carried out of the gallery. His pieces are like tiny stage sets. What strikes me about them more than anything is that they all seem to have been inhabited at one time. I can always hear dying footfalls and ticking clocks and beating of birds' wings when I look at Cornell boxes. They seem so alive.

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



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

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

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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.: In the introduction to the published collection of your plays, you speak of the act of writing as being possessed of certain mysterious qualities and you call the process of playwriting "the art of suggestion." How is it so?

T.H.: Playwriting requires you to evoke everything. Once you have a character say straight out how he feels or what he wants, you're doomed. That just isn't the way people behave. In life, everything tends to be buried; we never quite say what we mean. As a playwright, you have to know where you want your characters to go, but the characters have to be the last ones let in on the secret of where they're headed.

A.C.T.: With which playwrights do you feel the greatest affinity?

T.H.: Beckett, Pirandello and Ionesco. I've always loved the absurdists, they just carry you out of the theatre into another dimension. They're sort of out of favor at the moment, but my heart is really with writers who take you off the canvas completely.

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.: 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 a grand 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.: Why did you choose Chopin for incidental music in the play?

T.H.: My mother's mother was a wonderful musician. She was a pianist; in fact I inherited her piano. She was a great Chopin player. As a little girl I remember spending hours sitting in the parlor listening to her play Chopin polonaises and waltzes. I guess that when I began writing about Boston, my grandmother's old Chopin waltzes floated back into my mind. When you hear them, you'll see that they are perfect for the play. They're so wistful. Again, it's the dying footfall, the lost romance.

A.C.T.-10

A.C.T.: Is it more difficult to write comedy or drama?

T.H.: They're interchangeable to me. I don't know the difference.

A.C.T.: What makes you laugh?

T.H.: I have a very low level sense of humor. Sight gags make me laugh. People walking into doors, people slipping on banana peels, that sort of thing. Anything having to do with food I also find hilarious. I don't know why, I just find food hysterically funny.

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!

presents

OUR TOWN

(1938)

by Thornton Wilder

The Cast

<i>Stage Manager</i>	Peter Donat
<i>Assistant Stage Manager</i>	Wendell J. Grayson
<i>Doctor Gibbs</i>	Richard Riehle
<i>Joe Crowell, Jr.</i>	Matt Beisner
<i>Howie Newsome</i>	J. Steven White
<i>Mrs. Gibbs</i>	Rosemarie Smith
<i>Mrs. Webb</i>	Francine Tacker
<i>George Gibbs</i>	Scot Bishop
<i>Rebecca Gibbs</i>	Justine Turner
<i>Wally Webb</i>	Brian Rawson
<i>Emily Webb</i>	Annette Bening
<i>Professor Willard</i>	Johanna Jackson
<i>Mr. Webb</i>	Ray Reinhardt
<i>Simon Stimson</i>	Sydney Walker
<i>Mrs. Soames</i>	Marrian Walters
<i>Constable Warren</i>	Henry Woronicz
<i>Sam Craig</i>	Bruce Williams
<i>Joe Stoddard</i>	William Paterson
<i>Townsofolk of Grover's Corners</i>	Nike Doukas, Marty Pistone, Marcia Pizzo, Stephen Pratt, Jill Romero, Kenn Watt

Directed by Janice Hutchins
and William Ball

<i>Costumes by</i>	Dawn Line
<i>Lighting by</i>	David Percival
<i>Associate Director</i>	Lucas Donat

The entire play takes place in Grover's Corners,
New Hampshire.

The first intermission will be twelve minutes; the second, five minutes.

UNDERSTUDIES

Doctor Gibbs—Bruce Williams, *Mrs. Gibbs*—Kate Brickley; *Mrs. Webb*—Johanna Jackson;
George Gibbs—J. Steven White; *Emily Webb*—Janice Hutchins; *Professor Willard*—Peter Donat;
Mr. Webb—Lawrence Hecht; *Mrs. Soames*—Linda Aldrich; *Constable Warren*—Bernard Vash;
Assistant Stage Manager, Simon Stimson, Joe Stoddard—Frank Ottiwel

**This production is made possible by a generous gift
from the Xerox Corporation.**



Thornton Wilder, about the time he wrote "Our Town".

WILDER'S WORLD

by Jeffrey Hirsch

There is little that need be said about *Our Town*. Acclaimed a modern masterpiece at the time of its first production in 1938, anthologized in hundreds of drama collections, translated into more than thirty languages, and performed on stages around the world continuously for almost half a century, the play has always spoken very well for itself, forthrightly and in a familiar voice. With folksy appeal and an earnest belief in the dignity of the smallest events in daily life, it portrays an America younger and more innocent than our own but does so with such honesty and homely wisdom as to render the picture it presents undiminished by time. At *Our Town's* heart is an artful ability to recapture lost A.C.T.-12

time and show the human souls it portrays to be part of a never-ending, universal cycle; to juxtapose, in no less a context than that of eternity, the life of a New Hampshire village against the life of the stars in the heavens.

Although *Our Town* stands handily on its own, to its author attention should be paid. Thornton Wilder was, in his lifetime, among America's leading men of letters. At the height of his fame, in the thirties and forties, he was ranked in importance with Hemingway and Fitzgerald, who were then a couple of his best pals. In his world travels, he had audiences with Popes at the Vatican, dined in Vienna with Sigmund Freud and in London with Bernard Shaw, and when in France, lodged at the villa of Gertrude Stein and Alice B. Toklas. He appeared on the cover of *Time* magazine, was called upon to write a movie for Hitchcock (*Shadow of a Doubt*) and collaborated with composer Paul Hindemith on an operatic version of his play *The Long Christmas Dinner*. His books sold well enough to provide princely support and also earned him, along with an international reputation, three Pulitzer Prizes. The only other writer ever to be similarly thrice honored was Eugene O'Neill, recognized in all instances, of course, for his playwriting. Wilder—and here is a measure of the position he held in the literary community—was not only an award-winning dramatist but a Pulitzer Prize novelist as well.

Thornton Niven Wilder was born in Madison, Wisconsin, on April 17, 1897, the surviving member of a set of twin boys. He was named for his mother, the former Isabella Thornton Wilder, a Presbyterian minister's daughter. Thornton's father Amos was a Congregationalist with a Ph.D. in economics from Yale and at the time of his son's birth was editor of the local newspaper.

Amos Wilder embraced the firm Calvinist attitudes of his New England ancestors and was harshly authoritarian in dealings with his children. He was ever

fearful for his brood's spiritual safety and let no opportunity go by at which he might lecture his two sons and three daughters on how to defend themselves against a world full of temptation. He carefully planned each of the children's futures but from the start held out little hope for Thornton's success. The elder Wilder's disapproving nature strongly influenced his son, who strove all his life in vain to meet his overbearing father's expectations. "The reason why the world is in such a sloppy state," Thornton said late in his life, "is that our parents were so stupid."

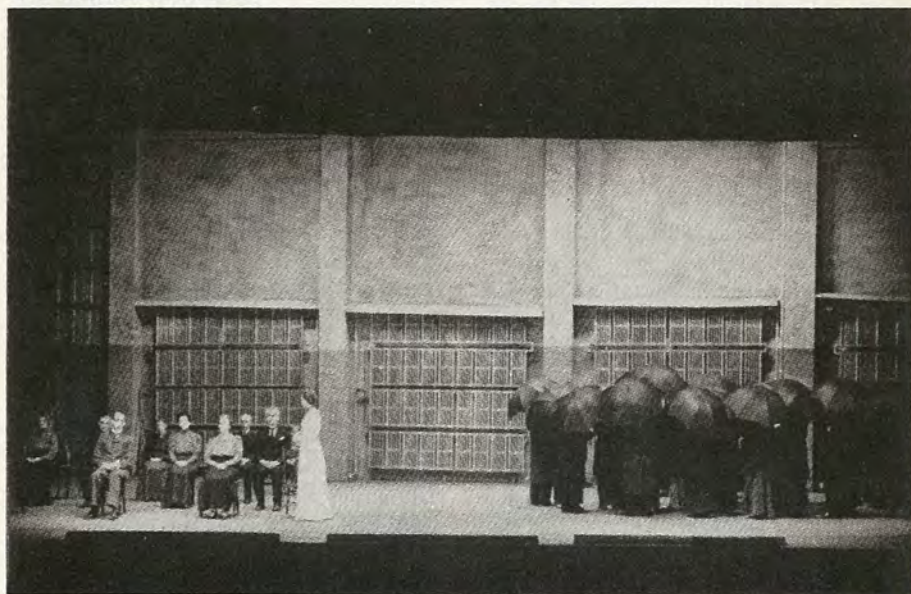
Amos's support of Theodore Roosevelt led, in 1906, to his being posted in Hong Kong as consul general. He took his family with him and enrolled his children in a German-run school where they studied only six months before Amos decided that they should return with their mother to America. Papa remained in China for three years, keeping close tabs on his children's progress through correspondence.

The Wilder family came to California and settled in Berkeley for a few years

until Amos was transferred to Shanghai, where his wife and children rejoined him. Now fourteen, Thornton was enrolled in a boarding school for missionaries at Chefoo. When he failed (by his father's measure) to make the grade there, he was shipped back across the sea to the school in Ojai, California, that his brother was attending. A year later, he was reunited in Berkeley with his mother and sisters and in 1915 graduated from Berkeley High School where he wrote his first play, a one-act entitled *The Russian Princess—An Extravaganza!*

After high school, Thornton wanted to attend Yale, his father's alma mater. But Amos thought that the worldliness of New Haven would threaten his son's well-being. Thornton was enrolled (again, along with his older brother) at Oberlin College in Ohio, an institution desirable not only for its isolated location but also for its religious atmosphere. Thornton, as a child understandably shy and withdrawn, came into his own as a college student. He prospered in his studies, participated in school dramatic productions and found a lifelong mentor in

"Our Town", New York 1938.



Charles H.A. Wager, a professor of literature. With Wager's encouragement, Wilder submitted several short plays to the *Oberlin Literary Magazine* and gained his first publication credits.

At the end of his second year at Oberlin, Wilder was once again uprooted at his father's whim. Amos had come back to America and was settled in New Haven. Now he wanted his sons at Yale, and so to Yale they went. The outbreak of World War I came at the end of Thornton's first year at the university and, like many of his classmates, he left school to enlist in the armed services. Extreme nearsightedness, however, limited his participation to a stint in the Coast Artillery Corps, at Ford Adams, Rhode Island. Following the Armistice, Wilder returned to Yale, where he contributed a number of stories and plays to the *Yale Literary Magazine* while serving on the publication's editorial board. In 1920, he received his undergraduate degree from Yale and prepared to embark on the career as a writer that he had chosen for himself.

But his father had other plans for him. School teaching would provide the secure means of support needed by a young man of the limited talents Amos thought his son to possess. (When a Yale professor informed Amos that Thornton had a genius for writing, Mr. Wilder took the man to task for "puffing my boy up way beyond his parts.") To better prepare Thornton for his life as a pedant, Papa sent him to the American Academy in Rome where he could brush up his Latin by studying archaeology. Thornton basked in Rome for nine months before he received his next order, a cable advising him that he was soon to assume a teaching position already arranged for him (by guess who?) at the Lawrenceville School for Boys in Princeton, New Jersey.

Wilder spent the next six years teaching French while many of his contemporaries were actually living in France. "I am the only American of my generation," he observed with a hint of regret many years A.C.T.-14

later, "who did not 'go to Paris.'" When not correcting French exercises or patrolling the dormitory of which he was master, Wilder continued work on the novel he had begun in Rome. He received a scholarship to attend the MacDowell Colony in Peterborough, New Hampshire, in 1924 and during the first of many summers he was to spend at the famous artist's retreat (the New Hampshire village in *Our Town* is based on Peterborough), he completed his first novel. Published in 1926, *The Cabala* is the story of a group of modern-day Roman aristocrats whose resemblance to the ancient gods is unmistakable. The feat of time-tripping—combining past and present worlds—that Wilder effected to critical acclaim in *The Cabala* which is one of the charming features of *Our Town*, he learned at the American Academy. "If you have ever wielded an archaeologist's pickax," he claimed, "you are never the same again. You see Times Square as if it were an archaeological specimen two thousand years from now."

Wilder's second novel, *The Bridge of San Luis Rey*, was, like many of his later plays and novels, suggested to him by another writer's work. "I do borrow from other writers, shamelessly," he once admitted. "I can only say in my defense, like the woman brought before the judge on a charge of shoplifting, 'I do steal, but, your Honor, only from the very best stores!'" Borrowing, in this instance, from a play by Prosper Mérimée, Wilder fashioned what remains his most popular work of fiction. With its well-known first line—"On Friday noon, July the twentieth, 1714, the finest bridge in all Peru broke and precipitated five travelers into the gulf below."—*The Bridge of San Luis Rey* addresses themes that recur in *Our Town*: the vagaries of fate, the preciousness of mortal life and the importance of appreciating fully all experience. The novel was wildly popular, received the 1927 Pulitzer Prize for fiction and made of its author a financially secure man. It also had the

unexpected effect of forcing the Peruvian government to find a real-life counterpart for the bridge Wilder had invented.

Flush with success and overtaken by international celebrity, Wilder retired from Lawrenceville and began life as a full-time writer. He built a home for his parents in Hamden, Connecticut, just outside of New Haven, and toured Europe with his sister Isabel who devoted her adult life to serving as his confidante, traveling companion and amanuensis. Wilder completed his third novel, *The Woman of Andros* (based on a play by Terence), while on holiday and saw it published a few months after his first collection of short plays appeared in 1928.

When Wilder returned to the United States in early 1929, he discovered that his father's Connecticut newspaper business had recently failed, making him the family's sole means of support (his brother had gone into the ministry). In order to insure continued prosperity, he accepted a half-time teaching position at the University of Chicago with which to supplement his earnings from writing and lucrative lecture tours.

Just as life seemed about to settle into a comfortable pattern, Wilder was shaken by an attack on his work that appeared in the *New Republic*. Referring to Wilder as the "Emily Post of Culture" and the "Prophet of the Genteel Christ," the Communist critic Michael Gold took the writer to task for not addressing himself to the needs of the proletariat in his novels. "Where are the modern streets of New York, Chicago and New Orleans in these little novels?" Gold demanded, incredulous that in the midst of America's depression Wilder was writing about the effete carryings on of ancient Grecians. Although Gold's attack was more emotionally rousing than intellectually sound, it stirred up a literary controversy which along with the lukewarm critical reception given to *Heaven's My Destination* (1934), Wilder's fourth novel, was sufficient to affect adversely his reputation as a nove-

list and cause him to look in a different direction for future artistic expression.

It was the theatre to which Wilder turned. Over the next dozen or so years, on the strength of only three full-length plays and a handful of one-acts, he easily resuscitated his ailing reputation and became one of America's most admired playwrights. "Drama is the form of writing that comes nearest to expressing life," he asserted as he moved from fiction to playwriting. "On the stage it is always now."

The Long Christmas Dinner & Other Plays in One Act, published in 1931, contains several sketches in which Wilder developed the ideas of nonrealistic theatre that he would soon enlarge upon in *Our Town*. The title work of the collection spans a period of ninety years as succeeding generations of a family gather around the dining room table (on an otherwise empty stage) for their Christmas feast. Characters enter from a portal representing birth on one side of the stage and exit through the opposite door beyond which it's understood lies death. All is orderly as one generation makes way for the next, time taking the casualties it can claim through old age, war or illness. The family perseveres and survives it all, passing its legacy on down the line into the future.

Another play in the collection, *Pullman Car Hiawatha*, employs the figure of a stage manager to introduce the audience to the play's other characters and to set its scenes verbally—again there is no scenery but for a few chairs. This amiable fellow strolls through the action of the play, frequently commenting on the story as it unfolds and occasionally taking a role for himself. He turns up again in *The Happy Journey to Trenton and Camden*, a third one-act in the volume, this time reading his lines from a script he holds in his hand. In tone and technique this short play is very much like *Our Town* and, of course, the stage manager is a close cousin to the one who appears in Wilder's first full-length play.

Our Town draws not only on its author's earlier playwriting efforts but also on his novels and on other writers' works. There are touches throughout the play drawn from Edgar Lee Masters' *Spoon River Anthology* (the poem *Lucinda Matlock* is directly quoted), and the view of life after death that Wilder offers comes from Dante's *Purgatory*. An episode in Wilder's own *The Woman from Andros* provided the basis for *Our Town's* third act. Emily's final hymn to life in the play was first heard in only slightly different form in *The Cabala*, just as Rebecca's speech which closes the first act was borrowed from James Joyce's *Portrait of the Artist as a Young Man*. And permeating the play is the influence on Wilder of his close friend Gertrude Stein. Her belief in a human consciousness unbounded by time or place—the mind “knows what it knows when it knows it,” she maintained—is given perhaps its most accessible demonstration in the marriage of past, present and future that Wilder makes in *Our Town*.

“I am writing the most beautiful little play you can imagine,” Wilder advised Stein in October, 1937. “It's a little play with all the big subjects in it; and it's a big play with all the little things of life lovingly impressed into it.” *Our Town* was begun in June at the MacDowell Colony and completed before Christmas, while Wilder was visiting Europe. The playwright sent copies of his script off to Jed Harris, the preeminent theatrical producer of the day, and to a few trusted readers. Friend and playwright Edward Sheldon responded, “You've broken every rule of playwriting. You've aroused no anticipation. You've prepared no suspense. You've resolved no tensions.” But Wilder's old college professor, Charles Wager, was unequivocal in his praise for the new play. “Words fail,” Wager wrote. “You have done the greatest piece of work you've ever done and I don't use the word ‘great’ lightly.”

Jed Harris was no less thrilled by the play and quickly set about putting it on A.C.T.-16

stage. Wilder attended *Our Town's* first rehearsal but, disconcerted by the shaky readings being given by actors not yet familiar with the script, he never attended another one. The play premiered in Princeton and then went on to Boston for a second round of previews. In neither city was it well received nor did playgoers exactly flock to see it. Wilder blamed the production's shortcomings on alterations Harris had made in his text. “What happened to my beautiful prose?” the playwright demanded. “Prose don't play,” replied the director.

With tempers flaring all round, Harris decided to cut the heavy losses he was incurring during *Our Town's* unsuccessful Boston tryouts and bring the show into New York without any further ado. The play opened on Broadway at the Henry Miller Theatre on February 4, 1938—a week ahead of schedule—and was immediately recognized as a work of enormously effective theatricality and tremendous emotional power. When the lengthy ovation the play received on opening night subsided, the critic Alexander Woolcott was seen leaving the theatre with tears still in his eyes. Asked his opinion of the new play, he refused to pass judgment saying “I'd rather comment on the *23rd Psalm*.” Later he explained, “In all my days as a theatregoer, no play ever moved me so deeply.”

A rare opportunity to experience the success of his play at first hand presented itself to Wilder when Frank Craven, the actor who originated the role of the Stage Manager, took a two week vacation after *Our Town* had been playing for some time. Wilder stepped into the role and although he is reported to have had some difficulty remembering his lines, his was said to be a serviceable performance. Apparently the experience settled well with him; he subsequently played the part in many revivals of *Our Town* around the country.

Wilder also stayed close to the play when it was sold to Hollywood, writing the screenplay for the 1940 film version,

which starred most of the original Broadway cast and has a score composed by Aaron Copland. Among the play's five televised productions (all produced without Wilder's direct involvement) was a 1955 musical version, featuring Paul Newman as George Gibbs and Eva Marie Saint as Emily Webb. Frank Sinatra played the part of the singing Stage Manager and introduced Jimmy Van Heusen and Sammy Cahn's soon-to-be popular tune, "Love and Marriage." Of the play's innumerable stage revivals over the years, the most warmly remembered is probably the 1969 New York production in which Henry Fonda played the Stage Manager with rare grace and good humor. *Our Town* will be seen again in New York this season as a musical comedy entitled *Grover's Corners*. Scheduled to open on Broadway May 1, the adaptation is by Tom Jones and Harvey Schmidt, the folks responsible for *The Fantasticks*.

Our Town earned Wilder his second Pulitzer Prize (the third came in 1942 for *The Skin of Our Teeth*). In its published form the play sold hundreds of thousands of copies. Wilder included in the volume a preface written just weeks after the play opened. Some years later, in an introduction to a collection of his three full-length plays (the third being *The Matchmaker*, produced in 1954 and later made into the hit musical *Hello, Dolly!*), Wilder again looked at *Our Town* and offered some thoughts on the play. In the earlier essay he describes how he combined his interests in archaeology and sociology to develop the central theme of the play, which he casts as a question: "What is the relation between the countless 'unimportant' details of our daily life, on the one hand, and the great perspective of time, social history and current religious ideas on the other?" The second essay amplifies this notion but cautions readers and playgoers not to view the work too literally. "*Our Town*," Wilder writes, "is not offered as a picture of life in a New Hampshire village or as a speculation

about the conditions of life after death. It is an attempt to find a value above all price for the smallest events in our daily life." In both essays Wilder emphasizes the importance of the script's expanding view of the world. "The recurrent words in this play," he notes, "are 'hundreds,' 'thousands,' and 'millions.'"

Wilder's attention remained fixed on dramatic writing until about the time of World War II, in which he served as an Army intelligence officer. After the war, he took up residence at his family home in Connecticut where he lived until the end of his life. He returned to writing novels, publishing *The Ides of March* in 1948, and to teaching, occupying the prestigious Charles Eliot Norton Chair at Harvard in 1950-51.

Over the remainder of his seventy-eight years, Wilder led a quiet life in New Haven, devoted to long walks and the study of great literature. All manner of honorary degrees, government decorations and literary citations celebrating his lifetime achievement were awarded him, but he rarely appeared to accept them. The last of his nine novels—and the most autobiographical—*Theophilus North*, was published in 1973, two years before he died at home in his sleep. "On my grave," he had predicted, "they will write: 'Here lies a man who tried to be obliging.'"

Obliging in his art as well as his life, Wilder found wonder in aspects of human consciousness that extend far beyond hearth and home. "Something is eternal," says the Stage Manager in *Our Town*, "and that something has to do with human beings." Half a lifetime after he wrote the classic play, Thornton Wilder revealed the artistic agenda that informs it. "I am interested in the drives that operate in society and in every man," he said. "Pride, avarice and envy are in every home. I am not interested in the ephemeral—such subjects as the adulteries of dentists. I am interested in those things that repeat and repeat and repeat in the lives of the millions."

continued from p. 34

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 Plays-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*

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*,

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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 Dickenson 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 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.

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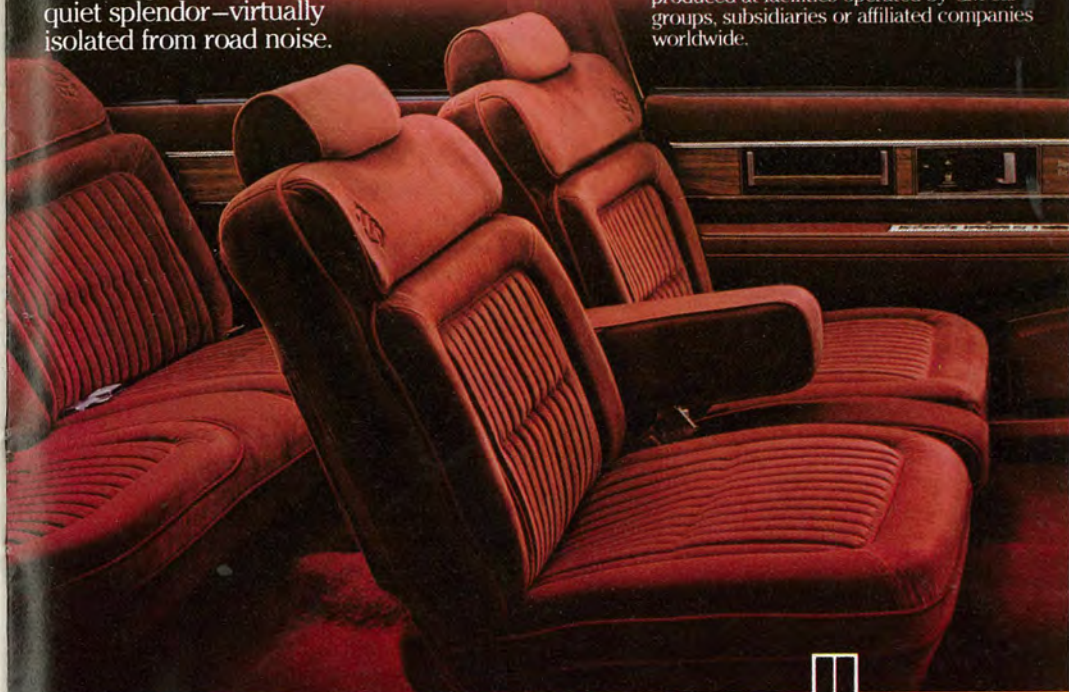
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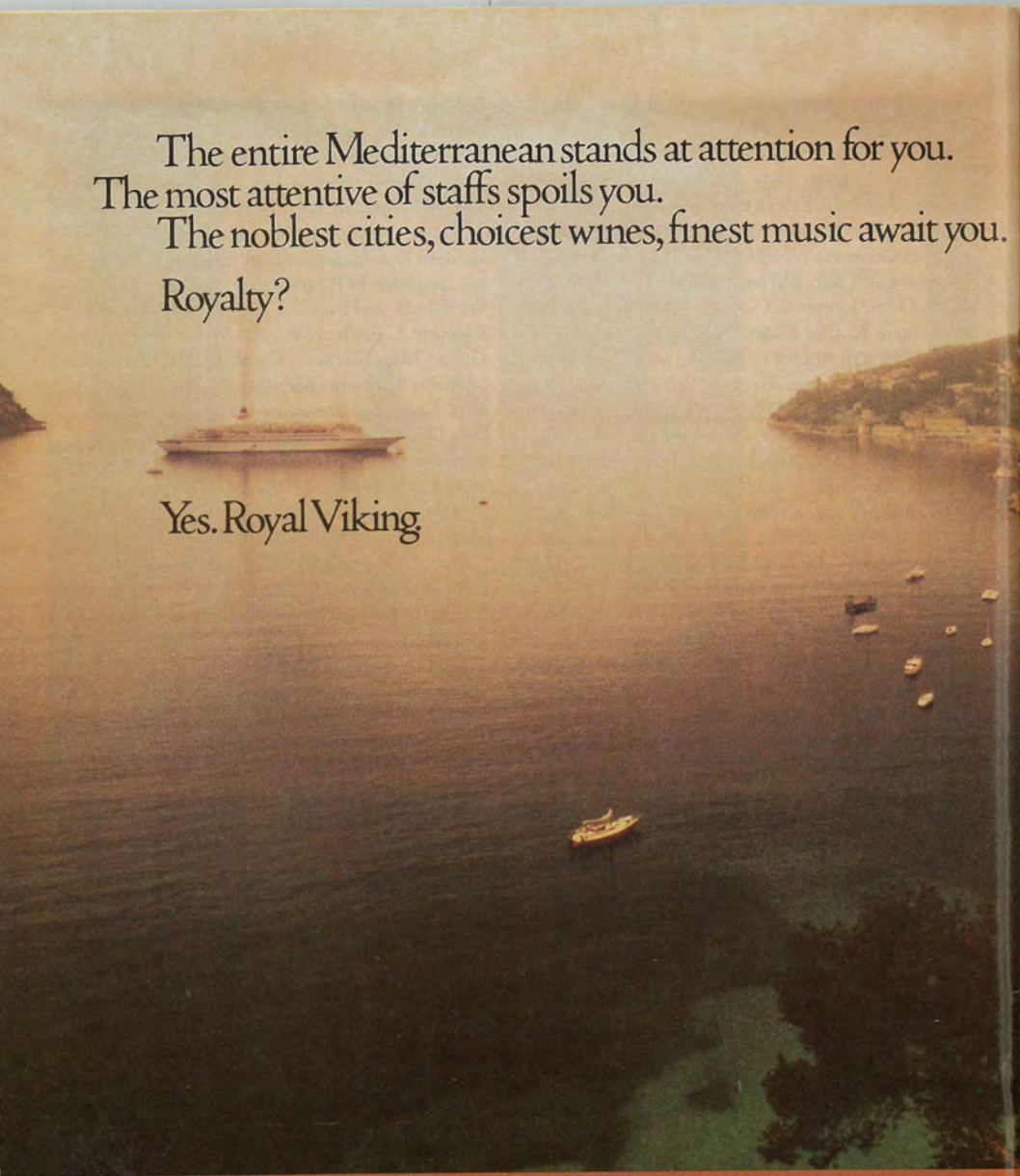
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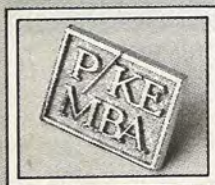


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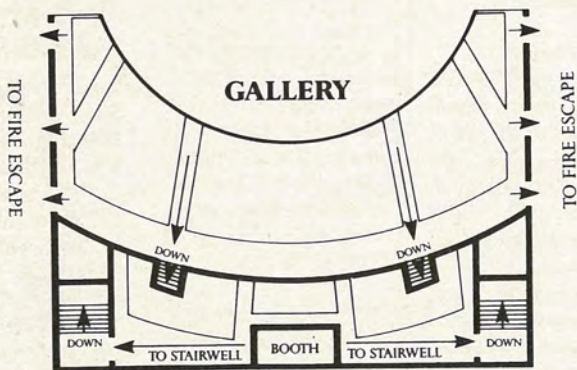
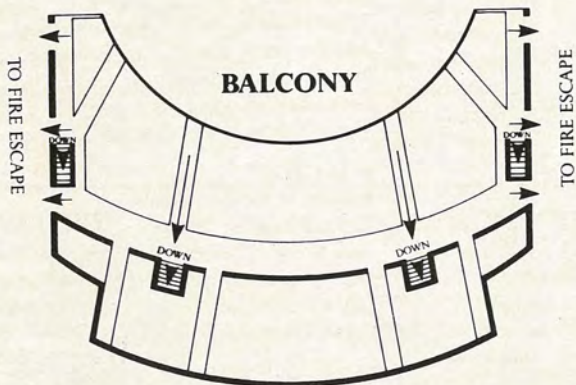
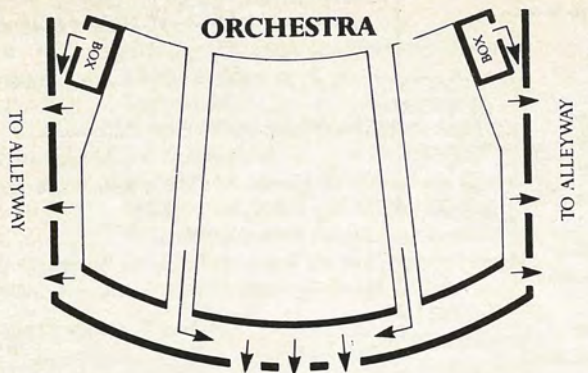
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Sandra Taussig
Bill Weissman



Please note the NEAREST EXIT. In an emergency, WALK, do not run, to the nearest exit (by order of the Mayor and the City's Board of Supervisors).

GEARY THEATRE FIRE EXITS

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.



TO ALL THOSE
WHO STRIVE FOR EXCELLENCE.

When the artist is also the art form, it is dance.
Mind and body giving meaning to movement.
Stretching the limits of time and space.
Defying even gravity, it would seem, to celebrate the human spirit.

To do so and to do it well is an art which Imperial Savings
is proud to support. It is, after all, an inspiration
to value our customers' dreams and goals most highly.
By providing all the crucial steps and choreography
for financial well-being.

Imperial Savings
Association
Where Tomorrow Begins Today.



If you smoke *please try Carlton.*

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

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box:
1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar",
0.4 mg. nicotine; 120's: 6 mg. "tar", 0.6 mg. nicotine; 120's Menthol: 6 mg. "tar",
0.5 mg. nicotine av. per cigarette, FTC Report Mar. '84.
Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.