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AMERICAN CONSERVATORY THEATRE
The Geary Theatre
November 1984
act

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IN THE A.C.T.

News of the American Conservatory Theatre

EBENEZER TIMES THREE
Dakin Matthews, who played the roles of Charles Dickens and the Ghost of Christmas Present in last season’s production of A Christmas Carol, returns this year as one of three A.C.T. actors alternating in the part of Ebenezer Scrooge. Matthews will join William Paterson, a veteran of eight seasons as Scrooge, and Sydney Walker, with seven seasons under his belt, for a three-way interpretation of literature’s favorite skinflint.

The annual holiday presentation will have preview performances on December 1 and 3, followed by the opening on December 5. A total of twenty-seven regular matinee and evening performances, along with six special weekday matinees for Bay Area students, are scheduled this year. Adapted for the stage by Dennis Powers and Laird Williamson, the show features music by Lee Holby and has a cast of fourteen youngsters and nineteen adults directed by Williamson and associate director Eugene Barcone.

ON THE ROAD AGAIN
Barcone is also in charge of A.C.T.’s Troubadour program of touring productions. Last season’s lineup of attractions proved so popular that a total of five shows will be available this year for single performance bookings, including William Mastrostino’s comedy-drama about the fragile love affair of a sheltered young dreamer and a swaggering truck driver, The Woolgatherer; D. L. Coburn’s Pulitzer Prize comedy about two old residents of a nursing home and a game of cards that escalates into a life-and-death battle of wills, The Gin Game; Bill C. Davis’ Broadway hit about a worldly parish priest and the idealistic young seminarian who challenges the older man’s cynicism, Mass Appr’d, Jerome Kilty’s internationally successful play about the forty-year love affair of Bernard Shaw and his favorite actress, Mrs. Patrick Campbell, Dear Liar, and Peter Donat’s dual portrait of Chekhov the man and the writer, An Evening with Chekhov.

Last year’s Troubadour tours were largely confined to Northern California, but Barcone is already negotiating for the coming season with such geographically varied groups as the University of California at Riverside, Hartnell College in Salinas, the Modesto Performing Arts Association, Saddleback College in Orange County, California State University at Long Beach, Humboldt State University, California State University at
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Bakersfield, Vacaville Recreation Department and the Butte County Arts Commission in Oroville.

Closer to home, Barcone is talking with officials at Lakeview School in Sunnyvale, Rheem Performing Arts Center, Stevens Creek School in Cupertino, Schultz Community Center in Palo Alto, San Rafael High School and Franklin Junior High in San Rafael, College of Notre Dame in Belmont, Elderado School in San Francisco and other groups in El Cerrito, San Bruno and South San Francisco. For more information about the Troubadour program, call Barcone at (415) 771-3880.

TROUBADOURS AT SEA

A special Troubadour presentation will take place on the high seas during a special two-day party cruise aboard the Royal Viking Sea. The round-trip departs from San Francisco on the afternoon of December 17 and returns on the morning of December 19. What makes this cruise special is not only its offer of a brief escape from the pre-Christmas rush but its shipboard presentation of a "highlights-only" version of the all-time A.C.T. hit, Jerome Kilty's Dear Lisa, featuring Dakin Matthews as Bernard Shaw and talented newcomer Rosemarie Smith as his favorite actress, Mrs. Patrick Campbell. The play charts the fascinating course of their forty-year love affair, with moments of high comedy alternating with interludes of moving drama. Complete information about the Royal Viking party cruise is available from Abby Johnson at Tour Arts, (415) 864-8565. Bon Voyage!

NAGLE JACOB Redux

Director Nagle Jackson, stages of many popular A.C.T. shows since 1969, is back with the company this month to direct the season's second production, The School for Wives. Molieres' classic comedy features Peter Donat, Annette Bening, Mark Murphy, William Paterson, Ray Rein.

Troubadour tour "The Beane Game" features William Paterson and Marianne Watters

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Director Nagle Jackson returns to A.C.T.

hardt, Sydney Walker, Geoffrey Elliott and Rosemarie Smith.

Former artistic director of Milwaukee Repertory Theatre, Jackson now heads Princeton's McCarter Theatre. His A.C.T. productions include the three-season hit Hay Fever, The National Health, Travesties, Cat Among the Pigeons, The Mystery Cycle, Room Service and the special event, An Evening with Tom Stoppard, on which he collaborated with the playwright. A.C.T. is pleased to welcome him back to San Francisco and the Geary Theatre.

JOIN THE A.C.T. FAMILY!
If you haven't yet subscribed to A.C.T.'s 1984-85 season, you can still do so with a special six-play subscription that guarantees you preferred seating on the day of the week most convenient for you at all remaining new productions on the season schedule. Six-play subscribers also instantly qualify for all subscriber discounts, benefits, privileges and special events, including the full twenty percent discount off regular box office prices for all tickets to the annual holiday hit. A Christmas
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directors also answer questions from
audience members that frequently lead to
lively exchanges not only about the play in
question but about A.C.T. and the theatre
in general. Prologues are offered to the
community free of charge.

This month's Prologue, to be held in the
Geary Theatre at 5:30 p.m. November 19,
features director Nagle Jackson discussing
his new production of Moliere's comedy,
The School for Wives, which will play in
repertory through February 9.

Next on the Prologue schedule is Law-
rence Hecht, who will talk about his

Brian Friel's Translations on
January 7 at 5:30 p.m. In addi-
tion to directing for the
play, Hecht is A.C.T.'s Conserva-
tory director. He will discuss the variety of
plays available here. Transla-
tions is Geary repertory January 2
through March 13.

TO SHANGHAI

ings, A.C.T.'s principal guest
John Pasquale, Conserva-
tory director, travelled to China in
June for a month-long residency at the
Shanghai Drama Institute as teachers,
respectively, of acting and stage move-
ment. Their visit was part of the second
phase of a remarkable international ven-
ture called the Theatre Bridge Project,
involving A.C.T. and Shanghai's leading
drama school.

Inaugurated by A.C.T. under the auspices
of the Mayor's office and the Sister
City Program that links San Francisco and
Shanghai, the Theatre Bridge Project got
underway in May of 1983 when general
director William Ball, managing director
Benjamin Moore and actor director Janice
Hutchins joined Craig Noe, executive
Carol. A full page with all information and an order blank appears in the center section of this program. Or you can call (415) 775-5811.

**CAN WE TALK?**

Prologues, jointly sponsored by the Friends of A.C.T. volunteer organization and the Junior League of San Francisco, are a series of special events designed to enrich the play-going experience. Prologues present the directors of each new production on the season schedule, talking informally about the play and production from a variety of viewpoints. The directors also answer questions from audience members that frequently lead to lively exchanges not only about the play in question but about A.C.T. and the theatre in general. Prologues are offered to the community free of charge.

This month’s Prologue, to be held in the Geary Theatre at 5:30 p.m. November 30, features director Naple Jackson discussing his new production of Molière’s comedy, *The School for Wives*, which will play in repertory through February 9.

Next on the Prologue schedule is Lawrence Hecht, who will talk about his production of Brian Friel’s *Translations* on Monday, January 7 at 5:30 p.m. in the Geary. In addition to directing for the repertory, Hecht is A.C.T.’s Conservatory Director and will discuss the variety of training programs available here. *Translations* joins the Geary repertoire January 2 and continues through March 13.

**A BRIDGE TO SHANGHAI**

Edward Hastings, A.C.T.’s principal guest director, and John Pasqualetti, Conservatory dance trainer, travelled to China in June for a month-long residency at the Shanghai Drama Institute as teachers, respectively, of acting and stage movement. Their visit was part of the second phase of a remarkable international venture called the Theatre Bridge Project, involving A.C.T. and Shanghai’s leading drama school.

Inaugurated by A.C.T. under the auspices of the Mayor’s office and the Sister City Program that links San Francisco and Shanghai, the Theatre Bridge Project got underway in May of 1983 when general director William Ball, managing director Benjamin Moore and actor-director Janice Hutchins joined Craig Noel, executive
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producer of San Diego's Old Globe Theatre, to visit Chinese theatres and theatre schools.

Hastings and Pasqualetti worked with advanced professional students. "They were very good," Hastings reports. "This was a special professional course given by the Institute, and the students were all working actors." He adds that the Chinese students were familiar with the teachings and writings of Stanislavsky but that "they liked getting it from an American point of view."

At the end of the four week course, the students performed scenes, in Chinese, from Death of a Salesman, The Glass Menagerie, Desire Under the Elms and A View from the Bridge. "They were great," Hastings says, noting that the one thing his students found difficult about American plays was the fact that some scenes called for mouth-to-mouth kissing, which embarrassed them. Onstage kissing is rare in Chinese theatre productions—so much so, Hastings says, that when An-

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Why, you can even order an electronic voice information system that talks to you, at no extra cost. Olds Toronado Caliente. There's no other car quite like it. Which, of course, works out just fine. Because, after all, there's no one quite like you.
Tony kissed Cleopatra in a Shanghai production of Shakespeare's tragedy, the audience gasped out loud in unison. The Americans also saw a production of Hamlet in Shanghai and visited Beijing, Xian and Hongchou.

In July, teachers from the Shanghai Institute came to San Francisco to return the favor by serving as instructors in A.C.T.'s Summer Training Congress. The third and final phase of the Bridge Project will see exchanges of full-scale stage productions between the two organizations.

HASTINGS-ON-LONDON

Before embarking for the Orient, Hastings flew to England for the eighth annual A.C.T. London Theatre Tour, April 29 through May 10 (with an optional three-day extension), sponsored by the Friends of A.C.T. Hastings joined twenty-two tour participants and their London guides for a whirlwind survey of West End and repertory theatre. He served as a discussion leader when the group gathered for pre- and post-performance conversations about the plays.

Among the highlights were the Royal Shakespeare Company production of The Comedy of Errors; the National Theatre production of Thomas Otway's rarely performed Venier Preserved, featuring Ian McKellen; the Chichester Festival Theatre production of John Osborne's A Patriot for Me, featuring Alan Bates; and the West End production of Peter Nichols' Passion. Tour members who opted for the extra three days moved on to Stratford-upon-Avon, Bristol and Bath.

Abby Johnson of Tour Arts, the organization that coordinates the yearly event, points out that the London tours attract a lot of repeat business. "Several people have gone every year since the first and second tours," she says. Information about the 1985 tour, scheduled May 20 through 30, again with a three-day optional extension, is available from her office at (415) 864-8565.
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A TOUCH OF CLASSROOM
A.C.T.'s Student Matinee Program, now in its seventeenth season, has introduced tens of thousands of Bay Area students to the pleasures of playgoing and helped local teachers illuminate masterpieces of dramatic literature by bringing them to life onstage. Last season a record 29,585 students from more than 1,000 schools attended the twenty-seven performances designated as special student matinees and took part in the lively discussions with cast members that follow the performances.

This year's program gets under way on November 7 with a student matinee of Old Times. Later in the month, lucky classes will delight in the classic comedy of The School for Wives and in December, six performances of A Christmas Carol will afford many youngsters a field trip they'll not soon forget. All eight plays in A.C.T.'s 1984-85 Repertory season are included in this year's program with twenty-five special performances scheduled for students and, of course, their theatre-loving teachers. If you would like to receive more information on A.C.T.'s Student Matinee Program, please phone Linda Graham at 771-3880.

BROADWAY LIGHTS
One of this season's biggest Broadway hits was the New York Theatre Tour, presented last month by the Friends of the American Conservatory Theatre. Twenty-one Friends spent ten days in Manhattan and saw as many as seven of the best shows currently playing in America's culture capitol. Under the expert guidance of A.C.T. actor Sydney Walker, the group toured the South Street Seaport, Soho and other of the city's historic districts. A cocktail reception brought out 50 A.C.T. alumni who are currently working in New York theatres to meet with the group, and a luncheon at the landmark Junior League townhouse had as its surprise guests Michael Learned and Edward Hastings. The combined attractions of autumn in New York, great theatre and good fellowship made the trip a smashing success and garnered rave reviews for the Friends of A.C.T. who are already planning next year's theatre tour.
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The recipients of the Radiant American Artist Award—honored for their consistently high quality of artistry—are:
Ansel Adams, R.A.A.
Rene Aubryjons, R.A.A.
Lauren Bacall, R.A.A.
Willem de Kooning, R.A.A.
Richard Diebenkorn, R.A.A.
Pete Dotat, R.A.A.
Ellie Fitzgerald, R.A.A.
Joan Fontaine, R.A.A.
Lynn Fontanne, R.A.A.
Janet Gaynor, R.A.A.
Cavan Gormley, R.A.A.
Julie Harris, R.A.A.
Helen Hayes, R.A.A.
Katherine Hepburn, R.A.A.
Charlton Heston, R.A.A.
James Earl Jones, R.A.A.
Burt Lancaster, R.A.A.
Michael Learned, R.A.A.
DeAnn Mears, R.A.A.
Marsha Mason, R.A.A.
Burges Meredith, R.A.A.
Paul Newman, R.A.A.
Georgia O’Keefe, R.A.A.
Jack Lord, R.A.A.
William Paterson, R.A.A.
Robert Preston, R.A.A.
Anthony Quinn, R.A.A.
Ray Reinhardt, R.A.A.
Barbara Rush, R.A.A.
Paul Shera, R.A.A.
Michael Smuin, R.A.A.
James Stewart, R.A.A.
Sada Thompson, R.A.A.
Garry Trudeau, R.A.A.
Cicely Tyson, R.A.A.
Sydney Walker, R.A.A.
Marain Walters, R.A.A.
Richard Widmark, R.A.A.
Gene Wilder, R.A.A.
Tennessee Williams, R.A.A.
Joanne Woodward, R.A.A.

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Please join us at Macy’s San Francisco for the exclusive Bay Area showing of the unique Swid Powell collection of collectible dinnerware, featuring the creations of the world’s foremost architectural geniuses. This is a rare and special opportunity for all of us, highlighted on November 14 by the appearance of Mr. Robert Siegel, one of the most respected designers of our time. He will be signing his works. Our Swid Powell Gallery on the 5th Floor of Macy’s San Francisco will be offering the designs of Richard Meier, Gwathmey Siegel, Robert A. M. Stern, Laurenza Siah, Robert Venturi, Arata Isozaki, Stanley Tigerman.
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Enjoy your holiday dinner at Justin... the Thanksgiving feast begins with a seafood selection, highlighted by roast turkey, chestnut dressing, and a rich choice of traditional desserts.

At Meriden, you may start with a composed salad of Partridge or a chilled lobster of salmon, then selectable entrees including roast turkey. An array of nouvelle Thanksgiving pastries follows. The Meriden is also planning very special events for Christmas and New Year’s Eve. Do ask!

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The recipients of the Conservator of the American Arts Award—cited for their dedication to the health of the arts and to consistently high standards of excellence—are:

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Robert O. Anderson, A.A.
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Mrs. Samuel H. Armacost, A.A.
Richard J. Bradley, A.A.
Swarth Brady, A.A.
Mrs. Charles de Limur, A.A.
Margot de Wild, C.A.
Thomas Edwards, A.A.
David Eakhir, C.A.
Allen Fletcher, C.A.
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Dr. Margot Hedden Geen, C.A.
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Edith Skinner, N.T., C.A.
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An Epic Love Story of Today
From Mark Rydell, the Director of "On Golden Pond"

Tom and Mae Garvey:
The river runs through their land, their love and their lives.
It will bring them together.
It will tear them apart.
It’s where they’ll make their stand.
Alone they will fail.
Together they may find the strength to keep their way of life alive.

Sissy Spacek
Mel Gibson
The River
Sissy Spacek
Mel Gibson

SCOTT GLENN... EDWARD LEWIS... MARK RYDELL... "THE RIVER"
ROBERT DILLON... JULIAN BARRY... "ROBERT DILLON... JOHN WILLIAMS"
CHARLES ROSEN... VILMOS ZSIGMOND... "EDWARD LEWIS"
ROBERT CORUES... MARK RYDELL

Coming Soon to Select Theatres
Come...join us for Thanksgiving

Enjoy your holiday dinner at Justin...the Thanksgiving Feast begins with a seafood selection, highlighted by roast turkey chestnut dressing, of course, and a rich choice of traditional desserts.

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Thanksgiving...

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- $22.50 per person
- $12.50 per child

At hotel:
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Margot de Wildt, C.A.A.
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AN EPIC LOVE STORY OF TODAY
FROM MARK RYDELL, THE DIRECTOR OF "ON GOLDEN POND"

Tom and Mae Garvey:
The river runs through their land, their love and their lives. It will bring them together. It will tear them apart. It's where they'll make their stand. Alone they will fail. Together they may find the strength to keep their way of life alive.

SISSY SPACEK  MEL GIBSON
The River

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TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (416) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).

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

Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 673-6440.

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

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

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

continued on next page
TO THE AUDIENCE

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continued on next page

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Ironically, the best perspective from which to view the Continental Mark VII may be from another automobile. A respected road machine like the Mercedes-Benz. For such is the caliber of automobile the Mark VII was designed and equipped to compete with. The heart of this Mark VII's competitive nature is in its driver-centered philosophy. That it should be rewarding to drive, not just sit in. Its aerodynamic shape, for instance, does more than just enhance its appearance. It actually helps it hold the road. In the Mark VII LSC, this philosophy is readily apparent. Its acceleration is smooth and responsive with an electronically fuel-injected 5.0 liter V-8 standard. Its road manners are precise and disciplined, with a handling and suspension package that includes front and rear stabilizer bars and the technologies of both nitrogen-pressurized shock absorbers and Electronic Air Suspension, also standard.

But as impressive as the way the Mark VII LSC goes is the way it stops. An Anti-Lock Brake System, available on select models, provides for shorter stopping distances on virtually any road surface as well as greater vehicle stability and control than conventional braking systems.

For California, Washington, Oregon, Alaska, and Hawaii residents, Mark VII also comes with a three year or 36,000 mile (whichever comes first) scheduled maintenance and limited warranty covering virtually everything except tires, fluids, driver abuse, and accidents. The 1985 Continental Mark VII. Comparing it to Mercedes might be shocking at first. But it's something the competition will just have to live with.
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TO THE AUDIENCE

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

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

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

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

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

CREDITS
Larry Merkle for A.C.T. photography; special thanks to Herbert Bernhard and staff of Herbert's Furs Inc. for fur storage and services.

continued on next page

M
Mark Twain in the Mural Room at the Old Poodle Dog
Lunch Dinner
Galleria at Crocker Center Carriage Entrance: 164 Sutter Street Valet Parking 392-2153

34

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SPECIAL DISCOUNT RATES
Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing to Jacque Jordan at A.C.T., 771-3860.

GIFT IDEAS
Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

HOME COOKED MEAL
WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most.

Please... if you would like to welcome one or two young actors into your home this season for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emily at the Conservatory office, 771-3860.

ANY DISCARDS?
The A.C.T. props department welcomes the donation of any usable furniture, clothing, books and other household items. Please call the production office, 771-3860.

act

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

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TO THE AUDIENCE

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Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacque Jordan at A.C.T., 771-3860.

GIFT IDEAS
Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

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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 this season for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emilya at the Conservatory office, 771-3860.

ANY DISCARDS?
The A.C.T. props department welcomes the donation of any useable furniture, clothing, books and other household items. Please call the production office, 771-3860.

act

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OLD TIMES
Harold Pinter
October 24 through November 30
Like a brilliant abstract painting springing to life onstage, this portrait of a man and two women and their passionate relationship is fascinating, challenging contemporary theatre. As mysterious as it is dazzling, Old Times presents Pinter at his seductive and enigmatic best. This tantalizing masterwork brings William Ball back to the Geary stage to direct for the first time in four seasons.

THE SCHOOL FOR WIVES
Molière
November 14 through February 9
Can a beautiful young woman be taught to love, honor and obey the older man who raised her from childhood to be his submissive and dutiful wife? Not if she happens to catch the eye of a handsome young lad eager to show her that there's more to married life than duty and piety. The hilarious comedy classic by France's greatest playwright in all its timeless glory!

A CHRISTMAS CAROL
Charles Dickens
December 1 through December 26
A lovely hand-painted, lace-edged Victorian Christmas card opens to reveal the immortal and irresistible Tiny Tim beckoning you inside to warm yourself by the family hearth. A.C.T.'s acclaimed production of Dickens' Christmas gift to the world is an unforgettable holiday treat for the entire family.

TRANSLATIONS
Brian Friel
January 2 through March 13
When a young British officer is assigned to Ireland to translate its Gaelic landmarks into the King's English, he meets an enchantingly beautiful local lass and learns that the quickest way to topple the language barrier is to fall in love.

MACBETH
William Shakespeare
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Scotland's aged king lies bloody in the darkest chamber of the castle, unfolding a tale of lust for power, midnight betrayal and murder most foul in the all-time mystery masterpiece illuminated by the transcendent genius of the world's greatest playwright.

ENTERING A.C.T.'S REPERTORY IN 1985
■ Thornton Wilder's American masterpiece, OUR TOWN, opening in March.
■ Tina Howe's portrait of the artist as a loving and liberated woman, PAINTING CHURCHES, opening in April.
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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov’s Ivanov which won the Obie and Vernon Rice Drama Desk Awards for 1968. He subsequently directed at Houston’s Alley Theatre; San Francisco’s ACT Workshop; Washington, D.C.’s Arena Stage; San Diego’s Old Globe Theatre; and staged several New York City Opera productions. His 1969 Off-Broadway production of Under Milk Wood won both the Lola D’Amournois and the Outer Circle Critics’ Awards; and in 1968 his Six Characters in Search of an Author proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalie Petrova, with composer Lee Hoby, based on A Month in the Country. In 1964 he directed Tartuffe and Othello to Shakespeare at Lincoln Center, and then traveled to London where he recreated his staging of Six Characters.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation directorial grant, and an NBC-RCA director’s fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milk Wood, Tiny Alice, and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern are Dead, Caesar and Cleopatra, The Contractor, Cymbeline, The Crucible, The Taming of the Shrew, The Cherry Orchard, Richard III, Jumper, Equus, The Bourgeois Gentlemen, The Winter’s Tale, and Miss Appeal.

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

LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.’s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California. This will be Mr. Hecht’s 15th season with A.C.T. A graduate of the University of San Francisco and A.C.T.’s Advanced Training Program, Mr. Hecht has directed numerous productions for the Play-in-Progress Series, as well as last
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season's Geary Theatre production of *The Dolly*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T.


BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 years ago. With a B.A. in English and drama from Dartmouth and an M.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice: The Contractor: A Doll's House: The Matchmaker: Pillars of the Community: Peer Gynt: Desire Under the Elms: 5th of July: Ah, Wilderness!: All the Way Home: Knuck Knuck: Cyrano de Bergerac: The Taming of the Shrew: Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew and produced A Christmas Carol for PBS television. He was largely responsible for developing A.C.T.'s complex repertoire system and has taught theatre administration through our Academy. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long-term Troubadour program presently underway. Mr. Moore became A.C.T.'s Managing Director last fall.

EUGENE BARONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 16 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and
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Eugene Barcone (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 16 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and
Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Cowper Champions, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of 

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Recently, he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

NAGLE JACKSON (Guest Director) directed McCarter Theatre's productions of St. Joan, 
Hamlet, A Christmas Carol, At This Evening's Performance, The Three Sisters, Just Between Ourselves, Keptime, and Arms and the Man. He was Artistic Director of the Milwaukee Repertory Theatre from 1971-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major outlets for new playwrights in the Midwest. A resident director for three years at A.C.T., he has returned regularly to direct plays, including: Tristrum and Is this Evening with Tom Stoppard, which he devised with Mr. Stoppard's participation. He directed Feydeau's Cid Among the Pigeons for A.C.T. and Feydeau's The 
R hebtiter Spine for Seattle's Intiman Theatre. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the 
Acting Company.

THE ACTORS

and the Man; A Midsummer Night's Dream; The 
Sleeping Prince.

OTHER RESIDENT THEATRES: Lute's Labors 
Last; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; All's Well That Ends Well; The 
Winter's Tale; Two Gentlemen of Verona; King 
John; Involution.

TELEVISION: Parent Effectiveness (PBS).

ANNETTE BENING* joined the A.C.T. com-
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Training Program. She holds a bachelor's 
degree from San Francisco State University 
and has performed with Shakespeare festivals in San Diego, Saratoga and Colorado. In 
addition to roles in Arms and the Man, A 
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Prince for A.C.T. last season, Miss Bening has 
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A.C.T. PRODUCTIONS: The Three Sisters; 
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GEORGE DELOY made his A.C.T. debut as 
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A NEW DIRECTION FOR WILLIAM BALL

Like many other leading figures in the arts whose responsibilities leave them overworked and overscheduled, William Ball had always dismissed writing a book as something for which he simply had no time. He envisioned such a project as a daunting mountain of blank pages waiting to be filled with wise pronouncements, pithy observations and witty turns of phrase that would undoubtedly elude him once he sat down at the typewriter.

When he resolved to take a leave from directing for the A.C.T. repertory four seasons ago and to concentrate his energies on the administrative and financial health of his company, he discovered that a little writing here and there helped to take up some of the creative slack, now that he wasn't directing. In addition, since he was no longer spending days and evenings in rehearsal for new productions, he had a bit more time to himself.

A series of lectures on the art of directing that he was asked to give to university drama students proved the turning point. As the series moved forward, Ball realized that each of the lectures might serve as the basis for a chapter in a book about directing. He arranged to have each lecture taped and transcribed, then sat down to refine and clarify the material into readable form.

Inevitably, the transcribed lectures needed a great deal of reworking to succeed in literary form. "What had seemed clear and precise during the lectures," Ball explains, "now sounded vague and sketchy when I read the transcriptions. As I made the revisions, I found myself expanding some things at the same time I cut out other things altogether. I discovered a lot about my own thought processes and how I express those thoughts in words. Most of all, I found the art of writing very enjoyable and very satisfying."

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**A SENSE OF DIRECTION**

Some Observations on the Art of Directing

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In one sense, the book is a comprehensive, step-by-step manual for young directors, guiding them from the decision of what play they want to direct to theatrical protocol for opening night. Along the way, Ball gives sound advice on such matters as conducting rehearsals in the most constructive way possible; mediating disputes between actors and costume designers; auditioning and casting; how the director should relate to his actors; and what action the director should take when a performance or scene fails to ignite.

For the sake of organization, Ball divides the book into two main sections. "The first section," he explains, "is devoted to the principles that influence the director's primary decisions. The second deals with the practical do's and don'ts of stage direction—the specific techniques of our work."

Early commentators on A Sense of Direction have pointed out that in spite of its "how-to" approach and purpose, the book will have great interest for many theatregoers because of its behind-the-scenes drama tracing the development of a theatre production from beginning to end. Readers will also enjoy learning about the tricks of the theatrical trade from a director who has also been an actor and a designer.

Ball's easy style puts the book in a context that the general reader can understand and enjoy. "I've used a very informal approach," he says, "in part to preserve the spirit of personal talks with the students. Directing is not an exact science and doesn't lend itself easily to academic textbook treatment. Indeed, most of the text is devoted to techniques of directing, strike me as bloodless and impractical. I harbor a faint hope that somewhere within these pages the young theatre lover will come upon a sentence, a phrase, a word that may unexpectedly crack the great dark crust and let in a thread of light—a moment of illumination that will make things clearer."

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IF MEMORY SERVES

By JEFFREY HIRSC...
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A 1970 photograph of Harold Pinter

Months before its American premiere in 1971, Harold Pinter’s Old Times already was being mulled over by playgoers in Manhattan and across the country. News of the play’s triumphant debut in London was reported by intrepid correspondents to The New York Times and Time magazine, among other journals. The first new full-length play in nearly six years from the hand of the author widely held to be George Bernard Shaw’s successor as the most important modern English-language playwright was welcomed with enthusiasm and delight—even if no one could say for certain what it was about.

Mystery, enigma, even obscurity has always been Pinter’s stocks-in-trade and the very stuff of which his haunting texts are made. From such early “comedies of menace” as The Room (1957) and The Birthday Party (1958) to the masterful The Homecoming (1965) to Old Times (1971) and other recent “memory” plays, Pinter has quietly assaulted what he regards as “the terror of the loneliness of the human situation” and shown himself a resourceful fighter in the battle to make some sense of a very puzzling world. His dramatic landscapes are as startling and witty as Rene Magritte paintings and every bit as full of the unexpected: in a Pinter play you never know when a stranger may come through the door to tell you that everything you know is wrong.

Harold Pinter was born in 1930 at Hackney, a working-class neighborhood in London’s East End. The only child of a Jewish tailor and a mother he recalls as a marvelously loving and caring homemaker, Pinter spent his early years in a city under siege of world war. At the age of nine he was evacuated along with a number of other neighborhood boys out of London to a country estate in Cornwall where he remained for over a year, seeing his parents only on occasional visits. A second evacuation site nearer London allowed the boy to be sheltered with his mother while his father remained in town serving as an air-raid warden. In 1941 Pinter returned to London to find the war still raging very close to home. On the day he got back, he saw his first aerial bomb. “I was in the street,” he recalls, “and saw it come over. It looked like a tiny airplane. It was an innocent looking thing. It just chugged along. And then I saw it come down. There were times when I would open our back door and find the garden in flames.”

With peace restored, Pinter attended grammar school near his home and became one of the school’s most prized athletes. He was a tough competitor in football and cricket and set a school record for the 100-yard dash. His chief academic interest was in the course of an English master who communicated to Pinter his love for the theatre and cast his eager student as Macbeth and Hamlet in school productions.

Finding himself ineligible to attend either Oxford or Cambridge for a lack of Latin, Pinter applied for and was awarded a grant to attend the Royal Academy of Dramatic Arts. His formal studies as an actor lasted only three months before he withdrew from RADA by feigning a nervous breakdown.

At eighteen Pinter became liable for the two years of Army service required of all male British subjects under the then prevailing conscription laws. Perhaps as a result of his childhood wartime experience, the trauma of which could only have been exacerbated by the numerous beatings he suffered at the hands of anti-Semitic toughs during his years growing up in the East End, he declared himself a conscientious objector. “For me—” he has said, “we never know, the idea of remarrying was preposterous. I was aware of my suffering and the horror of war and by no means was I going to subscribe to keeping up the war. I said no.” Two tribunals ensued, both followed by trials. The presiding magistrate imposed a fine on the dossenter but was sufficiently sympathetic to entertain Pinter’s objection and allow him to go free.

Pinter achieved his majority in 1951. The year before he’d had two poems published in a London literary journal and begun picking up what odd acting jobs he could find. His twenty-first birthday found him touring Ireland as a member of a classical repertory company. “Ireland wasn’t golden always,” he later observed, “but it was golden sometimes and in 1951 it was, all in all, a golden age for me and for others.” Throughout the fifties he toured the provinces as an actor. During a season in the company of the great actor-manager Donald Wolfit, on whom the character of Sir in The Dresser is based, he appeared with an actress named Vivien Merchant. Some years later, in another town and a different company, he found himself performing Rochester opposite Merchant’s Jane Eyre. Pinter and Merchant were soon married.

Shortly after his wedding Pinter witnessed a strange scene that seems to have unlocked forever his dramatic imagination. During a party at a London home, he was shown to an upstairs room and introduced to two men who were seated next to one another at a table. As one of the fellows, a small man with bare feet, struck up a lively conversation with the visitor, his mate, an enormous bus driver, sat silently, cap perched atop his head. All the while the little man spoke he fed the large man—buttering his bread, cutting up his meat and so on—with absolutely no hint of self-consciousness that might indicate his awareness of the strange tableau he and his fat friend comprised.

The image of this unexpected domestic scene so struck Pinter that he remarked to a friend of his intention to write a play about the two men. Some weeks later the friend phoned from Bristol University where he was teaching and asked if the script they had discussed could be delivered in six days. Pinter found the request ridiculous and immediately rejected it. Not only had his previous writing experience been limited to some poems and an unfinished novel, he was currently working a regular job, rehearsal one play in the morning and performing another at night. But no sooner had he run off with his friend than he realized that there really was a play breeding in his head and that he would write it. Over the next four evenings he worked furiously to get the play on paper and into the hands of the waiting actors in Bristol.

The Room, as the fledgling playwright called his first play, was so successful in its premiere university production that a second student production was mounted and entered in the annual drama competi-
tion sponsored by The Sunday Times. The Times' perspicacious critic Harold Hobson was among the judges at the event. He was so impressed by the new play that he wrote about it in the next week's paper. A young producer saw the notice and contacted Pinter, asking for other scripts to consider for production. As it happened, Pinter had by then completed two more scripts, one, The Dumb Waiter, a one-act like The Room and the other a full-length play then entitled The Party.

The producer accepted the full-length work and on April 28, 1958, a few months after the birth of his son, Daniel, Pinter made his professional debut as a playwright with The Birthday Party at the Lyric Theatre. The new dramatist's arrival failed to impress London's daily journalists who were less than welcoming in their reviews of the play. "Most of the critics massacred it," Pinter admits. "No one came. At the Thursday matinee there were six people in the audience. The box-office took in two pounds nine shillings."

Pinter's career was quickly put back on track by Harold Hobson who came to the rescue. He then and once again gave the novice playwright mention in his influential Sunday column. "Now, I am aware that Mr. Pinter's play received extremely bad notices last Tuesday morning," Hobson wrote of the debacle. "Deliberately, I am willing to risk whatever reputation I have as a judge of plays by saying that Mr. Pinter, on the evidence of his work, possesses the most original, disturbing and arresting talent in theatrical London." Pretty soon others fell into line even if it took some years for Pinter's preeminence to become a matter of consensus. Subsequent productions of The Birthday Party and early productions of The Dumb Waiter (1960), The Caretaker (1960), A Shrift Ache (1959), The Lover (1963), and The Dwarfs (1960) met with increasingly respectful receptions.

Pinter's incipient fame spread across the Atlantic in 1960 when the San Francisco Actor's Workshop presented The Birthday Party, the first of the Englishman's plays to be produced in America. Throughout the sixties as Theatre of the Absurd gained acceptance as the dramatic movement which best reflected the anxiety and turbulence of the times, Pinter, along with the writer he most admires, Samuel Beckett, and such playwrights as Eugene Ionesco and Jean Genet, enjoyed international popularity. Pinter honed his playwriting skills during the first half of the decade and in 1963 produced The Homecoming, which earned its author both the Tony and New York Drama Critics awards for best play of the year in its 1967 Broadway engagement.

Following the success of The Homecoming, Pinter turned his attention to writing for film. Earlier he had been praised for his skillful adaptations of novels by Robin Maugham (The Servant, 1962), Penelope Mortimer (The Pumpkin Eater, 1964), and Nicholas Mosley (The Accident, 1967) and now, in 1969, he set out to transform L.P. Hartley's The Go-Between into a feature film script. Hartley's novel with its oft quoted line "The past is a foreign country; they do things differently there"—is a story of childhood as recalled by an adult. The book's concern with the effect of passing time on perception nearly mirrored Pinter's own preoccupations as he approached his fortieth birthday. Later screen adaptations of John Fowles' The French Lieutenant's Woman (1981) and F. Scott Fitzgerald's The Last Tycoon (1976) further explored the sometimes tenuous relation of memory to reality.

When Pinter returned to writing for the stage with the one-act Landscape (1968) and Silence (1969), his work showed a shift in emphasis from the earlier plays. Gone are the imposing characters whose willfulness causes those around them to cower in terror. Gone, too, are the naturalistic settings—the basements, attics, boarding houses—which from The Room to The Homecoming contained within their walls all manner of squalor and menace as the very real outer manifestations of the inner fears suffered by the characters who inhabit them. The new plays are shorter, sparer and, if possible, even more intense than their predecessors. Pinter is now writing more lyrically and addressing his concern for the extreme difficulty of communication in an oblique way, creating a world blanketed in silence of the most eloquent sort. "The speech we hear," he says, "is an indication of that which we don't hear. It is a necessary avoidance, a wrenched, almost solemn, or mocking smoke screen which keeps the other in its place."

Old Times, Pinter's fourth full-length play, is a prime exemplar of the writer's vision of the last fifteen years. Combining the elegiac style of dialogue he had recently developed with a situation reminiscent of earlier plays—that of an intruder disturbing the peace of a seemingly happy home—the play persuasively demonstrates the power of the past over the present. Getting the project off the ground—or, in this case, off the ground floor—was relatively easy. In the winter of 1970 Pinter was experiencing a writing block and (not for the first time or the last) feared that he might never be able to write again. He was lying on a sofa reading the newspaper in the living room of his house one evening when a thought quite unrelated to the day's news entered his mind. "I rushed upstairs to my room," he recalls. "I live in a very tall house. I usually find great difficulty getting to the top. But, like lightning, I was up." Arriving in his study, he found that the first few lines of a play in which two characters speak of a third person who had presented themselves to him. The problem he faced as he set to work was how to get the third person onto the stage. Would she enter through the front door? Or would she take her place in a blackout between scenes one and two? A third possibility occurred to him: Perhaps she is there all the time, standing at the window, "still in dim light" as the stage direction reads. "The woman is there but not there," the writer explains "which pleased me when I managed to do that, when that came through to me."

The first draft of the play was completed in three days with the characters labeled A, B and C so as to give racing inspiration its head. When Vivien Merchant was given the manuscript, she read halfway through it before discovering that without names, she could hardly distinguish the characters' genders. Pinter resolved this confusion by assigning names in his second draft of the play, written over a period of three months. The script entered its third and final draft under the title Others With Dancers. The phrase stuck in the playwright's mind after he put it into Anna's first speech, a recollection of the time, many years before, when she and Kate were roommates in London. The young women spent innumerable evenings together in cafes, some of them haunts of "artists and writers and sometimes actors" and then, too, there were "others with dancers."

By the time the play was finished, Pinter had renamed it Old Times. The script was sent off to Paris to Samuel Beckett for the Nobel laureate's comments, while at home the author read the text aloud to himself, playing all the parts and moving about his study in the pattern he thought appropriate. Satisfied that the script was playable and having

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received Beckett's blessing, Pinter gave Old Times to its dedicatee, Peter Hall, now director of Britain's National Theatre. It opened at the Aldwych Theatre on June 1, 1971, staged by Hall and performed by Colin Blakely in the role of Deeley, Dorothy Tutin as Kate and Vivien Merchant—Mrs. Harold Pinter—as Anna. The critical response to the play varied on the ecstatic.

The play's New York premiere was treated as an equally momentous occasion and inspired at least three New Yorker magazine cartoons. (Wife to husband in the theatre lobby during intermission: "If you say it's obvious, I'm going straight home.") Peter Hall once again directed, this time with Mary Ure and Robert Shaw, man and wife offstage, playing the married couple, Deeley and Kate, and Rosemary Harris in the part of Anna. Pinter made only one change in the text before the New York opening, substituting a silence for a pause. Peter Hall regards such distinctions in Pinter as subtle yet critically important. "A pause is really a bridge where the audience thinks that you're on this side of the river, then when you speak again, you're on the other side," he has explained. "That's a pause. And it's alarming, often. It's a gap which retrospectively gets filled in. It's not a dead stop—that's a silence, where the confrontation has become too extreme, there is nothing to be said until the temperature has gone down and the temperature has gone up and then something quite new happens."

The question of what exactly happens in Old Times has been hotly debated by theatre-goers since the play first appeared. By seeming to operate simultaneously in the present and the past, the play suggests some the possibility that none of its action is really occurring, that it might all be taking place in the realm of the imagination. But Pinter has issued an assurance that he is keeping no secrets: "I'll tell you one thing about Old Times. It happens. It all happens." The contradictions that arise as each character recounts the same incident from his or her own point of view derive from the very specific nature of personal perception. "There are some things one remembers even though they may never have happened," Anna says in a key speech, "There are things I remember which may never have happened but as I recall them they take place." Memory comes when called, an inscrutable servant bearing emotional, not literal, truths. The past is not past, Pinter argues in Old Times, and may never have been at all. Consciousness exists only in the present moment, right now.

Pinter's progress since Old Times (scheduled for revival in the West End this spring with Liv Ullmann) has remained consistent and steady. No Man's Land (1975), Betrayal (1978) and the three one-acts that comprise Other Places (1982) are beautifully crafted chamber pieces, subtle and succinct in their illumination of rarely seen corners of the human psyche. Hot House, completed in 1958 but not performed until 1986, provided an evening of vintage Pinter in a production that was directed by the author to acclaim. Pinter continues to direct as he has over the years but now prefers staging the plays of other writers to his own. "We're not quite sure of the author's intention here," he once remarked while directing a play he had written.) Divorced from Vivien Merchant in 1980, he married Lady Antonia Fraser on the eve of his fiftieth birthday, a few weeks after his divorce became final. He is a private man whose passions are playing cricket, reading poetry and drinking scotch: an introspective and quiet man. "I think we communicate only too well, in our silence, in what is unsaid," Harold Pinter once observed, "and that what takes place is continual evasion, desperate rear-guard attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening. To disclose to others the poverty within us is too fearsome a possibility."

THE SCHOOL FOR WIVES
by Molière

English verse translation by Richard Wilbur

Cast, in order of appearance:

Agnes Annette Bening
Georgette Rosemarie Smith
Alain Geoffrey Elliott
Chrysalde Sydney Walker
Arnolphe Peter Donat
Horace Mark Murphy
Enrique Ray Reinhardt
Oronte William Paterson
Valets du Théâtre Peter Jacobs

Directed by Nagle Jackson

Scenery by Richard Seger
Costumes by Liz Covey
Lighting by Robert Peterson
Hairstyes by Rick Echols

Scene: A street in front of Arnolphe's house.

There will be one twelve minute intermission.

UNDERSTUDIES

Agnes—Jill Forman
Georgette—Judith Moreland
Alain—Wendell Grayson
Chrysalde—Frank Ottiswell
Arnolphe—Richard Robert
Horace—Jim Poynor

This production is made possible by a generous gift from the Andrew W. Mellon Foundation.

Special thanks to the McCarter Theatre of Princeton, New Jersey for production assistance.
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A.C.T. 8
A COMEDY TONIGHT

By JEFFREY HIRSCH

A.C.T.-10

Literature (and society-at-large) flourished under a system that legislated aesthetics as it did civil law, and its flowering contributed notably to the enchantment of a period of unbounded artistic wealth; an era personified by its extravagant and civilization-loving sovereign, Louis XIV, the Sun King.

Rules, it has been said, are defined by the exceptions taken to them and are (need it be added?) made to be broken. Here begins the story of Jean-Baptiste Poquelin, better known as Molière. Possessing a theatrical genius equal to that of Shakespeare (who died six years before Molière’s birth in 1622), Molière was an iconoclast so adept at transforming mortal experience into sublime art that he seemed above the laws of man. He often ridiculed the Académie française and made a mockery of one of its strongest principles by writing comedies at a time when tragedy was the sanctioned dramatic form. But even as he repudiated conventions for which he had no use, he roundly embraced others that served him and, ultimately, beat the Academy at its own game by proving himself a master of the very forms the institution dogmatically enforced. Molière remains unrivaled in his ability to expose human foibles for comic effect.

Molière came to the theatre having rejected a fine opportunity to enter a thriving family business. His father, a third generation Parisian upholsterer with a privileged appointment to the king, naturally wished his son to follow him in the trade but the boy would not have it. He longed to be a man of his time and pursue a liberal arts education. The senior Poquelin consented to his son’s entering the College de Clermont, the Jesuit school that Voltaire later attended, reasoning that a future purveyor of royal furnishings would do well to have a little learning. After completing the college’s course of study, Molière announced his intention to become a lawyer and again his father gave permission.
A COMEDY TONIGHT

Molière

The Golden Age of French dramatic literature dawned in the first part of the seventeenth century and lasted a glorious forty years. Between 1637 when Pierre Corneille's Le Cid was first played in Paris and the 1677 premiere of Jean Racine's Phèdre—a period bridged and unified by the timeless comedies of Molière—a number of changes were wrought in dramatic structure that influenced all subsequent European playmaking. The Renaissance had brought with it a renewed appreciation for the literary riches of Greece and Rome that by this time had grown into a veritable cult of neoclassicism. From their devoted (if less than painstakingly accurate) study of Aristotle and Horace, French academicians of the day derived a very specific set of laws they believed all "modern" drama of quality had to obey.

The principal convention that proper French classical drama was expected to uphold involved preservation of the unities of time, place and action. All of a play's action, the convention dictated, must take place in the time span of a single day, occur in a single locale and be confined to a single plot line. Thus might the order and logic beloved of the neoclassicists and in evidence everywhere in their society—from painting to government to the planting of gardens—be given expression. A sense of balance, proper proportion and clarity of purpose were further expected to be given serious and formal consideration so that, above all, reason in this, its very age, might prevail.

The demands of propriety and verisimilitude, too, were to be met as one wrote the perfect play. Drama, it was thought, must be true to life if it is to appeal to reason. That which is put on the stage should be consistent with the experience of the audience it is intended for and ought not to offend the viewers' notions of good taste and decorum. Characters must comport themselves in a manner befitting their assigned social ranks and positions and should never show themselves in word or deed to be other than as they are initially represented by their author. And, of course, propriety demands that such unpleasantness as bloody battles or messy murders be kept off the stage; in more than one classical French tragedy the curtain is lowered before the hero's death scene to spare the audience's delicate collective sensibility.

Other cultures at other times might have found the imposition of such artificial restrictions impossibly limiting or unnecessarily pedantic, but the French in the seventeenth century, drawn toward the study of law, medicine and astronomy, also made a palpable science of creativity.

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Molière did indeed study law (as had Corneille a decade earlier) but before ever practicing it he received what was to be his final calling, to the stage. His father took the news about as well as many parents today—some things change little over time—would receive word that their boy was determined to become an actor. When all earnest attempts to dissuade Molière failed, however, Poquelin gave his blessing and unflinchingly supported his son through the trying times ahead.

The hungry years began in 1644. Molière, taking his now immortal stage name, joined with nine other actors to produce plays as the Illustre Théâtre. He seemed, at first, to fancy himself a tragedian but proved unsuited to the work. "It is true that Molière's talents were all for comedy," wrote his first biographer in 1685. "He could never achieve the truly tragic manner and it is asserted by some that having set out to succeed as a tragic

By JEFFREY HIRSCH

A.C.T.-10


A.C.T.-11
actor, he performed so poorly at the first attempt that he was not even allowed to finish. From then onward they say, he continued himself to comedy, in which his success was constant—but certain playwrights of refined taste accused him of being too much given to grimacing. The misfortunes of the Illustre Théâtre in its initial Paris engagement might have caused anyone to make painted faces; the company failed utterly, and twice during the year Molèrie was sent to prison for debts he and his colleagues owed on theatre rentals, costumes and properties.

The guiding light of the young company was its already accomplished leading lady, Madeleine Béjart. She and Molèrie formed an alliance that extended beyond working hours. Together, they revived their troupe after its calamitous premiere season and took the show on the road. For thirteen years, from 1645 to 1658, the company toured the southern provinces of France, playing in Nantes, Toulouse, Montpellier, Béziers—all over the countryside. At Lyons, Molèrie saw a number of touring Italian companies and developed a taste for commedia dell’arte that would later influence his playwrighting. During his years as a wandering player, he grew into an accomplished performer and learned much about the sometimes fickle ways of authors, audiences, local authorities and other actors. He emerged from the provinces at the age of thirty-six, a mature artist and the manager of a company greatly strengthened by the addition of actors acquired from other traveling troupes.

Molèrie’s reputation as a popular actor-manager and the author of a few short farces in the Italian style preceded him upon his return to Paris in 1658. He and his company were welcomed back to the capital city with the patronage of the king’s younger brother, the Duke of Orleans known as “Monsieur.” On the afternoon of October 24, Monsieur brought Molèrie’s company before the twenty-four-year-old King Louis XIV and A.C.T.-12

his Court. Playing on a makeshift stage in the guardroom of the Louvre, the actors presented Cornelle’s Nicomedes to less jubilant response. Begging his majesty’s pardon, Molèrie stepped forward and requested permission to perform as an afterpiece one of his own plays, Le Docteur amoureux (The Amorous Doctor), describing it as “one of those thrilling entertainments with which we have gained a certain renown in the provinces.” The king consented and, happily for the history of French drama, was delighted by what he saw. Molèrie’s troupe was given leave to remain in Paris where, at the time, only three other professional companies had license to perform. For the next seven years they were known as the Troupe de Monsieur. In 1663 the king usurped his brother and installed himself as patron of the by then well subsidized and celebrated Troupe du roi.

The king was generous in his favor even before the troupe became his name-sake. Year after year he called upon the company to entertain at the Louvre or Fontainebleau or Versailles or wherever he was involved with a number of women over a period of years (his predilection was for actresses). Molèrie did not marry until he was forty, a pretty well advanced age by seventeenth century standards, and not an unusual one for a theatrical actor. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able performer but did not possess a romantic nature. She was twenty years younger than her husband and flambéed her advantage through numerous indiscreet flirtations. Their marriage was neither happy nor blessed. Of the three children issued from it only a daughter lived into adulthood. That Molèrie was troubled by the failure of his domestic relation is evident in many of his plays. Le Meunier (1666) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande’s fidelity can be heard in the good natured voice of L’École des femmes. Written the year of its author’s wedding, it was performed in its first production—art apon variety—but Molèrie in the part of Arnaud, the man who would be cuckold.

A spectacularly inflammatory scandal raged in Paris following the first performance of L’École des femmes. The play provoked loud and angry accusations of impropriety, immorality, slander and other heinous crimes against God and man. Religious zealots joined with self-righteous pedants and rival dramatists satirized by Molèrie in earlier works to censure him. He was attacked for writing a play that encourages children to resist their guardians; was called blasphemous for parodying scripture in the “Maxims of Marriage.” Agnès reads aloud and was proclaimed a jackanapes for playing fast and loose with the Aristotelian rules that the Académie française so vigilantly watched over. The controversy surrounding him—which would flare up even more violently in reaction to Le Tartuffe (1669), a brilliantly crafted (and wickedly funny) lampoon of religious hypocrisy—rudely called into question Molèrie’s ethics, his aesthetics and even his sanity. The character assassination reached its ugliest point when a pompous actor who bore a grudge against Molèrie for some imagined wrong argued before the king that Armande Béjart was not the sister of Madeleine but her progeny and that the evil author of L’École des femmes had married his own daughter.

King Louis came to the beleaguered playwright’s defense, offering to stand godfather to Molèrie’s first child, increasing his annual pension and commissioning two new plays. Molèrie quickly wrote the first script, using it as a forum in which to respond to his critics. La Critique de L’École des femmes (1663), a one-act comedy written in prose, shows the writer ably fighting back and quite brilliantly expounding his own theory of comedy. “I’ve noticed one thing,” says a character in the play on behalf of the author, “that
actor, he performed so poorly at the first attempt that he was not even allowed to finish. From then onward they say, he confined himself to comedy, in which his success was constant—though certain playwrights of refined taste accused him of being too much given to grimacing. The misfortunes of the Illustre Théâtre in its initial Paris engagement might have caused anyone to make pained faces; the company failed utterly, and twice during the year Mollière was sent to prison for debts he and his colleagues owed on theatre rentals, costumes and properties.

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The king was generous in his favor even before the troupe became his namesake. Year after year he called upon the company to entertain at the Louvre or Fontainebleau or Versailles or wherever he involved with a number of women over a number of years he provided a new comedy each season, an honored purveyor to the crown as surely as if he had entered his father’s household. As an actor he was a perceptive spectator at the first performances of such early one-act plays as Les Précieuses ridicules (The Afflicted Young Ladies, 1659) and Sganarelle (1660), he often took an active part in the proceedings, leaping from his gilded chair (Louis Quatorze, naturally) to dance in a ballet between acts or to play a small part or to parade in the divertissement at the conclusion of the evening’s entertainment.

One of the gayest nights of all, and the one on which Mollière was first revealed to be at the very height of his writing power, was the December 26, 1662 premiere of L’École des femmes (The School for Wives). Many critics regard this as the signal masterpiece in the writer’s thirty-one play oeuvre, as pure a comedy as he ever wrote and greater even than some of the better known works that came after it. The three-act play of the previous year, L’École des mariés (The School for Husbands), was heavily dependent on stock commedia characters and required two parallel but contrasting plots to tell its comic story of passion and pedantry. But the five-act L’École des femmes makes its point through two characters of greater depth than had ever before appeared in any comedy. The richness of the relationship between the foolish old Arnolphe and the untutored young Agnès is marvelous to behold. Their interaction is rendered positively transporting by the spiritual awakening each experiences by the end of the play.

Mollière based L’École des femmes on two contemporary short stories whose plots he cleverly knit together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, “I take what belongs to me wherever I find it.” No piece of previously written literature or incident of life was off limits to him; least of all the circumstances of his own being. Although known to have been involved with a number of women over the years (his predilection was for actresses), Mollière did not marry until he was forty, a pretty well advanced age by seventeenth century aristocratic standards.

In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able actress but did not possess a romantic nature. She was twenty years younger than her husband and flattered his admiration through numerous indirect flirtations. Their marriage was neither happy nor blessed: of the three children issued from it only a daughter lived into adulthood. That Mollière was troubled by the failure of his domestic relation is evident in many of his plays. Le Misérable (1666) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande’s fidelity can be heard in the good natured voice of L’École des femmes. Written the year of its author’s wedding, it was performed in its first production—art aspring life—by Mollière in the part of Arnolphe, the man who would be cuckold.

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King Louis came to the beleaguered playwright’s defense, offering to stand godfather to Mollière’s first child, increasing his annual pension and commissioning two new plays. Mollière quickly wrote the first script, using it as a forum in which to respond to his critics. La Critique de L’École des femmes (1663), a one-act comedy written in prose, shows the writer ably fighting back and quite brilliantly expanding his own theory of comedy. “I’ve noticed one thing,” says a character in the play on behalf of the author, “that...” A.C.T.-13
Bedford as Arnaud and Joan van Ark as Agnès. Translations of Le Tartuffe and Les Femmes savantes (The Learned Ladies, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur’s impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenals to revel in Molière’s intricate arrangements of balancing half-lines, lines, couplets, quatrains and sextets.

Molière lived only a little more than a decade after the premiere of L’École des femmes. In the fifteen years following his company’s triumphant return to Paris, it had performed ninety-five plays; he had written nearly a third of them and acted in almost every one. On the night of February 37, 1673, while playing in the recently premiered Le Malade imaginaire (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own chronic cough into the character of Arnaud.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to hear him renounce the actor’s life. Seven years later, in 1680, the Sun King performed one last—and lasting—favor for his departed servant. By royal decree, the actors remaining from Molière’s company were joined with those of two other prominent troupes to form Le Théâtre Français. “The function of comedy,” Molière had once written, “is to correct the ices of mankind.” By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age’s greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.
those who talk the most about rules and know them better than anyone else write comedies that nobody considers good.

Setting to rest the argument that Arnoelpe is a comic figure whose dilemma is yet too tragic to be credible, the author observed, “It is by no means inconceivable that a man can appear ridiculous in certain matters but completely worthy of respect in others.”

La Critique served (not unintentionally, one supposes) to further infuriate Molière’s opponents. The king now ordered the writer to answer the charges being published against him—in one week. With L’Impromptu de Versailles (1663), remarkably written in the required time, Molière abandoned reasoned argument and took up his pen as a weapon. It is a play that anticipates Pinardillo by 250 years about a theatrical troupe rehearsing a play. In it, to the great pleasure of Louis XIV, Molière wildly sends up his detractors and shows them to be too humorless and self-important to enjoy comedies of the charm, sensitivity and sophistication he was writing.

English-language performances of L’École des femmes were given in America as early as 1768. The difficulty of translating from the French the rhymed alexandrine verse (lambic hexameter, if you’re counting) in which the play is written has kept to a handful the number of new productions seen here in the nineteenth and early twentieth centuries. Notable performances by visiting French companies performing in their native language have, however, brought the play before American audiences several times in the last fifty years.

Widespread American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, a Pulitzer Prize winning poet. In 1955 his first Molière translation, an English version of Le Misanthrope, was performed off-Broadway. His treatment of L’École des femmes was first seen in a 1971 New York production featuring Brian Bedford as Arnoelpe and Joan van Ark as Agnès. Translations of Le Tartuffe and Les Femmes savantes (The Learned Ladies, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur’s impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenals to revel in Molière’s intricate arrangements of balancing half-lines, lines, couplets, quatrains and sextets.

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Seven years later, in 1680, the Sun King performed one last—and lasting—favor for his departed servant: By royal decree, the actors remaining from Molière’s company were joined with those of two other prominent troupes to form Le Théâtre Français. “The function of comedy,” Molière had once written, “is to correct the vices of mankind.” By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age’s greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.
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Weekly: Basic: (M) $60.00 Re. Basic: (N-P) $54.00
Gallery: 54.00 42.00 30.00

curtain times: 7:00 pm

preview: Sat. Mat. 2:00 pm M. D. A.

preview: Mon. Eve. 8:00 pm

preview: Wed. Eve. 8:00 pm

preview: Thur. Eve. 8:00 pm

Monday eve. 8:00 pm

tuesday eve. 8:00 pm

wednesday Mat. 2:00 pm

wednesday eve. 8:00 pm

thursday eve. 8:00 pm

friday eve. 8:00 pm

saturday Mat. 2:00 pm

saturday eve. 8:00 pm

Limited seating o.o. = sold out

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dramatic experience includes Broadway, television, stock, repertory and regional stage work.

He toured the U.S. and Canada as Jamie Lockhart in The Robber Bridegroom, played Charlie in The Imaginary Invalid at the Cincin-

nati Playhouse in the Park and was seen on the ABC comedy series "As You Like It" the television production of San Diego's Old Globe Theatre. They were married in 1965.


OTHER RESIDENT THEATRES: The Imaginary Invalid; Kiss Me Kate; Vivat! Vivat! Regina!;

Man of La Mancha; The Threepenny Opera; What the Butler Saw; The Trial of the Catemarre;

Nine; The Front Page; Play It by the Western World.

TELEVISION: One Night Band; Quincy, M.I.; Eddie Cyp; The Steve Allen Show; The Andy Hay; Hart to Hart; Galactica 80: Star of the Family.: Series regular: The Closer for Comfort.

BARBARA DIRICKSON attended A.C.T.'s Advanced Training Program. Previously, she attended the Perry Mannsfield School of The-

atre and Dance in Stowe, Vermont. Colorado. Since joining the acting company, Miss Dirickson has appeared in over 20 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Other acting

credits include Shay, with Gilda Thompson at the Westport Country Playhouse; Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre. A.C.T. PRODUCTIONS: Over 20, including:

Cyrano de Bergerac, The Matchmaker, U.S.S.R. tours; Pori Goya: A Month in the Country; The Circle; Hay Fever; Barbed Wire; Another Part of the Forest; The Three Sisters; The Skin Game; Uncle Vanya; The Home: 5th of July; All the Way Home; Aboard a Person Singular; Travesties; Dial "M" for Murder; Angels Fall Fall; Dial the Daily; Dial the Daily; OTHER RESIDENT THEATRES: Shay; Sor-

rows of Stephen; The Importance of Being Earnest; TELEVISION: Live from Lincoln Center in Creations.

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six

seasons with Canada's Stratford Shakespeare Festival. He has performed on- and off-

Broadway (winning the Theatre World Award for Best Featured Actor) and participated in Ellis Rabb's legendary APA company. He

starred in the NBC-TV series Flamingo Road for two years.

A.C.T. PRODUCTIONS: 30 total, including:

Les Miserables, Merchant of Venice; Importance of Being Earnest; Hud; Cyrano de Bergerac; A Doll's House; Lynn; Man and Superman; A Month in the Country; The Little Foxes; The Three Sisters; Uncle Vanya; The Sleeping Prince; Dial "M" for Murder; A Midsummer Night's Dream.

BROADWAY: The First Gentleman; The Country Wife; The Chinese Prime Minister; The Entertainers; Tryst; One In Every Marriage.

FILMS: Godfather II; The Hindenburg; A Different Story; E.T.; Highpoint; China Syndrome; Mission: Impossible; The Big Bay.
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-dramatic experience includes Broadway television, stock, repertory and regional stage work.
Jack toured the U.S. and Canada as Jamie Lockhart in The Rubber Bridgeport, played Cleo in The Imaginary Invalid at the Cincinnati Playhouse in the Park and was seen on the ABC comedy series 9 to 5. In 1982 he played Orlando in Deborah Mayo’s Rinaldini in As You Like It, the inaugural production of San Diego’s Old Globe Theatre. They were married in 1983.

A.C.T. PRODUCTIONS: 201.
BROADWAY: The Rubber Bridgeport, El Granada de Casa Color


BARBARA DIRICKSON attended A.C.T.’s Advanced Training Program. Previous ly, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dircs

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada’s Stratford Shakespeare Festival. He has performed on- and off-

BROADWAY: The Three Sisters, Uncle Vanya; The Little Fox; The Threepenny Opera;

GEORGE ELLIOTT joined the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting, Mr. Elliott studied with David Selvon and Richard Green while appearing in Picnic and Twelfth Night. In addition to studio productions of Carolines, The Lower Depths and The Mousetrap, Mr. Elliott has been most recently in The Merchant of Venice for the Berkeley Shakespeare Festival.

RESIDENT THEATRES: Romeo and Juliet; As You Like It; The Taming of the Shrew; Uncle Vanya.

BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATRES: 17 total, including: Mack &; Gold Dust; Hedda Gabler; The Unsinkable Molly Brown; The King and I; A Midsummer Night's Dream; The Mikado; The Music Man; As You Like It; The American Clock; Wild Oats.

TELEVISION: Bag of Tricks; The Golden Light; Mom; The Wolfman and Me; Welcome Home, Jellybean (CBS Special); The Taming of the Shrew; (PBO) A.C.T. production's Falstaff; Remington Steele: Hotel.

DEBORAH MAYS has been associated with A.C.T. for 11 years, playing such roles as Goneril in Troilus and Cressida, Vinderom in Othello, Alice in You Can't Take It With You, Mrs. Malloy in The Matchmaker (which toured the USSR in 1979). Polly Peachum in The Threepenny Opera and Abigail in The Crucible. She has been seen on Broadway in Tru. Moore's production of Once in a Lifetime and Romantic Comedy. During the summer at PCPA in Solvang, she was seen in the title role of Hedda Gabler and The Unsinkable Molly Brown. She also played leading roles in The Apple Man, Brigadoon, The Mikado, Faust's Requiem, Burnt Offerings and Man of La Mancha. As the Old Globe Theatre she played Rosalind in the inaugural production of As You Like It, opposite George Dely as Orlando. They were married in August 1983.

A.C.T. PRODUCTIONS: 16 total, including: The Circle, General Company, Travesties, Othello, Cyrano de Bergerac; Threepenny Opera; The Matchmaker (U.S.R. tour); The Taming of the Shrew; Uncle Vanya.

MARK MURPHY returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clown in The Winter's Tale; Charles Dickens in London Assurance; and Cornelius Hackle in The Matchmaker. In his five previous seasons at A.C.T. he was seen as Ken Talley in 5th of July; Sword in the Stone; and, as an Apprentice in Nothing Special; in Hedy Ferrer; and Oscar in Another Part of the Forest. Other theatre credits include The Irwin Theatre and A Contemporary Theatre in Seattle, and The Aller Theatre in Houston. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

A.C.T. PRODUCTIONS: The National Health;
GEORGE ELLIOTT* joined the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting, Mr. Elliott studied with David Steele and Richard Green while appearing in Pippin and Twelfth Night. In addition to studio productions of Cordelia, The Liver, Deeply and The Mocking Birds, Mr. Elliott was seen most recently in The Merchant of Venice for the Berkeley Shakespeare Festival.

RESIDENT THEATRES: Romeus and Juliet: As You Like It: The Taming of Your Life: Othello: The Merchant of Venice.

DEBORAH MAY* has been associated with A.C.T. for 13 years, playing such roles as Coven in Trained in Elizabeth in The Circle: Rescues in Cynara de Bergerac: Vndermore in Othello: Alice in You Can't Take It With You: Mrs. Malloy in The Matchmaker (which toured the USSR in 1975): Polly Peachum in The Threepenny Opera and Abigail in The Crucible. She has been seen on Broadway in Tru's Moon's production of Once in a Lifetime and Romantic Comedy. During the summer at PCPA in Solvang, she was seen in the title role of Hilda Gabler in The Unsinkable Molly Brown. She also played leading roles in A Midsummer Night's Dream, The Mikado, Fosse's Rainbow, Sunblind and Men of La Mancha. At the Old Globe Theatre she played Rosalind in the inaugural production of As You Like It, opposite George Deasy as Orlando. They were married in August 1983.


BROADWAY: Once in a Lifetime: Romantic Comedy.


MARK MURPHY* returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clowns in The Winter's Tale; Charles Conolly in The Man of La Mancha: and Cornwall Huckle in The Matchmaker. In his five previous seasons at A.C.T. he was seen as Ken Talley in 5th of July: Ford in Much Ado About Nothing: Squire in Hay Fever and Oscar in Another Part of the Forest. Other theatre credits include The intimate Theatre and A Contemporary Theatre in Seattle, and the Aller Theatre in Houston. He is a native of Dallas, Texas and has a B.A. degree in theatre from Southern University.

Ray Reinhardt has been with A.C.T. since 1965. A native of New York City and a 28-year veteran of the stage, he attended the Princeton Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are Cynane in Cynane de Bergère, Stanley Kowalski in A Streetcar Named Desire, Falstaff in The Merry Wives of Windsor, Astrov in Uncle Vanya, the Narrator in Under Milkwood, Alfred in The Visit, Bottom in A Midsummer Night's Dream, Mungo in The Rose Tattoo, The Music in The Maiv, Krapp in Krapp's Last Tape, and Ephraim in Desire Under the Elms.

A.C.T. Productions: 31 total, including:


William Paterson is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

Ray Reinhart has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Poetsor Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhart was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are Cyrano in Cyrano de Bergerac, Stanley Kowalski in A Streetcar Named Desire, Falstaff in The Merry Wives of Windsor, Astrov in Uncle Vanya, the Narrator in Under Milkwood, Alfred in The Visit, Bottom in A Midsummer Night's Dream, Mephistopheles in The Rose Tattoo, The Miser in The Miser, Krapp in Krapp's Last Tape, and Ephraim in Desire Under the Elms.

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A.C.T. Productions: 31 total, including:
TINTI: Alice: Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Houndry; The Rose Tattoo; Saint Joan; You Can't Take It With You; Hat I Baltimore; The Misers; Cyprinaceae: Desire Under the Elms (U.S.S.R. tour); Another Part of the Forest; Cat Among the Pigeons; Dial "M" for Murder; A Midsummer Night's Dream; The Daily.

BROADWAY: Tony Alice.

OTHER RESIDENT THEATRES: 11 total, including: The Wall; Uncle Vanya; The Caucasian Chalk Circle; The Threepenny Opera; Othello; The Taming of the Shrew; King Lear; Pastiche: A Touch of the Past.

TELEVISION: Guest appearances on all major networks; Partners in Crime.

ROSEMARIE SMITH joins the A.C.T. company this season as a Learner and Instructor in Vocal Production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in The Three Sisters and Twelfth Night while a student at A.C.T.'s Conservatory, she has appeared in Bad Habits, When You Come Back, Red Ryder, and The Little Indians for the Brown Summer Theatre in Providence, R.I. While pursuing her B.A., she performed roles in The Playboy of the Western World, In the Barn Boom Room, Caro at the Starring Class, The Bacchae and The Birthday Party for the Brown University Theatre. Miss Smith will also be appearing on the Geary stage in Translations and in Dear Liar with the Troubadour Program.

SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 214 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva le Gallienne and Helen Hayes. He has been seen on and off-Broadway, was a leading actor with the A.P.A. Repertory Theatre and with the Repertory Theatre of Lincoln Center. A.C.T. PRODUCTIONS: 45 total, including: The Matchmaker (U.S.S.R. tour), Peer Gynt, The Circle: Hotel Paradise; The National Health, Burial Chamber: Black Comedy, A Christmas Carol, The Chalk Garden, Lost: Morning's at Seven, Angels Fall.

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

OTHER RESIDENT THEATRES: 15 total, including: The Merchant of Venice; Antigone; Twelfth Night; The Tempest (Prospero). TELEVISION: The Guiding Light; The Secret Storm; As the World Turns; Trial for Love. FILMS: Love Story, An Exodus Legend for Korty Films (ABC-TV, Christmas 1984).

LIZ COVEY (Costumes) is a native of England, currently residing in New York City. She has worked extensively with regional theatres in this country, including The Hartford Stage Company, Seattle Repertory Theatre, Baltimore's Center Stage, The Milwaukee Repertory Theatre, Cincinnati's Playhouse in the Park, The McCarter Theatre and The Berkshire Theatre Festival. In the past, she designed A.C.T.'s production of The National Health, directed by Nagle Jackson. Other credits at A.C.T. include The Taming, Paradise Lost, The Selling of the President and The Time of Your Life.


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

ROBERT PETERSON (Scenery) returns for his third season as a lighting designer. Past productions with A.C.T. include: The Dolly, John Gabriel Borkman, Dial "M" for Murder, and The Holiday. Most recently, Mr. Peterson designed the North American premiere of The Myth of the Holy Wonders for the Intiman Theatre in Seattle; and Suspect for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe Theatre, including the 1984 productions of Kiss Me Kate, Cat on a Hot Tin Roof, and Suspect. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including Count Basie, Paul Winter, Stan Getz, and George Winston.

RICHARD SEGER (Scenery) returns for a tenth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Holiday, Hotel Paradise and The Little Fates, as well as The Chalk Garden; Much Ado About Nothing, The Trojan War Will Not Take Place, Burial Chamber, The Girl of the Golden West, Fest, The Winter's Tale, 5th of July, The Visit The Bourgeois Gentilmen, Cat Among the Pigeons and Something's Afoot, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Seger's other credits include the Old Globe's productions of The Country Wife, Othello, Robinson, and The Importance of Being Earnest; the Ahmanese Theatre's production of The Mysteries; and the 50th anniversary season production of La Traviata for the Central City Opera Association in Central City, Colorado.
SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 214 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva le Gallienne and Helen Hayes. He has been seen on and off-Broadway, won a leading actor with the A.P.A. Repertory Theatre and the Repertory Theatre of Lincoln Center. A.C.T. PRODUCTIONS: 45 total, including The Matchmaker (U.S.R tour); Parr Cagi; Citre: Circle; Hotel Paradise; The National Health; Buried Child; Black Comedy; A Christmas Carol; The Chalk Garden; Love: Morning’s at Seven: Angels Fall.

ROSEMARIE SMITH joins the A.C.T. company this season as a scenic designer and instructor in scenic production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in The Three Sisters and Twelfth Night while a student at A.C.T.'s Conservatory, she has appeared in Busy Bodies, When You Come Back, Red Ryder, and Ten Little Indians for the Brown Summer Theatre in Providence, R.I. While pursuing her B.A., she performed roles in The Playboy of the Western World, In the Baum Box Room, Cargo of the Starving Class, The Bacchae, and The Birthday Party for the Brown University Theatre. Miss Smith will also be appearing on the Geary stage in Translations and in Dear Lazar with the Troubadour Program.

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