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THE VIEW FROM THE WINGS
"ACT 1" AUCTION ITEMS
CONSERVATORY OF THE AMERICAN ARTS
A.C.T. 1982-83 CALENDAR
TO THE AUDIENCE
GEARY THEATRE FIRE EXITS
WHO'S WHO: DIRECTORS
WHO'S WHO: THE ACTORS
WHO'S WHO: DESIGNERS
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THE A.C.T. COMPANY, STAFF & ADMINISTRATION

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The View from the Wings

Arts Council Axes A.C.T. by 83% in Two Years

The following message was sent to all members of the California State Arts Council, its Prominent Panel, its Theatre Discipline Panel and key staff.

Gentlemen:

In 1980, the American Conservatory Theatre was granted $145,000 in operating support through the California Arts Council. A.C.T.'s award was comparable to the sums allocated to the other five major arts institutions in San Francisco.

In 1981, A.C.T. was shocked to learn of a 38% cut in its allocation, reducing its subsidy to $90,000. Repeated questioning of the C.A.C. staff and panelists about the reasons for this cut went unanswered. Finally, we went to Sacramento to demand a response.

At its last meeting, September 24, 1982, the California Arts Council reduced A.C.T.'s grant to $50,000, while increasing the ballet, the symphony and the Opera in San Francisco. Indeed, even the Mark Taper Forum jumped from $145,000 in 1980 to $200,000 in 1982.

The California Arts Council sent us an official letter notifying us of its decision to cut A.C.T.'s funding. It did not, however, send us any written explanation.

The California Arts Council has cut A.C.T. a total of 83% in two years. A.C.T. is one of California's most vital artistic forces. Additionally, it is and has been the standard setter for all regional theatres in the nation.

A.C.T. has been judged by panels that have made no attempt to obtain firsthand knowledge of the quality of our productions or Conservatory programs. During the past year, we made a special effort to invite Council members, Panel members and staff to be our guests at performances, to tour our production facilities and to observe the dynamic Conservatory training. In February, 1982, some Council members and staff made a visit to A.C.T. for wine and cheese following their San Francisco meeting. During the course of our eight-and-a-half month season, only three panelists accepted our offer.

This clear lack of interest on the part of our evaluators can only lead us to the conclusion that our grant decision was based on capricious, subjective and unsubstantiated opinions.

From the above information, it should be clear to you that A.C.T. has been treated in a contemptible fashion by the Arts Council. In the name of all artists in the state, we are counting on you to rectify this gross injustice.

If this untenable treatment of our theatre company is not rectified, A.C.T. will make a public statement repudiating the support of the State Arts Council as being ineffective and lacking in integrity.

 дополнительно we will seek a separate line item in the California State Budget by utilizing a professional lobbyist and our annual audience of over 300,000. We will seek separate legislation to guarantee the future support of this theatre.

A.C.T. is a national treasure but most directly we serve our home state of California. We need and deserve California's support.

Sincerely,

William Bull
General Director

If you are concerned for the future of A.C.T., the nation's leading repertory company, please write to the following leaders and politicians and demand that they rectify this injustice to A.C.T. immediately:

The Hon. George Deukmejian
Governor-elect
State of California
555 Capitol Mall
Sacramento, CA 95814

Mr. Wallace A. Smith
President
California Confederation of the Arts
6255 Hollywood Blvd., Suite 922
Los Angeles, CA 90028

The Hon. Dianne Feinstein
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City Hall, 400 Van Ness Avenue
San Francisco, CA 94102

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Mr. Kenny Hodge
1250 Fulton Mall
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293 Page Street
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2901 Broadway, Suite A
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La Jolla, CA 92038

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The View from the Wings
THE VIEW FROM THE WINGS

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A CHRISTMAS CAROL
A.C.T.'S JOYOUS FAMILY CLASSIC

Had Charles Dickens written no other work but A Christmas Carol, his immortality would be assured. Published in 1843, the story of Ebenezer Scrooge is the best loved of all Christmas legends. All misers are Scrooge. All plum puddings are redundant of the modest ones devoured by the hungry Cratchits. By the time of his death in 1870, Dickens had secured so sure a place in the mythology of the holiday that a little shop girl in Drury Lane, at the time of hearing of his funeral cried, "Oh, Dickens dead? Then will Father Christmas die, too?"

Few modern readers realize that A Christmas Carol was written during a decline of the old Christmas traditions. In England the twelve days of Christmas had been a time of great celebration and revelry during medieval and Elizabethan times, and continuing through the reign of the Stuarts. But the coming of Cromwell and the Puritans changed that. The old traditions were condemned as pagan superstition and foolish frippery. In 1642, an order of Parliament proclaimed that "no observance shall be held of the five and twentieth day of December, commonly called Christmas Day." Father Christmas became an outcast.

The Restoration of the Monarchy failed to restore fully the splendors of Christmas Past and many old customs languished in obscurity. By Dickens' day, the pleasures of the Yule were discouraged as too much idle frivolity. Old Ebenezer Scrooge should not be condemned too roundly for his reluctance to give Bob Cratchit a day away from the Counting House to enjoy his plum pudding and a game of Blindman's Buff. Few workers were given days off to celebrate the season's joy. Nor was it unusual for children to be left alone at school during Christmas, as young Scrooge was. Christmas was hardly a universal holiday.

As for Christmas trees, they were unheard of. Victoria had come to the throne in 1837 with her beloved Albert, an obscure German prince. They were both 21, and very much in love. That year, the young queen indulged her homesick husband by sending to Germany for a few ornaments for the first Christmas tree in England.

It may seem strange that the observance of Christmas nearly slipped into the oblivion of a quaint ancient custom, but such is the case. Dickens has been credited with almost single-handedly reviving the annual celebration. In what he called "The Carol Philosophy," he went beyond merely venerating the day for its sacred name and origin to acknowledging its basic humanism as "a good time, a kind, forgiving, charitable, pleasant time; the only time I know of in the long calendar of the year when men and women seem by one consent to open their shut-up hearts freely and to think of other people below them as if they were fellow passengers to the grave, and not separate and inferior creatures bound on other journeys."

When Dickens wrote the slim volume in time for the Christmas season of 1843, he saw A Christmas Carol as an indictment of the social inequalities brought about by the Industrial Revolution and the inhumane Poor Laws passed by Parliament in 1843, which condemned the destitute to a hopeless existence in the Union workhouses. There was grinding poverty in the London slums. "Many children labored under appalling conditions and twelve and fourteen hour work days were not uncommon. When the poverty-stricken men who solicited Scrooge for charitable contributions on Christmas Eve tell him 'many thousands are in want of common necessaries, and hundreds of thousands in want of common comforts,' they were stating the prevailing conditions of the vast London slums."

"Mankind was my business," cries the anguished Ghost of Jacob Marley, who in life never let his spirit rove beyond the narrow limits of the Counting House. "The common welfare was my business; charity, mercy, forebearance, and benevolence were, all, my business." Dickens' firm intent in writing the story of the archetypal miser, loveless old Ebenezer Scrooge, was to restore the milk of human kindness to indifferent hearts, to wake social conscience with "the force of a sledgehammer—twenty times the force."

We cannot gauge to what extent A Christmas Carol actually kindled social reform. But certainly no writer before or since has so well defined the season of good will toward men. We rejoice when that almost extinguished flame of humanity is rekindled to warm, glowing sympathy and love in the heart of Scrooge.

In adapting the immortal classic for the American Conservatory Theatre, Dennis Powers and Laird Williamson have preserved Dickens' robust language and the spirit of the original with loving care, while adding rich di...
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PLUM PUDDING

To make 4 puddings

1/2 cups currants, dried
1/4 cup seedless raisins
2 cups white raisins
1/4 cup finely chopped candied mixed fruit peel
1/4 cup finely chopped candied cherries
1 cup blanched sliced almonds
1 medium-sized tart cooking apple, peeled, quartered, cored and coarsely chopped
2 small carrots, scaped and coarsely chopped
2 teaspoons finely grated orange peel
2 teaspoons finely grated lemon peel
1/2 pound finely chopped beef suet
2 eggs all-purpose flour
4 cups fresh soft crumbs, made from homemade white bread, pulverized in a blender or shredded with a fork
1 cup dark brown sugar
2 teaspoons ground allspice
1 teaspoon salt
6 eggs
1 cup brandy
1/4 cup fresh orange juice
1/4 cup fresh lemon juice
1/2 brandy
1/2 cup water
Flaming

Combine the currants, seedless raisins, candied fruit peel, cherries, almonds, apples, carrot, orange and lemon peel, and beef suet, tossed them about with a spoon or your hands until well mixed. Stir in the flour, bread crumbs, brown sugar, allspice and salt.

In another bowl, beat the eggs until frothy. Stir in the 1 cup of brandy, the orange and lemon juice, and pour this mixture over the fruit mixture. Knead vigorously with both hands, then beat with a wooden spoon until all the ingredients are blended.

Drape a dampened kitchen towel over the bowl and refrigerate for at least 12 hours.

Spoon mixture into four 1-quart English pudding basins or plain molds, filling them to within 2 inches of their tops. Cover each mold with a strip of buttered foil, turning the edges down and pressing the foil tightly around the sides to secure it. Drape a dampened kitchen towel over each mold and tie in place around the sides with a long piece of kitchen cord. Bring two opposite corners of the towel up to the top and knot them in the center of the mold. Then bring up the remaining two corners and knot them similarly.

Place the molds in a large pot and pour in enough boiling water to come about three fourths of the way up the sides. Bring the water to a boil over high heat, cover the pot tightly, reduce the heat to its lowest point, and steam the puddings for 8 hours. As water in the steamer boils away, replenish it with additional boiling water. When the puddings are done, remove from the water and let them cool to room temperature. Then remove the towels and foil and re-cover the molds tightly with fresh foil. Refrigerate the puddings for at least 1 week before serving. Plum puddings may be kept up to a year in the refrigerator or other cool place; traditionally, they were often made a year in advance.

To serve, place the mold in a pot and pour in enough boiling water to come about three fourths of the way up the sides of the mold. Bring to a boil over high heat, cover the pot, reduce the heat to low and steam for 2 hours. Run a knife around the edge of the mold and place an inverted serving plate over it. Grasping the mold and plate firmly together, turn them over. The pudding should slide out easily. If you would like to set the pudding aflame before you serve it, warm the brandy in a small saucepan over low heat, ignite it with a match and pour it flaming over the pudding.

BRANDY BUTTER

To make about 3/4 cup

4 tablespoons unsalted butter
1/3 cup superfine sugar
3 tablespoons brandy
1 teaspoon vanilla extract

Combine butter, sugar, brandy and vanilla in a bowl, and beat with an electric beater until the mixture is smooth and well-blended. Refrigerate at least 4 hours, or until firm. Brandy butter is traditionally served with plum pudding.

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You're just an E&J away from a perfect holiday

E&J. The only brandy we know of that's aged in oak and then mellowed through charcoal. Enjoy it straight, over ice, or with your favorite mixer. Only E&J is smooth, rich, and rare enough to take a great day... and make it a perfect one.
PLUM PUDDING
To make 4 puddings

- 1/2 cup currants, dried
- 2 cups seeded raisins
- 2 cups white raisins
- 1/4 cup finely chopped candied mixed fruit peel
- 1/4 cup finely chopped candied cherries
- 1 cup blanched slivered almonds
- 1 medium-sized tapioca
- 1 cup sugar, light brown
- 1 cup dark brown sugar
- 2 teaspoons ground allspice
- 1 teaspoon ground nutmeg
- 1 teaspoon ground cinnamon
- 1/2 teaspoon ground cloves
- 1/4 teaspoon ground ginger
- 1/2 teaspoon salt
- 3/4 cup fresh orange juice
- 1/4 cup fresh lemon juice
- 1/4 cup brandy
- 1/4 cup water

**LEMON PUDDING**
To make 4 puddings

- 1/2 cup lemon peel
- 1/2 cup finely chopped lemon peel
- 1/4 cup all-purpose flour
- 1/2 cup all-purpose flour, sifted
- 1/2 cup fresh orange juice
- 1/4 cup fresh lemon juice
- 1/4 cup brandy
- 1/4 cup water

**BRANDY BUTTER**
To make about 3/4 cup

- 4 tablespoons unsalted butter
- 1/2 cup superfine sugar
- 3 tablespoons brandy
- 1 teaspoon vanilla extract

Combine butter, sugar, brandy and vanilla in a bowl, and beat with an electric beater until the mixture is smooth and well-blended. Refrigerate at least 4 hours, or until firm. Brandy butter is traditionally served with plum pudding.

In other bowls, beat the eggs until frothy. Stir in the 1 cup of brandy, the orange and lemon juice, and pour this mixture over the fruit mixture. Knead vigorously with both hands, then beat with a wooden spoon until all the ingredients are blended.

Drape a dampened kitchen towel over the bowl and refrigerate for at least 12 hours.

Spoon mixture into four 1-quart English pudding basins or plain molds, filling them to within 2 inches of their tops. Cover each mold with a strip of buttered foil, turning the edges down and pressing the foil tightly around the sides to secure it. Drape a dampened kitchen towel over each mold and tie it in place around the sides with a long piece of kitchen cord. Bring two opposite corners of the towel up to the top and knot them in the center of the mold, then bring up the remaining two corners and knot them similarly.

Place the molds in a large pot and pour in enough boiling water to come about three-fourths of the way up their sides. Bring the water to a boil over high heat, cover the pot tightly, reduce the heat to the lowest point and steam the puddings for 8 hours. As water in the steamer boils away, replenish it with additional boiling water.

When the puddings are done, remove from the water and let them cool to room temperature. Then remove the towels and foil and re-cover the molds tightly with fresh foil. Refrigerate the puddings for at least 3 weeks before serving. Plum puddings may be kept up to a year in the refrigerator or other cool place; traditionally, they were often made a year in advance.

To serve, place the mold in a pot and pour in enough boiling water to come about three-fourths of the way up the sides of the mold. Bring to a boil over high heat, cover the pot, reduce the heat to low and steam for 2 hours. Run a knife around the edge of the mold and place an inverted serving plate over it. Grasp the mold and plate firmly together, turn them over. The pudding should slide out easily. If you would like to set the pudding aflame before your serve it, warm the brandy in a small saucepan over low heat, ignite it with a match and pour it flaming over the pudding.

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A HOLIDAY TRADITION
SINCE THE ICE AGE.

Back in the Ice Age, there were lots of holidays because everyone was self-employed, and there was always something to celebrate: your son's first saber-tooth, the melting of the ice, the end of a solar eclipse, a cave-warming.

And those that had the best reason to celebrate, were the tribes that lived in the South of France, near the sparkling spring called Perrier.

Earth's first soft drink.

Here was truly the greatest bubbly of them all, clear, delicious, pure and fresh. A joyous drink, a suitable toast, a holiday in itself.

Today, Perrier still brings its special sparkle to the festivities. People who pass up the liquor, people who want a superlative mixer, the salt-free crowd, the calorie-conscious, even the children appreciate the welcome sight of those pretty green bottles at a party.

Because serving Perrier is one of those thoughtful things to do at holiday time. And a very old tradition.

Perrier.
Earth's First Soft Drink.
THE AMERICAN CONSERVATORY THEATRE

presents

THE CHALK GARDEN

(1955)

by Enid Bagnold

the cast

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

Directed by  DAKIN MATTHEWS
Scenery by  RICHARD SEGER
Costumes by  MICHAEL CASEY
Lighting by  DIRK EPPORSON

The action of the play takes place in a room

Act I—A day in June.
Act II—Two months later.
Act III—Twenty minutes later.

There will be two 15 minute intermissions.

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

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

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Perrier.
Earth’s First Soft Drink.”
The First Act has begun...

Scene i
Smoked Chicken with Watercress
Black Forest Ham
Onion Tart Bread

Scene ii
N.Y. Style Corned Beef
Rouj Chopped Liver

Scene iii
Hickory Smoked Ribs
Delicate Pickles

Scene iv
Easternstyle Marshmallows
6 Different Cheesecakes

From Puccini to Pastrami, Mozart to Mozzarella, Rossini to Ribs and, yes, even operatic arias by our own singing waters.

MAX’S OPERA CAFE
The new chic Deli-Dinner Saloon at Opera Plaza, Van Ness Avenue at Golden Gate. Luncheon and dinner daily. Full Bar. Late night supper and desserts.

THE CHALK GARDEN
Eldridge’s greatest theatrical success came when she was sixty-six with The Chalk Garden, opening on Broadway in the season of 1955. Miss Bagdolé’s comedy of manners won very high praise, but getting The Chalk Garden onto a stage was no small feat.

After Irene Mayer Selznick agreed to produce the play on Broadway two years were spent rewriting and polishing the script. The stirring scene at the act between the Judge and Miss Madrigal was added to the third act just before the show was cast. Gladys Cooper was selected to play Mrs. St. Maugham and Siobhan McKenna set to make her American debut as Miss Madrigal. The show went into rehearsal with George Cukor directing and Cecil Beaton designing the set and costumes.

At the first rehearsal of The Chalk Garden trouble jinked in the wings while Miss Bagdolé read her play aloud to the assembled cast. Feeling they were being condescended to, the actors went from calling the author Eady to addressing her as Miss Bagdolé to referring to her in derogatory tones as Lady Jones. Her social status being elevated as her popularity fell. A few weeks into rehearsals it became apparent that Miss Cooper was unable—or perhaps unwilling—to learn her lines and a little later Mr. Cukor, who had not directed on the stage for twenty-five years, proved unsuited to the task and was replaced by Albert Marre. During previews in Boston Cecil Beaton’s black and white set was judged to be too bright and was sprayed down at the order of the producer. forever earning the production Beaton’s enmity. With the actors at the author’s throat, the new director loathing the play he had been brought in to save and the designer despising of ever working in the theatre again, The Chalk Garden limped through out-of-town tryouts.

However, at its Broadway opening, the actors spoke Miss Bagdolé’s words as she had written them and the play’s language sparkled like a piece of cut crystal. During an intermission Noel Coward was heard to give the play his approval with the caveat, “For those who love aural, darling! for those who love aural!” The critics confirmed the play’s success the next day and it ran for 381 performances, earning the Award of Merit for Drama of the American Academy of Arts and Letters.

It’s nearly as magical as Christmas itself. One special little street, that for eleven months each year exists only in the mind. Yet, just when you’re sure it was all a sugarplum dream, it again appears. Bayberry Row Macy’s fanciful world of Christmas present—present once again on the 7th floor, Macy’s San Francisco. Here amid twinkling lights and colorful shops, it is everything that makes Christmas magical.

TRIMMING AND WRAPPINGS
In Trim-A-Home, collect tinsel, trimmings, wreaths and lights to dress holiday hearth and home. Cord & Wraps provide artful trappings in which to wrap very special gifts. And cards that send your warmest and best.

COTTAGE INDUSTRIES
Here you’ll find a joy-provoking collection of handmade wonders—each as unique as its maker. It’s a stocking stuffer’s delight (Plan to give and receive!)

BAYBERRY GROCER
All the edible-bests from around the world, packed with love and care by our own old-world grocer.

SANTA SHOP
He’s promised to come for all who believe. Visit Santa on 7, have a chat, and wear your prettiest smile because you may just decide to have your picture taken.

CANDLES, WICKS AND SCENTIMENTAL THINGS
In Candle and Wick, tall tapers flicker with the glow of this special season. Turn, then, to Sentimentals, where you’ll find all that smells wonderful and the accessories to hold it, mold it, and make it perfect for giving or keeping.

THERE’S SO MUCH MORE!
Bear Hollow, an entire shop of V.I.P. toys of all sizes. From Treasure In The Abc, porcelain dolls and rocking horses, like grandma once loved. As rich and varied as the season itself, Bearberry Row unfolds with all manner of treats for the holiday stroller. We’ve told you just part of this Christmas tale. The rest is for you to discover. Bearberry Row, now on the 7th floor, Macy’s San Francisco.

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THE CHALK GARDEN

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TRIMMING AND WRAPPING

In Trim a Home, collect tinsel, trimming, wreaths and gifts to dress holiday hearth and home. Cord & Wrap provides artistic trappings in which to wrap very special gifts. And cards that send your warmest and best.

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From Puccini to Piazzolla, Mozart to Mozzarela, Rossini to Ribs and, yes, even operatic arias by our own singing waiters.
THE AMERICAN CONSERVATORY THEATRE

presents

THE GIN GAME

(1976)

by D.L. COBURN

the cast

Weller WILLIAM PATERSON
Fonsia MARRIEN WALTERS

Directed by JAMES EDMONDSO

Costumes by MICHAEL CASEY
Lighting by JOSEPH APPELT

The action of the play takes place on the unused sunporch of a home for the aged.

Act I, Scene 1 — Sunday afternoon. Visitor's Day.
Scene 2 — Sunday afternoon, one week later.
Act II, Scene 1 — The following evening, shortly after dinner.
Scene 2 — The following Sunday afternoon.

There will be one 15 minute intermission.

UNDERSTUDIES

Weller—Sydney Walker, Fonsia—Nancy Hauflk
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There will be one 15 minute intermission.

UNDERSTUDIES
Weller—Sydney Walker; Fonsia—Nancy Huefek
THE AMERICAN CONSERVATORY THEATRE

presents

DEAR LIAR
(1959)
by JEROME KILTY
Adapted from the correspondence of George Bernard Shaw and Mrs. Patrick Campbell

the cast
Mrs. Patrick Campbell — DeANN MEARNS
George Bernard Shaw — DAKIN MATTHEWS

Directed by JAMES EDMONDSON

Scenery by RICHARD SEGER
Costumes by MICHAEL CASEY
Lighting by GREG SULLIVAN

Act I—Covers the period 1899 to 1914.
Act II—From 1914 to 1939.

There will be one 12 minute intermission.

UNDERSTUDIES
Mrs. Patrick Campbell—Francine Tucker;
George Bernard Shaw—D. Paul Weill

Christmas Day, watch "Hansel and Gretel"
bake the Witch to gingerbread.
Live from The Met!

Enjoy Humperdinck's fairy-tale opera that sings in English.
Saturday, December 25, at 11 AM (PST) on PBS. Simulcast on Stereo FM.
Rebroadcast Wednesday, December 29, at 8 PM.

Be startled as the Witch flies through the air on her broomstick. Be amazed as gingerbread cookies turn into children before your eyes.
Be delighted as Hansel and Gretel turn the tables—more exactly the oven—on the Witch.
Judith Blegen is Gretel, Frederica von Stade is Hansel. Rosalind Elias is the Witch. Jean Kraft is the Mother. And Michael Devlin is the Father. Thomas Fulton conducts.
For more opera listening, tune in Saturday afternoons through April 16th to Texaco's radio broadcasts direct from the stage of The Metropolitan Opera. Texaco. Your ticket to The Met for over forty years.

Texaco Philanthropic Foundation Inc.
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THE AMERICAN CONSERVATORY THEATRE
premises

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Texaco. Your ticket to The Met for
over forty years.
A.C.T. Corporate Challenge

LOUIS R. LURIE FOUNDATION

To help us meet our Bay Area fundraising goal of $600,000, four of our corporate donors—Hewlett Packard Foundation, Foremost McKesson Foundation, the Lurie Foundation and Shaklee Corporation—have granted a total of $60,000, challenging us to match this amount on a dollar-to-dollar basis by December 31, 1982.

The arithmetic is simple: Each dollar you give is matched by the Corporate Challenge. Your tax-deductible contribution will go twice as far in ensuring the fine quality of theatre A.C.T. brings to the Bay Area each season.

Please take this opportunity to renew your support of A.C.T. or become a new contributing member.

Call 771-3880, ext. 245, or send your tax-deductible gift to:

Corporate Challenge A.C.T.
450 Geary Street San Francisco, CA 94102

DEADLINE DECEMBER 31

Thank you!

Yes, I want to meet the Corporate Challenge by making a contribution to A.C.T. when it counts the most. Enclosed is my matching gift of

□ Member ($30) □ Chekhov Circle ($250)
□ Show Circle ($60) □ Moliere Circle ($500)
□ Ibsen Circle ($100) □ O'Neill Circle ($1000)
□ New contributing membership □ Renewal

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American Conservatory Theatre

This year for Christmas, give The Crown Jewel of England.
A.C.T. Corporate Challenge

HEWLETT PACKARD

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Name__________________________
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It's the spirit that counts.
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REPERTORY FOR THE 1982-83 SEASON

THE GIN GAME
by D.L. Coburn

DEAR LIAR
By Jerome Kilty

THE CHALK GARDEN
by Ford Bramold
Closing January 22

A CHRISTMAS CAROL
by Charles Dickens
Closing December 26

UNCLE VANYA
by Anton Chekhov
Opening January 38
Closing March 19

LOOT
by Joe Orton
Opening February 1
Closing March 19

MORNING'S AT SEVEN
by Paul Osborn
Opening March 15
Closing April 16

THE HOLDUP
by Marshall Norman
Opening April 12
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A.C.T.'s Holiday Festival

The Cast of THE CHALK GARDEN Requests the Pleasure of Your Company at a Special New Year's Eve Performance.

8:00 p.m.
The Geary Theatre

Complimentary Champagne will be served

Even the person who has everything occasionally runs out.

Canadian Club
"The Best In The House"

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May 8–20, 1983
$215.00 per person including airfare, based on double occupancy (add $175.00 for a single room supplement).
Tour includes seven theatre performances, tours of the National Theatre and the Royal Opera House, a day trip to Chichester, lectures and more.
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Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Macon Street. Box Office Hours: 10 am through the first intermission of the evening performance. For information call 673-6490

Mail Orders—Write A.C.T. at c/o Geary Street, San Francisco 94102, or sign up for our A.C.T. mailing list in the Geary Theatre lobby

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to the show time. If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donation receipts are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments.

In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

If you carry a beeper, watch, or calculator with alarms, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

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

A.S.L. AT A.C.T.
A.C.T. has a special series of performances interpreted in American Sign Language for the hearing impaired. For information call TTY (415) 771-0358 or 771-3880 (Voice).

Special thanks to Steven Frisch at his hard work and excellent performance in the interpreting of each show.

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

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

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

GIFT IDEAS
Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $15.00 including postage and handling. New this year, the tote bag and aprons specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $30.75 each. Prices include postage and handling. Make checks payable to Friends of A.C.T.

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This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please... if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now. Call Merbeth or Emily at the Conservatory office (771-5880).

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Window Sales—Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets, Box Office Hours 10 a.m. through the first intermission of the evening performance. For information call 673-6440.

Mail Orders—Write A.C.T. a t 501 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T.’s service charges vary. If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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Designed with a sunburst of words that describe the energy that is A.C.T. Off-white canvas with burgundy and pearl grey lettering.

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JAMES B. McKENZIE (Executive Producer, C.A.T.) celebrates his 14th season with C.A.T. Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country’s oldest professional resident summer theater. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theaters including Royal Poinciana Playhouse in Palm Beach, Florida, Papal Mill Playhouse in Millburn, New Jersey, Parker Playhouse in Fort Lauderdale, Florida, Bucks County Playhouse in New Hope, Pennsylvania, Brown Theatre in Louisville, Kentucky, Mitenola Theatre on Long Island, Coconut Grove Playhouse in Miami, the Dobb’s Ferry Playhouse in New York, and others. His producing company has toured well over 100 productions to summer and winter theaters. Mr. McKenzie is a member of the Board of Directors of the League of Resident Theatres, the Council of Resident Stock Theatres, the League of New York Theatres and Producers, the Council of Summer Theatres, the legitimate Independent Theatres of North America, and the Independent Booking Organization. He maintains memberships in the Association of Theatre Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors’ Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Offshore Racing Club of America, the Corinthian’s and the U.S. Yacht Racing Union.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known Fraser in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, the New York Arena Stage, and San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 Off-Broadway production of Under Milkwood won the Lola D’Amunia and Outer Circle Critics’ Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award winner and enjoyed an extended New York run. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Petrossiana, with composer Leslie Bolto. By A Month in the Country. In 1994, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to recreate its staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Sophocles’ Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleo-
er’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a “Best director” nomination, and The Cherry Orchard. He also works as a teacher in A.C.T.’s Conservatory program. He was also the advisor to the American Conservatory Theatre in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate.

JAMES B. MCKENZIE (Executive Producer, C.A.A.) celebrates his 37th season with A.C.T. Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country’s oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida, Pari-

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dependent Theatres of North America, and the Independent Booking Organiza-
tion. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors’ Equity Association. He is a consultant for FPDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endow-
ment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Off-

tshore Racing Club of America, the Co-
russians and the U.S. Yacht Racing Union.

ALLEN FLETCHER (Conservatory Di-
rector, C.A.A.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resi-
edent Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.F.A., The Long Wharf The-
atre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleo-
patra, Othello, Huddlitum. VII, The La-
tent Heterosexual, The Hot L. Bocci-
more, The Miser, The Raging Claws, Atratuft’s The Secret Heirloom, House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Ariza’s newes Wiliams’! This Is (An Entertain-
ment) and Daze Under the Elsps, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-
U.S.S.R. Cultural Exchange Program as well as Ah! Wilderness!, which toured Hawaii and Japan; November Mamo, and Mourning Becomes Electra. Mr. Fletcher has also translated and di-

tected numerous British plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillar of the Commu-
nity, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Theatre Critics’ Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Dir-
ector) has played an integral role in A.C.T.’s development since his ar-

dival 12 years ago. With a B. A. in En-


glish and drama from Dartmouth and an M.F.A. in Theatre Administra-

tion 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 phys-


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Produced by Marian Hamouche, Marvin Sharper
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Conceptual Designers: BRIAN FRODICK; Music by TREVOR JONES

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Music Composed and Performed by DUDLEY MOORE
Based on the novel by FRID M. STARRSTEWART
Screenplay by DAVID SELTZER. Produced by PETER GUBER and JON PETERS. Directed by TOBY HILL

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Produced by Alan J. Pakula, William Strykon
Directed by Alan J. Pakula, William Strykon
Starring Meryl Streep, Kevin Kline, Robert De Niro
Written by William Strykon
Music: Maurice Jarre
Distributed by Universal Pictures

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Screenplay by DAVID ODELL. Story by JIM HENSON. Executive Producer DAVID LAZER.
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cal presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conductor, A Doll's House, The Matchmaker, Pillars of the Community, Peer Gynt, Desire Under the Elysian Fields, Oh! Wilderness! All the Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertoire system and has taught the administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the Western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long-term Concert Van Tours program presently underway. Mr. Moore became A.C.T.'s Managing Director this fall.

EUGENE BARONE (Company Coordinator) is a charter member of A.C.T., who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosenkrantz 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 Grover Champion, Ellis Rab and Francis Ford Coppola. Mr. Barone has directed the Plays in Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. Last year he celebrated his 30th production with A.C.T., and this season will again direct the revival of A Christmas Carol.
JAMES EDMONDSON (Resident Direct.
ator) made his A.C.T. directing debut last season with the produc-
sions of The Browning Version and Black Com-
edy. More re-
cently, he directed the summer produc-
tions of Romeo and Juliet at the Utah Shakespeare Fes-
tival. He has a long line of directing credits at the Oregon Shakespeare Festival in Ashland, among them Henry IV, Ring Round the Moon, Taste of Honey, Romeo and Juliet and Much Ado About Nothing. Mr. Edmondson has served as both an actor and direc-
tor with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

THE ACTORS

Larry Delinger, the musical Odyssey
The Journey. He has been a guest direc-
tor for the Brooklyn Academy and The Portu-
guese Ien for Western Opera and staged The Taming of the Shrew for the Old
Arthur Kopi’s Wings for the Denver Center.

DAKIN MATTHEWS (Resident Direct.
ator) makes his Geary Theatre di-
recting debut this season with the produc-
tion of The Chalk Garden. In addition to pre-
vious credits, he is an actor, playwright, translator, drama-
tor and Associate Professor of En-
lish at California State University, Hayward. A founding member of John Houseman’s Acting Company and a
teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artsi-
critic Director of the California Actors
Theatre in Los Gatos. Mr. Matthews di-
rected the Conservatory’s Summer
Training Congress this year, as well as
Berkeley Shakespeare Festival’s produc-
tion of The Winter’s Tale.

ANNETTE BENING (*) joins the A.C.T. company this sea-
son as a third-year student in the Ad-
vanced Training Program. She holds a bachelor’s degree from San Francisco State
University and has performed with various Shakes-
peare festivals in Berkeley, San Diego, Sarasota and Colorado. Last year Miss
Bening appeared on the Geary stage in The Three Sisters. This season, watch
for her in A Christmas Carol and The Chalk Garden.

LAIRD WILLIAMSON (Director) who
staged and co-
adapted A Christ-
mas Carol at
A.C.T. also di-
rected The Match-
maker which
opened in Russia in 1976. Addition-
ally, he has di-
rected for the
Geary Stage An
Evening with Tennessee Williams: A Month in the Country, The Visit and Port of Call as well as The Healers
and Animals Are Passing From Our Lives for the Plays-in-Progress pro-
gram. He has directed and performed extensively at both the Oregon Shakes-
pearean Festival and the Pacific Con-
servatory of the Performing Arts. For
P.C.P.A. he played the title role in Piran-
dello’s Enrico IV and created the role
of Pontius Pilate in the world premiere of Robert Patrick’s, Judas. He has di-
rected Don Quixote and The Portugu-
esque Ien for Western Opera and staged The Taming of the Shrew for the Old
Arthur Kopi’s Wings for the Denver Center.

JOSEPH BIRD is now in his 14th season with A.C.T. Edu-
cated at Penn State College and having studied with Lee Stra-
berg, he became a featured actor in New York’s A.P.A.
Phoenix Repes-
tory. Productions. Mr. Bird also has
spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival’s Old
Globe and in numerous East Coast summer stock productions. He has
worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others. Watch for him in this year’s A
Christmas Carol.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Travels-
ties, Ah, Wilderness; Much Ado About Nothing; Richard III; The Three Sisters.
BROADWAY: 8 total, including: The Show-Off, The Royal Hunt of the Sun (with Ellis Rabb).

Three Sisters, The Three Sisters, The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre. This season she can be seen in The Chalk Garden and Uncle Vanya.

MIMI CARR in her third season at A.C.T. Before join-
ing the company she had leading
roles in Los Angeles in The Importance of
Being Earnest, Uncle Vanya and in the world premiere of A Christmas Carol.

BROADWAY: 27 total, including: Cynso de Bergerac; The Match-
maker; The School for Scandal; The Three Sisters.

PETER DONAT has been with the
A.C.T. company for 14 seasons. A native of Nova Scotia, and a gradu-
ate of Yale Drama School, he has made guest appearances on most major television series and has spent two years in Canada’s Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has per-
formed extensively on Broadway and was a member of Ellis Rabb’s A.P.A. company for several seasons. Addition-
ally, he starred in the TV series “Fla-
ing for Road” for two years. This
year he can be seen with A.C.T. in Uncle Vanya.

A.C.T. PRODUCTIONS: 3 total, including: Tartuffe; Under Milkwood; The Importance of Being Earnest; Mau-
rian VII; Six Characters In Search of an Author; Cyrano de Bergerac; A Doll’s House; The Cherry Orchard; Equus; Man and Superman; The Mas-
ter Builder; A Month in the Country, The Little Foxes, The Three Sisters.
BROADWAY: The First Gentleman; The Country Wife (with Hull Hearn), The Chinese Prime Minister (with Margaret Leighton), The Entertainer (with

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THE ACTORS

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut last season with the productions of The Browning Version and Black Comedy. More recently, he directed the summer production of Romeo and Juliet at the Utah Shakespeare Festival. He has a long line of directing credits at the Oregon Shakespeare Festival in Ashland, among them Henry IV, Part II Round the Moon, Taste of Honey, Romeo and Juliet and Much Ado About Nothing. Mr. Edmundson has served as both an actor and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

Dakin Matthews (Resident Director) makes his Geary Theatre directing debut this season with the production of The Chalk Garden. In addition to previous directing credits, he is an actor, playwright, translator, director and Associate Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Actors Theatre in Los Gatos. Mr. Matthews directed the Conservatory’s Summer Training Congress this year, as well as Berkeley Shakespeare Festival’s production of The Winter’s Tale.

ANNETTE BENING (*) joins the A.C.T. company this season as a second-year student in the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has performed with various Shakespeare festivals in Berkeley, San Diego, Saratoga and Colorado. Last year Miss Bening appeared on the Geary stage in The Three Sisters. This season, watch for her in A Christmas Carol and The Chalk Garden.

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

TELEVISION: Parent Effectiveness (PBS).

JOSEPH BIRD is now in his 14th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s A.P.A. Phoenix Repertory’s productions. Mr. Bird also has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival’s Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others. Watch for him in this year’s A Christmas Carol.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Travesties.

Larry Delinger, the musical Odyssey

The Journey has been a guest director for the Brooklyn Academy and The Portuguese Isthmus for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre. Recently Mr. Williamsson created, along with composer Pontius Pilate in the world premiere of Robert Patrick’s Judith. He directed Don Pasquale at the St. John’s Music Theatre Company where he staged The Recruiting Officer, and is at the Washington University in St. Louis.

Barbara Dirrickson (*) has been associated with A.C.T. for 11 years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the University of Portland and the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirrickson has appeared in 28 productions on the Geary stage and has toured with us to Hawaii and the U.S.S.R. Her acting credits include Shy, with Sarah Thompson at the Westside Playhouse and Stephens of Stephen and the Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre. This season she can be seen in The Chalk Garden and Uncle Vanya.

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

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

TELEVISION: Lou Grant; Incident at Crotuzzle.

Peter Donat has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada’s Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellis Rabb’s A.P.A. company for several seasons. Additionally, he starred in the TV series ‘Flamingo Road’ for two years. This year he can be seen with A.C.T. in Uncle Vanya.

A.C.T. PRODUCTIONS: 3 total, including: Tartuffe; Under Milkwood; The Importance of Being Earnest; Maid Marian; Six Characters In Search of an Author; Cyrenus de Bergerac; A Doll’s House; The Cherry Orchard; Equus; Man and Superman; The Master Builder; A Month in the Country; The Little Foxes; The Three Sisters. 

BROADWAY: The First Gentleman; The Country Wife (with Julie Harris); The Chinese Prime Minister (with Margaret Leighton); The Entertainer (with

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JAMES EDMONSON is an active newcomer to A.C.T. He joined the company in 1981 and has acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory's Advanced Training Program. A 28-year veteran of the theatre, Mr. Edmondson is a native of Montrose, Colorado. He holds a bachelor's degree in drama from Colorado State College and a master's degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre and the Pacific Conservatory of the Performing Arts. Mr. Edmondson will be seen in Uncle Vanya and a Christmas Carol.

NANCY HOUFFEK (*) returns to A.C.T. for her second season teaching vocal production through the Advanced Evening Extension and Summer training programs offered by the Conservatory. She is the official voice coach for the company, and has performed in the Plays-in-Progress script-reading series as well as numerous student projects. A graduate of Stanford University, she has appeared with such resident theatres as the Alaska Repertory Theatre, the Empty Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss Houfek played the female lead in the Berkeley Shakespeare Festival's production of Antony and Cleopatra.

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ANNE LAWLER returns to A.C.T. for her thirteenth year. An original member of the Actor's Workshop, she graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes. Miss Lawler sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria/ Solvang Theatrefest. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in Mame. This season she will be appearing in Morning's At Seven.

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

OTHER RESIDENT THEATRES: Ah, Wilderness! Shout Boat, Ring Round the Moon, Hamlet, Mame.

TELEVISION: The Christmas Without Snow.

FILMS: The Music School.

DEBORAH MAY (*) returns to the Geary stage after an absence of four years, having performed in the major American resident theatres and on television. As Miss Indiana, 1970, she was chosen as Grand Talent Winner and Miss Congeniality at the 1971 Miss America Pageant. A graduate of Indiana University at Bloomington, she attended A.C.T.'s Conservatory before joining the company for six years. A private pilot in her spare time, she enjoys horseback riding and scuba diving. Miss May will be seen this season in Uncle Vanya.


Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge, and Associate Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Shakespeare Company in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year, and is an avid home computer programmer. Watch for his performances this season in Dear Liars, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Dear Liars; Black Comedy; Another Part of the Forest; THE OTHER RESIDENT THEATRES: Enrico IV; The Odd Couple; Henry IV; Part One; A Midsummer Night's Dream; Finian's Rainbow; The Caucasian Chalk Circle; Julius Caesar; Twelve Night, Merchant of Venice.

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

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ANNE McNAUGHTON joins A.C.T. this season with a theatrical career that has spanned 15 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John Houseman's Acting Company. She has acted and directed with numerous companies, including the California Actors Theatre, the Pacific Conservatory for the Performing Arts, Berkeley Stage Company, San Jose Repertory Company and Berkeley Shakespeare Festival. Miss McNaughton has an extensive teaching career, a brother who is a ballet star, and, with husband, Dakin Matthews, four children.


TELEVISION: New Actors for the Classics.

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By Jessica McClintock. Only at 351 Sutter, San Francisco. 415/397-9047
ANNE LAWDER returns to A.C.T. for her thirteenth year. An original member of the Actor's Workshop, she graduated from Stanford University. In New York she studied with Katya Delakova and Alice Herses. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria/ Solvang Theatrefestival. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in Mame. This season she will be appearing in Morning's at Seven.

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

OTHER RESIDENT THEATRES: Ab Wildermess; Showboat; Ring Round the Moon; Hamlet; Mame. TELEVISION: A Christmas Without Snow.

DEBORAH M. (*) returns to the Geary stage after an absence of four years, having performed, in the interim, with major American resident theatres and on television. As Miss Indiana, 1970, she was chosen as Grand Talent Winner and Miss Congeniality at the 1971 Miss America Pageant. A graduate of Indiana University at Bloomington, she attended A.C.T.'s Conservatory before joining the company for six years. A private pilot in her spare time, she enjoys horseback riding and scuba diving. Miss May will be seen this season in Uncle Vanya.

A.C.T. PRODUCTIONS: 15 total, including: The Circle, Braveries, Othello; Cyrano de Bergerac; Three Penny Opera; The Matchmaker (U.S.S.R. tour); You Can't Take It With You, The Taming of the Shrew.

OTHER RESIDENT THEATRES: 15 total, including: As You Like It; Gold Dust; Hedda Gabler; The Unshmable Molly Brown; The King and I; A Midsummer Night's Dream; The Mikado. TELEVISION: Rags of Angeles, The Guiding Light; Mom, The Wolfman and Me, The Taming of the Shrew (PBS-A.C.T. production).

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and associate professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Repertory Company in Los Gatos. Mr. Matthews directed the Conservatory's Summer Training Congress this year and is an avid home computer programmer. Watch for his performances this season in Dear Liar, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Dear Liar; Black Comedy; Another Part of the Forest; OTHER RESIDENT THEATRES: Enrico IV; The Odd Couple, Henry IV Part I; A Midsummer Night's Dream; Faust; The Rainbox; The Caucasian Chalk Circle; Julius Caesar; Twelfth Night; Merchant of Venice. TELEVISION: New Actors for the Classics; Farewell to Manzanar, Streets of San Francisco.

ANNE McNAUGHTON joins A.C.T. this season with a theatrical career that has spanned 15 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John Hous- man's Acting Company. She has acted and directed with numerous companies, including the California Actors Theatre, the Pacific Conservatory for the Performing Arts, Berkeley Stage Company, San Jose Repertory Company and Berkeley Shakespeare Festival. Miss McNaughton has an extensive teaching career, a brother who is a ballet star and, with husband Dakin Matthews, four children.

RESIDENT THEATRES: 10 total, including: The Winter's Tale, The Madonna of Chaillot; The Caucasian Chalk Circle; Ring Round the Moon; The Music Man; The School for Scandal; The Hostage; Director: Much Ado About Nothing; The Cherry Orchard; The Mack; Letters Home; Dear Liar; Miss Julie; The Taming of the Shrew; U.S.A., Who's Afraid of Virginia Woolf? TELEVISION: New Actors for the Classics.

A Toast – To Beginnings

In a sip of lace on champagne satin, celebrate the promise of a bright New Year.

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DEANN MEARS is a charter member of A.C.T. She studied theatre in New York City with Uta Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour of And Miss Beardon Drinks at Little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination for best performance at the Los Angeles Theatre Critics Awards.

Miss Meares teaches acting through the Advanced Training Program and Summer Training Congress. A.C.T. PRODUCTIONS: 25 total, including: Twelfth Night; Death of a Salesman; Six Characters in Search of an Author; Antigone; Tiny Alice; Under Milkwood; Tartuffe; A Month in the Country; The Circle, Night and Day; The Three Sisters; The Brooming Station, Door Lane.

BROADWAY: Tiny Alice; Abelard and Heloise; Too True to Be Good; Never Love Over a Pretzel Factory.

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

TELEVISION: The Loneliest Runner; Barretto; Testimony of Two Men; Misfits; Beacon Hill; Naked City; Under Milkwood; A Mother for Mame.

FILMS: Jillicee, Petulias.

DELORES MITCHELL (*), a New Orleans native, joined A.C.T. in 1976. Since then, she has performed with the company in numerous roles and has taught voice, acting and speech/ear training through the Summer Training Congress and Evening Extension programs. She has toured with us to both Hawaii and Japan. The New Orleans native holds a bachelor’s degree in speech and drama from A & M University in Florida, and has appeared at the Oregon Shakespearean Festival at Ashland: Miss Mitchell is a performing lyrical soprano and studies Spanish classical and Flamenco dance in her spare time. This season she will be appearing in A Christmas Carol and The Chalk Garden.

A.C.T. PRODUCTIONS: 13 total, including: A Christmas Carol (six seasons); Romeo and Juliet; The Winters Tale; Hotel Paradiso; The National Health; Equus; Much Ado About Nothing; The Rivals; The Little Fockers; Mammon and Flipt.


SHARON NEWMAN is at A.C.T. for her second season as Director of the Young Conservatory. She holds a B.F.A. degree from the University of Miami and an M.F.A. from the University of Utah in young people’s theatre. She has taught children’s theatre and puppetry in an inter-related program designed to bring the arts to schools in Salt Lake City. Miss Newman also has worked as a children’s librarian, a nursery school teacher and has written and performed extensively for children’s television and films. Miss Newman acted as an understudy in a number of A.C.T. productions last season, in addition to teaching classes in acting techniques and creative drama. Young Conservatory students are taught the same variety of disciplines offered in the Conservatory’s regular adult training program.


TELEVISION: Arthur and Company; Romper Room.

FILMS: Do Not Touch.

FRANK OTTENWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1969. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Solowowa Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He will be seen this season in A Christmas Carol.

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

BROADWAY: The Three Sisters.

TELEVISION: Cyrano de Bergerac (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Glory! Hallijujah! (PBS/A.C.T. production).
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William Paterson marks 37 years in the acting profession in 1982—15 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Paterson launched his theatrical career in Rochester, Massachusetts, later spending 20 years as a Cleveland Play House as an actor, director and administrator. In 1967 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Paterson has written and performed two one- man shows based on the lives of Benjamin Franklin and Justice Oliver Wendell Holmes. Presently serving as a member of the San Francisco Art Commission, he will be seen this season in "The Gin Game, A Christmas Carol, Uncle Vanya and Morning" at Seven. A.C.T. PRODUCTIONS: Including: You Can't Take It With You, The Time of Your Life, The Three Sisters (New York tour), Taming of the Shrew; Matchmaker (U.S.B.R. tour), The Circle, All the Way Home (Japan tour), Hay Fever, Baby, Child, The Admirable Crichton, Happy Landings.

Ray Reinhardt has been a steady fixture of A.C.T. since 1966. A native of New York City and a 25-year veteran of the stage, he was the_picador Dramaetic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R. as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. He can be seen this season in "The Chalk Garden, Loot and Morning's At Seven. A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice, Our Town, Uncle Vanya, Milkwood, A Streetcar Named Desire, The Crucible, The Three Sisters, The Hermit, The Rose Tattoo, Saint Joan; You Can't Take It With You, Hot L Baltimore, The Misers, Cynara de Bergerac, Desire Under the Elms (U.S.B.R. tour), Another Part of the Forest; Cat Among the Pigeons. BROADWAY: Tiny Alice (with Irene Worth and John Gielgud). OTHER RESIDENT THEATERS: 30 total, including: The Wall, Uncle Vanya, The Caucasian Chalk Circle, The Threepenny Opera, Othello, The Taming of the Shrew.


Randall Richard (* ) is a graduate of the Conservatory's Advanced Training Program, where he studied after receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared off Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard is achieving artistic growth and movement in the Advanced Training Program. He will be seen this season in a Christmas Carol. A.C.T. PRODUCTIONS: Much Ado About Nothing, Richard III, The Admirable Crichton, A Christmas Carol, Mourning Becomes Electra, The Caucasian Chalk Circle (ABC/A.C.T. production).

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

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

Frank Savino is a 50-year veteran of the theater in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theaters in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 50 plays in East Coast summer stock. Mr. Savino reaches acting through the Conservatory's Summer Training Congress and Evening Extension Programs, and will be seen in A Christmas Carol this winter.

A.C.T. PRODUCTIONS: The Rivals; Richard II; The Admirable Crichton; Happy Landings; BBC: The Quarter of Silence (with Big Torny), Mother Courage and her Children (with Anne Bancroft); Room Service.


Sally Smythe returns to A.C.T. for her third season, after ten years of theatrical work at the Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, the California Actors Theatre and the San Jose Repertory among others. A graduate of San Francisco State University, she studied in Paris at the L'ecole Americaine and with Paul Richards in Palo Alto. She appeared in the United States premiere of Thornton Wilder's play, The Alcestiad, and created the role of Constance in Treadwell-Madison in A.C.T.'s 1982 premiere of William Hamilton's Happy Landings. Miss Smythe is also appearing this year's Summer Training Congress, and will be seen this season in A Christmas Carol and Lost. A.C.T. PRODUCTIONS: The Three Sisters, The Admirable Crichton; Happy Landings; Cat Among the Pigeons.

Frank Savino is a 50-year veteran of the theater in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theaters in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 50 plays in East Coast summer stock. Mr. Savino reaches acting through the Conservatory’s Summer Training Congress and Evening Extension Programs, and will be seen in A Christmas Carol this winter.

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FRANK SAVINO is a 50-year veteran of the theater in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theaters in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 50 plays in East Coast summer stock. Mr. Savino teaches acting through the Conservatory’s Summer Training Congress and Evening Extension Programs, and will be seen in A Christmas Carol this winter.

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

BERE铦or of Silence (with Big Torn), Mother Courage and Her Children (with Anne Bancroft), Room Service.

OTHER RESIDENT THEATRES: 17 total, including A View from the Bridge; Antigone; After the Fall; A Midsummer Night’s Dream; The Inspector General; Darkness at Noon; Tiger at the Gates; The White Devil (with David Janssen), Desire Under the Elms; The Rainmaker; TELEVISION: The Fifth of July and the Kid; A Man Born to be King; Lost in the Dark.

FRANK SAVINO is a 50-year veteran of the theater in his third season with A.C.T. He obtained his B.F.A. from the University of Chicago and his M.F.A. from the Goodman School of Drama before performing with many resident theaters in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 50 plays in East Coast summer stock. Mr. Savino teaches acting through the Conservatory’s Summer Training Congress and Evening Extension Programs, and will be seen in A Christmas Carol this winter.

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

A.C.T. PRODUCTIONS: Equus, Peer Gynt. This Is (An Entertainment), Grand Gorgeous, Man and Superman, Valentin and Valentine: A Christmas Carol.

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


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

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

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

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

SYDNEY WALKER is a 38-year veteran of stage, film and television work, performing in more than 200 productions since 1946. The Philadelphia native joined a C.T. in 1974 and has worked in the distinguished company of Laurence Olivier and Anthony Quinn. A gardening devotee, he is active as a channel for Psychic Spiritual Healing. This season he is to be seen in The Chalk Garden, A Christmas Carol and Lot and Morrison’s At Seven.

A.C.T. PRODUCTIONS: 15, including: Tracy: Alice: The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; Peer Gynt; Desire Under the Elms (U.S.S.R. tour); The Circle; Hotel Paradiso, The National Health; Blurted Child; Richard II; Black Comedy; Cat Among the Pigeons.

BROADWAY 12, including: Beckley, You Can’t Take It With You; The School for Scandal; War and Peace. REPERTORY CO. OF LINCOLN CENTER 15, including: The Playboy of the Western World; An Enemy of the People, Antigone, Twelve-Night, The Crucible.


MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays in Progress program. The Mon- tana native attended the University of Washing- ton before going on to perform in all the major resident theatres. Her 55-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city. Watch for her this season in The Gin Game, The Chalk Garden, Uncle Vanya and Morning’s At Seven.

A.C.T. PRODUCTIONS: 29, including: Pillars of the Community: Horatio: The Ruling Class, Peer Gynt; The
FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the Conservatory's Advanced Training Program before going on to do postgraduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. Her television roles include The Paper Chase and Good Time Girls series, as well as numerous guest star appearances. This season she will be seen in The Chalk Garden, A Christmas Carol and Uncle Vanya.


CAROL TETEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in Pittsburgh in 1963, she taught and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. Miss Tetel has played leading roles in all of this country's major resident theatres. She is the winner of two "Obies" and a Vernon Rice award, and returns for A.C.T.'s 1982-83 season in Morning's At Seven.

A.C.T. PRODUCTIONS: Death of a Salesman, Misalliance, The Hostage, Under Milkwood, Six Characters in Search of an Author, Uncle Vanya, A Flea In Her Ear, Our Town, All Over Town, A Flea in Her Ear, Crown Matrimonial, Marat/Sade, Hamlet (with Richard Burton), The Little Foxes (with Elizabeth Taylor and Maureen Stapleton), Every Good Boy Deserves Favor.

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

SYDNEY WALKER is a 58-year veteran of stage, film and television work, having performed in 207 productions since 1916. The Philadelphia native joined A.C.T. in 1974. He has worked in the disaster and suspense film with Laurence Olivier and Anthony Quinn. A gardening devotee, he is active as a channel for Psychics, Spiritual Healers. This season he is to be seen in The Chalk Garden, A Christmas Carol and Mort and Morning's At Seven.


MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays in Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 55-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bakersfield with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city. Watch for her this season in The Gin Game, The Chalk Garden, Uncle Vanya and Morning's At Seven.

A.C.T. PRODUCTIONS: 20 total, including: Pillars of the Community, Homicide, The Ruins Class, Peer Gynt, The
A Month in the Country, Ab. Wilder-
ness, Much Ado About Nothing, An-
other Part of the Forest, The Three Si-
ters, Richard II, Black Comedy, Cat
Among the Pigeons.

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

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

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

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

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

OTHER RESIDENT THEATRES: Green
Gnome the Lilies, Idaho's Delight, Ro-
meo and Juliet, Twelfth Night, Equus.

D. PAUL YEVELL (*) returns to the
company for his second season. He
graduated from Phillips Academy,
Andover, and holds a B.A. from Stan-
ford University. Mr. Yevell's training
includes a speech with the late Edith
Skinner and dance with Alvin Alley. 

A.C.T. PRODUCTIONS: A Mid-
summer Night's Dream.

BRUCE WILLIAMS (*) has been with
the company for five seasons. A
native of Fort Worth, he studied at
the University of Texas and Polish
actors/director Jagienka Zych and

has appeared at Ashland's Oregon
Shakespeare Festival. Mr. Williams has
performed and directed numerous scripts
for A.C.T.'s Plays-in-Progress series,
and is highly interested in the develop-
ment of new works. Additionally, he

has taught and directed Conservatory
students and has toured with us to Ha-
waii. He can be seen this season in A
Christmas Carol, Lost and Morning's
At Seven.

A.C.T. PRODUCTIONS: 17 total, in-
cluding: Julius Caesar, The Master Builder,
Hotel Paradiso, The National Health;

J. STEVEN WHITE first joined A.C.T. in
1975 and performed 22 roles in five
years. A native of Peoria, Illi-
nois, he earned his bachelor of fine
arts degree from Southern Methodist
University in Dallas, Texas, before be-

ing his acting career 15 years ago. 

He since has performed and directed
at the Oregon Shakespearean Festival, the
American Shakespeare Festival, the
University of Southern California, the 
Paul Masson Winery and the San Jose
Repertory Company. Mr. White is an
expert combat choreographer, and

serves as the fencing master for the San
Francisco Ballet. He can be seen this
season in A Christmas Carol.

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

OTHER RESIDENT THEATRES: A Mid-
summer Night's Dream.

Matchmaker (U.S.S.R. tour), The Merry
Wives of Windsor, The Bourgeois Gent-
leman, The Circus, The Winter's Tale,
Hay Fever, Buried Child, The Admira-
ble Crichton, Happy Landings, Cat
Among the Pigeons.

OTHER RESIDENT THEATRES: 27 to-
tal, including: Rhythmo, The Chalk
Garden, The Glass Menagerie, The
Rainmaker, The Importance of Being
Earnest, Plaza Suite.

FILMS: Petulia, Bullitt, Medium Cool.


J. STEVEN WHITE first joined A.C.T. in 1975 and performed 22 roles in five years. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 15 years ago. Since then he has performed and directed at the Oregon Shakespearean Festival, the American Shakespearean Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and serves the fencing master for the San Francisco Ballet. He can be seen this season in A Christmas Carol.


OTHER RESIDENT THEATRES: A Midsummer Night's Dream.

BRUCE WILLIAMS (*) has been with the company for five seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagielska Zych and has appeared at Ashland's Oregon Shakespearean Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.'s Play-in-Progress series, and is highly involved in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii. He has been seen this season in A Christmas Carol: Lost and Missing: 7 At Seven.

A.C.T. PRODUCTIONS: 17 total, including: Julius Caesar: The Master Builder: Hotel Paradiso: The National Health...
Mourning Becomes Electra: Cat Among the Pigeons.

OTHER RESIDENT THEATRE: 12 total, including: The Tempest, King Lear, Julius Caesar, The Merchant of Venice, A Man For All Seasons, Man of La Mancha, South Pacific, The Basic Training of Pavlo Hummel.

FILMS: Hummel.

DESIGNERS

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

ROBERT BLACKMAN (Set Designer), who holds a M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his ten seasons at A.C.T., Mr. Blackman’s designs have included scenery for A Christmas Carol, The Circle, Cyrano de Bergerac, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard, You Can’t Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Month in the Country, Heartbreak House, The Visit, Hotel Paradiso, A Doll’s House, You Can’t Take It With You, The Merry Wives of Windsor, The Threepenny Opera, Peer Gynt and Mourning Becomes Electra. Mr. Blackman also designed for Broadway, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston’s Alley Theatre.

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

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for eight seasons, Mr. Epperson designed lighting for the productions of Peer Gynt, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July, Hay Fever, The Crucible of Blood, Pantalozelle, Burnt Child, Richard III, The Admirable Crichton and Cat Among the Pigeons. He also spent eight seasons with P.C.A. in Santa Maria and designed 25 productions for the Oregon Shakespeare Festival in Ashland as well as being lighting consultant for the Out- door Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

ROBERT MORGAN (Costume Designer), now in his 13th season at A.C.T., has created costumes for 21 company productions. Most recently, he designed Much Ado About Nothing for A Midsummer Night’s Dream Festival. His costumes for A Man For All Seasons at the Ahmanson Theatre were recently honored with a Los Angeles Drama Critics Circle Award. Mr. Morgan has designed for the Guthrie Theatre in Minneapolis and continues his association with the Studio Arena Theatre in Buffalo. He resides in Vermont’s Northeast Kingdom with his attorney wife, Wendy.

JAMES SALS (Lighting Designer) returns to A.C.T. this season, after having served as the company’s Associate Lighting Director during the 1980-81 season. He spent five seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Love’s Labour’s Lost, Sally’s folly, Terra Nova, Diamond Studs and A Midsummer Night’s Dream. Other design credits include seasons at the Intiman Theatre in Seattle, California Ac- tion’s Theatre and the Solari Theatre in Los Angeles. The Oregon Shakespeare Festival in Ashland, and the Alley Theatre in Houston. While at A.C.T. he designed Ghosts and Another Part of the Forest.

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THURSDAY DECEMBER 23 10:00PM

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tial, including: The Tempest, King Lear, Julius Caesar, The Merchant of Venice, A Man for All Seasons, Man of La Mancha, South Pacific, The Basic
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BRASSERIE 24-HOUR RESTAURANT. IT'S THE PERFECT PLACE TO END THE EVENING.

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The unbounded downtown building boom threatens the very fabric of San Francisco's historic past. KQED explains the City's growth policies & the urban landscape.
WEDNESDAY DECEMBER 22 6:00PM
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numerous credits there include: A Perfect Gentleman, Medea, Twelfth Night, Hamlet, Rosencrantz and Guilden
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Mr. Appel has also served as lighting designer for the Kansas City Philhar-
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tion and the Great Lakes Shakespeare Festival. In addition to his design work,
Mr. Appel is an Assistant Professor of Theatre at the University of Missouri in
Kansas City.

Robert Blackman (Set Designer), who holds a M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his ten seasons at A.C.T., Mr. Blackman's designs have in-
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Dirk Epperhoff (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for four seasons, Mr. Epperhoff designed lighting for the productions of Peer Gynt, Knock Knock, Travesties, All the Way Home, The National Health, 5lbs of July, Hay Fever, The Crucible,Blood, Pontantage, Bart-
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Robert Morgan (Costume De-
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pearean Festival. His costumes for A Man for All Seasons at the Ahmmonon
Theatre were recently honored with a Los Angeles Drama Critics' Circle
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James Sales (Lighting Designer) re-
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Lighting Director during the 1980-81 season. He spent five seasons at the
Alaska Repertory Theatre where he designed the lighting for numerous shows including Love's End, Sally's Folly,
Terra Nova, Diamond Studs and A Midsummer Night's Dream. Other de-
sign credits include seasons at the Inti-
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RICHARD SEGGER (Set Designer) returns for an eighth season with A.C.T. Among his credits are: Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as Buried Child, The Little Foxes, The Girl of the Golden West, The Winter's Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentleman, Othello, Cat Among the Pigeons and Something's Afoot, which premiered at the Marine's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Segger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Segger's other credits include numerous productions at the City College of New York, C.W. Post College, also in New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Florida.

GREG SULLIVAN (Lighting Designer), recently designed lighting for the Berkeley Repertory Theatre's productions of Pygmalion, A Life in the Theatre, The Belle of Amherst, and Sweeney Todd. This past year he designed 36 productions for the Pacific Conservatory of the Performing Arts in Santa Maria. His work there included lighting for Billy Budd, Carousel, Terra Nova, and Robert Blackman's production of Anything Goes. In Los Angeles he designed Sunset, Sunrive for the Los Angeles Rubber Theatre, American Mosaic for the Mark Taper Forum, and various pieces for the dance companies of M.J. Eisenberg, Bess Snyder, Gloria Newman, Rudy Perez, and Jeff Stayson. He is designing Berkeley Repertory Theatre's upcoming production of Chekov's In Yalta.

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UNCLE VANYA
Monday Jan. 17, Internationally renowned co-directors Michael Langham and Helen Burns will speak about Chekov's tender comedy of longing and hope.

LOOT
Monday, Jan. 31, 1983. Ken Ruta, who was a popular member of A.C.T.'s early acting company, returns to direct Joe Orton's outrageously irreverent farce.

MORNINGS AT SEVEN
Monday, March 14, 1983. Actors Ann Lawder, Deanna Mears, Ray Reinhardt and Sydney Wall will discuss this heartwarming comedy of small-town American life.

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

PROLOGUES 5:30 to 6:30 at the Geary Theatre
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Down at the Geary Theatre open one-half hour before the PROLOGUE starts. Seating for the PROLOGUE is unreserved and free of charge.

THE LANGUAGE OF FLOWERS

When Victoria ruled Great Britain a new language came into currency: the use of flowers and plants to express feelings and communicate emotions. Surely Mrs. St. Maugham of The Chalk Garden would have known of this whimsical variation on the Queen's English and might even have employed it herself, perhaps sending Miss Madrigal a bouquet of mushrooms to indicate her suspicousness of the government's murky past. Herein, a catalogue of flowers and plants with their traditional meanings. Flowers advertised are among the twenty-six-sodd species named in the text of The Chalk Garden.

Acacia Chaste love
Almond Stupidey Indecision
Aloe Grief
Asphodel* My regrets follow you to the grave
Azalea Temeratpence
Begonian Dark thoughts
Belladonna Silence
Bergamot* Comfort
Cabbage Profit
Cactus Warmth
Carnation, red Alas for my poor heart
Chrysanthemum white Truth
Chrysanthemum* Mental beauty
Clover Be mine
Corn Riches
Crocus Abuse not
Cyclamen Diffidence
Daffodil Regard
Dahlia Instability
Daisy Innocence
Dead leaves Sadness
Evergreen Poverty
Flytrap Decis
Pomegranate True love
Geranium Friendship
Gladiolus* Strength of character
Heliotrope Devotion
Hemlock You will be my death
Hibiscus Delicate beauty
Honeysuckle Generous and devoted love
Hyacinth Sport, game, play
Hydrangea A Boaster, heartlessness
Iris Message
Jasmine Amiability
Juniper I desire a return of affection
Lilac, purple* First emotions of love
Lily Youthful innocence

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"In the polish of its productions, in its eclectic repertory, in the promise of its acting conservatory, there is a refinement to the A.C.T. and its audience is sharing in it." —THE WALL STREET JOURNAL

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"Now one of the most important theaters in the United States..." —George Anderson, PITTSBURGH POST GAZETTE

"A.C.T. continues to delight Bay Area natives and to open the flood-gates of entry in visitors. The entry is especially keen among Chicagoans who realize that, just 14 years ago, our city muffed its chance to obtain this remarkably vital and cohesive ensemble... Eat your hearts out Chicago." —David Eichor, CHICAGO DAILY NEWS

"...so how was our trip to A.C.T. Inspiring. Los Angeles won't be a great theatre town until we have a company like this." —Dan Sullivan, LOS ANGELES TIMES

"How many acting companies are there in the U.S. that could stage so many plays in such widely variant styles in daily succession and look so good doing it?" —Sean Mitchell, DALLAS TIMES HERALD

"For a high level of ensemble acting on the part of a company that—by anyone's measurement—is one of the great success stories of the American theatre... A.C.T. has it. New York doesn't..." —Alain Wallach, NEWSDAY

"There is a wonderful exuberance about the place... It's a theater that sings with style and energy... the most exciting work being done in any regional theater... A.C.T. has made its presence felt worldwide." —MINNEAPOLIS TRIBUNE

"The finest regional theater in the United States..." —Jon Pennington, HOLLYWOOD REPORTER

"A.C.T.'s performance program is the most active in the nation. The company can take pride in a mighty steep accomplishment. The city and A.C.T. are a jubilant match." —Ann Holmer, HOUSTON CHRONICLE

"When the Japanese wanted to hear America's best music they invited the Boston Symphony. Naturally. When they decided to be entertained by a great American acting company, however, they didn't call Boston, for we have none. They went to San Francisco, where the American Conservatory Theatre has been pleasing Californians and visitors for the last 12 years." —Elliot Norton, BOSTON HERALD AMERICAN

"Theatre lovers of Hawaii are fortunate in the annual visit by A.C.T., one of the finest companies in the English-speaking world." —Pierre Bowmas, HONOLULU STAR BULLETIN

"The only two repertory companies in North America able to stand in the shadow of the best British companies are the Stratford Festival in Canada and the A.C.T. in San Francisco. Nothing else compares." —Clive Barnes, NEW YORK POST

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<table>
<thead>
<tr>
<th>Flower</th>
<th>Meaning</th>
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<tbody>
<tr>
<td>Acacia</td>
<td>Chaste love</td>
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<td>Almond</td>
<td>Stupidity</td>
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<td>Aloe</td>
<td>Grief</td>
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<td>Aspenblos*</td>
<td>My regards follow you</td>
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<tr>
<td>Azalea</td>
<td>Temperance</td>
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<td>Begonia</td>
<td>Dark thoughts</td>
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<td>Belladonna</td>
<td>Silence</td>
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<td>Bergamot</td>
<td>Comfort</td>
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<td>Cabbage</td>
<td>Profit</td>
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<td>Carnation,</td>
<td>Red</td>
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<td>Clover</td>
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<td>Richest</td>
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<td>Abuse not</td>
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<td>Deci</td>
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<td>Forget-me-not</td>
<td>True love</td>
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<td>Friendship</td>
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<td>Strength of character</td>
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<td>Heliotrope</td>
<td>Devotion</td>
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<td>Hemlock</td>
<td>You will be my death</td>
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<td>Hibiscus</td>
<td>Delicate beauty</td>
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<td>Honeylocshe</td>
<td>Generous and devoted love</td>
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<td>Hyacinth</td>
<td>Sport, game, play</td>
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<td>Hydrangea</td>
<td>A boaster, heartlessness</td>
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<tr>
<td>Iris</td>
<td>Message</td>
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<td>Jasmine</td>
<td>Amiability</td>
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<td>Jonquil</td>
<td>I desire a return of affection</td>
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<td>Lilac, purple*</td>
<td>First emotions of love</td>
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<tr>
<td>Lily</td>
<td>Youthful innocence</td>
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</tbody>
</table>
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With this issue of our program, we are inaugurating a new column designed to give our audiences the opportunity to express their opinions in relation—or in rebuttal to—those of the theatre critics and reviewers in the Bay Area. What follows are a few examples of letters we have received in response to local critics' views.

Dear S. Winn,

I don't usually bother to take issue with reviewers, but in the case of The Gin Game I can't help myself. First, your synopsis of the "themes" of the play itself misses three of the most important friendship, courage and dignity. As you seem to have missed these subtle but nonetheless pivotal levels in the interrelations of the two characters, I'm not surprised to find that the rest of your review is equally askew.

I've never seen Marrian Walters "skate over the surface" of any character she portrayed. San Francisco is quite fortunate to have an actress of her caliber in residence. In Gin Game, she used her formidable talent and expertise to give us a fine and true performance, building quietly to a poignant emotional peak. I agree with your assessment of Mr. Paterson's work in this play, the two could not have been more auspiciously cast.

Finally, I must say something about the "woefully inadequate set." Do you go to the theatre to watch the furniture or the play? In years past A.C.T. has again and again made the error of overwhelming the script and actors with too much production. Overdone sets, lights and costumes distract the audience from the true reason for attending live theater: to watch the actors create a world on stage. I was surprised and delighted by the funny simplicity of the set for Gin Game. Perfect. Paterson and Walters, under Jon Edmondson's excellent direction, didn't need to be bolstered by tricky lights and dancing columns. They used their own abilities as actors to place the audience's imagination in fill to fill the details. This is what good, legitimate theater should be, and this is why it's still popular, despite the advent of movies and television. If you want eye-candy, go see Porgy. I prefer substance to glitter.

Sincerely,

Kristi Olesen

Gin Game is the best thing A.C.T. has done in many years. Praise is due to all involved. Your "little man" may remain glued to his seat until his legs atrophy. The rest of us have the sense to stand up and cheer for a production this remarkable.

To the Gin Game Partners,

I was most distressed to read the Examiner review of your performance. I cannot understand the reasoning behind the criticism except to wonder if Nancy Scott is not yet old enough to know that humor and pathos are very closely related, especially for the elderly. I have been a theatre-goer for more than forty-five years (started right there in the Geary Theatre, watching the Lunyts), and I also saw The Gin Game in New York with Jessica Tandy and Ira Levin. And I can say honestly I like your performance better. It has more humanity and less bitterness somehow. You play together beautifully—with a sureness and teamwork that only comes from years of successful ensemble work and study. The play is a minor classic—perfect for the situation and I am most annoyed that the critic implies that a play is good in proportion to the number in the cast—how absurd!

As I sat in the audience I was aware of the enormous power of the performances as people around me were moved from laughter (often nervous, tense laughter) to a hush—so still it seemed we all held our breath for fear Mr. Paterson would truly lose his control—a lovely performance, good costuming and set, sensitive direction and at the end—the audience crying out in several cases at the sudden no-happyness-ending. Truly a play to set us all to thinking of our own inevitable mortality—the possibility of loneliness in the years ahead—and yet a play that somehow makes one not despair, but hope—for all of us to do better by each other.

Thank you,

Barbara Garfinkele
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Sincerely,
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To the Gin Game Partners,
I was most distressed to read the Examiner review of your performance. I cannot understand the reasoning behind the criticism except to wonder if Nancy Scott is not yet old enough to know that humor and pathos are very closely related, especially for the elderly. I have been a theatre-goer for more than forty-five years (started right there in the Geary Theatre, watching the Lunas), and I also saw The Gin Game in New York with Jessica Tandy and Hume Cronyn. And I can say honestly I like your performance better. It has more humanity and less bitterness somehow. You play together beautifully—with a sureness and teamwork that only comes from years of successful ensemble work and study. The play is a minor classic—perfect for the situation and I am most annoyed that the critic implies that a play is good in proportion to the number in the cast—how absurd!

As I sat in the audience I was aware of the enormous power of your performances as people around me were moved from laughter (often nervous, tense laughter) to a hush—so still, it seemed we all held our breath for fear Mr. Paterson would truly lose his control—a lovely performance. Good costuming and set, sensitive direction and at the end—the audience crying out in several cases at the sudden no-happy-ending. Truly a play to set us all to thinking of our own inevitable mortality—the possibility of loneliness in the years ahead—and yet a play that somehow makes one not despair, but hope—for all of us to do better by each other.

Thank you,
Barbara Garfinkle

Gin Game is the best thing A.C.T. has done in many years. Praise is due to all involved. Your "little man" may remain glued to his seat until his legs atrophy. The rest of us have the sense to stand up and cheer for a production this remarkable.

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An actor is never so great as when he reminds you of an animal — falling like a cat, lying like a dog, moving like a fox.
— FRANCOIS TRUFFAUT

When a radio comedian's program is finally finished it slinks down Memory Lane into the limbo of yesterday's happy hours. All that the comedian has to show for his years of work and aggravation is the echo of forgotten laughter.
— FRED ALLEN

Actor and hucksters work better at night.
— SID CEDRIC HARDWICK

The average Hollywood film star's ambition is to be admired by an American, courted by an Italian, married to an Englishman and have a French boy friend.
— KATHERINE HEPBURN

Suspense (in the entertainment sense) is agony suffered by a spectator, endured in the comfort of a seat.
— ALFRED HITCHCOCK

I hate television. I hate it as much as peanuts. But I can't stop eating peanuts.
— ORSON WELLES

Nobody can be exactly like me. Sometimes even I have trouble doing it.
— TALLULAH BANKHEAD

Playwrights are like men who have been dining a month in an Indian restaurant. After eating curry night after night, they deny the existence of asparagus.
— PETER USTINOV

You may be as vicious about me as you please. You will only do me justice.
— RICHARD BURTON

The television critic is forced to be literate about the illiterate, witty about the willow and coherent about the incoherent.
— JOHN CROSBY

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—FRED ALLEN

Actor and burglars work better at night.
—SIR CEDRIC HARDWICKE

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—KATHERINE Hepburn

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