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San Francisco • Palo Alto • Monterey
THE HOLDUP
Cast
The Importance Of It...

MORNINGS AT SEVEN
Cast
Morgon's (Belated) Glory

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"ACT 1" WINS BIG AS A.C.T. BENEFIT

A bevy of exotic items, a dinner prepared by France's five-star master chef Roger Verge, and the collective enthusiasm of 500 guests made "ACT 1" the first annual Auction Gala for the American Conservatory Theatre, a smashing success. The event raised $250,000 for the theatre, $160,000 during the three-hour live auction alone. Other highlights of the evening included a silent auction, dancing, and the presentation of Radiant American Artist awards to Rene Adoroponis ("ACT 1" Master of Ceremonies), Peter Donat, Joan Fontaine, Marsha Mason ("ACT 1" Honorary Chairman), Burgess Meredith, William Paterson, Barbara Rush and Marian Waters. In short, a splendid time was had by all.

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THE AMERICAN CONSERVATORY THEATRE

presents

THE HOLDUP

by Marsha Norman

the cast:

The Outlaw—PETER DONAT
Archie Tucker—TOM O’BRIEN
Henry Tucker—LAWRENCE HECHT
Lily—BARBARA DIRICKSON

Directed by EDWARD HASTINGS

Scenery by RICHARD SEGER
Costumes by MICHAEL CASEY
Lighting by ROBERT PETERSON
Assistant Director MICHAEL PULIZZANO

The play takes place around the cookshack of a wheat threshing crew in northern New Mexico in the fall of 1914. It is miles from nowhere and long past sundown. There will be one thirteen-minute intermission.

UNDERSTUDIES

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UNDERSTUDIES
THE IMPORTANCE OF IF...
An Interview with Marsha Norman by Jeffrey Hirsch

Marsha Norman has been regarded as one of the most promising of America's newest generation of playwrights since the appearance of her first play, *Getting Out* in 1977. Miss Norman's next two plays, *Thirl* and *Oak* (1978) and *Circus Valentine* (1979), together with her work in film and television, have, over the past six years, demonstrated the depth and breadth of her writing talent. Now, as A.C.T. presents the West Coast premiere of *The Holdup*, Miss Norman's most recent play, *Night, Mother*, is being performed on Broadway after distinguishing itself in an outstanding production at the American Repertory Theatre in Cambridge, Massachusetts.

The Holdup, Miss Norman's fourth play, was written three years ago on a commission from the Mark Taper Forum where it was given a reading but never produced. The play received a workshop production at the Actors Theatre of Louisville the summer after it was written and was then put aside while its author concentrated on writing projects outside of the theatre, including the screenplay for the forthcoming movie, *The Misunderstood*. A reading of The Holdup at New York's Circle Repertory Company led to its world premiere last summer as part of the Saratoga Performing Arts Center's summer festival and brought the play to the attention of Ed Hastings who directs A.C.T.'s current production.

With two plays opening in major productions on opposite coasts in the same month, Marsha Norman might be a bit nervous. But if she is, it is not in any way apparent during a recent A.C.T. visit, as she spoke with assurance and clarity of her work, the playwright's responsibility in the theatre and her life in Manhattan where she has lived for the past two years.

A.C.T.: Reports are that theatre in New York is having a poor season, commercially if not artistically. What do you see happening?

MARSHA NORMAN: There's a great disparity about whether there is a real recession in the theatre or whether it is a media-created recession. I don't think that there are ever very many great plays; there have probably not been a hundred since the beginning of time. There are some seasons that are basically seedy seasons and some that are, I think, are sometimes. We've seen some of those this year. The current production of *The Producers* is a joy to behold and David Mamet has a new play called *Edmond* that I found quite wonderful.

A.C.T.: All of your plays have been produced in regional theatres before being done in New York. What is the value and importance to playwrights of the regional outputs?

M.N.: I don't think they are outputs at all. Frank Shorter would never run the marathon without a workout. And I'm sure that for Frank Shorter the joy is in doing the work, not in just getting there and running for the gold medal. If you limit it to that, then how often are you alive in the world? Once every four years? And for how long can you compete in the Olympics? Twelve years? So you have three moments of life in your entire professional career? For me the work in regional theatres is not only the way to get the plays in shape and finish my work but it is a way of life that I find so supportive and friendly and enjoyable. It's not an outpost situation at all. It's where the theatre is—everywhere.

For too long playwrights were so cut off from the rest of the theatrical world. We can't survive in that kind of isolation. We have to have people around who care about us and want to know what we're doing. Ideally, the commercial theatre should be a national showcase. The commercial theatre can certainly never be the test of whether a play is art or not. The regional theatres and the institutional theatres and the off-Broadway theatres serve the same purpose that major museums around the country do. Regional theatres serve to preserve and develop the literature of the theatre. I don't think that they are regional in anything other than location. There is no difference in the quality of acting, design and direction.

A.C.T.: Are you happy having moved from Louisville to live in New York?

M.N.: It's so much better than I had thought it would be. In terms of coming in a community of writers and people working in the theatre. I derive great comfort from seeing other people who do what I do. Another of the real joys of living in New York is seeing the best talent in the world—in all areas—working week after week. Last week I heard two solo concerts, one by Barry Buckwold and the other by Pina Bausch. I find that I have a real need to see soloists in performance. Somehow it's like seeing myself at work. I don't enjoy one-person shows in the theatre, though, and I find them difficult to watch. But musicians! I feel that I have connections historically with composers like Schubert, Schubert in particular.

A.C.T.: Do you play his music on the piano?

M.N.: Yes, I tried the pianos for years and years. In fact, the people who were around us as a kid said, "Ah, this is where her life is." "I played my way through college on a music scholarship and accompanied a dance group for years. It was magnificent preparation for working in the theatre. I think you can look at pieces of music that I like and go directly to my plays and find parallels. "Night, Mother," for example, is in perfect sonata form. While you don't have to know that to watch it, I think you do get that sense somehow.

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The Holuday, Miss Norman's fourth play, was written three years ago on a commission from the Mark Taper Forum where it was given a reading but never produced. The play received a workshop production at the Actors theatre of Louisville the summer after it was written and was then put aside while its author concentrated on writing projects outside of the theatre, including the screenplay for the forthcoming movie, The Miseducated. A reading of The Holuday at New York's Circle Repertory Company led to its world premiere last summer as part of the Saratoga Performing Arts Center's summer festival and brought the play to the attention of Ed Hastings who directs A.C.T.'s current production.

With two plays opening in major productions on opposite coasts in the same month, Marsha Norman might be a bit nervous. But if she is, it is not apparent. Recently A.C.T. visited, as she spoke with assurance and certainty of her work, the playwright's responsibility in the theatre and her life in Manhattan where she has lived for the past two years.

A.C.T.: Reports are that theatre in New York is having a poor season, commercially if not artistically. What do you see happening?

M.N.: There's a great disparity about whether there is a really deep recession in the theatre or whether it is a media-created recession. I don't think that there are as many great plays; there have probably not been a hundred since the beginning of time. There are some seasons that are basically seeding seasons and some that are harvests. We've seen some stunning work this year. The current production of Our Town is a joy to behold and David Mamet has a new play called Edmond that I found quite wonderful.

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Perrier, Earth's First Soft Drink.
A.C.E.: So you are a classicist in your approach to writing?

M.N.: Absolutely. Look at my work for the theatre and you will find, for instance, that I always happen in real time. I think that the theatre is the place to address questions of time. You simply must deal with time when writing for the stage. You must deal with it. I get so tired of—this is where my classicism comes out—when I see a play that has a lot of little scenes strung together. As far as I’m concerned that does not address the issue of time. That kind of thing is much better done on television where one can dispense with the question of time and not have to address it.

Another thing you must do as a writer for the theatre is to select the moment from which to tell your story. In great plays there is always one particular moment when you can see the story unfolding. If you can see all of the things that have happened before, then nothing will happen later and watch the bridge—watch the moment when the story turns and takes the direction that will lead ultimately to the end. The identification of that moment is one of the dramatist’s main concerns. Too often writers don’t do that. I can get on a real tirade about this, about what you have to do if you are going to write for the theatre.

A.C.E.: What do you have to do?

M.N.: You have to create one place from which to see the play. It’s almost as though the entire audience sits in one chair. It is like films, where you can see the action from a great distance or from up close and you need both perspectives. In the theatre you have to see everything that is happening from one point of view. And what I think you have to see from that single point of view is one person in trouble. I don’t think you can write plays about three people. God knows we all try but I don’t think you can do it.

The old rules are still valid in the theatre: you have to have one person who wants something very badly, they either get it or they don’t and they don’t get it. I don’t think that determines whether they get it or not is what you spend your time doing. What you have to do in the theatre is come on stage and announce the issue. What is at stake here? How is the issue to be decided? What are the rules under which we are going to play? Who is arguing for the defense and who is arguing for the prosecution?

A.C.E.: All of your other plays take place in the present time. Why did you set a play in 1940?

M.N.: My grandfather grew up in New Mexico and The Holdup is built around his stories. There are moments when you want to pay tribute to those people in the past who inspired you, who have been helpful. My grandfather was the greatest storyteller there ever was. He still is.

A.C.E.: What about your grandfather’s storytelling makes it great?

M.N.: One of the things storytellers can do—really the great ones—is pull you into the story so that you identify with the main character and you live through the story as though it is happening to you at that moment. That’s the big thing great storytellers do. Similarly, in the theatre, if you don’t see yourself on the stage, you might as well go home. If the actors are not acting on your behalf, then the evening is not going to be a complete success for you.

On the other hand, storytellers can move all the rest of your life from you by interesting you in the details. They can give you yourself in a new world so that for the moment you escape all of the rules and the conventions and all of the troubles and even some of the reality of the old world as you know it. You get to live through it in another way. You get in, a sense, another chance at it. You get to see how it would be "if ...". That word "if" is so important. Nobody ever says that what we put on stage could happen, did happen or will happen. What’s up there is what would happen "if ...". That’s why we need audiences. They don’t just come to see the work; they are the rest of the work. Audiences come and say "Yes" or "No". "Yes, that sounds right to me," they say and if it does they stand up and cheer. On the other hand, they say, "No that didn’t quite seem right to me" and then they sneak out the door with a little very polite applause. Theatre is our way of rethinking—in the dark—what our life is. What rules does it go by? What trouble can people get into? What are the greatest dangers? What should be our reactions in certain situations? People come into the theatre to do some reality testing. "Oh I see," they say. "I’m going to come in and live through this particular event and see if that’s how I think it would go."

A.C.E.: What is your measure of a play’s success?

M.N.: It’s very hard to describe but if you are in the theatre for any length of time you can sense what an audience thinks and you can feel if they follow the reasoning of a play. You can feel whether they understand the problem that the play poses, if they agree with the choices that are made on stage and ultimately, if they will nod their heads and say "Yes!" at the end.

If you were an engineer at Ford and nobody ever drove your car you wouldn’t know if it worked. As an engineer it matters to you whether the cars will roll down the road. I think that plays, too, are vehicles of transportation. They have to take you somewhere; they can’t just sit there. You can have a perfectly lovely automobile but if it won’t go anywhere, it’s no good. We don’t need these grandiose paper weights in the world! A vehicle may be lovely but it has to roll. I think a good deal about how a play’s language and supporting cast makes the ride more or less comfortable. Depending on what the upholstery is and if the air conditioning is working, the ride may be more or less comfortable and enjoyable. If the steering is terrific and the brakes are good you can even have a great time. But the primary criterion for judging the success of an automobile or a play is the movement.

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A.C.E.: And you put the audience in the driver’s seat?

M.N.: You have to. You must listen to what the audience says even though its view of the play may be clouded by the production. One of the terrible things in being a playwright is trying to determine if the problems with a play are in the production or in the writing. Very often the playwright will take the rap for something that is really the fault of the production. Or it can happen the other way around. Because the theatre is a collaborative form it is hard to sell. Sometimes I think that all we ought to dispense much more quickly with flawed plays. We ought to say: "Life is short—Next!"

We’re not trying in the theatre to produce a string of hits. We’re simply living a life in the theatre, success in which accounts for some of one’s happiness but certainly not all of it. And success or failure should not ultimately be allowed to shade how you feel about your efforts. There’s always a great deal of work that has to be done.
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by PAUL OSBORN

the cast
In the house on your right:
Theodore Swanson RAY REINHARDT
Cora Swanson ANNE LAWDER
Aaronetta Gibbs DeANN MEARS
In the house on your left:
Ida Bolton CAROL TEITEL
Carl Bolton SYDNEY WALKER
Homer Bolton BRUCE WILLIAMS
Others:
Myrtle Brown MIMI CARR
Esther Cramp ton MARRIAN WALTERS
David Cramp ton WILLIAM PATERSON
(Cora, Aaronetta, Ida, and Esther are sisters)

Directed by ALLEN FLETCHER

Associate Director FRANCINE TACKER
Scenery by RALPH FODICELO
Costumes by MICHAEL CASEY
Lighting by JOSEPH APPLET

Two backyards in an American town in the 1930s

ACT I
Late afternoon in early fall

ACT II
Early the next morning

ACT III
An hour later

There will be two ten-minute intermissions

UNDERSTUDIES
Theodore—Jeremy Roberts, Cora—Nancy K. Hodier, Aaronetta—Amaree Bening,
Ida—Deborah Sueño, Carl—James Edmondson, Homer—Lawrence Recht, Myrtle—Janice Hatchett,
Esther—Laura Ann Wirtten, David—Frank Ch identical

Louis Vuitton in San Francisco.

For well over one hundred years, the Louis Vuitton craftsmen have fashioned trunks, suitcases and bags that bear the stamp of durability, strength and refinement. The Louis Vuitton concept of luggage is unique. It has been maintained since 1854. You may find it in San Francisco at the Louis Vuitton stores:

317 Sutter Street
San Francisco, California 94108
(415) 391-6200

At I. Magnin Union Square
San Francisco, California 94108
(415) 362-2100

LOUIS VUITTON

March 15, 1974

In Porto and the major cities of the world.
THE AMERICAN CONSERVATORY THEATRE

presents

MORNINGS AT SEVEN

by PAUL OSBORN

the cast

In the house on your right:
Theodore Swanson	RAY REINHARDT
Cora Swanson	ANN LAWDER
Aaronetta Gibbs	DEANN MEARS

In the house on your left:
Ida Bolton	CAROL TEITEL
Carl Bolton	SYDNEY WALKER
Homer Bolton	BRUCE WILLIAMS

Others:
Myrtle Brown	MIMI CARR
Esther Crampton	MARRIAN WALTERS
David Crampton	WILLIAM PATHERSON
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LAUNCHED A NEW

MARCH 1984

In Paris and the major cities of the world.
In the U.S.A. - New York, Beverly Hills, San Francisco, Honolulu.
MORNING’S (BELATED) GLORY

Broadway theaters have been site
with revivals in recent years. Yes-
terday’s popular musicals, dramatic
hits and classic comedies alike have
been given second lives in new produc-
tions that afford the opportunity of
back-packing up the many years of
commercial theatre to have a look at a
well-known show that we passed by
the first time and to revisit our old
sentimental favorites.

No one was more pleasantly surprised
by the rediscovery of Morning’s At
Sever than its author, Paul Osborne.
“I was thrilled, of course,” he says, “but
I always liked the play and never quite
knew why I didn’t go better when we
first produced it.”

Of all his plays and adaptations, Mor-
ing’s At Sever has always been Os-
borne’s favorite. The idea for a play set
in America’s heartland occurred to him
during a visit to London in the ’40s. “I
was sitting having lunch at a fancy res-
taurant filled with theatre people,” he
recalls. “They were all very elegantly
dressed. Suddenly, in my mind, flashed
this backyard full of people who were not
even pretty and I got the idea that I’d
rather write about them than all the
people sitting around me who were al-
tways talking about their next jobs.”

Drawing on his childhood memories of
Kalamazoo, Osborne modeled the
inspirational David Crampton on his
father who “was more educated than
the others and didn’t have any interest
in them at all,” and the forty-year-old
bachelor Homer on one of his neph-
ews. “The play represents my recollec-
tion of those times,” he says, “but the
incidents described are fictional. All
my relatives who inspired the char-
acters are dead. I don’t know how they
would have taken the play. They might
not have recognized themselves.

For the title of his new play, Osborne
came from a line from Robert Browning’s
Pippa Passes: “The year’s at the spring/
And the day is at the morn/Morning’s at
seven/The hill-side dewpearl’d/The
lark’s on the wing/The snails on the
thorn/God in Heaven—All’s right with
the world!” reads the complete
stanza of the poem, revealing Osborne’s
ironic view of the play’s action. “It’s
about a family life that was going on all
over the place in that day and age,” he
says. “People were much closer than
they are now. I think. Families nowadays
seem to be much more split up, you
know. A lot of young people today really
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because they never knew the intimacy
of family life in those times and maybe
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Osborn’s close friend, Joshua Logan,
who had directed On Borrowed Time,
was chosen to stage Morning’s At
Sever. He selected a cast that included
Jean Adair, Thomas Chalmers and John
Alexander and began rehearsals. An un-
diagnosable illness caused Logan to
leave the show before its Boston try-
out. He returned several weeks later to
discover that the show was doing
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a number of cast changes. Even though
the rewriting of Dorothy Gish in the
role of Auroselet had strengthened the
show, Logan was concerned at having
never worked with the actress. “I was
unsure of the new actors,” he wrote in
his memoirs, “and I didn’t even know
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A 1945 revival of Morning’s At Sever
was seen by Vivian Matalon, a British
actor and director. “I remember two
women sitting on the stage and laugh-
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you the play.” Something about the
play must have emanated itself in his
memory, however, because twenty-four
years later when, as artistic director, he
was planning a summer season of “neg-
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Illinois, Matalon sought out a script
of Osborne’s play and read it through.
“I was not quite prepared for what a
wonderful play it is,” he says now. “It
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individual scenes. It’s amazing how
when Homer and Myrtle have a scene,
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The cast of Matalon’s 1979 Lake Forest
production included Maureen O’Sul-
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Wilson. Before the show was moved to
New York, Marchand took over the
role of Ida, completing the quartet
that was later awarded a special Drama
Desk award for Outstanding Ensemble
Acting. The new production played up
the human qualities of the characters
and was less inclined towards farce
than the original. “The temptation,”
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if they are played simply and honest-
ly, rather than making buffoons of them,
it’s much better.” The playwright adds
that contemporary audiences seem to
have more compassion for the
problems of a group of aged people
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When Morning’s At Sever reopened on
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Award presented to Osborne as the au-
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—J.H.
WILLIAM BALL HOSTS A.C.T. MEDITERRANEAN CRUISE

MEET YOU AT THE TOP OF THE PYRAMIDS

imagine sailing for two weeks to the land of the classics with a host who directed countless classical dramas and who can incant Aeschylus' Prometheus Bound. Such an opportunity will present itself October 14, 1983, when a limited number of A.C.T. supporters will be able to join A.C.T. General Director William Ball for a 12-day cruise aboard the elegant Royal Odyssey to the Eastern Mediterranean and Greek Isles. Mr. Ball invites you to join him in an historical odyssey of your own, including visits to the Sphera and the Great Pyramids in Egypt, the Blue Mosque of Istanbul, Jerusalem's Wailing Wall, and the Parthenon in Athens. He may even re-}

"UNCLE VANYA" IS SCHEDULED FOR L.A. TOUR

A.C.T.'s brilliant production of Anton Chekhov's Uncle Vanya will play the Huntington Hartford Theatre in Los Angeles for a limited engagement May 11 through 29. Southern California audiences will see the same cast, sets and costumes which received such high acclaim in the original production on the Geary Theatre stage. The tender comedy about lost ideals features Dakin Matthews in the title role, Peter Donat as Professor Astrov, Barbara Diricksom as Sonya, Deborah May as Yelena, William Paterson as Professor Sergabrykov, James Edmondson as Waffles, Martin Walters as Marya and Joan Croydon as Marina. A.C.T. has appeared at the Huntington Hartford Theatre twice before, with its production of Dear Dear in 1967 and Tartuffe and Under Milkwood in 1968. Although the L.A. booking precludes the company's participation in the May 6-14 Bay Area Theatre Week, A.C.T. Managing Director Benjamin Moore explains that "We are pleased to be able to serve as 'ambassadors' on behalf of Bay Area theatre."

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 new productions in A.C.T.'s 1982-83 repertoire, the PROLOGUE Series features directors, actors and scholars in lively discussion and commentary.

THE HOLDUP

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

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

RAB Motors, Inc.
595 Francisco Boulevard
San Rafael, California 94901
Phone: (415) 454-0582
Authorized Dealer
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TAKE A CHANCE AT A.C.T.'S THIRD ANNUAL BENEFIT DRAWING

Picture the two of you, zipping off to London, via World Airways, spending a luxurious, restful night at Claridge's, gliding across the Channel to Boulogne on Britain's famous Hovercraft, nestling in for 3 nights at Paris' Hotel Meridien. Add to that speeding at 100 miles per hour on the Aquataine Bullet and touring, courtesy of Air France, the great wine regions of France, hosted by San Francisco's inimitable wine consultant, Bob Meyer. This is only one of the fabulous prizes being offered by The American Conservatory Theatre's Third Annual Benefit Drawing.

There are 300 other wonderful prizes in this year's Drawing, including a weekend stay for two in the Deluxe Suite of the Westin St. Francis Hotel; a round-trip vacation for two to Washington, D.C.; a one-hour ride for two on the KGO traffic helicopter with Lu Hurley; a Main Chance Day at Elizabeth Arden's; a Day of Fashion and Beauty at Macy's; complimentary brunches, lunches, and dinners at the finest restaurants in the area; items from the most exclusive stores in the San Francisco Bay Area; cases of fine wines from the most famous vineyards in the nation, and much, much more.

The Drawing will be held on October 3rd in the Geary Theatre, home of the American Conservatory Theatre. Tickets may be obtained by calling the Special Events Office, 733-7333. Your tax-deductible donation of $2 per ticket or $10 for a book of six is direct support for the American Conservatory Theatre, the nation's only professional repertory theatre.

Winners need not be present to win. Tickets are available to anyone over 18 upon request from A.C.T., and through student ticket sellers throughout the Bay Area. No consideration is necessary to participate.
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Carnelian Room
BANK OF AMERICA CENTER
555 CALIFORNIA STREET
SAN FRANCISCO
415-433-7500

Canadian Club
The Best In The House.
N.E.A. CHIEF COMES TO CALL

Frank Hoddell, Chairman of the National Endowment of the Arts, paid a special visit to A.C.T. in late February. Pictured here on stage with the cast of Uncle Vanya, (from left) Dakin Matthews, Peter Donat, Deborah May and Barbara Dickson. Hoddell congratulated them on their upcoming L.A. tour and praised A.C.T. for its 17-year record of excellence.

A.C.T. SALUTES Y.P.O.

J. Andrew Beckstoffer, Northern California Chapter

George Sheldon, Chairman Golden Gate Chapter

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TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).
Window Sales—Visit A.C.T.'s Geary Theatre Office at Geary and Mason Streets. Box Office Hours: 11 a.m. through the first intermission of the evening performance. For information call 673-6440.
Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.
Ticket Agencies—Most ticket agencies handling tickets for A.C.T. service charges vary. If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your ticket. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one-half hour prior to the performance.

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

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

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

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

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0358 or 771-3880 (Voice). Special thanks to Seven Frisch Rudner for his hard work and excellent performance in the interpreting of each show.

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

CRÉDIT
Larry Merkle and Dennis Anderson for A.C.T. photography. Special thanks to Herbert Bernard and staff of Herbert's Studios for fur storage and services. Special thanks to Beau Hickory for his quick draw expertise for The Holida.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending A.C.T. Performances. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-5880.

GIFT IDEAS
Gifts available from A.C.T. The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family available by mail for $6.00 including postage and handling. New this year are the tote bag and apron specially designed for A.C.T. Both are off-white with burgundy lettering. The tote bags are $15.50 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please . . . if you would like to welcome one or two young actors into your home next season for an evening meal, put your name on the Hospitality List now! Call Merrieth or Emily at the Conservatory office (771-3880).

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPRING CLEANING
The A.C.T. props department welcomes the donation of any usable furniture, clothing, books and other household items. Please call the production office, 771-3880.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6440 and charge your ticket to AMEX, Visa, or MasterCard (#1 service charge per order)
Window Sales—Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 11 a.m. through the first intermission of the evening performance. For information call 673-6440.
Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby.
Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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

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

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

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor.
If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the “OFF” position while you are in the theatre to prevent any interruption in the performance.

A.S.A. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0358 or 773-3880 (Voice).

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

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

CREDITS
Larry Merkle and Dennis Anderson for A.C.T. photography. Special thanks to Herbert Berland and staff of Herbert’s Furs Inc. for fur storage and services.
Special thanks to Beau Hickory for his quick draw expertise for (The Holdup).

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending A.C.T. performances. Information on all group discounts may be obtained by calling or writing Linda L. Graham at A.C.T. (415) 771-5880.

GIFT IDEAS
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ARE BENCHES AN EVENT? IN DOWNTOWN SAN FRANCISCO, DEFINITELY. SO LET IT BE KNOWN THAT OUR NEW 18-PARK BENCHES ARE HERE. A CIVILIZED IDEA IT WAS TIME TO BRING BACK. RELAX ON THEM DURING A SHOPPING BREAK, REMEMBER THEM WHEN MEETING SOMEONE UNDER THE CLOCK. PEACE IN THE HEART OF THE CITY,

American Conservatory Theatre
Repertory for the 1982-83 Season

The Gin Game
by D.L. Coburn

Dear Liar
by Jerome Kilty

The Chalk Garden
by Erin Bagnold

A Christmas Carol
by Charles Dickens

Uncle Vanya
by Anton Chekhov

Loot
by Joe Orton

Morning’s at Seven
by Paul Osborn

The Holdup
by Marshal Norman

Opening April 12
Closing May 7

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WIDS WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known Ivanov in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington, D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D’Amantino and Oscar Circle Critics’ Awards. In 1962, 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, Natalie Peter, with composer Lee Holby, based on a Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then traveled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant, and an NBC-RAA 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 Tovight the Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contract, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentleman and The Winner’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; The Cherry Orchard, for which he was selected as A.C.T.’s Conservatory program award winner; and 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.

JAMES B. MCKENZIE (Executive Producer, C.A.T.) celebrated his 16th season with A.C.T. Mr. McKenzie has presented plays in most of the United States, as well as in South America, Canada, the U.S.S.R., and Japan and has produced nine repertory tours in Hawaii and the western United States. He is also Executive Producer of the Westport Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Players in Fish Creek, Wisconsin, the country’s oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 national tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and winter theatres including Royal Poinciana Playhouse in Palm Beach, Florida; Perez Mill Playhouse in Millburn, New Jersey; Parker Playhouse in Port Lauderdale, Florida; Buck County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Kentucky; Minorca Theatre on Long Island; Coconut Grove Playhouse in Miami; The Dobb’s Ferry Playhouse in New York, and others. His producing company has toured over 200 productions to regional 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 memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors’ Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Theatre Advisory Panel of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Offshore Racing Club of America, the Corinthian and the U.S. Yacht Racing Union.

ALLEN 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.P.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, Hadrian VII, The Last Heterosexual, The Hot l Baltimore, The Other Side, Aisling Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, The world premieres of Tennessee Williams’ This Is An Entertainment and Desire Under the Elms, one of the plays selected to tour the Soviet Union as part of the U.S.A. Cultural Exchange Program as well as McDullarama, which toured Hawaii and Japan, I Remember Mama, and Mourning Becomes Electra. Mr. Fletcher has also translated and directed numerous Israeli 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.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.’s development since his arrival 12 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physi...
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and the Young Vic and with husband
Michael Langham became an active participant in Canada's Stratford Shake-
spearean Festival. In 1980 Miss Burns
won an award as best actress for TV in Canada as well as several 
nominations for her New York performance in Card's Play and for her role in the film "The Changeling" with George C. Scott. Her direct-
ing experience includes student productions at the Central School in
London, the Jiilikki School in New York and the National Theatre in Canada. She has directed in Shef-
field, England, and at the Lincoln Cen-
ter Institute. She wrote and directed a rock musical performed in the streets of Boston as part of the "Summerling Festival" of that city.

EDWARD HASTINGS (Guest Director) is a founding mem-
ber of A.C.T.'s whose produc-
tions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has stag-
ed numerous productions for the company since 1965 and founded the Plays-in-
Progress program devoted to the pro-
duction of new writing. Mr. Hastings
has served for three summers as a resi-
dent director of the Eugene O'Neill
Playwrights Conference in Connecticut and the Squaw Valley Community of
Writers. Off-Broadway, he co-
produced The Sainthood of Margery Kempe, Euphoria for George Dillon and
directed the national touring company of
Oliver. He staged the American pro-
duction of Sir Michael Redgrave in
Shakespeare's People, directed the Aus-
trian premiere of The Hot L.Balti-
more, and restaged his A.C.T. produc-
tions of Sam Shepard's Buried Child in
Serbo-Croatian at the Yugoslavia Dra-
matic Theatre in Belgrade. He has re-
cently been guest director at the
Gunthir Theatre, Seattle Repertory
Theatre, the Denver Center and the
San Francisco Opera Center.

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of Boston as part of the “Summertime
Festival” of that city.

MICHAEL LANGHAM (Guest Director) made his dramatic
debut immediately after World
War II in British
and European the-
ares. From 1955
to 1967, he was
Artistic Director of
his Theatre in
London, West End, on
Broadway for the
Royal Shakespeare Company and the
National Theatre of Great Britain. He is
currently Director of the Juilliard
Theatre Center in New York City.

KEN RUTA (Guest Director) was a lead-
ing actor with
A.C.T. during its
first six seasons in
San Francisco, and was last seen on
the Geary stage in
the award-win-
ing Broadway production of
The Elephant Man.

Ruta’s stage credits also include performances in
A Man for All Seasons and
South Pacific at the Ahmanson Thea-
tre in Los Angeles. An original com-
pany member with the Tyrone Guthrie
Theatre in Minneapolis, he held parts in
over 35 productions in seven sea-
sons, and served as Associate Director
for the theatre from 1976 to 1978. At
San Diego’s Old Globe Theatre, he di-
rected the award-winning productions of
The Tavern, Lion in Winter and The
Comedy of Errors. Mr. Ruta also has
appeared in television and film and
most recently revived his musical ca-
career, appearing as an operatic soloist
with the Minnesota Orchestra under
Neville Marriner and Leonard Martin.
He has performed with the Lyric Opera of Chicago in its productions of
Ariadne auf Naxos and Die
Fledermaus.

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conducted by Edo de Waart

Bonnie Hampton, cello soloist

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**THE ACTORS**

*Choreographed by A.C.T. Advanced Training Program prior to joining the Company*

**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 Shakespearean festivals in Berkeley, San Diego, Sarasota and Colorado. Last year Miss Bening appeared on the Geary stage in The Three Sisters. This season, watch for her in A Christmas Carol and The Chalk Garden.*

**A.C.T. PRODUCTIONS: The Three Sisters.**

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

**TELEVISION: Parent Effectiveness (PBS).**

**JOSEPH BIRD** is in his 14th season with A.C.T. Educated in both State College and having studied with Lee Strasberg, he became a featured actor in such as 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 this year in A Christmas Carol!*

**A.C.T. PRODUCTIONS: Paradise Lost, Peer Gynt, Merchant of Venice, Prances; Ab, Wilderness! Much Ado About Nothing, Richard II; The Three Sisters.**

**BROADWAY:** 8 total, including: The Sho (off with Helen Hayes); Hamlet (with Ellis Rabb);

**TELEVISION:** Kaiser Aluminum Hour; The Rag Jungle (with Paul Newman); Lore is a Many Splendoured Thing (CBS).

**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, and the Alley Theatre in Houston and the Hilberry Repertory Theatre in 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's At Seven, A.C.T. Productions: The Three Sisters; A Christmas Carol; I Remember Mama; The Admirable Crichton; Romeo and Juliet; among others. Lizzie Borden In The Late Afternoon.

**OTHER RESIDENT THEATRES: 17 total, including: The Man Who Came To Dinner, Night; Tobacco Road, Ring Round The Moon; Macbeth, Coriolanus, Macbeth, School for Scandal.**

**TELEVISION:** A Christmas Carol.

**JOAN CRYDON** has been an A.C.T. charter member. She has appeared extensively on and off Broadway and in the film The Bad Seed. Her Broadway performance in The Potting Shed earned her a Clarence Derwent Award. Miss Crydon's vast theatrical experience also includes appearances at most major U.S. resident theatres, amongst them the Arena stage and the O'Neill Theatre. Most recently she appeared in Tartuffe at the Repertory Theatre of St. Louis. This season she can be seen on the Geary stage in Uncle Vanya.

**A.C.T. PRODUCTIONS:** Tartuffe, The Rose Tattoo, The Devil's Disciple, Uncle Vanya, Endgame; Antigone; Apollo of Belvedere; Six Characters in Search of an Author; A Christmas Carol; The Three Sisters; The Sho (off with Helen Hayes); Hamlet (with Ellis Rabb);

**TELEVISION:** Kaiser Aluminum Hour; The Rag Jungle (with Paul Newman); Lore is a Many Splendoured Thing (CBS).

**GEORGE DELOY** makes his A.C.T. debut this season. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career nine years ago. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He co-wrote the U.S. and Canada as Jamie Lockhart in The Robber Bridegroom, played Cleante in The Imaginary Invalid at the Cincinnati Playhouse in the Park, and appeared as Orlando in As You Like It. The inaugural production of San Diego's Old Globe Theatre. Mr. Deloy is seen currently as Frank Rossetti in ABC's comedy series Star of the Family. You can catch him this season in Lost In Broadway; The Robber Bridegroom; El Grande de Coca Cola; OTHER RESIDENT THEATRES: The Imaginary Invalid; Kiss Me Kate; Vivat! Vivat! Regina!; Man of La Mancha; The Threepenny Opera; What The Butler Saw; The Trial of the Catsoneville Nine.

**TELEVISION:** One Night Band; Quincy M.E.; Eddie Caper; The Seekers; R.I.J. and the Bear; Hart to Hart; Galactica '80; Star of the Family.

**BARRABAR DRICKSON** (*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 Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Drickson 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 Sarah Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Misanthrope.*

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

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

**TELEVISION:** Lou Grant, Incident at Cresciville.

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SAN FRANCISCO
PETER DONAT has been with the A.C.T. company for 14 seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Illis Ribbs PA company for several seasons. Additionally, he starred in the TV series “Flaming Road” for two years.

LAWRENCE HECHT (*) is in his ninth season with the A.C.T. company. He has performed and directed at the Summer Repertory Theatre in Santa Rosa, the Xerces Performing Company, the Marin Shakespeare Festival and the Company Theatre of Berkeley. A graduate of the University of San Francisco and A.C.T.'s Advanced Writing Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress series, as well as A.C.T.'s 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 BOUFFETT (*) returns to A.C.T. for her second season teaching vocal production through the Advanced, Evening Extension and Summer training programs offered by the Conservatory. She is the official voice coach for the company, and has performed in the Plays-in-Progress script-reading series as well as numerous student projects. A graduate of Stanford University, she has appeared with such resident theatres as the Alaska Repertory Theatre, the Empty Space in Seattle, and the Santa Rosa Repertory Theatre. This summer, Miss Bouffett joined the faculty of the Summer Conservatory for the Performing Arts and the Oregon Shakespeare Festival. Mr. Edmondson was born in Montrose, Colorado, 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, the Pacific Conservatory of the Performing Arts and the Oregon Shakespeare Festival. Mr. Edmondson will be seen in the Alley Theatre in Houston, the Berkeley Repertory Theatre, the Pacific Conservatory of the Performing Arts and the Oregon Shakespeare Festival.

A.C.T. PRODUCTIONS: Julius Caesar, Ten Minutes for Twenty-Five Cents; Macbeth; Falstaff.

OTHER RESIDENT THEATRES: Director: The Little Night Music and A Christmas Carol. A.C.T. PRODUCTIONS: Little Borden In The Late Afternoon: An American Fairy Tale; Director: The Browning Version; Black Comedy; Dear Liar; Gin Game.

JANICE HUTCHINSON 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 acting with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchinson is director of the on-going Plays-in-Progress series, which has toured with us 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 season, she directed a production of Neil Simon's Chapter Two at the Sunnyvale Repertory Company.

A.C.T. PRODUCTIONS: Equus, The Winter's Tale; Ab, Wilderness; Valen- tina and Valentin; Merry Widow; Wind and Wind and Wind; Hay Fever; The Rituals; The Little Foxes; The Alfredine Cricket, A Christmas Carol, Black Comedy, Director: Lizzie Borden in the Late Afternoon.

OTHER RESIDENT THEATRES: Director: Chapter Two.


ANNE LAWVER returns to A.C.T. for her thirteenth year. An original member of the A.C.T.'s Workshop, she was graduated from Stanford University in 1965. Her student movement with Karya Delakava and speech with Alice Hernes. Miss Lawver sang with the New York Opera Chorus, appeared with the Tanglewood Festival Opera and was a resident artist at the Santa Maria/ Solvang Theatre Festival. Last summer, she appeared with the Pacific Conservatory of the Performing Arts in the title role of Madame Butterfly in Morning's At Seven. A.C.T. PRODUCTIONS: 20, including: A Doll's House; Tonight at 8:30; Villagers of the Community; Peer Gynt; Man and Superman; A Memory of Two. A.C.T. PRODUCTIONS: Ab, Wilderness; Shogun; Ring Around the Moon, Hamlet, Maimie.

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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 home computer programmer. Watch for his performances this season in Dear Liar, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS. The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Door Liar; Black Comedy; Another Part of the Forest.

OTHER RESIDENT THEATRES: Enrico IV; The Odd Couple; Henry IV; Part I; A Midsummer Night's Dream; Fintan's Rainbow; The Caucasian Chalk Circle; Julius Caesar; Twelfth Night; Merchant of Venice.

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

DEBORAH MAY (*) returns to the Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.'s Conservatory before joining the company for six years. She has appeared in numerous productions on and off Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Performing Arts. Most recently, Miss May played Bossland in As You Like It, the inaugural production at San Diego's newly rebuilt Old Globe Theatre.


BROADWAY: Once in a Lifetime, Romantic Comedy.

OTHER RESIDENT THEATRES: 15 total, including: Macbeth; Gold Dust; Hadda Gubler, The Unstoppable Molly Brown; The King and I; A Midsummer Night's Dream; The Mikado; The Music Man; As You Like It.

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 Acting Theatre in Los Gatos. Mr. Matthews directed the Conservatory’s Summer Training Congress this year, and is an avid home computer programmer. Watch for his performances this season in Dear Eulah, Uncle Vanya and Uncle Vanya’s Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters, I Remember Mama, A Christmas Carol, Mourning Becomes Electra, Dear Eulah, Black Comedy, Another Part of the Forest.


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

DEBORAH MAY (*) returns to the Geary stage after an absence of four years. A graduate of Indiana University, she attended A.C.T.’s Conservatory before joining the company for six years. She has appeared in numerous productions on and off Broadway, at the Guthrie Theatre in Minneapolis and at the Pacific Conservatory of the Performing Arts. Most recently, Miss May played Rosalind in As You Like It, the inaugural production at San Diego’s newly rebuilt Old Globe Theatre.


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MARIAN WALTERS joined the ACT company in 1974, and since then has appeared in 29 productions as well as as Plays-in-Progress program. She may also be seen in "Cinderella" at Glidden Square Theatre.

BRUCE WILLIAMS (*) has been with the company for five seasons and appears as a native of Fort Worth, he studied at the University of Texas with Polish. He is an architect and has been married to Ruby J. Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Jefel Robe shops in the city.

A.C.T. PRODUCTIONS: 29 total, including: Pillars of the Community: Hymns to the Rising Sun: Wives of Windsor; The Bourgeois Gentlemen: The Circle; The Winter's Tale; Holy Hour; Buried Child; The Admiral is Crispin; Happy Landings; Cat Among the Pigeons.


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 has performed and directed at the Oregon Shakespeare 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.


OTHER RESIDENT THEATRE: A Midsummer Night's Dream.

D. PAUL YEVEL (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yevelle's training includes speech with the late Edith Skinner and dance with Alvin Ailey. He has had stage appearances with the Berkshire Shakespeare Festival, the North Carolina Shakespeare Festival and the Arena Theatre in San Francisco. An avid "white water" enthusiast, he kayaks regularly and works off season as a river guide in the Sierras. Mr. Yevelle has taught Shakespeare acting through the Evening Extension Program, and is an accomplished equestrian and balalaika player. He can be seen this season in A Christmas Carol, Lost and Morning at Seven.

A.C.T. PRODUCTIONS: 7 total, including: Julius Caesar; The Master Builder; Hotel Paradiso; The National Health; A Midsummer Night's Dream; Much Ado About Nothing; The Three Sisters; Richard III; Black Comedy, Cat Among the Pigeons.

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

LAURA ANN WORTHEN (*) comes to A.C.T. for her second professional season while attending the Conservatory's three-year training program. She appeared on the Geary stage last year in Cat Among the Pigeons.

Worthen received her B.A. in theatre arts from Brown University and attended the Royal Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London's Tavistock Repertory Theatre, and is a recipient of the 1992 Penelope Chilvers Scholarship. This season, Worthen will appear in a Christmas Carol and The Chalk Garden.

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


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MICHAEL CASEY (Costume Designer) recently designed Radio City Music Hall's golden anniversary production of Encores and last season's productions of America and Manhattan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Law- rence, and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rock- ies. A graduate of the University of Texas, Mr. Casey designed for New York's Repertory Theatre, and the production of Requiem for a Heavyweight, the Hopkins Theatre/New Arts production of The Lion in the Winter, and the Bronx Opera's production of Abduction from the Seraglio. Last season, he designed for RICHARD SIEGER (Set Designer) returns for an eighth season with A.C.T. Among his credits are Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as Buried Child, The Little Foxes, The Gold of the West, The Winter's Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradiso, The Matchmaker, The Bourgeois Gentilhomme, Glidden, Cat Among the Pigeons and Somethings Afoul, which premiered at the Berkeley Repertory Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Mr. Sieger's other credits include numerous productions on Broadway and the Broadway production of Butterflies Are Free and aviation productions. His most recent designs are for The Taming of the Shrew on PBS Television. Recently, Mr. Funicello designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleria.

Ralph Funicello (Set Designer) has been a resident designer at A.C.T. for 13 seasons, designing 24 productions including the Shrew; Wilder, Another Part of the Forest, Peer Gynt, Pantalone, The Taming of the Shrew and Mournings Become Electra. Cat Among the Pigeons. His work has been seen on Broadway and off-Broadway at many resident theatres including the Berkeley Repertory Theatre, Denver Center Theatre Company, Gaithers Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Sherwood Shakespeare Festival, Seattle Repertory Theatre and The South Coast Repertory Theatre and he recreated his designs for The Taming of the Shrew on PBS Television. Recently, Mr. Funicello designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleria.

DUANE SCHILLER (Lighting Designer) joins A.C.T. for another season, having designed the company's The Gift of the Golden West, The Rivales and The Three Sisters in previous seasons. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Ses- baz's Marriage of Figaro. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse-in-the-Park, Arena Stage, The Public Theater, The Shakespeare Theater, the Chicago Opera, the Chicago Opera and the Chicago Opera. In the opera world, Mr. Schiller has also designed for Houston Grand Opera, Opera Company of Boston, and the Minnesota Opera Company. For dance, he designed Stuttgart Bal- lerina's production of The Sleeping Beauty, as well as numerous productions for the Boston Ballet. He will also design the lighting for American Ballet Theatre's New full-length Cinderella which will premiere this spring. On Broadway he directed a Desk nomination for his lighting for Isaac. Singer's Tribute to Her Name. Mr. Schiller heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

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 has performed and directed at the Oregon Shakespeare 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.


OTHER RESIDENT THEATRE: A Midsummer Night's Dream.
J. STEVEN WHITE first joined A.C.T. in 1973 and per-
formed 22 roles in five years. A native of Peoria, Illi-
nois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before be-
ginning his acting career 15 years ago. He since has performed and directed at the Oregon Shakespeare 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, includ-
ing: Cyrano de Bergerac; Merchant of Venice; Taming of the Shrew; Hot L Baltimore; Matchmaker (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour); Othello; Natoma and Vista-
tina; Peer Gynt; Julius Caesar; All the Way Home (Japan tour). OTHER REPETEROIRE THEATRES: A Mid-
summer Night’s Dream.

LAURA ANN WORTHEN (* ) comes to A.C.T. from the professional season-
ner while attending the Conserva-
tory’s three-year training program. She appeared on the Geary stage last year in Cast Among the Pi-
pees. Miss Worthen received her B.A. in theatre arts from Brown University and at-	ends the American Academy of Dramatic Art in London. She has appeared with the Pacific Conservatory of Performing Arts, and London’s Tavistock Repertory Company, and is a recipient of the 1992 Peninsula Children’s Foundation Scholarship. This season, Miss Worthen will appear in A Christmas Carol and The Chalk Garden. A.C.T. PRODUCTIONS: Cast Among the Pigeons.

OTHER REPETEROIRE THEATRES: Green Grouse the Lilies; Idaho’s Dayton De-
neo and Juliet; Twelfth Night; Equus.

MARRIANN 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 Univer-
sity of Oregon before going on to perform in and manage resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bap Suit, with Sandy Dennis, and Hebrew Moses. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city. A.C.T. PRODUCTIONS: 29 total, includ-
ing: Pillars of the Community; Hound-
to, The Rusting Club; Peer Gynt; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; The Bourgeois Gent-
tleman; The Circle; The Winter’s Tale; Holy Fury; Her Husband; The Admiral-
ble Crickleton; Happy Landings; Cat Among the Pigeons.

OTHER REPETEROIRE THEATRES: Rhythm Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite and Strictly Vacc-
films. Petula, Bullitt, Medium Cool.

BRUCE WILLIAMS (* ) has been with the company for four seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor-director Jagieta Zych and has appeared at Asolo and the Oregon Shakespearean Festival. Mr. Williams has directed numerous scripts for A.C.T.’s Plays-in-Progress series, and is highly involved in the development of new works. Additionally, he has taught and directed Conservatory stu-
dents and has toured with us to Ha-
way. He can be seen this season in A Christmas Carol; Loot and Morning’s At Seven.

A.C.T. PRODUCTIONS: 17 total, includ-
ing: Julius Caesar; The Master Builder; Hotel Paradise; The National Health; A Month in the Country; The Merry Wives; Much Ado About Nothing; An-
other Life; Three Sisters; The Three Sis-
ters; Richard II; Black Comedy; Cat Among the Pigeons.

OTHER REPETEROIRE THEATRES: The Devils Disciple; Henry IV Part II; Henry VI Part III; Much Ado About Nothing; A Streetcar Named Desire; Sweet Eros.

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

D. PAUL VEYSEL (* ) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford Universi-
ty. Mr. Veysel’s training includes speech with the late Eddie Skinner and dance with Alvin Ailey. His previous stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre in San Fran-
cisco. An avid “whitehurst” enthusiast, he kayaks regularly and works off season as a river guide in the Sierra. Mr. Veysel has taught Shakespeare acting through the Evening Extension Program, and is an accomplished equestrian and balalaika player. He can be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: The Rituals; The Three Sisters; Richard II; The Admira-
ble Crickleton; A Christmas Carol; Mourning Becomes Electra. Cat Among the Pigeons.

OTHER REPETEROIRE THEATRES: 12 total, includ-
ing: The Trestles; King Lear; Julius Caesar; The Merchant of Venice; A Man for all Seasons; Man of La Mancha; South Pacific; Basin Training of Pablo Hummel. FILMS: Hummel.

M. CASEY (Costume Designer) recently designed Radio City Music Hall’s golden anniversary production of Encore and last season’s productions of America and Manhattan Shoeboat. He has designed concert costumes for both Ginger Rogers and Carol Law-
rance and wardrobe for the Rockettes in the highly-acclaimed television production of Peter Allen and the Rock-
adies. A graduate of the University of Texas, Mr. Casey designed for New York’s Theatre for a New Audience, the produc-
tion of Requiem for a Heavyweight, the Hudson Theatre/New Arts production of The Lion in the Winter, and the Bronx Opera’s production of Educ-
ation from the Streets. Last season, he designed for the A.C.T. productions I Remember Mamma, Hysteria Landings and Cat Among the Pigeons.

RALPH FUNDICOLLO (Set Designer) has been a resident designer at A.C.T. for 12 seasons, designing 24 productions in-
cluding Ab, Wilderness!; Another Part of the Forest; Peer Gynt; Pantalone; The Taming of the Shrew and Mourning Becomes Electra. Mr. Fundicollo’s work has been seen on Broadway and off-Broadway at many resident the-
atres, including the Berkeley Repertory Theatre, Denver Centre Theatre Company, Guthrie Theatre, Mark Taper For-
pom, McCarter Theatre, Pacific Conser-
vatory of the Performing Arts, Sher-
wood Shakespeare Festival, Seattle Repertory Theatre and The South Coast Repertory Theatre and he rec-
tred his designs for The Taming of the Shrew on PBS Television. Recently, Mr. Fundicollo designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleria.

DUANE SCHAGER (Lighting Designer) joins A.C.T. for another season, having designed the company’s The Gift of the Golden West, The Rituals and The Three Sisters in previous seasons. He was resi-
dent lighting designer at the Guthrie Theatre in Minneapolis for five sea-
sons, where he designed over forty productions, most recently Andre Sar-
baz’s Marriage of Figaro. He has also designed for the Denver Center Theatre Company, Cincinnati Play-
house-in-the-Park, Arena Stage, The American Repertory Theatre in Chicago, The Citadel, The Mac-Hayenne Rep, and Chicago’s Goodman Theatre. In the operas world, Mr. Schager has also designed for Houston Grand Opera, Opera Com-
pany of Boston, Central City Opera, and the Minnesota Opera Company. For dance, he designed Sungtu Bal-
ker’s production of The Sleeping Beauty, as well as numerous produc-
tions for the Boston Ballet. He will also design the lighting for American Ballet Theatre’s new full-length Cinderella which will premiere this spring. On Broadway, he received a Drama Desk nomination for his lighting for Isaac. Singer’s Rebeke and Her Demise. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGERS (Set Designer) returns for an eighth season with A.C.T. Among his credits are Much Ado About Nothing, The Trojan War Will Not Take Place and The Three Sisters as well as Burial Child, The Little Foxes, The Girl of the Golden West, The Winter’s Tale, 5th of July, The Visit, Julius Caesar, Hotel Paradise, The Matchmaker, The Bourgeois Gentleman, Othello, Cat Among the Pigeons and Something’s Afoot, which premiered on Broadway and went on to Broadway. A graduate of Chicago’s School of Art In-
te, Mr. Segers also directed for the Broadway production of Butter-
fly’s Are Free and directed the national tour of The Frogs.

THE DISKENS

JOSEPH APPLETT (Lighting Designer) came to A.C.T. from the Missouri Rep-
ertory Theatre where he was the Resi-
dent Lighting Designer since 1975. His numerous credits there include A Per-
fect Peril and the Academy of Arts and Crafts at Washington University; Aristoc-
Hamlet, Rosenkranz and Gulliden-
ners Are Dead, The Little Foxes, Ju-
lius Caesar, and The Glass Menagerie. Mr. Appel has also served as lighting designer for the Utah Symphony Orchestra, the Utah Opera Association, the Kansas City Ballet, the Chautauqua Opera Association and the Great Lakes Shakespeare Festival. In addition to his design work Mr. Appel assisted as Lighting Designer on the Theatre at University of Missouri in Kansas City.

TELEVISION: A Christmas Carol; The Chalk Garden. A.C.T. PRODUCTIONS: Cast Among the Pigeons.

OTHER REPETEROIRE THEATRES: Green Grouse the Lilies; Idaho’s Dayton De-
neo and Juliet; Twelfth Night; Equus.

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AMERICAN CONSERVATORY THEATRE
COMMUNITY ADVISORY COUNCIL

STATEMENT OF PURPOSE
The American Conservatory Theatre, in its effort to work closely with the City of San Francisco, to seek ways to continue and to increase its cooperation with and service to the community, has created the Community Advisory Council:

- to consult with and advise the A.C.T. Executive Committee on a quarterly basis;
- to develop and assist in special high-priority projects in support of the Company, such as special media presentations or special needs;
- to be sufficiently well-informed to verify A.C.T.’s fiscal and operational programs in the community;
- to provide a sounding board for new ideas and to serve as advocates, providing the community with correct information about A.C.T.

Council members are not required to raise funds to make financial contributions. (The Fundraising Team, which has operated as a department within A.C.T. for the last eighteen months, has proven to be extremely successful, and will continue to be responsible for fundraising programs.)

A.C.T. COMMUNITY ADVISORY COUNCIL
Mr. David Anacker
Mr. William Ball
Mr. Richard Bradley
Mr. and Mrs. Brook Byers
Ms. Ann Bowers and Mr. Robert Joyce
Mr. and Mrs. Thomas E. Drohan
Mr. Herbert M. Dwight, Jr.
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Mr. John W. Maullard, III
Mr. and Mrs. Milton Marks
Mr. James B. McKenzie, C.A.A.
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Mr. and Mrs. James T. Ream
Supervisor Louise Renne
Dr. and Mrs. H. Harrison Sadler, C.A.A.
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STATEMENT OF PURPOSE
The American Conservatory Theatre, in its effort to work closely with the City of San Francisco, to seek ways to continue and to increase its cooperation with and service to the community has created the Community Advisory Council:

• to consult with and advise the A.C.T. Executive Committee on a quarterly basis;
• to develop and assist in special high-priority projects in support of the Company, such as special media presentations or special needs;
• to be sufficiently well-informed to verify A.C.T.'s fiscal and operational programs in the community;
• to provide a sounding board for new ideas and to serve as advocates, providing the community with correct information about A.C.T.

Council members are not required to raise funds to make financial contributions. (The Fundraising Team, which has operated as a department within A.C.T. for the last eighteen months, has proven to be extremely successful, and will continue to be responsible for fundraising programs.)

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<table>
<thead>
<tr>
<th>Brand</th>
<th>Tar 100s</th>
<th>Tar 100's Less Than</th>
<th>King, Menthol Less Than</th>
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<tr>
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<td>1.4</td>
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