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THE GIN GAME Cast
The Rules of the Game
DEAR LIAR Cast
Dear Reader

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THE VIEW FROM THE WINGS
HOW A.C.T. CAME TO SAN FRANCISCO

An Interview with William Ball by Kirsten Mickelwait

Since the American Conservatory Theatre set up residence in San Francisco 17 years ago, a number of conflicting stories have evolved on the subject of how the company came to perform its first season at the Geary Theatre.

The time has come to set the record straight. The true story, as told in this interview with A.C.T. Founder and General Director William Ball, is as entertaining as it is historical.

According to Mr. Ball, "Our company had opened seven productions at Stanford University in the summer of 1966, before going on to perform at the Ravinia Festival, outside of Chicago. There was a lot of talk in both cities about the possibility of our taking up residence, because we were, at that time, a theatre company without a home. We said, 'We have the artists and the product; we need support and a place to perform.' But no substantial monetary support was offered from either city. No one would take the responsibility of making a commitment to us.

"On the last day of our stay in Chicago, I held a company meeting, announcing, 'Tonight will be the final performance for A.C.T. We have no more bookings and no more money. It's been a wonderful year and a half, and I wish all of you well. We were going to disband.'

The news was met with such glee that, in an effort to raise their spirits, Ball asked, 'Well, look. Give me one piece of information by a demonstration of applause. If you had a choice, which would you prefer: to be in residence in Chicago or in San Francisco?" At the mention of Chicago there was mild applause, but when San Francisco was named, there was a tumultuous roar. "So I said, 'Thank you for the information. It may be useful.' I thanked them all for their wonderful spirit, and I said, 'good-bye.'"

After the meeting, Ball turned to the Company Manager and asked for more information about San Francisco. Ball had missed a major part of the visit because he had been traveling to scout future bookings. When the manager asked exactly what he wanted to know about the city, Ball answered, "Was any one in San Francisco particularly kind to our company? Did anyone say...

"You're doing great!" or "We'll do our best for you" or anything like that?"

The reply: "Well, there was a company party for us. "For the entire company?" I asked. "Yes." "Where?" "At the Fleshacker home in Millbrae, then, I almost rushed him on "I had heard the name, but I had never met any of the Fleshacker family," he recalls. "I said, 'Tell me about the party.' "Well, the whole company was there, and Robbin Gummel went skinny-dipping in the pool." "How did that go over?" "Mrs. Fleshacker laughed and laughed!" "Describe the pool." "Which one?" "The big one. My voice dropped an octave. There were two pools!" "Yes. Describe the other pool?" "I think you would call it a reflection pool. How long was it?" "About 200 feet."

"What was at the other end of this reflection pool?" "I guess you could describe it as a series of Roman arches."

Mr. and Mrs. Mortimer Fleshacker

"Take a telegram to Mortimer Fleshacker. Dear Mr. Fleshacker, Will you sponsor A.C.T. at the Geary Theatre in San Francisco for 20 weeks with an Underwriting from the Community in the Amount of $220,000.00? Sincerely, William Ball.

The following morning, Ball received a telegram from Mortimer Fleshacker, whom he had never met, and to this day the words are engraved in his mind.

"The first word was my favorite word in the entire language: YES! It continued, "We will sponsor A.C.T. at the Geary Theatre for 20 weeks according to the terms of your wire. Sincerely, Mortimer Fleshacker."

Ball assembled the company, whose tickets were already packed, and read them the message. Their response was euphoric." Says Ball, "Mr. Fleshacker made an absolutely affirmative commitment. He took the responsibility to say, 'We will do it. Imagine! He had never even met me!"

At a later date, when Messrs. Fleshacker and Ball finally were introduced, Ball remarked, "You made up your mind to my wire overnight, and you were so absolutely definite. There was no hedging, no uncertain language, such as 'Let's discuss possible negotiations.' It was a direct and thorough commitment. Tell me how you made up your mind." Mr. Fleshacker smiled. "My family and I had been to see several of the plays. When I received your wire, I called them together at dinner and said, 'What do you think of this idea?' The children were immediately enthusiastic. So I turned to Janet for her opinion and she said, 'I think it's a good idea, Morry. Let's do it.' So I picked up the phone and sent the wire."

"This story strongly reinforces my belief in the patterns of destiny," observes Ball. "All of this came about because, when A.C.T. was on the verge of extinction, my associate responded to my question about the pool by saying 'Which one?' At that moment, events began to turn in a positive direction. At key moments, one can always trust one's intuition. Nature frequently provides coincidental events and one consents to go with them, good fortune will evolve. Good fortune is the result of saying 'yes' to opportunity."

"I didn't know Mr. Fleshacker, but I believe in a certain kind of destiny. When I heard of their beautiful home and that they had so graciously received our company, I just thought, 'It's never or never!' Send this telegram. Let him think of it as he will. This is my last effort to save A.C.T."

"It was a desperate attempt, but I said, 'Send this wire to this man because of the Roman arches.' And as it happened, Morry was right in his destiny, too, because the family was here, they had seen the plays, they had entertained the company, and they said, 'Let's say yes.'"

"It was the affirmation, the power of that 'yes' that brought us flying back to San Francisco. That 'yes' has been the inspiration which has kept us here for the past 17 years."

---

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Brother Timothy J.C.
THE VIEW FROM THE WINGS

HOW A.C.T. CAME TO SAN FRANCISCO

An Interview with William Ball
by Kirsten Mickelwait

"You're doing great" or "We'll do our best for you" or anything like that?"

The reply: "Well, there was one company party for us. "For the entire company?" "Yes." "Where?" "At the Fleishhacker home in Hillsborough."

"I had heard the name, but I had never met any of the Fleishhacker family," as he recalls. "I told me about the party. "Well, the whole company was there, and Robin Gammel went skinny-dipping in the pool. "How did that go over? "Mrs. Fleishhacker laughed and laughed! "Describe the pool." "Which one?" "(Pause.) My voice dropped an octave. "There were two pools! "Yes. "Describe the other pool? "I think you would call it a reflection pool. "How long was it? "About 200 feet." "What was at the other end of this reflection pool? "I guess you could describe it as a series of Roman arches."

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Ball assembled the company, whose suitcase were already packed, and read them the message. Their response was euphoric. Says Ball: "Mr. Fleishhacker made an absolutely affirmative commitment. He took the responsibility to say, 'We will do it.' Imagine! He had never even met me!"

At a later date, when Messrs. Fleishhacker and Ball finally we were introduced, Ball remarked, "You made it your mind to my wire, overnight, and you were so absurdly and definite. There was no wording, no uncertain language, such as 'Let's discuss possible negotiations,' it was a direct and thorough commitment. Tell me how you made it on your own!"

Mr. Fleishhacker smiled. "My family and I had been to see several of the plays. When I received your wire, I called them together at dinner and said, 'What do you think of this idea?' The children were immediately enthusiastic. So I turned to Janet for her opinion and she said, 'I think it's a good idea. Morry. Let's do it.' So I picked up the phone and sent the wire."

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Brother Timothy, F.S.C.

Brandy from The Christian Brothers of California

THE AMERICAN CONSERVATORY THEATRE
presents
THE GIN GAME
(D'76)
by D.L. COBURN
the cast
Weller  WILIAM PATERSON
Fonsta  MARRIAN WALTERS
Directed by JAMES EDMONDSON
Costumes by MICHAEL CASEY
Lighting by JOSEPH APPELT
The action of the play takes place on the
unused sunporch of a home for the aged.
Act I.
Scene 1 — Sunday afternoon, Visitor's Day
Scene 2 — Sunday afternoon, one week later.
Act II.
Scene 1 — The following evening, shortly after dinner.
Scene 2 — The following Sunday afternoon.
There will be one 15 minute intermission.

UNDERSTUDIES
Weller—Sydney Walker, Fonsta—Nancy Houck

And that's something you'll enjoy right from the start.
Because that little bit of nothing at the end of our
 cigarette keeps your lips from touching the tar that builds up
on the filter.
Flush filters can't do that.
Which is why Parliament
Lights are so tastefully light.
And that's nothing to make
light of.
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Act I.
Scene 1 — Sunday afternoon, Visitor’s Day
Scene 2 — Sunday afternoon, one week later.

Act II.
Scene 1 — The following evening, shortly after dinner.
Scene 2 — The following Sunday afternoon.

There will be one 1/2 minute intermission.

UNDERSTUDIES
Weller—Sydney Walker; Fonna—Nancy Houck

And that’s something you’ll enjoy right from the start.
Because that little bit of nothing at the end of our
cigarette keeps your lips from touching the tar that builds up
on the filter.
Flush filters can’t do that.
Which is why Parliament Lights are so tastefully light.
And that’s nothing to make
light of.

Only Parliament Lights has
the famous recessed filter.

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

An Interview With D.L. Coburn by Jeffrey Hirsch

D.L. Coburn does not play games, at least not when success is at stake. At age 53 Coburn wrote his first play, The Gin Game, a winner that in short order was given a Broadway production, lauded by critics and awarded one of the literary world's highest honors.

The Gin Game was first produced in 1976 at American Theatre Arts, a 49-seat Equity Waiver company in Los Angeles. A favorable review in Variety brought the new play to the attention of Joe Jory. Producing Director of the Actors Theatre of Louisville. Jory included the play in his annual new play festival and sent the script on to Hum Cronyn. While on a tour of resident theatres for the National Endowment for the Arts Cronyn saw the play in Louisville.

Hum Cronyn, his wife, Jessica Tandy and director Mike Nichols mounted The Gin Game at the Long Wharf Theatre in June 1977. Following an out of town tryout in Boston, the play opened on Broadway in October 6, 1977. The New York production ran over a year and earned Coburn the 1978 Pulitzer Prize for drama.

Coburn's bit tersweet comedy has been performed across the United States and around the world in such countries as Iceland, China, Australia, Brazil, Germany, Italy and the Netherlands. Future productions are planned for Japan and Mexico.

D.L. Coburn is an occasional card player who admits that when confronted with a game, he becomes very competitive. Reached by phone at his home in Dallas, Coburn talked enthusiastically about The Gin Game and some other things that are on his mind.

A.C.E. How many interviews have you given on the subject of The Gin Game?

COBURN: Quite a substantial number. I like to support the play wherever it's being produced. I'm always happy to hear about the activity the play is having.

A.C.E. How did you come to write The Gin Game?

COBURN: The process began when I came to think of myself as a serious writer at a time when I was writing speeches and films and copy for an advertising agency. Then I saw a production of a play called Diary of a Madman and was struck by the intrinsic power of the theatrical form. The experience of seeing that play was inspirational to me and caused me to set out to write The Gin Game.

A.C.E. Where did you start?

COBURN: You can't say exactly where you start. You just start somewhere. You sit down with an honest moment in mind and the play takes off from there. You have two people in a room playing gin and you start in.

When I began working on the play the two characters were not old and it was not set in an institution. Initially, I was looking for a basic man-woman conflict. From the beginning the characters were playing gin, although the game was intended to provide organic dramatic action, not to be in any way metaphorical.

A.C.E. How long did it take you to write the play?

COBURN: The first draft took four months. At the time I was doing consulting work and I took time off to write the play. Rewrites were done in about two months.

A.C.E. Are Fonsia and Willy based on real people you know?

COBURN: No, I don't know them. Of course they are drawn from my life and my experience and contain elements of real people I have known. But when you begin to write, characters become fuller and deeper and take on their own dimensions.

A.C.E. Did you research the play's institutional setting?

COBURN: At the time when the institution was established in my mind as the setting, I was visiting my aunt in a nursing home in Maryland. I took my observations for the setting from my visits there. I later confirmed my observations by consulting a book on the subject of the problems of being old in America by Robert Butler called Why...
Pick out one of the world's best views.

William Paterson as Weller in The Gin Game

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Don't Just Buy A Car. Make An Investment.

RAB Motors, Inc.
595 Francisco Boulevard
San Rafael, California 94901
Phone: (415) 454-0582

The setting was not an institution but a kind of surrealistic geotro with empty containers from things like cereal and hair dryers littered around. The play was seen as an indictment of Western consumer culture, suggesting that our society uses up things like other commodities and then disposes of them. A sort of alter ego playing me came out in front of the curtain before the play to explain why I wrote it. I'm afraid the translator was not very true to my intentions. Although no dis- loup was changed or added, she had Weller kill Fonzi at the climax of the play. She justified the imposition by saying it was necessary since Russians are not accustomed to unresolved endings.

A.C.E.: How has The Gin Game changed your life?
CORBURN: I can't begin to tell you. It has changed my life from one in which I was writing advertising copy and doing marketing work to one in which I can lead my life as a playwright. That's a real privilege. Very few people in this country can live as playwrights. Most must make a living with one hand and try to write with the other. Even producers who complain that playwrights' royalties are too high know that it's impossible to make a living at it. Robert Anderson said it well. “You can make a killing as a playwright in the theatre but you can't make a living.”

A.C.E.: Are you working on anything now?
CORBURN: I've written my second play which has had a workshop production in Los Angeles. It has had four differ- ent titles as I have continued to work on it. It's now nearing production state and I'm looking forward to getting it seen and to discovering the life it will have. I also have three one-act plays ready to be done.

A.C.E.: Who are the playwrights you admire?
CORBURN: Marsha Norman is a play- writer I admire greatly. I'm sure that she would benefit from having a theatre to work at regularly, a real home. I also like David Mamet, particu- larly his American Buffalo. I think he's a very skilled writer.

A.C.E.: How is life in Dallas?
CORBURN: Well, there aren't too many playwrights living here. I don't feel much of a part of an artistic community. I'm from Baltimore and I think I'll be moving back East. I don't want to stay here so long that I forget how much I enjoyed it at one point in my life.

A.C.E.: What do you do when you're not writing?
CORBURN: I fly a sailplane and I fly fish the White River for trout. I've always thought that if I had a fly rod and an airplane I would be happy. I've got
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Survive? What I had put into the play seemed accurate to me. After the play opened on Broadway, Dr. Butler wrote me a note saying he felt I had succeeded in bringing to light some of the problems of the aged in our society. But the play is not social commentary; it's about the human conflict between two people who have lived their lives in particular ways. Through the characters' lives the play reveals some things about the way we treat our elderly.

A.C.E.: Weller seems to be stating one of the play's thesis when he says, "I guess we've just lived too long, Fonzie!" Is that true?

CORBURN: At that point in the play it's true. Certainly in society's view they have lived beyond their time by living past the time that they can care for themselves. Fonzie and Weller are trying to change the habits of a lifetime, habits which have caused their lives to be less than they wanted them to be. Fonzie, in her rigidity, has led less than a full life. We all would like to think that we can change when the chips are down and it seems necessary. Fonzie and Weller are down to their last chances and the old patterns that have ruined their past relationships keep reemerging.

D. L. COBURN

A.C.E.: How have different productions dealt with The Gin Game?

CORBURN: Each of the early productions of the play had an individual character that reflected the tremendous effects that different actors had on the roles. The original Los Angeles production has seldom been exceeded in my view for dramatic impact. In Louisville the actor playing Weller was a tall commanding figure, holding with just a fringe of hair. To me he looked very much the part. Of course, I was pleased with the production that went to Broadway. I had everything going for me.

When the play was produced in Russia, its social elements were emphasized. The setting was not an institution but a kind of surrealistic grotesse with empty containers from things like cereal and hair dryers littered around. The play was seen as an indictment of Western consumer culture, suggesting that our society uses up people like other commodities and then disposes of them. A sort of alter ego playing me came out in front of the curtain before the play to explain why I wrote it. I'm afraid the translator was not very true to my intentions. Although no dialogue was changed or added, she had Weller kill Fonzie at the climax of the play. She justified the imposition by saying it was necessary since Russians are not accustomed to unresolved endings.

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A.C.E.: What do you do when you're not writing?

CORBURN: I fly a sailplane and I fly fish the White River for trout. I've always thought that if I had a fly rod and an airplane I would be happy. I've got
both now and I’m pretty happy. I also play baseball with a team called the Retreats. I recently pitched four continuous scoreless innings, unfortunately followed by an inning in which I gave up five runs causing my team to lose the game. I prefer to think of the four good innings and forget about the bad one. As a pitcher I try to keep the ball out of the batters’ time zone. I pitch so slowly that they can’t wait to swing.

A.C.E: Baseball is another game, like gin rummy. Do you think there’s a play in it?

COBURN: I don’t think so. But one never knows.

LIFE BEGINS AT FORTY

It’s a lovely thing to be young, as each of us knows, but no more or less so than to be old. As people living in the United States now have an average life expectancy of 74 years, most of us can look forward to the autumn of our lives and the surprises that a change of season always brings.

Along life’s highway are certain passes marked by the milestones of individual achievements. Now and then we learn what the outcome of the famous race between the tortoise and the hare, if it can be characterized as such, is being observed by Mr. Wellins wrote, directed and starred in Cittam Kane when he was an infant terrible of only 25, or that Mozart composed his first symphony at 9.

Take heart! Much of the world was created by people in their middle years or beyond. Today there are some 750,000 persons in the U.S. labor force who are 72 or older and there are currently 13,000 people 100 or more years old living between our shores. If you have already reached 40, you know that you are just hitting your stride. For those approaching the crossroads with trepidation, we offer the following accomplishments as proof that your future is still ahead of you.

NOAH WEBSTER published his first dictionary at 40.

The divine madame SARAH BERNHARDT was 71 when she made her triumphant final farewell tour of the United States.

GIUSEPPE VERDI gave the world two of his great Shakespeare settings, Otello and Falstaff, at ages 73 and 79, respectively.

GUSTAVE EIFFEL designed his famous tower at 57.

GOUZA MEHR became prime minister of Israel at 70 and continued in office until 76.

HENRY MILLER wrote his first book, Drums of Germany, when he was 42.

Due to censorship problems, the book was not published in the United States until Miller was 69.

The father of modern drama, HENRIK HIBSEN, wrote his masterworks A Doll’s House at 51, The Wild Duck at 56, and Hedda Gabler at 62.

At 59, EDWARD HOPPER painted his execrated Nighthawks.

The ultimate celebration of eternal youthfulness, Peter Pan, was written by 45-year-old J.M. BARRIE.

SIGMUND FREUD was 73 when Civilization and Its Discontents was published.

At 58, HAROLD WILSON became the youngest prime minister of the United Kingdom in this century.

LEONARDO DA VINCI painted the Mona Lisa when he was 56.

ALFRED HITLER directed Frenzy when he was 73.

VIC BERGERON was 51 when he opened Trader Vic’s restaurant in San Francisco.

The Nobel Peace Prize was awarded ALBERT SCHWITZER at 79.

At 50, ROBERT BADEN-POWELL founded the Boy Scouts.

GEORGE BERNARD SHAW was 58 when he wrote Pygmalion; 63 when he wrote Heartbreak House; 67 when he wrote Saint Joan.

The American Red Cross was established by CLARA BARTON when she was 60.

HENRY FONDA won, at 76, an Oscar for his performance in the movie, On Golden Pond.

In 1899, PAUL CEZANNE had his first one-man show at 56.

JULIA CHILD published her first book, Mastering the Art of French Cooking, at the age of 49.

WILL DURANT was 90 and ARIEL DURANT was 77 when they completed the final volume of their Story of Civilization.

At 56, GEORGE FREDERICK HANDEL composed the Messiah in 24 days.

RONALD REAGAN was elected the 40th President of the United States and became the oldest man ever to assume the office at 69.

—J.H. 

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Life’s highway is certainly paved marked by the milestones of individual achievements. Now that we know what we learned from the outcome of the famous race between the tortoise and the hare, it can be disheartening to be reminded that Orson Welles wrote, directed and starred in Citizen Kane when he was an infant terrible of only 25, or that Mozart composed his first symphony at 9.

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THE AMERICAN CONSERVATORY THEATRE

presents

DEAR LIAR

(1959)

by JEROME KILTY

Adapted from the correspondence of George Bernard Shaw
and Mrs. Patrick Campbell

the cast

Mrs. Patrick Campbell—DeANN MEARS
George Bernard Shaw—DARIN MATTHEWS

Directed by JAMES EDMONDSO

Costumes by MICHAEL CASEY

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

There will be one 12 minute intermission.

UNDERSTUDIES

Mrs. Patrick Campbell—Francine Tucker
George Bernard Shaw—D. Paul Wexell
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When the earth was new, mountains rose and valleys were carved and there was created, in what is now called France, a spring that is now called Pernod.

All the Pernod in the world is born in that spring.

Still clear, pure and sparkling, and minus all those additives that civilization has invented. There’s no sugar. No artificial sweetener. No calories. There’s no caffeine, no coloring. And Pernod is recommended for salt-free diets, as well.

In modern times, when most beverages are made with water that’s been disinfected, softened, oxidized or chlorinated, it’s nice also to know that Pernod is naturally filtered as it rises to the surface from its deep underground source.

And so our only concession to civilization is the green Pernod bottle. Because without it, you would never get to enjoy Pernod.

Pernod. Earth’s first soft drink. Not manufactured, but created by the earth when it was new.
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Mrs. Patrick Campbell was born Beatrice Stella Tanner in 1864. At 17, she eloped with Patrick Campbell, an adventurer whose dashing good looks were all he had to recommend him. When her husband was killed in the Boer War, leaving her with two children to provide for, Stella turned to the stage to earn her livelihood. Unwilling to resume the maiden name she had deserted while growing up, she followed the old custom and acted under her married name.

Mrs. Pat first came to the attention of George Bernard Shaw, then a drama critic, with her 1893 triumph in Pinder's The Second Mrs. Tanqueray. As smitten by the actress' beauty as he was impressed by her acting ability, Shaw wrote in the Saturday Review: "Mrs. Patrick Campbell plays her author clean off the stage. She creates all sorts of illusions! It is impossible not to feel those haunting eyes are brooding on a momentous past and the parted lips anticipating a thrilling, imminent future."

Even before they began exchanging letters in 1899, Shaw saw the possibility of a part he might one day write for Mrs. Pat. At a performance of Hamlet, he was astonished by the way Mrs. Pat, portraying Ophelia, sang and arrayed herself with flowers in the mad scene. Squinting his eyes, Shaw saw the actress as a flower girl "with an apron and three ostrich feathers in her hat." This image reappeared fifteen years later to inspire the writing of Pygmalion.

By 1912, Shaw had become established as a playwright in England and his correspondence with Mrs. Pat began to assume a regular rhythm with two or three letters exchanging hands every week. Visiting Stella's dressing room during a performance of her current success, Bela Donna, Shaw admired the actress' beautiful voice but chided her for being too careful in her speech. Mrs. Pat responded by demanding that Shaw write a play for her. "Write me a cockney part," she said, "and I'll show you what I can do."

Shaw answered the challenge by writing Pygmalion in one month. Araid to offer Mrs. Pat—accustomed as the great actress was to playing very grand dames—the part of an unskirted and uneducated flower girl, Shaw conceived a scheme of interest in her in Pygmalion. At a tea in the home of a mutual friend, the playwright arranged to read his latest play. As the first act unfolded and the character of the gutter-sage Eliza developed, Mrs. Pat recalled the dressing room conservation of two months earlier. Leaping to her
his famous 40-year-long epistolary romance with Mrs. Patrick Campbell.

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CHANEL BEAUTY

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PREMIERING AT I. MAGNIN.
feet she exclaimed: “You beast! You wrote this play for me. I can actually hear you imitating my voice in every line of it!”

By the end of the fifth act Shaw had won over Mrs. Pat. She easily recognized the play’s quality and was heartened to learn that she would only have to appear unshaved and speaking in lower class dialects for two acts, after which she could resume her status as a lady. Mrs. Pat accepted the part with a gracious nod to its creator: “I’m deeply flattered, Mr. Shaw,” she said.

For his part in the first reading of Pygmalion, George Bernard Shaw was irrevocably changed. “I felt head over ears in love with her in thirty seconds,” he reported. “And I am on the verge of $6. There has never been anything in the history of the world so ridiculous or delightful.”

The original English production of Pygmalion featured Mrs. Patrick Campbell playing opposite Sir Herbert Beerbohm Tree.

Mrs. Pat disappeared the week before Pygmalion was to open nearly driving her co-star and director to despair. When it was discovered that the actress had gone to the country to elope (her favorite form of wedding) with Mr. George Frederick Myddleton Cornewall-West, an Edwardian gentleman, Shaw quipped, “He’s a braver man than I am.” Mrs. Pat reappeared in London just in time for the final dress rehearsal, three days later. She stepped down from her taxi, swathed in fine and clutching bunches of exotic flowers in one hand and her lawyer Peikinse, Pinky Pankle Poo, in the other, to find a furious Beerbohm Tree waiting. He demanded an explanation for her behavior: “What the devil do you mean going off and getting married, Mrs. Campbell?” “I’m married. George Cornewall-West now,” Mrs. Pat replied, “and I will tell you what marriage is. Sir Herbert. Marriage is the deep, deep peace of the double bed after the hurly-burly of the chaise lounge.”

With both its stars present and practiced in their roles, Pygmalion made its London bow on April 11, 1914. Shaw sent a letter to Winston Churchill, which read, “My dear Churchill, I am sending you a pair of tickets for the first night of Pygmalion. Bring a friend—if you have one.” Churchill lost no time in responding, “My dear Shaw, I deeply regret that I am unable to attend the first night of Pygmalion. I would gladly attend the second night—if you have one.” Pygmalion provided Mrs. Pat with the impetus of her career and became Shaw’s first West End hit, playing 188 performances before the outbreak of World War I forced its premature closing. So highly praised was the play, that Shaw was prompted to remark: “There must be something wrong with it if it pleases everybody, but at the moment I cannot find what it is.”

Following their collaboration on Pygmalion, Shaw and Mrs. Pat’s lives took them down different roads but they remained ever faithful correspondents. As Mrs. Pat toured the Continent and America, she always found time to write her “Joey,” a nickname she had coined for Shaw to teasely suggest his resemblance in temperament to the famous English clown, Joseph Grimaldi. Shaw kept up his end of the literary affair, firing off letters to his “Beloved Stella” wherever in the world she was, appointing her work on such plays as Heartbreak House and Saint Joan.

Through the many years that Shaw played romantic charades with Mrs. Pat, Charlotte Payne-Townshend remained a loyal and dignified wife. “My love affairs are my wife’s unfolding amusement,” Shaw said, “all their ten- derness resides finally on herself.”

Even a saint’s patience has its limits, however, and when Charlotte over-heard a telephone conversation between her husband and Mrs. Campbell’s limit was exceeded and she became very upset. Shaw wrote to Mrs. Pat of the incident saying, “the effect was dreadful. It hurts me miserably to see anyone suffer like that. It seems, murder myself or else murder her. I throw my desperate hands to heaven and ask why one cannot make one beloved woman happy without sacrificing another. We are slaves of what is best within us and worst without us.”

As time went by, Mrs. Pat’s bouts came increasingly to be with life itself. While the star of Shaw’s international popularity continued to rise and grow brighter, Stella’s, many years past its zenith, fell to its nadir. On the heels of appearances in many second rate plays and ill-advised revivals in England, Ireland and America, the actress, now divorced from Cornewall-West, found herself in California playing small parts in movies. “Hollywood has taught me humility, deep humility,” she wrote, “three weeks work in sixteen months.”

Down on her luck, Mrs. Campbell asked Shaw for permission to sell their correspondence for publication. In 1937, two years before their final exchange, Shaw returned Mrs. Pat’s letter, admonishing her that he would not allow their correspondence to be made public, noting as he and Charlotte were living.

Mrs. Patrick Campbell tried to return home to England with her husband full of letters to spend her last days but Customs officials would not admit her. Moonee, in the country without being quarantined. Feisty as always, Mrs. Pat went on to France, where on April 9, 1940 at the age of 75, she died in a hotel room in the southern town of Pau.

George Bernard Shaw survived Mrs. Pat by ten years and his wife, Charlotte, by seven, dying at the age of 94 in 1950.

Mrs. Patrick Campbell and George Bernard Shaw are remembered today for their extraordinary friendship as well as the legacy of their art. The 1962 publication of their correspondence made apparent that although Shaw was a better writer, Mrs. Pat was much the superior actor, a fact that endures. Jerome Kilty’s comedy of letters, Dear Liar, adapted from the Shaw-Campbell letters.

The potential duplicity of the letters occurred first to the actress Katherine Cornell when Mrs. Campbell enlightened her by reading aloud a large segment of the correspondence. Twelve hours worth—close to an original cast reading as the material ever received. Some years later, when the correspondence appeared in book form, actor, director and author Jerome Kilty and his access wife, Caruda Humphrey, performed the first two person reading of the letters, in their living room, for their own amusement.

The Kilies gave Dear Liar its world premiere in Chicago in 1957 after rights to the material had been secured from Mrs. Pat’s daughter, Stella M. Beech. Seeking advice on how to cast his new play, Kilty sent the manuscript to Lillian Hellman, who passed it on to Katherine Cornell thinking that she might be interested in performing it. The play’s development has since come full circle. Dear Liar, starring Katharine Cornell and Brian Aherne, toured 88 American cities before opening on its West End hit, playing 188 performances before the outbreak of World War I forced its premature closing. So highly
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Securities brokerage (stocks and bonds) is an optional part of your Crocker Working Capital Account. If you have securities in the Account that qualify as collateral for a margin loan, you can access that loan with your Account check or VISA debit card. You can buy and sell at discounted commissions, with no minimum activity requirements. The transactions are placed through Crocker's Working Capital Account Service Center and executed by Bradford Broker Settlement, Inc.

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O valent table settings, fantasy Christmas trees and room vi- gnosities are just a part of the yuletide festivities planned for this year’s Elegant Celebration of Christmas. Carmella Scaggs is chairman of the sev- enth annual event, a benefit for the American Conservatory Theatre.

At each year’s Elegant Celebration, leading interior designers create holi- day settings for noted hosts, hostesses and celebrities. This season, over eighty designers will participate, including famous names as well as talented newcomers.

Monday, November 29 will initiate the celebration with a black-tie, Gala Opening Night Party from 7 to 11 p.m. Tickets are $60 per person and are tax-deductible. This glittering preview will enable participants to see the celebri- ties and their designers as well as partake of fabulous food, wine and entertain- ment. The latter includes jugglers, clowns, musicians, tap dancers, carol- ers, choirs, brass bands and dancing music.

An Elegant Celebration will be held at the Trade Show Center, 635 Brannan Street, from November 30 through December 12. The event will be open daily from 10 a.m. to 4 p.m., Thurs- days until 8 p.m. General admission is $7 per person, $6 for seniors, children and groups of ten or more.

Buffet luncheons, bar service, coffee and pastries are available in the Terrace Restaurant. Group luncheons may be reserved at $30 per person, including wine, tax and tips.

An international boutique, featuring choice items from around the world, will be open throughout the event. Proceeds from all boutique sales will benefit the Mental Health Association of San Mateo County.

Be sure to count An Elegant Celebration of Christmas in your holiday plans. You will be contributing to A.C.T. through your presence at this major Bay Area fund-raiser that has become a favorite yuletide tradition.

For further group information, or an invitation to the Gala Opening Night Party, please call the Elegant Celebration office at (415) 775-7315, or A.C.T. at (415) 773-3880.

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Living well is the best revenge.

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FUNDRAISING TEAM UPDATE

A.C.T.'s Fundraising Team has two major fundraising events scheduled for this season. The popular Elegant Celebration of Christmas, which netted $160,000 in 1987, will be held again at the Trade Show Center, November 30 through December 12. The event features fantasy Christmas decor by leading American interior designers and celebrity hosts. Carmella Scoggs is Chairman of this year's event, which will honor Lita Vinton.

"Act 1." A.C.T.'s First Annual Auction Gala, will take place on Saturday, March 12, 1988, in the Garden Court at the Sheraton Palace Hotel. Actress Marsha Mason is Honorary Chairman and Mrs. Jerome Weis is Chairman. The design and decor for the Auction is being created by Orlando Diaz-Araya of Gensler and Associates, and France's illustrious Roger Verge is guest chef.

The Fundraising Team has raised $280,000, or 51% of its goal, during the first five months of its $600,000 Bay Area campaign, scheduled to conclude on March 15, 1988.

Included in that amount, based on funds raised as of August 15th, are a $30,000 grant from the Hearst Foundation and a three-year $30,000 grant from the Louis R. Larue Foundation.

The San Francisco, Tony Award winning theatre company is seeking a total of $1.65 million from all sources. To date, $260,000 has been received from the San Francisco Publicity and Advertising Fund, and $205,000 from the National Endowment for the Arts. Both amounts reflect slight increases over 1981-82.

If you would like to become a member of A.C.T.'s Fundraising Team, please call our Development office at (415) 771-3880.

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FUNDRAISING TEAM BAY AREA CAMPAIGN

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FUNDRAISING TEAM UPDATE

A.C.T. Fundraising Team has two major fundraising events scheduled for this season. The popular "Elegant Christmas," which netted $360,000 in 1981, will be held again at the Trade Show Center, November 30 through December 12. The event features fantasy Christmas decor by leading American interior designers and celebrity hosts. Carmella Scaggs is Chairman of this year's event, which will honor Rita Vierow.

"Act 1," A.C.T.'s First Annual Auction Gala, will take place on Saturday, March 12, 1983, in the Garden Court at the Sheraton Palace Hotel. Actress Marsha Mason is Honorary Chairman and Mrs. Jerome Weis is Chairman. The design and decor for the Auction is being created by Orlando Diaz-Araya of Designers and Associates, and France's illustrious Roger Verge is guest chef.

The Fundraising Team has raised $200,000, or 51% of its goal, during the first five months of its $600,000 Bay Area campaign, scheduled to conclude on March 15, 1983.

Included in that amount, based on funds raised as of August 15th, are a $30,000 grant from the Heart Foundation and a three-year $30,000 grant from the Louis R. Lirie Foundation.

The San Francisco Bay Area-winning theatre company is seeking a total of $1.64 million from all sources. To date, $260,000 has been received from the San Francisco Publicity and Advertising Fund, and $205,000 from the National Endowment for the Arts. Both amounts reflect slight increases over 1981–82.

If you would like to become a member of A.C.T.'s Fundraising Team, please call our Development office at (415) 771-3880.
"ACT I"
A.C.T.'S
FIRST ANNUAL AUCTION GALA
A fantasy evening full of enchanting and irresistible pleasures. "ACT I" on March 12, 1983 is the First Annual Auction Gala to benefit San Francisco's American Conservatory Theatre.
Honorary Chairman, Miss Martha Mason and her husband, Mr. Neil Simon, will be on hand to welcome our guests to this magnificent black-tie event in the Palace Hotel's breathtaking Garden Court.
One of America's most influential leaders in today's design evolution, Mr. Orlando Diaz-Azcuy of Gensler and Associates, will restore the already-magnificent hall to its original Edwardian splendor.
Mr. Diaz-Azcuy's stunning decor will form the cornerstone of the Gala's theme—a retrospective journey to 1930, when the newly-restored Palace Hotel proudly reopened its doors to the public. Actors in period costume, salon music, gaslight, and horse-drawn carriages will be but a few of the evening's delightful authenticities.
Prior to the Live Auction, our guests will experience the rare pleasure of a "fête gastronomique" created and prepared especially for them by France's illustrious chef, Roger Vergé. Monsieur Vergé recently brought his skills across the Atlantic from his three-star Restaurant du Moulin de Mougins to create San Francisco's exciting new Suder 500 complex.
Mr. Peter Fairbanks, Executive Vice President of San Francisco's internationally-acclaimed Butterfield and Butterfield, will set the pace for the live auction, to begin promptly at the conclusion of the dessert service. For one and a half-hours, Mr. Fairbanks with occasional help from visiting celebrities, will entice and excite the buyers with eighty fancy items.
Throughout the cocktail hour and following the Live Auction, the Silent Auction will be presented in the lovely Ralston Room, adjacent to the Garden Court. "ACT I" guests will be able to place sealed bids on over 500 delightfully exotic items. Live entertainment and dancing will conclude this truly unforgettable evening.
Imagination and generosity will make "ACT I" possible. The Committees of "ACT I" are giving extraordinary time, money, energy and enthusiasm. Their creativity in acquiring items to be auctioned is limitless.

The Acquisition Committee is in search of two kinds of gifts: Tangibles...and intangibles...cases of wine...a rejuvenating stay at a spa...a family portrait. Tangibles are those items that are available to the public and things that everyone wants. The auction impulse is irresistible and the donor has expanded his image in the most deluxe fashion possible.
Intangibles...Fantasies...a trek up Mount Everest...a part in an A.C.T. performance...a verse with your name on it. The sky's the limit for these fantasies that only friendship can buy. Use your imagination to make the fantasy or "ACT I" come true.
The many lovely items to be auctioned will come from America's most creative and far-sighted individuals and corporations. The dinner, printing, decorations, accommodations and talent are equally valuable donations that will make "ACT I" a resounding success.
All donations to "ACT I" whether they are actual auction items or goods and services, are deductible to the fullest extent of the law.
Please call the "ACT I" Auction office at (415) 771-5880 and tell us you want to make a donation! You may reserve your auction gala tickets at the same time.

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And a guarantee that your opinions will be heard. The Lincoln Commitment. It means we'll do everything possible to respond. Every possible way.
Get It Together—Buckle Up.
1983 CONTINENTAL
LINCOLN-MERCURY DIVISION
"Act I"
ACT I
A.C.T.'S
FIRST ANNUAL AUCTION GALA

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The Acquisition Committee is in search of two kinds of gifts:

Tangibles: Cruises, cases of fine wine, a rejuvenating stay at a spa, a family portrait. Tangibles are those items that are available to the public and things that everyone wants.

Intangibles: Fantasies, a trek up Mount Everest, a journey to the moon. Intangibles are those items that are not only unique but also available.

The evening’s theme is "Act I," and the sky’s the limit for these fantasies that only friendship can buy. Use your imagination to make the fairy tale essence of "Act I" come true.

The many lovely items to be auctioned will come from America’s most creative and far-sighted individuals and corporations. The dinner, printing, decorations, accommodations and talent are equally valuable donations that will make "Act I" a resounding success.

All donations to "Act I,” whether they are actual auction items or services, are deductible to the fullest extent of the law.

Please call the "Act I" Auction office at (415) 771-5880 and tell us you want to make a donation! You may reserve your auction gala tickets at the same time.

Date: March 12, 1983
Place: Garden Court & Ballroom
The Sheraton Palace Hotel
Time: 6:00 p.m. - 1:00 a.m.
Tickets: $25 per person (includes $25 in script for the Live Auction)
Attire: Black Tie
Honorary Chairman: Miss Martha Mason
Chairman: Mrs. Jerome Weiss
Co-Chairman: Mr. Timothy J. Parrot
Mrs. Mark Richmond
Mr. Arnold Zedell
Auctioneer: Mr. Peter Fairbanks
Executive Vice President, Butterfield & Butterfield
Guest Chef: Mr. Roger Vergé
Restaurant du Moulin de Mougons, Sutter 500

The Irvin Continental is a car that is designed to respond quickly in handling, in maneuverability in braking. It is designed with something called the Lincoln Commitment. A commitment to absolute owner satisfaction. A promise of preferential treatment.

And a guarantee that your opinions will be heard.

1983 CONTINENTAL
LINCOLN MERCURY DIVISION
Critic’s choice.

Canadian Club
"The Best In The House"

CONSERVATORS OF THE AMERICAN ARTS

Each Spring, the American Conservatory Theatre confers honorary degrees upon individuals who have made significant contributions of time, money and knowledge to the State of the American Arts. These degrees: Conservator of the American Arts and National Treasure, honor their recipients for their lifetimes of dedication and service toward conserving the arts, in the literal sense, those who work to keep American arts from damage or waste.

A.C.T. has conferred the honor of National Treasure only once, on the late Edith Skinner, who developed the Skinner Technique of Speech for Actors, considered to be the standard in the English Speaking Theatre.

Conservators of the American Arts

Steward Brady
Thomas Edwards
David Fasken
Allen Fletcher
Fred Geick
James B. McKenzie
Albert J. Moorman
Helene Oppenheim
Joan Sadler
Edith Skinner

"My ten-year involvement with A.C.T. and its company and staff has been satisfying and fun. Each time I attend an A.C.T. production, I feel a sense of pride that I have played a small part in helping to provide such wonderful theatre for all of us in San Francisco."

—Albert J. Moorman, C.A.A.

Albert J. Moorman, an avid and long-time supporter of the American Conservatory Theatre, was appointed Conservator of the American Arts in 1996. He has been deeply involved in fund-raising efforts for A.C.T. since 1970.

Mr. Moorman is a Managing Partner at McCurcheon, Doyle, Brown and Ener- sen in San Francisco, having joined the firm in 1948. A native of St. Paul, he holds a bachelor’s degree in international relations from the University of Minnesota, where he graduated Phi Beta Kappa and Magna Cum Laude. He received his legal training at Harvard Law School, and has served as Director of the Boise Cascade and Arcata corporations. In addition to being a member of A.C.T’s Fundraising Team, Mr. Moorman is active with a variety of community organizations: the San Francisco Museum of Modern Art (Trustee and Vice President), the Forest History Society Endowment Fund (President and Director), and the Bay Area Council (Director).
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ENJOY ANOTHER GREAT PERFORMANCE AFTER THE SHOW

Join us after the show. We prepare great American favorites—like carefully selected filets and sashimi, fresh tender chicken, and plump shrimp—according to a 1000 year old Japanese recipe. And it's prepared right at your table, by your own personal chef. Stop in for lunch or dinner. When it comes to great American favorites, our chefs really know their onions.

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REPERTORY FOR THE 1982-83 SEASON

THE GIN GAME
by D.L. Coburn
Opening September 28
Closing October 28

DEAR LIAR
by Jerome Kilty
Opening October 19
Closing November 27

THE CHALK GARDEN
by Enid Bagnold
Opening November 9
Closing January 22

A CHRISTMAS CAROL
by Charles Dickens
Opening December 2
Closing December 26

UNCLE VANYA
by Anton Chekhov
Opening January 18
Closing March 8

LOOT
by Joe Orton
Opening February 3
Closing March 19

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

NEW PRODUCTION
(To Be Announced)
Opening April 12
Closing May 7

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We need docents for our Elegant Celebration of Christmas, librarians for our library, assistance in our Public Relations/Marketing Office and in our Acting Conservatory. Please don't be shy—let us know what your special talents are and which of them you'd like to share with us. Fill in the coupon below and return it to FRIENDS OF A.C.T.

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If you prefer, you may also drop off the filled-in coupon at A.C.T.'s box office or call Linda at 415-771-3880 from 10 to 6 Monday through Friday.

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Because Old Bushmills is smooth and mellow.
A smoothness not easily come by.
The secret lies in an ancient process that goes back centuries to Ireland. To the village of Bushmills, and the oldest whiskey distillery in the world.
Here we pick the local barley ripe for harvest in nearby fields.
We draw clear water from the River Bush, water born for whiskey.
We commit these and other choice ingredients to our age-old triple distillation process.
Then our whiskey matures in handmade oaken casks.
When it finally comes of age years later, only then is it worthy of our label.
Old Bushmills.
But, like 18 generations before you, you'll know exactly what that means.
After your very first taste.

OLD BUSHMILLS
The taste you don't have to acquire.
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DAY PHONE_____________EVE PHONE______________________________
TIME__________________INTERESTS______________________________
I am available: _______ Weekdays
_______ Evenings
_______ Weekends


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OLD BUSHMILLS
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THE GIN GAME
By D.L. Coburn
A humorous comedy set in an old age home where two residents compete for a winning hand at life. Winner of the 1978 Pulitzer Prize for Drama.

THE CHALK GARDEN
By Enid Bagnold
The gentle world of upper-class Sussex, fertile with garden variety eccentricities, provides the setting for a suspense-faced comedy.

Opening November 3

DEAR LIAR
By Jerome Kilty
Two ardent lovers, George Bernard Shaw and Mrs. Patrick Campbell, provide an enchanting evening of their delightfully touching forty-year correspondence.

DeAnn Mears & Dakin Matthews

OCTOBER

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DEAR LIAR
by Jerome Kilty
Two adoring lovers, George Bernard Shaw and Mrs. Patrick Campbell, provide an enchanting evening of their delightfully touching forty-year correspondence.

DeAnn Mears & Dakin Matthews

OCTOBER
MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY
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NOVEMBER
MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY
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A.C.T. ON THE ROAD

The American Conservatory Theatre is a company that knows how to tour. In A.C.T.'s 17-year history, the company has navigated this country from Connecticut to New Mexico, throughout California and on to Hawaii, and across the Pacific to represent the United States in Japan and the Soviet Union. A.C.T.'s dedication to quality—the quality of the acting, the costumes, sets, props and the quality of management—is the distinctive feature of every On The Road production.

The Grand Tour, The Spotlight Tour and The Concert Tour are the three separate, flexible and custom-tailored programs that put A.C.T. On The Road. Concert Tour plays can be mounted anywhere from a gymnasium to a dining room to the great outdoors, for as little as $1,750. Featuring the company's highly acclaimed acting company, the Concert Tour has minimal production elements and reduced technical demands. This unique and economical program has been designed as an exciting theatrical alternative. A.C.T. 1982-83 Concert Tour productions are the following: The Gin Game, Dear Liar and Zemfira Borden in The Late Advertisement.

Concert Tour of The Gin Game and Dear Liar are scheduled for Geyserville and Vacaville this fall. On October 21, The Gin Game will be presented for the Young President's Organization in Woodside. Spotlight Tour plays have smaller casts and reduced expenses, however, they maintain the full production values and professional management as The Grand Tour. Presenters can book a single performance, a full week of repertoire performances, or a split week, three performance package. The three plays for the 1982-83 Spotlight Tour are the same as The Concert Tour, a fourth production will be announced in December, 1982. The A.C.T. Grand Tour takes our full company on the road and includes two plays in the classical repertoire schedule. The Summer '83 Grand Tour repertoire will be selected from among the following exciting plays: The Chalk Garden, Uncle Vanya, Loot and Mornings at Seven.

If you are interested in putting A.C.T. On The Road to your town, please call Ben Moore, Managing Director, at (415) 771-8880.

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Designed to illuminate and enrich the experience of each of the seven new productions in A.C.T.'s 1982-83 repertoire, the PROLOGUE Series features directors, actors and scholars in lively discussion and commentary. Enhance your theatre-going this season by attending the PROLOGUES!

THE GIN GAME

Monday, Oct. 18. Actors DeAnn Mears and Dakin Matthews discuss the tender correspondence between George Bernard Shaw and Mrs. Patrick Campbell.

DEAR LIAR

Monday, Oct. 18. Dakin Matthews, A.C.T. actor, educator and the director of this new production will discuss Erdin Baghdo's suspense-laced comedy.

THE CHALK GARDEN

Monday, Nov. 8. Dakin Matthews, A.C.T. actor, educator and the director of this new production will discuss Erdin Baghdo's suspense-laced comedy.

UNCLE VANYA

Monday, Jan. 17. Internationally renowned co-directors Michael Langham and Helen Burns will speak about Chekhov's tender comedy of longings and expectations.

LOOT

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

MORNINGS AT SEVEN


NEW PRODUCTION

(To Be Announced)

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

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

Doors at the Geary Theatre open one-half hour before the PROLOGUE starts. Seating for the PROLOGUES is unreserved and Free of Charge.

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A.C.T. ON THE ROAD

The American Conservatory Theatre is a company that knows how to tour. In A.C.T.'s 17-year history, the company has navigated this country from Connecticut to New Mexico, throughout California and on to Hawaii, and across the Pacific to represent the United States in Japan and the Soviet Union. A.C.T.'s dedication to quality—the quality of the acting, the costumes, sets, props and the quality of management—is the distinctive feature of every On The Road production.

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Concert Tours of The Gin Game and Dear Liar are scheduled for Geyserville and Vacaville this fall.

On October 21, The Gin Game will be presented for the Young President Organization in Woodside.

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The A.C.T. Grand Tour takes our full company on the road and includes two plays in the classical repertory schedule. The Summer '83 Grand Tour repertory will be selected from among the following exciting plays: The Chalk Garden, Uncle Vanya, Loot and Morning of the Serpent.

If you are interested in putting A.C.T. On The Road to your town, please call Ben Moore, Managing Director, at (415) 771-5880.

PROLOGUES

Sponsored by the Friends of the American Conservatory Theatre and the Junior League of San Francisco, Inc.

Designed to illuminate and enrich the experience of each of the seven new productions in A.C.T.'s 1982-83 repertoire, the PROLOGUE Series features directors, actors and scholars in lively discussion and commentary. Enhance your theatre-going this season by attending the PROLOGUES!

THE GIN GAME

Monday, Sept. 27

DEAR LIAR

Monday, Oct. 18, 1983. Actors DeAnn Mears and Dakin Matthews discuss the tender correspondence between George Bernard Shaw and Mrs. Patrick Campbell.

THE CHALK GARDEN

Monday, Nov. 8, 1983. Dakin Matthews, A.C.T. actor and producer, and the director of this new production will discuss Emile Bagnold's suspense-laced comedy.

UNCLE VANYA

Monday, Jan. 17, 1984. Internationally renowned co-directors Michael Langham and Helen Burns will speak about Chekhov's tender comedy of longing and emptiness.

LOOT

Monday, Jan. 31, 1984. Ken Ruta, who was a popular member of A.C.T.'s early acting company, returns to direct Joe Orton's outrageously irreverent farce.

MORNING'S AT SEVEN


NEW PRODUCTION (To Be Announced)

Monday, April 11, 1984. Popular A.C.T. director Edward Hastings will discuss this exciting contemporary play, which he will also direct for television.

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

Doors at the Geary Theatre open one-half hour before the PROLOGUE Series. Seating for the PROLOGUES is reserved and Free of Charge.
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Spontaneous combustion
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WHO'S WHO AT C.T.

WILLIAM B. BALL (General Director) Founded the American Conservatory Theatre in 1905. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known drama in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1956. The next few years found him directing at Houston's Alley Theatre. San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, and several other stages and opera houses for the New York City Opera. His 1959 off-Broadway production of On Americana won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1967, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalia Petronia, with composer Lee Holdon, based on a play of the same name by Georg Büchner. In 1964, he directed Tartuffe and Hamlet at Shakespeare on Lincoln Center, then travelled to London to re-create his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial grant and an NBC-Blackstone Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contractor, Cyano De Bergeacer, The Crucible, The Teming of the Shrew, The Cherry Orchard, King Richard III, Jumers, Equus, The Bourgeois Gentleman and Comedy of Errors at the Mark Taper. Mr. Ball has directed three of his productions for PBS television, including The Teming of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher in A.C.T.'s Conservatory programs. He accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALEX FLETCHER (Conservatory Director, C.A.T.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.F.A. The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Othello, Hudorian VII, The Last Veteran, The Hot L Baltimore, The Misers, The Ruling Class, Ashford, Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams' This Is (An Entertainments) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Ah! Wilderness!, which toured Hawaii and Japan, I Remember Mama, and Mourning Becomes Electra. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T. including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

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

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WHO'S WHO AT WHAT?

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little known frame in an off-Broadway production that won the Obie and Vernon Road Drama Desk Awards for 1956. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, and as a visiting director for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1967, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing as Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natafha Petronia, with composer Lee Holby. Based on 4.40 in the Morning, Mr. Ball directed his Troupe to Shakespeare at Lincoln Center, then travelled to London to re-create his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation Directorial grant and an NBC- RCA Director's Fellowship. Among the first plays he directed for ABC were Troupe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice, and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosenzweig and Giscladenera Are Dead, Caesar and Cleopatra, The Prodigal, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumbers, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics Circle. He also works as a teacher in A.C.T's Conservatory programs. He accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A. Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, Antony and Cleopatra, Othello, Houdian VII, The Lonely Hunter, The Last of the Bear, The Huth Ball, more, The Misg, The Ruling Class, A Night to Remember, House of Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams' This is an American Entertainment, and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.-U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness!, which toured Hawaii and Japan, I Remember Mama, and Mourning Becomes Electra. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T. including An Enemy of the People, A Doll's House, Pillars of the Community, Peer Gynt, The Master Builder, and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

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

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

Mimi Carr is in her third season at A.C.T. Before joining the company, she had leading roles in Ashland's Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts, the Alley Theatre in Houston and the Hilberry Repertory Theatre of Detroit. A native of Gainesville, Florida, Miss Carr holds a Bachelor's degree from the University of Florida and an M.F.A. from Wayne State University in Detroit. She can be seen this spring in Morning at Seven at A.C.T. A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; I Remember Mama; The Admirable Crichton; Black Comedy; Cat Among the Pigeons; Lizzie Borden In The Late Afternoon.


Television: Parent Effectiveness (PBS).

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

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Travi-ettes; Ab, Wilderness!; Much Ado About Nothing; Richard II; The Three Sisters; Broadway 80, including: The Show-Off (with Helen Hayes); Hamlet (with Ellis Rabb).

Television: Kaiser Aluminum Hour: The Rag Jungle (with Paul Newman); Love Is A Many Splendored Thing (CBS).
THE ACTORS

MIMI CARR is in her third season at A.C.T. Before joining the company she had leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory for the Performing Arts (Theatrefest), the Alley Theatre in Houston and the Hillary Repertory Theatre of Detroit. A native of Gainesville, Florida, Miss Carr holds a Bachelor's degree from the University of Florida and an M.F.A. from Wayne State University in Detroit. She can be seen this spring in Morning: A Serenade.


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

TELEVISION: Parent Effectiveness (PBS).

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

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Traviata; Ah, Wilderness!; Much Ado About Nothing; Richard II; The Three Sisters; Broadway. 8 total, including. The Shaw Off (with Helen Hayes); Hamlet (with Ellis Rabb).

TELEVISION: Kaiser Aluminum Hour; The Bag Jungle (with Paul Newman); Love Is A Many Splendored Thing; (CBS).

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


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

TELEVISION: Parent Effectiveness (PBS).

BARBARA DIRICKSON (*) has been with A.C.T. for 11 years, having attended the Conservatory's Advanced Training Program. Previously, she attended the University of Portland and the Perry Mamsfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in 28 productions on the Geary stage and has toured with us to Hawaii and the U.S.S.R. Other acting credits include: Shy: with Sada Thompson at the Westport Country Playhouse; Sorrow of Stephen; and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre. This season she can be seen in The Chalk Garden and Uncle Vanya.

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

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

TELEVISION: Lou Grant; Incident at Crescend (CBS movie with Eileen Brennan and Pernell Roberts).
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BENSON & HEDGES

PETER DONAT has been with the A.C.T. company for four seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on several major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat also has performed extensively on Broadway and was a member of Ellis Rahn's A.P. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years. This year he can be seen with A.C.T. in Uncle Vanya, A.C.T. PRODUCTIONS, 31 total, including Tartuffe, Under Milkwood, The Importance of Being Earnest, Hamlet, Stein Characters in Search of an Author, Cyrano de Bergerac, A Doll's House, The Cherry Orchard, Equus, Man and Superman, The Master Builder, A Month in the Country, The Little Foxes, The Three Sisters, Broadway: The First Gentlemen, The Country Wife (with Julie Harris), The Chinese Prime Minister (with Margaret Leighton), The Entertainer (with Lawrence Olivier), There's One in Every Marriage.

TELEVISION: Flamingo Road, Films: Godfather II, The Hindenburg, A Different Story, F.I.S.T., Highpoint, All Washed Up, China Syndrome.

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

A.C.T. PRODUCTIONS: Lizzie Borden in The Late Afternoons; An American Fairy Tale; Director: The Brooding Version; Black Comedy; Dear Larry; OTHER RESIDENT THEATRES: Death of a Salesman; Richard III; Of Mice and Men; Daughters Of Death; Merchant of Venice; Time of Your Life; Dr. Jekyl.

LAWRENCE HECHT (*) is in his ninth season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Austrian Performing Arts Company, the Marin Shakespeare Festival and the Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T. Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series, as well as A.T.P. student projects. He continues to serve as an acting instructor and project director for the Conservatory.


OTHER RESIDENT THEATRES: Director: Equus, Harvey, The Crucible.

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

A.C.T. PRODUCTIONS: Julius Caesar; Ten Minutes for Twenty-Five Cents; Mammamia and Fist.

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JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going " Plays in Progress," which has traveled to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon's "Cold Cream," at the Symphony Repertory Company. Miss Hutchins will appear this season in "A Christmas Carol." A.C.T. PRODUCTIONS: Equus; The Winter's Tale; Ah, Wilderness!; Valentines and Valentines, The Visit; The Minstrel; Hay Fever, The Kibosh, The Little Foxes, The Adorable Criticism; A Christmas Carol; Black Comedy. OTHER RESIDENT THEATRES: Director: The House of Women and Others; Chapter Two. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

DEBORAH MAY returns to the stage after an absence of four years, having performed in the national tour and in many local theatres and on television. As Miss America 1970, she was crowned at the State of Illinois Fair and Miss Congeniality at the 1971 Miss America Pageant. A graduate of Indiana University, she attended A.C.T.'s Conservatory before joining the company for six years. A private pilot in her spare time, she enjoys horseback riding and scuba diving. Ms. May will be seen this season in Uncle Vanya.

A.C.T. PRODUCTIONS: 15 total, including: The Circle; General George; Travestie; Othello; Cyrano de Bergerac; Three Penny Opera; The Matchmaker (U.S.S.R. tour); The Mating of the Libby; Merry Wives of Windsor; Hay Fever; The Kibosh; The Little Foxes; The Adorable Criticism; A Christmas Carol; A Christmas Carol; Black Comedy. OTHER RESIDENT THEATRES: Director: The House of Women and Others; Chapter Two. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

ANN NICHOLSON joins A.C.T. this season with an acting career that has spanned 15 years. She holds a Bachelor of Fine Arts degree from the Juilliard School in New York City. She has acted and directed with numerous companies around the United States, including the California Actors Theatre, the Acting Company, the Pacific Conservatory for the Performing Arts, the San Jose Repertory Company and the Berkeley Shakespeare Company. She and husband Dakin Matthews have four children. This season she will be seen in Uncle Vanya.

RESIDENT THEATRES: 16 total, including: The Madwoman of Chaillot; The Caucasian Chalk Circle; The Music Man; Ring Around the Moon; The School for Scandal; Suddenly Last Summer; The Three Sisters; Twelfth Night; Director: Much Ado About Nothing; The Cherry Orchard; The Maids; Letters Home; Dear Liar; The Taming of the Shrew; Miss Julie. TELEVISION: New Actors for the Classics.

JANICE HUTCHINS joined A.C.T. seven years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going " Plays in Progress," which has traveled to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer, she directed a production of Neil Simon's "Cold Cream," at the Symphony Repertory Company. Miss Hutchins will appear this season in "A Christmas Carol." A.C.T. PRODUCTIONS: Equus; The Winter's Tale; Ah, Wilderness!; Valentines and Valentines, The Visit; The Minstrel; Hay Fever, The Kibosh, The Little Foxes, The Adorable Criticism; A Christmas Carol; Black Comedy. OTHER RESIDENT THEATRES: Director: The House of Women and Others; Chapter Two. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

DEBORAH MAY returns to the stage after an absence of four years, having performed in the national tour and in many local theatres and on television. As Miss America 1970, she was crowned at the State of Illinois Fair and Miss Congeniality at the 1971 Miss America Pageant. A graduate of Indiana University, she attended A.C.T.'s Conservatory before joining the company for six years. A private pilot in her spare time, she enjoys horseback riding and scuba diving. Ms. May will be seen this season in Uncle Vanya.

A.C.T. PRODUCTIONS: 15 total, including: The Circle; General George; Travestie; Othello; Cyrano de Bergerac; Three Penny Opera; The Matchmaker (U.S.S.R. tour); The Mating of the Libby; Merry Wives of Windsor; Hay Fever; The Kibosh; The Little Foxes; The Adorable Criticism; A Christmas Carol; A Christmas Carol; Black Comedy. OTHER RESIDENT THEATRES: Director: The House of Women and Others; Chapter Two. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

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

A.C.T. PRODUCTIONS: 15 total, including: The Circle; General George; Travestie; Othello; Cyrano de Bergerac; Three Penny Opera; The Matchmaker (U.S.S.R. tour); The Mating of the Libby; Merry Wives of Windsor; Hay Fever; The Kibosh; The Little Foxes; The Adorable Criticism; A Christmas Carol; A Christmas Carol; Black Comedy. OTHER RESIDENT THEATRES: Director: The House of Women and Others; Chapter Two. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

ANN McNAUGHTON joins A.C.T. this season with an acting career that has spanned 15 years. She holds a Bachelor of Fine Arts degree from the Juilliard School in New York City. She has acted and directed with numerous companies around the United States, including the California Actors Theatre, the Acting Company, the Pacific Conservatory for the Performing Arts, the San Jose Repertory Company and the Berkeley Shakespeare Company. She and husband Dakin Matthews have four children. This season she will be seen in Uncle Vanya.

RESIDENT THEATRES: 16 total, including: The Madwoman of Chaillot; The Caucasian Chalk Circle; The Music Man; Ring Around the Moon; The School for Scandal; Suddenly Last Summer; The Three Sisters; Twelfth Night; Director: Much Ado About Nothing; The Cherry Orchard; The Maids; Letters Home; Dear Liar; The Taming of the Shrew; Miss Julie. TELEVISION: New Actors for the Classics.

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

A.C.T. PRODUCTIONS: 20 total, including: A Doll's House; Tonight at 8:30; Pilkington of the Community; Proff, screen, menu for the holiday, the Master Builder; All the Way Home; A. Wile; derness; Heartbreak House, Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra. OTHER RESIDENT THEATRES: Ah Wilderness!; Showboat; Ring Round the Moon; Hamlet; Mame, School for Scandal. TELEVISION: A Christmas Carol. FIMLS: The Music School.
DELORES MITCHELL (*). joined A.C.T in 1976. Since then, she has performed with the company in numerous roles and has taught voice, acting and speech/ear training through the Summer Training Congress and Evening Expansion programs. She has toured with us to both Hawaii and Japan. The New Orleans native holds a Bachelor’s degree in speech and drama from A & M University in Florida, and has appeared at the Oregon Shakespearean Festival at Ashland. Miss Mitchell is a performing lyrical soprano and studies Spanish classical and flamenco dance in her spare time. This season she will be appearing in A Christmas Carol and The Chalk Garden.


OTHER RESIDENT THEATRES: The Little Foxes, King Henry IV Part II.

TELEVISION: A Christmas Carol (ABC/ABC/ACT production).

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


TELEVISION: Arthur and Company; Romper Room.

FILMS: Do Not Touch!

FRANK OTTWELL has taught the Alexander Technique of body alignment at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied in the Canadian Art Theatre in Montreal, his hometown, and at the Vera Solovjova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He will be this season in A Christmas Carol. A.C.T. PRODUCTIONS: 11 total, including: The Three Sisters (Broadway tour), Matchmaker (U.S.S.R. tour), Desire Under the Elms (U.S.S.R tour).

BROADWAY: The Three Sisters.

TELEVISION: Cyrano de Bergerac (PBS/A.C.T production); A Christmas Carol (ABC/A.C.T production), Glory! (PBS/A.C.T production).

WILLIAM PATTERSON marks 37 years in the acting profession in 1982—15 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University and received a master’s degree in drama from Carnegie-Mellon University. Mr. Paterson launched his theatrical career at the Erie Playhouse in Pennsylvania, before spending 20 years at the Cleveland Play House as an actor, director and administrator. In 1967 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Paterson has written and performed two one-man shows based on the lives of Benjimun Franklin and Justice Oliver Wendell Holmes. Presently serving as a member of the San Francisco Arts Commission, he will be seen this season in The Gin Game, The Chalk Garden, A Christmas Carol, Uncle Vanya and Morning at Seven.

A.C.T. PRODUCTIONS: 50 total, including: Endgame, Our Town; Devil’s Disfidelity, The Three Sisters (New York tour), Six Characters in Search of an Author; Hadrian VII; Taming of the Shrew; The Cherry Orchard, Matchmaker (U.S.S.R. tour), The Circle, All The Way Home (Japan tour), Hot Fever, Buried Child, Night and Day (Hawaii tour), The Adorable Crichton, Happy Landings.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Arts. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress. He can be seen this season in The Chalk Garden, Lost and Morning’s At Seven.

A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Hostage; The Rose Tattoo; Saint Joan; You Can’t Take It with You; Hot L Baltimore; The Miser; Cyrano de Bergerac; Desire Under the Elms (U.S.S.R. tour); Another Part of the Forest; Cat Among the Pigeons.

BROADWAY: Tiny Alice (with Irene Worth and John Golgeski).

OTHER RESIDENT THEATRES: 10 total, including: The Wall; Uncle Vanya; The Conquest of the Chalk Circle; The Three Penny Opera; Oxen; The Tempest of the Shrew.

TELEVISION: Honiata Five-O; Gunsmoke; Under Milkwood (PBS/A.C.T. production).

FILMS: Time after Time; Cardiac Arrest; Chu Chu and the Philthy Flash.

RANDALL RICHARD (*): a graduate of the Conservatory’s Advanced Training Program, where he studied after receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared in several productions with the Cambridge Ensemble, at the Changing Space Theatre off-Broadway and in a variety of roles on the Geary stage last year. Mr. Richard teaches “boundaries,” a movement improvisation class in the Advanced Training Program. He recently became the father of a baby girl. Mr. Richard will be seen this season in A Christmas Carol and Lost.

A.C.T. PRODUCTIONS: Much Ado About Nothing; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra.

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

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

A.C.T. PRODUCTIONS: The Three Sisters; Other Resident Theatres: Tempest of the Shrew; The Daughters; The Misanthrope; Idiot’s Delight; Billy Budd; Terra Nova; School for Scandal.

FRANK SAVINO is a 35-year veteran of the theatre in his third season with A.C.T. He obtained his B.E.A. from the University of Chicago and his M.E.A. from the Goodman School of Drama before performing with many resident theatres in the U.S. and Canada. He has amassed a long list of Broadway credits, as well as roles for television and film, and has directed over 30 plays in East Coast summer stock. Mr. Savino reaches acting through the Conservatory’s summer training congress and evening extension programs, and will be seen in A Christmas Carol this winter.

A.C.T. PRODUCTIONS: The Rivets; Richard II; The Admirable Crichton; Happy Days.

BROADWAY: Daughter of Silence (with Rip Torn); Mother Courage and Her Children (with Anne Bancroft); Room Service.

OTHER RESIDENT THEATRES: 8 total, including: A View From the Bridge; Antigone; After the Fall; A Midsummer Night’s Dream; The Trojan Women; General; Darkness at Noon; Tiger at the Gate; The Geeshee (with David Janssen); Desire Under the Elms; The Rainmaker.

TELEVISION: Kaz, Barry, Jake and the Kid; A Man Born to be King; Louis Road.

FILMS: Three Days of Condor (with Robert Redford).

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RAY BEINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us in both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress. He can be seen this season in the Chalk Garden, Looz and Morning’s at Seven.

A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Hostage; The Rose Tattoo; Saint Joan; You Can’t Take It with You; Hot I, Baltimore; The Moon; Cyrano de Bergerac; Desire Under the Elms; and More.

JEFFREY ROBERTS (*) joins the A.C.T. company this season as a third-year student in the Advanced Training Program. In addition to his role in the student production of In a Christmas Carol and Uncle Vanya, he also appeared in the Geary stage in Richard III, as well as in productions at the Pacific Conservatory for the Performing Arts and Los Angeles Valley College. A portrait artist and an expert juggler, mime and clown, Mr. Roberts can be seen this season in A Christmas Carol and Uncle Vanya.

A.C.T. PRODUCTIONS: The Three Sisters; Other Resident Theaters; Taming of the Shrew; The Dumb Waiter; The Minotaur; Idol’s Delight; Billy Budd; Terra Nova; School For Scandal.

FRANK SAVINO is a 30-year veteran of the theater in his third season with A.C.T. He obtained his degree in Drama from UCLA and has performed in numerous productions at the Geary, the Geary Street, the Geary in London, and the Geary in Sydney. He recently appeared in a production of the Geary Stage in London, and is currently working on a film project in London. A.C.T. PRODUCTIONS: The Three Sisters; Other Resident Theaters; Taming of the Shrew; The Dumb Waiter; The Minotaur; Idol’s Delight; Billy Budd; Terra Nova; School For Scandal.

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SALEY SMYTHE returns to A.C.T. for her third season, after ten years of theatrical work at the Oregon Shakespeare Festival, the California Actors Theatre and San Jose Repertory, among others. A graduate of San Francisco State University, she studied in Paris at the Centre Americaine and with Paul Richards in Palo Alto. She appeared in the United States premiere of Thornton Wilder's play, *The Alcestiad*, and created the role of Constance Treadwell-Madison in A.C.T.'s 1982 premiere of William Hamilton's *Happy Landings*. Miss Smythe taught acting at this year's Summer Training Congress, and will be seen this season in A Christmas Carol and Lost.


OTHER RESIDENT THEATRES: The Winter's Tale, The Alcestiad, As You Like It; Coriolanus; King Round the Moon; Arms and the Man; Private Lives.

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

A.C.T. PRODUCTIONS: Equus; Peer Gynt; This Is (An Entertainment); General Gorgeous; Man And Superman; Valente and Valentina; A Christmas Carol.

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

TELEVISION: The Paper Chase; Mrs. Columbo; The Associate; Angie; Good Time Girls, Dallas, Hollywood Squares.

DEBORAH SUSSEL returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie-Mellon University where, as a Fulbright scholar, she studied with William Ball, Allen Fletcher and Edith Skinner. She has appeared on Broadway, in films, at the Theatre of the Living Arts, at the Berkeley Stage Company and other resident theatres. Ms. Susel has taught voice and speech at U.C. Berkeley and Mills College in addition to her ongoing work at A.C.T. where she offers courses in speech, dialect, scansion and text.

A.C.T. PRODUCTIONS: Tartuffe, The Importance of Being Earnest, Ob, Dada, Poor Dada; Caesar and Cleopatra; Private Lives; May Fever, I Remember Mama.

BROADWAY: A Flea in Her Ear (with Gower Champion).

TELEVISION: Under Milkwood; Films, Buditt (with Steve McQueen); The End of Innocence; Tell Me A Riddle (with Lee Grant).

HAROLD SURRATT (*) comes to A.C.T. for his first professional season as a third-year student in the Advanced Training Program. A graduate of San Diego State University, he has had roles in such student projects as About Friends, Of Mice and Men and King Lear, as well as appearing on the Geary stage in Richard II and in A.C.T.'s "Plays-in-Progress" program. Mr. Surratt has performed with the Old Globe Theatre's educational tour, and at the Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance, and will be seen this season in A Christmas Carol and Lost.

A.C.T. PRODUCTIONS: Richard II; Ten Minutes for Twenty-Five Cents.

OTHER RESIDENT THEATRES: Death of a Salesman; School for Scandal; Faint's Rainbox; Mame.
CAROL TIEETEL returns to A.C.T. this season after an absence of 11 years. A founding member of the company in Pittsburgh in 1965, she taught and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television and resident theatre. A native of Brooklyn, Miss Tieetel studied with Lee Strasberg and has played leading roles in all of this country's major resident theatres. She is the winner of two "Obies" and a Vernon Rice award, and returns for A.C.T.'s 1982-83 season in Morning's At Seven.


BROADWAY: All God's A fleas In Her Ear, Crown Masaynnoi, Marnal, Sade, Hamlet (with Richard Burton), The Little Foxes (with Elizabeth Taylor and Marlene Dietrich), Every Good Boy Deserves Favor.


SYDNEY WALKER is a 16 year veteran of stage, film and television work, having performed in some 207 productions since 1942. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier and Anthony Quinn. A gardening devotee, he is active with the Chantler for Psychical-Spiritual Healing. This season he is to be seen in The Chalk Garden, A Christmas Carol, Lost and Morning's At Seven.


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

A.C.T. PRODUCTIONS: Death of a Salesman, The Misalliance, The Hague; Under Milkwood, Six Characters in Search of An Author, Uncle Vanya; A Flea In Her Ear, Our Town; Broadway: All Over Town, A Flea In Her Ear, Crown Matrimonial; Marat/Bade, Hamlet (with Richard Burton); The Little Foxes (with Elizabeth Taylor and Maureen Stapleton); Every Good Boy Deserves Favor; Television: Camera Three, Woman of Valor, The Little Moon of Alban, The Edge of Night, The Guiding Light.

SYDNEY WALKER is a 36-year veteran of stage, film and television work, having performed in some 207 productions since 1942. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier and Anthony Quinn. A gardening devotee, he is active with the Channel for Psychic/Spirtual Healing. This season he is to be seen in The Chalk Garden, A Christmas Carol, Lost and Morning’s At Seven. A.C.T. PRODUCTIONS: 35 total, including: Troy Alice, The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor, Peer Gynt; Desire Under the Elms (U.S.S.R. tour); The Circle: Hotel Paradiso; The National Health, Buried Child, Richard III, Black Comedy, Cat Among the Pigeons; Broadway: 12 total, including: Beckett; You Can’t Take It With You; The School for Scandal; War and Peace; OTHER RESIDENT THEATRES: 12 total, including: The Playboy of the Western World; An Enemy of the People; Antigone; Twelfth Night; The Crucible; Television: The Guiding Light, The Secret Storm. As The World Turns: Trio for Lovers; Skirts of Happy Change; Films: Love Story, The Way We Live Now; Puzzle of a Downfall Child.
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MARRIAN WALTERS joined the A.C.T. company in 1971, and since then has appeared in 29 productions as well as the Plays in Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures for their Josef Robe shops in the city. Watch for her this season in The Chalk Garden, Uncle Vanya and Morning At Seven.

A.C.T. PRODUCTIONS: 29 total, including: Pillars of the Community; Honesty; The Ruling Class; Peer Gynt; The Matchmaker (U.S.B.R. tours); The Merry Wives of Windsor; The Bourgeois Gentlemen, The Circle, The Winter’s Tale, Hay Fever, Burtled Child, The Admirable Crichton; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 27 total, including: Blythe Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Placida Suite; Ninety-day Mistress; Oklahoma; Carousel; The Boy Friend.

FILMS: Petulia; Bulitt; Medium Cool.

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

A.C.T. PRODUCTIONS: 22 total, including: Cyrano de Bergerac, Merchant of Venice, Taming of the Shrew, Hot L Baltimore, Matchmaker (U.S.B.R. tours); Desire Under the Ems (U.S.B.R. tours); Othello, Valentina and Valentina, Peer Gynt, Julius Caesar, All The Way Home (Japan tours).

OTHER RESIDENT THEATRES: A Midsummer Night’s Dream.

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MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as well as the Plays in Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and How I became a movie star. With her husband, director Michael Ferrall and daughter Gina, she also designs and manufactures for their Josef Robe shops in the city. Watch for her this season in The Chalk Garden, Uncle Vanya and Morning at Seven.

A.C.T. PRODUCTIONS: 29 total, including: Pillars of the Community; Horton Hears a Who!; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; The Bourgeois Gentilhomme; The Circle; The Winter’s Tale; Hay Fever; Burtled Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons; OTHER RESIDENT THEATRES: 27 total, including: Bytho Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite; Nineteen Eighty Four; Oklahoma!; Carousel; The Boy Friend.

FILMS: Petulia; Bluffiti; Medium Cool.

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

A.C.T. PRODUCTIONS: 22 total, including: Cyrano de Bergerac; Merchant of Venice; Taming of the Shrew; How I became a movie star; Matchmaker (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour); Othello; Valentia and Violin; Peer Gynt; Julius Caesar; All The Way Home (Japan tour); OTHER RESIDENT THEATRES: 27 total, including: An Uncommon Statement.

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NAPOLEON BONAPARTE TO JOSEPHINE BONAPARTE

Verona, 1797

To Josephine, in Milan

I love you no longer; on the contrary, I detest you. You are a wretch, a truly perverse, truly stupid, real Cinderella. You never write to me at all, you do not love your husband; you know the pleasure that your letters give me; you even manage to write him a dozen lines, dashed off in a moment.

In truth, I am weary of my love, to have no news from you; write me a four-page letter instantly made up from those delightful words which fill my heart with emotion at a distance.

I hope to behold you in my arms before long, when I shall lavish upon you as many millions kisses, burning as the equatorial sun.

Bonaparte

JOHN KEATS TO FANNY BRAWNE

March 1820

Sweetest Funny, You four, sometimes, do not love you so much as you wish. My dear Fanny, you must always, and ever and without reserve. The more I have known you the more I love you. You are always lovely. The last of your kisses was ever the sweetest; the last smile the brightest; the last movement the gracefulst. Even if you did not love me I could not help an entire devotion to you; how much more deeply then must I feel for you knowing you love me. The anxiety shown about our Loves in your last note is an immense pleasure to me. However we must not suffer our speculations to molest you any more.

Your affectionate

J. Keats

ZELDA FITZGERALD TO F. SCOTT FITZGERALD

1920

I look down the tracks and see you coming—and out of every bazaar & miss your dartling ramified trains are hurrying to—Without you, dearest dearest I couldn't see or hear or feel or think—or live—I love you so and I'm never in all our lives going to let us be apart another moment. It's like having a storm coming, beauty or growing old, without you. I want to kiss you, I love you—and I can't tell you how much—Come Quick—Come Quick to me—

Lover, Lover, Darling—

Your Wife

An engine’s efficiency is also largely determined by its compression ratio and combustion-chamber design. The TOP engine’s compression ratio is 11:1, which gives it a more efficient performance. Its combustion-chamber design (intake on left) is extremely compact and has dual knock sensors to optimize the velocity switl of the air/fuel mixture.

Operating range into 256 parts and developed separate maps of the cylinder ignition timing points (shown left) and the optimum fuel injection volumes as a function of intake manifold vacuum (load) and engine revolutions (speed). Both maps have been programmed into the computer in the 944 which reads engine temperature, engine speed, crank position, throttle position, intake air temperature, intake air flow, and exhaust-gas oxygen content—then makes instantaneous calculations, and provides optimum values for both electronic ignition timing and fuel injection quantity.

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Verona, 1797

To Josephine, in Milan.

I love you no longer; on the contrary, I detest you. You are a vixen. I truly love you, Josephine. A vixen! You never write to me as you do to your husband; you know the pleasure that your letters give me. You have even managed to write him a dozen lines, dashed off in a moment.

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Your affectionate,

J. Keats

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1920

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Lover, Lover, Darling—

Your wife

An engine’s efficiency is also largely determined by its compression ratio and combustion-chamber design. The TOP engine’s compression ratio is 11.5:1; this favors performance. Its combustion-chamber design (showing red) is extremely compact and has dual昆特 zones to optimize the velocity swirl of the air/fuel mixture.

And the spark plug in each chamber is center-positioned to optimize combustion efficiency.

On the track, the 944 accelerates from 0 to 50 mph in 5.9 seconds. And it reaches the 1/4 mile mark from a standing start in only 16.5 seconds at 84 mph, its top speed is 136 mph. Test drive the 944. For your nearest dealer, call toll-free.

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<th>Brand</th>
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<td>Kent</td>
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**...100's**

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