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Tuaca. Among its exquisite tastes one can perceive a whisper of vanilla and a kiss of orange. Very Italian and completely delicious. A golden amber liqueur with a rich aroma and bouquet that pleases the senses. Tuaca. About $15 the bottle.
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At Porsche, our philosophy is to design, test, produce, and constantly improve. The new 928S embodies this tradition and is the proud successor to the 928. Consider its aluminum-alloy V-8 engine. Displacement has been increased to 4.7 liters. Output has been raised to 234 hp. On the track, with manual transmission, the 928S accelerates from 0 to 50 mph in 5.2 seconds. And it has a maximum speed of 146 mph. The 928S' transaxle design produces balanced front-to-rear weight for improved cornering and balanced braking. And it creates a high polar moment of inertia for increased directional control. The 928S' unique Weissach rear axle optimizes rear-wheel alignment during deceleration or braking and while cornering. A kinematic effect changes toe-out to toe-in in no more than 0.2 seconds to control oversteer. The 928S' aerodynamic design includes integral front and rear spoilers to reduce lift and improve road holding. Inside, standard equipment includes: An adjustable tilt steering column and instrument cluster. Power steering. Power disc brakes. A power driver's seat. And a choice of 5-speed manual or new 4-speed automatic transmission. Priced at $43,000. The new 928S is Porsche's finest. For your dealer, call toll-free: (800) 447-4700. In Illinois, (800) 322-4400.

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Today, civilization has introduced such amenities as canned soup, pickles, soy sauce and high anxiety. The combination of all these might very well have led to modern hypertension and all kinds of civilized problems.

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Perrier. Earth’s First Soft Drink.

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THE VIEW FROM THE WINGS

"ONE OBJECT AND A SHOPPING CART FULL..."
by Helene Oppenheimer, C.A.A.

The allowance these days for the stage set of a Play-in-Progress production is austere, but Janice Hut- chins, head of A.C.T.’s P.I.P. and Staged Reading programs, hasn’t lost the lift in her voice or her disarming smile. She has found, she maintains, that “you can cram a lot into a shopping cart if you have to. And the interns from Lighting and Scenery can create miracles—they made a marvelous green tree for us last season out of crepe paper.”

The cheer, flexibility and resourcefulness that support the production and reading of new plays at A.C.T. are con- tagious and admirable. Yet we are driven to question why, in these con- cutent years, a theater like A.C.T.—established primarily for actors and presenting a repertory of mostly time- tested plays—concerns itself at all with the struggle of new playwrights and their ragged first efforts. What is so special and precious about this area of company activity that it has continued, in spite of hard times and budget reductions?

The answers come in several voices. Some speak for young playwrights...others for the actors, students and in- terns...and still others for on the audience. Throughout all runs a common perception that the nurturing and development of new writers for the stage is an expanding experience for everyone involved.

“While the P.L.P. program was started ten years ago,” Director Edward Hastings says, “except for Los Angeles, there were no outlets in the West for new plays.” Though the situation has visibly improved, especially in the Bay Area (with several smaller theatres such as the Berkeley, Clay Memorial and the Berkeley Stage Company acknowledging their debt to A.C.T.), the focus and aim of A.C.T.’s program, which has grown to include staged readings, have remained distinct from theatres devoted entirely to the P.L.P. program.

“Our primary interest has always been more in the playwright than the plays,” declares Hastings, who managed and developed the program for seven years. “We saw it as a laboratory for the playwright, with the work itself simply a step in the writer’s career, quite literally a play in process.”

Reinforcing this view, William Ball observes that a playwright is usually on his 12th or 15th script before he is close to or ready for a full-scale com- mercial production. Meanwhile, who is to help beginners out of the silence of their minds into the sound, light and three-dimensional reality they need to judge their efforts? As a working the- ater, A.C.T. offers them the necessary tools: a stage, skilled actors, techni- cians, direction and the important reactions of an audience. “Here,” says Ball, “no pressure is exerted on the playwright. So often young writers are badly, even fatally bruised by a producer’s need to make money. Media critics are not invited to our P.L.P. perform- ances. We want it to be a happy, creative experience.”

For Robert Eisele, his year as a play- writing fellow at A.C.T. represents “a bridge from being a college writer to a professional.” His Animals Are Pass- ing From This World has had seven productions since its first staging as a P.L.P. in 1976. “I remember such a sense of community with the actors, design- ers and director. You couldn’t help learning about the process of theatre, what it takes to make a play work. And having a chance to act taught me a lot about using language. Above all, I’m forever indebted to Ed Hastings. His guidance and support and his recommend- ations have been invaluable to my career.” Eisele has had five of his plays produced in various theatres around the country and is currently at work on a film script optioned by Co- remedia Pictures/viscom Productions.

J. Steven White’s play My Dwelling Heart was a P.L.P. choice in 1978 just before his leave of absence from the company. Returning to A.C.T. this sea- son, White recalls, “For me, the power of the P.L.P. experience was working with director Larry Heck and a group of superb actors led by Anne Lawder and Bruce Williams. To see the way they took my written words and shaped them into a living story was a great lesson in the process of theatre creation. Writers, however, are not the only gainers. Joy Carlin, one of the Bay Area’s most gifted actresses and a mem- ber of the company for many years, took every opportunity possible to involve herself in P.L.P. productions and staged readings. “For an actress,” Carlin says, “there is nothing more ful- filling or exciting than being able to ‘flesh out’ a role for the first time, es- pecially while working closely with the author.”

Bill Ball sees still more and, to the layman, somewhat unexpected benefits for his actors and students in the new play programs. His carry sense of the pitfalls awaiting anyone during en- forced periods of idleness has led to company schedules that “keep every- one busy all the time.” No role for the Geary these days? Then there’s teaching to do or understanding and, should time still permit, a role in a P.L.P. show or a staged reading.

More important than filling extra time slots, Ball believes the “unboxed scripts” of young playwrights furnish excellent training for company mem- bers and advanced students who may one day find themselves in a television studio. There, where scripts are changed daily, the characters are often “exquisite,” the dialogue is very con- trolled and the blocking sketchy at best. An actor must know how to deal with loose material and how to inflate a script with some inner life. Working with uneven theatre material provides a fair facsimile for a television experi- ence. A.C.T.’s staged readings, which normally only go for four to six hours of rehearsal, make on-stage inge- niuity and flexibility a “must.”

The audience must be flexible too. Members carry with them or soon learn a very different mind-set from the one usually brought to a finished performance at the Geary Theatre. Instead of sitting back and waiting to be entertained, as most of us are used to doing, (whether or not this is the best way to enjoy a play), seasoned P.L.P. go- ers leave all preconceptions at home.

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Over the past decade, approximately five young playwrights have been invited to A.C.T. each season for P.L.P. productions of their scripts. Clearly, the criteria for their selection out of 700 yearly applicants are sound, and the A.C.T. learning experience is effective. The great majority of these new voices have remained committed to dramatic writing and are being heard in college and regional theatres across the nation, as well as in radio, television and film.

It was Frank Chin's unorthodox Gee, Pop! in the 1975 P.L.P. series that made the first breakthrough on stage of the Chinese-American experience today. Chin's plays went on to theatres in New York and Los Angeles as well as radio and television. The playwright and his work then became motivating forces in the founding of San Francisco's Asian-American Theatre.

Mary Gallagher, Jack Gilhooley and Larry Ketter are among those who have had plays produced off-Broadway.

Several P.L.P. "graduates"—among them Joe Landon, Robert Eische and Stephen Yaffe—have recently sold screen plays. Cather MacCollum's Lizzie Borden in the Late Afternoon, a P.L.P. production last year, has been chosen for A.C.T.'s list of Concert Van Tour offerings this season.

Certainly the most successful and best known of all the P.L.P. playwrights to date has been Mark Medoff, who came to A.C.T. in 1972 with The Kramer and went on to write When You Coming Back, Red Ryder? and Children of a Lesser God.

Despite recent reductions in A.C.T.'s new play programs, a vision has persisted among the four theatre artists who have headed the project at different periods: Edward Hastings (1972-79), Sabin Epstein (1979-80), Raye Birk (1980-81) and Janice Hutchins since 1981. The vision they share is a small but adequately equipped theatre for new stage works. Ideally, it would be built as a structural wing of the Geary, not grand or elaborate but large enough to accommodate the audience that a ten-year program has proven exists. In effect, it would be an intimate work space where A.C.T.'s conservatory concept that has succeeded so brilliantly for actors and students could be fully realized for stage writers as well. The vision is simply a Conservatory for Playwrights—a model for the country and a showcase of our community.

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THE AMERICAN CONSERVATORY THEATRE

presents

UNCLE VANYA
by ANTON CHEKHOV
translated by Piia Gems

the cast:

MARINA, the old nurse
MIHAIL IVOVITCH ASTROV, a doctor
IVAN PETROVITCH VOYNTSKY (Uncle Vanya)
ALEXANDR VLADIMOVOITCH SEREBRYAKOV, a retired Professor of arts
YELENA ANDREEVNA, his second wife
SOFYA ALEXANDROVA (Sonya), the Professor's daughter by his first wife
ILYA ILYITCH TELYCEN (Waffles), an impoverished landowner
MARYA VASILEVNA, widow of a Privy Councillor, mother to Uncle Vanya and to the Professor's late first wife
YEFSIM, a workman

Directed by
HELEN BURNS &
MICHAEL LANGHAM

Associate Director
ELUCIJ BARONE

Scenery by
RALPH FUNICELLO

Costumes by
MICHAEL CASEY

Lighting by
DUANE SCHULER

The action takes place on the country estate belonging to Professor Seredyakow

ACT I

Scene 1: The terrace, early afternoon
Scene 2: The dining room, that night

ACT II

Scene 1: The drawing room, afternoon, a month later
Scene 2: Uncle Vanya's room, that evening

The show will be one 2-hour interval

UNDERSTUDIES
Marina—Dorota Mitchell, Astrov—Lawrence Hecht, Vanya—Bruce William,
Professor—Joseph Bird, Sonya—Frances Tacker, Waffles—Harold J. Surman,
Marya—Nancy K. Haufler, Yefer—Allen Peacher

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ACT I
Scene 1: The terrace, early afternoon
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ACT II
Scene 1: The drawing room, afternoon, a month later
Scene 2: Uncle Vanya's room, that evening

There will be one 15-minute intermission

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Marina—Delores Mitchell; Astrov—Lawrence Hocht; Vanya—Bruce Williams; Professor—Joseph Bird; Sonya—Franzica Tucker; Waffles—Harold J. Surrin; Marya—Nancy R. Houck; Stefan—Allen Petcher

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FROM WOOD DEMON TO UNCLE VANYA

by Jeffrey Hirsch

Tall oaks from little acorns grow.
Although this platitude is never uttered by Doctor Astrov, the character in Chekhov's plays, the same dreams of green forests, the bandy legs of a young doctor, and a love of music and literary habits. Years before Chekhov composed his lyrical lament for lost ideals, Uncle Vanya, the protagonist of his most famous play, would later be discovered by a young, driven doctor who, like Chekhov, shared some of his ideals, and where a true friendship and love for a new life took on a life of its own.

Sarah Brown

The success of Uncle Vanya has been a defining moment for Chekhov, for his entire life's work, and for the Russian theatre. The play has been performed countless times, translated into many languages, and adapted into films and operas. It is a testament to the lasting impact of Chekhov's work on the Russian artistic tradition.

The last act of The Wood Demon is set at a water mill near the Serebryakov estate. A young boy in the village has been hanged by Yelena for the past fortnight because she feared that her husband, Semechkin, had been trying to use hisOLLOW device to escape his suicide. The entire cast of principals are assembled at the water mill for a picnic. Yelena's death having reformed all of their villainous impulses. The announcement that Uncle George's diary reveals that the great actor was neither a saint nor a model of correctness prompts Khurshudov to exercise his prerogative as the play's raconteur.

"People can call me a wood demon but I'm not the only one, you know," he says. "I'll remind you of what guide you and you're wandering in a dark wood and feeling your way. You're just as wrong as I am." It is not enough to follow your own and others' disadvantage. The company nods as the landlady and the play takes a final contrived turn of the kind that Yelena would have appreciated. The act concludes with the old landlady and Yelena's behaviour towards them. Semechkin in the third act. Serebryakov and Yelena abruptly receive news of their wedding. After a surprise wedding ceremony for Semechkin and Yelena who gladly accept their new life, Uncle George's only remaining character is his father.

The rejection of The Wood Demon by the state theatres in Moscow and St. Petersburg left Chekhov discouraged but unwavering in his commitment. He sold the play to a small private theatre in Moscow to produce it. The play was a financial failure, and the actor's attempt to make it a success was not appreciated.

Semechkin resembles Uncle Vanya very closely. The character is a minor one in the play, and his role is not essential to the plot. However, his presence in the play is a good example of Chekhov's ability to create complex characters with depth and nuance.

The main character in The Wood Demon is a young doctor who, like Chekhov, shared some of his ideals, and where a true friendship and love for a new life took on a life of its own. The success of Uncle Vanya has been a defining moment for Chekhov, for his entire life's work, and for the Russian theatre. The play has been performed countless times, translated into many languages, and adapted into films and operas. It is a testament to the lasting impact of Chekhov's work on the Russian artistic tradition.

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FROM WOOD DEMON TO UNCLE VANYA

by Jeffrey Hirsch

Tal olks from little accents grow.

Although this platitude is never ut

tered by Doctor Astrov, the character in

Tolstoy's "Vanya and Son," the dream

of green forests, he bandle ap-

plies to the sea doctor's in-

habitants. Years before Chekhov com-

posed his lyrical lament for lost ideals,

Dovzhenko's "The Earth," in which

upon which his masterpiece would later

be hailed, was seen as a work of Dernon-

dorje, or we must regard certain peo-

ple as hypocrites: I mean those who

love me like a son and beg me in God's

name to mend the play's flaws, to

avoid stereotyping my plays, and to
develop complex ideas. "More fuel was heaped on

the fire of Chekhov's idealism and

curiosity for the Moscow Theatre,

started to write. Sorvino

achieved the first act of the play to

which Chekhov responded with many

suggestions for changes and a lengthy

second act that was then vaguely

outlined in preliminary discussions.

Expressing his opinion that

the material was better suited to

a novel than a play, Sorvino

resigned from the project and

threw his work on the play describing itself as a

"long reactive comedy" and

promising that it would have a

leading role and a "general mood of shrew

liveness." After a series of disputes, Sorvino

engaged, and Chekhov completed The Wood Demon

in October 1899. "I've written a

comedy," he reported to a friend. "I had

one, maybe two!" I've written it!

While The Wood Demon was still a

work in progress, Chekhov promised to
two actor friends for benefit per-

formances in Moscow and St.

Petersburg. The play was passed by the state

censor but rejected by the Dramatic

Section of the Ministry of the Interior.

Sorvino's radical action in the play, it was thought, and

morow, there were passages that

were both deeply varied in the text, but not in the

gust, as the new play could

not be regarded as a comedy in the

wide acceptance of that word and

understood as such. The author might

furnish his play in a short story; a newspaper

account, however, is an actor's sug-

gestion, but it would never make the

grave mistake.

Adding to the indignity of The Wood Demon's rejection by a theater that only months before had produced dramatic writing, "I do not intend to write plays," he said, "I don't care for such work." Irritated that Anton Chekhov trans-

formed The Wood Demon into Uncle Vanya is not known. The first time the new play is referred to in Chekhov's corre-

spondence is in 1896 when he an-
nounced to his friend with the words, "no one on this earth knows" is com-
mpleted and ready for publication. Thus, the conventional could have taken place any time between the Wood Demon finishing in 1895 and 1896. Even though a lead-

ing document is not forthcoming, it is apparent that Uncle Vanya was completed by late 1895. Dostoevsky's novel, for example, was not published until 1867. Chekhov's ideas, which are not mentioned in the play, such as the point of view, the depth of feeling of the characters, and the development of crafts-

manship which argue compellingly for the play being the year of Uncle Vanya's birth.

Remaking the old play into the new,

Chekhov cut The Wood Demon by a third and reduced the number of characters. Of the first act, the Sorvino-Proshchenko—Professor Alexander, Yelena and Sonja—were retained as central charac-
ters while retaining Vanya, the Wood Demon whose name was changed to Astrov and Dyabin and was cut. Telyatin and given a diminished role to play in the subsequent act, it is obvious, though some of their lines were as-

signed to other characters. The only new role created in the research pro-
cess was that of the old nurse Martina who removes the plot and the continuity of domestic life.

The second act of The Wood Demon was transferred to Uncle Vanya with only minor changes. Some scenes from the first and third acts were also used in the new play, the most significant change occurring at the third act curtain where Vanya's su-

icide was brilliantly rewritten to show that he committed an error in his disturbance of the plan. Instead of killing himself, Vanya impulsively lashed out at Chekhov but pathetically breached the attempted murder. Unlike The Wood Demon, in which conflict between characters was possible, Chekhov decided that the plot of the play would contain no such easy ways out. Every character in the new play is left to bear the unhappiness of their lives with little hope of satisfaction to look forward to. The final act of Uncle Vanya,

hardly any of which was taken from the earlier play, makes this point.

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14
have liked the Art Theatre to give the play its Moscow premiere but he had already promised it to the Maly Theatre, an older and more established house.

As a theatre belonging to His Imperial Majesty the Tsar-Emperor Nicholas II, the Maly could only produce Uncle Vanya if it was approved by an official Theatrical and Literary Committee. The committee sent the play back to Chekhov asking that certain changes be made. Could the character Yelena be made less dreary? (they asked), and didn't the author think that Astrov's reveries on the subject of saving Russia's forests were too long and rather pointless? And that upsetting scene in which Vanya attempts to shoot Professor Serebryakov—Vanya might be angry, the committee admitted, but must be low control and act so irresponsibly?

With the debacle of The Wood Demon past but not forgotten, Chekhov refused to alter a word of Uncle Vanya and seized the opportunity to withdraw it from the Maly Theatre. The Moscow Art, a privately owned theatre not under the jurisdiction of the Imperial censors, could have the play after all.

During the six months the Art Theatre rehearsed Uncle Vanya, Chekhov made several trips to Moscow. "I've seen two acts in rehearsal," he wrote his brother in May 1899, "it's going splendidly." His visit in August lasted three weeks but he was too ill to look in on the work at the theatre. When Uncle Vanya premiered at the Art Theatre on October 26, 1899, with Stanislavsky as Astrov and Olga Knipper as Vanya, Chekhov was convalescing in Yalta. News of the play's reception was communicated to the playwright over the telephone he had recently installed in his home. The exuberant initial reports were quickly tempered by the mixed critical notices the play received in the next day's newspapers: in its first Moscow performances the play was, at best, a qualified success. "It is hard to believe now," Stanislavsky wrote in his memoirs, "that after the premiere of Uncle Vanya we gathered at a restaurant and sat dejectedly because it was thought that the play had failed." Audiences were slow to appreciate Uncle Vanya's quality the first time around but when the play was revived at the Art Theatre the following season it was properly hailed as a masterpiece and went on to become one of the most frequently performed plays in the theatre's repertoire.

Following Uncle Vanya's Moscow opening, Chekhov, corresponding with his future wife, Olga Knipper, made some telling remarks on how he wished his play to be performed. The playwright was informed by Knipper that Stanislavsky was playing Astrov's last scene with Yelena like "an ardent lover" exalting on his passion as a drowning man clutches a straw." Chekhov replied that this interpretation was "wrong, quite wrong." According to his view, "Astrov is attracted to Yelena by her beauty but in the last act knows that nothing will come of it ... he kisses her quite casually, to pass the time. If Astrov takes that scene violently, the whole mood of the fourth act—quiet and despondent—will be ruined."

Chekhov did not see Uncle Vanya perform until the spring of 1900 when the Moscow Art Theatre toured to Sevastopol and Yalta. After the play ended and the author had accepted the praise of the audience and acting company, he turned to Stanislavsky: "He whispers," Chekhov said referring to Astrov's final scene. "Uncle Vanya cries but Astrov whispers!" The writer also offered council on the moment in the third act when the actress playing Sonya sank to her knees and kissed the Professor's hand as she said the line, "Father, you must try to understand." "You mustn't do it that way," Chekhov protested. "That's not what drama is. The whole meaning and drama of a person is inside, not in external manifestations. There was drama in Sonya's life before that moment and there will be drama after it, but this is mere incident, like the shooting which too is not drama but an incident." Chekhov was otherwise well pleased by the production and later said that he found Uncle Vanya the best performed of all his plays done by the Moscow Art Theatre.

Uncle Vanya's popularity did nothing in Anton Chekhov's mind to ameliorate the failure of The Wood Demon. He did everything he could to suppress the earlier play. "I hate this play and I am trying to forget it," he wrote of The Wood Demon. "Whether it is the fault of the play itself or of the circumstances in which it was written and staged, I don't know. But it would be a real blow to me if some unknown force were to drag it out of obscurity and bring it to life." Ever true to his word, Chekhov opposed all attempts to stage or publish The Wood Demon during his lifetime. But the seed of an idea having been planted, Chekhov was powerless to check the growth of his early minor play into an artistically mature later one. Though the towering achievement of Uncle Vanya dwarfs The Wood Demon in stature, the two plays have been preserved by posterity in an ancestral relationship like that of the proverbial oak to the acorn.
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With the debate of The Wood Demon past but not forgotten, Chekhov refused to alter a word of Uncle Vanya and set out to prove that he could write a play without the director's interference. The Moscow Art, a privately owned theatre not under the jurisdiction of the Imperial censors, could have the play all to itself.

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Directed by DAKIN MATTHEWS

Scenery by RICHARD SEGER

Costumes by MICHAEL CASEY

Lighting by DIRK EPPERSON

The action of the play takes place in a room in a manor house, Sussex, England.

Act I—A day in June.

Act II—Two months later.

Act III—Twenty minutes later.

UNDERSTUDIES Miss Madrigal—Lara Worthington; Maitland—James Edmunds; Second Applicant, Third Applicant, Laurelin—Janice Hutton; Mrs. St. Maugham—Delores Mitchell; Nurse—Sally Spray; Oliver—Francine Tacker; The Judge—Dakin Matthews

This production was made possible in part by a generous grant from SHALKEE CORPORATION.
PORTRAIT OF A LADY PLAYWRIGHT

Enid Bagnold may not have ever made People magazine but in her day she was quite frequently the talk of the town. A suffragette and socialist before either position was fashionable, a serious novelist and playwright also was recognized as one of London's leading hostesses, Miss Bagnold at all times lived her life impossibly and with iconoclastic verve.

"I was born with the first motor cars," Miss Bagnold writes in her memoirs. The year was 1897. Her father was born as Rochester, Kent, England. Her father was an army engineer whose assignments required him to travel to foreign countries. While there, she had the first pony ride of her life. Although the mount ended abruptly with a spill to the ground, the encounter began a lifelong love affair with horses, inspired by the writing of National Velvet. Enid Bagnold's best-known book.

Enid was sent to board at Prior's Field, a girls' school run by Mrs. Hudson, the mother of Julia and Aldous, whom she was always in awe of. At seventeen, she was sent to a tour on the Continent to complete her education. She was sent to a tour of the Continent to complete her education. Finished and ready, she made her formal debut into London society. While waiting for Mr. Right to come along—knowing it was Mr. Wrong—she wanted Enid attended some dances and had a few proposals of marriage.

She took a job working for the new editor of Harper's Bazaar, Frank Harris. The notorious libertine was "an extraordinary man with an appetite for great things." Miss Bagnold thought. Then but a virginal twenty-one, she was attracted by this "ugly, famous and glamourously misunderstood man." Frank Harris, fifty-five, explained to his protege, "Sex is the gateway to life." "So," she confessed, "I entered the fast lane in the upper room in the Café Royal."

Miss Bagnold's career as a journalist and later as a successful playwright was established simultaneously when Harris was briefly jailed for contempt of court during a slander trial. Returning to live at Colonel Bagnold's house on Shooters Hill, Enid met yet another of the extraordinary people whose paths she always seems to cross. Prince Antoine Bibesco, a friend and correspondent of Marcel Proust, fell in love with Enid, the girl next door. For three days. Her feelings for the Prince sustained many years and her influence helped the young woman to find her way as a writer.

Between the ages of twenty and thirty Enid made and broke several wedding engagements. In her thirtieth year she met Sir Roderick Jones, chairman of Reuters's News Agency, and much to her surprise, married him. "I wasn't in love," she admitted, "but I had been in love very often and didn't think it was a good idea." We married because he made me." The marriage went well, lasting until Roderick's death in 1962 and comprising four children, two houses and eighteen servants. Having made the transition from being Miss Bagnold to Lady Jones, Enid reflected, "One mustn't expect to be happy when married. That's not the point. It takes a lifetime to be even quiescent. It's a huge, huge, work. Like Michelangelo and the Sistine Chapel."

Enid Bagnold's greatest theatrical success came when she was sixty-six with the writing of the Thatched Garden, opening on Broadway in 1935. Miss Bagnold's comedy of manners won her high praise, but getting the Thatched Garden onto a stage was a no small feat.

After Irene Mayer Selznick arranged to produce the play on Broadway, two years went by before the show was cast. Gladys Cooper was selected to play Mrs. St. Maugham and Siobhan McKenna set to make her American debut as Miss Madrigal. The show went into rehearsal with George Cukor directing and Cecil Beaton designing the sets and costumes. At the first rehearsal of The Thatched Garden, trouble lurked in the wings while Miss Bagnold read her lines aloud to the assembled cast. Feeling they were being recondoed to, the actors went from calling the author Enid to addressing her as Miss Bagnold to referring to her in derogatory tones as Lady Jones, her social status being elevated as her popularity fell. A few weeks into rehearsals it became apparent that Miss Cooper was unable—or perhaps unwilling—to learn her lines and a little later Miss Cukor, who had not directed on the stage for twenty-five years, proved unsuited to the task and was replaced by Albert Marre. During preview in Boston Cecil Beaton's black and white set was judged to be too bright and was sprayed down at the order of the producer, forever earning the production Beaton's enmity. With the actors at the author's throat, the new director lobbing the play he had been brought in to save and the designer despairing of ever working in the theatre again, The Thatched Garden limped through out of town tryouts.

There is in heaven a guardian angel whose full-time job it is to seek out worthy plays that are in trouble and rescue them in time for their first nights. The Broadway opening of The Thatched Garden was attended by the operatic fellow. The actors spoke Miss Bagnold's words as if written them and the play's language sparkled like a piece of cut crystal. During an immersion Noel Coward was heard to give the play his approval with the caveat, "For those who love words, darling! For those who love words!" The critics confirmed the play's success the next day and it ran for 381 performances, earning the Award of Merit for Drama of the American Academy of Arts and Letters. A London production opened under the direction of John Gielgud in 1936 with Judith Evans and Peggy Ashcroft. After the play had been running in the West End for three months Gladys Cooper was called in to cover for the ailing Dame Evans. Of the difference between the English and American productions, Miss Cooper remarked, "You've produced it as the House of Regency and we produced it as the House of Cuckoos." A film of The Thatched Garden was made in 1946 starring Edith Evans, Deborah Kerr and Hayley Mills and the play was revived on stage at the Roundabout Theatre in New York with Constance Cummings and Irene Worth last season.

At the age of eighty in 1969 Miss Bagnold published her memoirs calling them, with the directness for which she had become known, Enid Bagnold's Autobiography. "How can I write of my life without writing of writing?" she asked. "It has accompanied me all my days like the telegraph wires that rise and fall beside the carriage window of a train. In my red, moody brain, like a herring's roe, behind my skull, this marvelous brain that I can't manage, this Rolls Royce given to a child—what tumult, what thoughts faster than thought, what self-appraisal, annotation, a film too fast to watch."

Before her death in 1981 Miss Bagnold responded to a questionnaire from the editors of a book of literary biography in answer to a query about her hobbies the ninetieth-year-old author said, "Now that I am older my recreations are gardening and gardening only." J.H.
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"I was born with the first motor car,"
Miss Bagnold writes in her memoirs.
The year was 1889 and the place was
Rochester, Kent, England. Her father
was an army engineer whose
assignments in Her Majesty's service took
him and his family to far-flung out-
posts.

When Enid was nine years old her
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The marriage went
well until 1939 when Roderick's
death. In 1942, the couple had four
children and in 1943, Roderick was
killed in action in the Second
World War.

Miss Bagnold's first novel, The
Chalk Garden, opened on Broadway
in 1935. Miss Bagnold's comedy
of manners won a very high praise indeed,
but getting The Chalk Garden onto
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After Irene Mayer Selznick agreed
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years were spent rewriting and polishing
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Chalk Garden was added to the third act just before the show was cast. Gladys Cooper
was selected to play Mrs. St. Maugham and Siobhan McKenna set to make her
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J. H.
THE AMERICAN CONSERVATORY THEATRE

presents

LOOT

(1966)

by JOE ORTON

the cast

McLeavy       RAY REINHARDT
Dennis        GEORGE DELOY
Hal           BRUCE WILLIAMS
Truscott      SYDNEY WALKER
Meadows       HAROLD J. S丕RAFF
Fay           SALLY SMYTHE

Directed by   KEN RUTA
Scenery by     RICHARD SEGER
Costumes by   MICHAEL CASEY
Lighting by    DUANE SCHULER

ACT ONE
A room in McLeavy’s house. Afternoon.

ACT TWO
The same

There will be one thirteen-minute intermission

UNDERSTUDIES
McLeavy—Joseph Ried; Dennis—Jerome Bohren; Hal—Randall Richard; Truscott—D. Paul Yurell;
Meadows—Frank Ostrwell; Fay—DeAnn Weems.
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SALLY SMYTHE

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DUANE SCHULER

ACT ONE
A room in McLeavy’s house. Afternoon.

ACT TWO
The same.

Note: There will be one thirty-three-minute intermission.

UNDERSTUDIES
McLeavy—Joseph Bivd; Dana—Jeremy Roberts; Hal—Randall Richard; Truscott—D. Paul Youell; Meadows—Frank Crivello; Fay—DeAnn Watts.
"ACT I" GRAND DESIGN COURTESY OF GENSLERS & ASSOCIATES

From the moment it was announced, the "Act I" Auction Gala has been an endeavor in elegance. The A.C.T. fund-raising event, to be held March 12 in the Garden Court of the Sheraton Palace Hotel, will be an evening of theatrical fantasy, and all the graphics publicizing "Act I" reinforce this theme. Behind the grand design for this magnificent affair is an industrious team from the architectural firm of Genslers & Associates.

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Recipient of Interior Magazine's prestigious Designer of the Year Award, Orlando Diaz-Aray has one of the most influential leaders in today's design evolution. He is currently at work with A.C.T.'s lighting and set designer to recreate the Edwardian splendor of the Garden Court circa 1900. Actual design plans are being kept a tightly guarded secret to maintain the element of surprise, but the ambience of the setting will be one of theatrical splendor. According to Mr. Diaz-Aray, guests will experience a retrospective journey to the era in which the freshly restored Palace Hotel reopened after the 1906 earthquake. In period costume, salon music, gaslight and horse-drawn carriages will help set a mood of pure magic.

Until the curtain is raised the night of the benefit, "Act I" will rely on a graphic medium to convey such an aura of elegance. The inspired work of Gensler's Richard Dimihant and John Bricker has done just that. The two graphic artists are responsible for the visual tone of the event, and its production will have completed the logo, letterhead, brochure, invitation, poster, auction catalogue and program. "The 'Act I' endeavor demands a sophisticated style which is best approached in a simple, clean way," explains Mr. Bricker. "We wanted to achieve the right subtlety, to evoke the romantic feeling of the period but with a contemporary look. The 'Act I' brochure recently mailed to patrons is a startling example of this style. The elaborately bordered pages and patterned end papers create the feeling of a book in the Edwardian period, while the muted colors convey a plushness inviting the reader to continue.

The considerable projects mentioned above also involve the research and coordination of Carol Romano, with Gail Gordon's assistance in production. All graphics to date have been produced with donations of materials and labor from Simpson Paper Company and Graphic Arts of Marin.

With such extraordinary work being conducted on its behalf, the "Act I" Auction Gala owes a hearty vote of thanks to Genslers & Associates and its talented design team.

JOAN SADLER JOINED THE CALIFORNIA ASSOCIATION FOR A.C.T. IN 1969, AND SINCE THIS YEAR HER DEVOTION TO OUR THEATRE HAS BEEN UNPARALLELED. SHE WAS PROPOSED TO BY THE BOARD OF DIRECTORS AS A TRUSTEE TO THE PRESIDENT OF A.C.T. SHE CONTRIBUTED TO AN INDIVIDUAL LEVEL AS WELL: WRITING EARLY NEWSLETTERS, PRODUCING TWO SLIDE PRESENTATIONS, HELPING TO PIONEER THE PLAYS-IN-PROGRESS PROGRAM AND ORGANIZING THE CURRENT SUPPORT GROUP, FRIENDS OF A.C.T.

Prior to her volunteer work here, Mrs. Sadler was active in numerous projects in Detroit, as Vice President of that city's Vagabond Theater; Co-Chairman of the United Foundation and President of Junior League. Having received her A.B. from Vassar College, she pursued a professional acting and broadcasting career which included a weekly radio show, summer stock, reporting for "Voice of America," narration for television and commercials. She is the author of "A Different Reality," a play about an incurable breast cancer patient, which has given a workshop reading at A.C.T. as a benefit for the San Francisco Psychosocial Institute.

"My affair with A.C.T. has evolved a range of emotional experiences over the years: the excitement of watching the company grow and in repetition attract viewers from around the world; the delight of observing the growth of the actors; the gratification of seeing the rigorous standards of the Conservatory achieve full recognition by academic accreditors, the agony of those moments when all seemed surely lost and the whole experiment written off; the frustration of finding off petty criticisms and invidious sniping; the helplessness of realizing that still, the real contribution of A.C.T. had not yet been recognized—its gift to the artist's security, dignity, growth and self-esteem. And through it all, the exhilaration of experiencing that continuing 'high' of enthusiasm from a group that is committed to something beyond itself."

For letting me share in this heady experience and then thanking me with this honorary degree, I am forever grateful to A.C.T."

— Joan Sadler, C.M.A.

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The Diners Club now honors The Plumed Horse. So you can dine and entertain with confidence knowing your card will always be gladly welcomed. A tradition of fine dining, The Plumed Horse offers the atmosphere of Old Saratoga. You'll enjoy wonderful French cuisine, elegantly served. If you don't have a Diners Club Card call toll-free 800-525-7000 to apply.

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At The Caprice Restaurant, you’ll find Diners Club is the perfect ending to the perfect meal.

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(415) 435-3400

Act I: Grand Design

"Act I" GRAND DESIGN
COURTESY OF GENSLER & ASSOCIATES

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Conservators of the American Arts

Consorts of the American Arts

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

Joan Sadler joined the California Association for A.C.T. in 1969, and since her devotion to our theatre has been unceasing. Joan, promoted from Chairman of the Board’s planning committee to A.C.T. to Vice President, she contributed on an individual level as well: writing early newsletters, producing two slide presentations, helping to pioneer the Plays-In-Progress program and organizing the current support group. Friends of A.C.T.

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Join us after the show! We prepare great American favorites—like carefully selected fillets and sirloins, fresh tender chicken, and plump shrimp—according to a 1,000 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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San Francisco Downtown: 771-8448 • San Francisco Japan Center: 563-4444
Burlingame: 342-5992 • Concord: 627-4220 • Cupertino: (408) 255-1252
Call for information on group functions.

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Next time you plan a night at the theatre, begin at the Squire Restaurant. The dining experience is exciting production of lavish food and service. Reservations highly suggested. 772-5211.

Squire Restaurant at the Fairmont Hotel, Atop Nob Hill.

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 Enid Bagnold Closing January 22

A CHRISTMAS CAROL by Charles Dickens

UNCLE VANYA by Anton Chekhov Opening January 18 Closing March 19

LOOT by Joe Orton Opening February 1 Closing March 19

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

THE HOLDUP by Marsha Norman Opening April 12 Closing May 7

Final Performance January 29th

THE CHALK GARDEN by Enid Bagnold

LOOT by Joe Orton

MORNING'S AT SEVEN by Paul Osborn

THE HOLDUP by Marsha Norman

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Join us after the show! We prepare great American favorites—like carefully selected fillets and sirloins, 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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Final Performance January 29th
THE CHALK GARDEN
by Enid Bagnold
The gentle world of upper-class Sussex, fertile with garden variety eccentricities, provides the setting for a suspense-laced comedy.

Opening February 1st
LOOT
by Joe Orton
The quintessential black comedy—a dazzling and high-spirited parody of who-dunits by the modern English master of outrageously irreverent farce.

UNCLE VANYA
by Anton Chekhov
Lovely scenes from country life glow with the sadness of unrequited love and the pathos of life's missed opportunities in the Russian master's tender comedy of longing and hope.

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AMEX, Visa & MasterCard Accepted. ($1 service charge per order.)

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SUNDAY BRUNCH PRIVATE SUITES
52 floors above it all
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Carnelian Room
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415-433-7500
THE AUDIENCE TALKS BACK

Mr. William Cook, Executive Director, California Arts Council

Dear Bill,

I was most disturbed to learn that the American Conservatory Theatre has received a reduction in its California Arts Council grant.

As a major artistic force in San Francisco and one of the most affordable and accessible theatre groups in the Bay Area, A.C.T. is soundly deserving of substantial financial support from the Council. San Francisco would lose a valuable member of its artistic community should the American Conservatory Theatre not have the funding to continue.

I urge your reconsideration of this matter. If I may be of assistance to you in any way, please let me know.

With best wishes,
Cordially,
Senator Milton Marks

To The Chronicle Editor

I was dismayed to read of the California Arts Council’s reduction of A.C.T’s grant. For many years, we have taken great pride in A.C.T’s accomplishments on behalf of theatre in the United States. It is one of the half dozen regional theatres in our country visible not only in the U.S., but the whole world.

The notion that California should treat it so shabbily creates a ripple effect which ultimately can only demean the reputation of a state that, in recent history, has grown with great effort, has taken its place as a front-runner in the arts establishment.

—Harold Prince (producer-director)
New York

Dear Governor-Elect Deukmejian:

I feel that it is unfair that the California Arts Council has cut back so drastically in the American Conservatory Theatre’s funding.

As Co-Director of the San Francisco Ballet, as Director of a hit Broadway musical (going into its third year) and, with my experiences on Broadway off Broadway in regional theatres in Miami, Houston, Chicago, New Orleans, Los Angeles, London, Paris, and Copenhagen—I feel I have a certain edge in forming a fair and experienced opinion on the subject. As I see theatre, as well as concerts and ballet, around the world regularly.

A.C.T. is among the best, if not the best. Just recently I saw a production of The Winter’s Tale in England. I believe Mr. Ball’s production of the same play was superior in every way. There is more than one way to skin a cat. The bottom line is what happens when the curtain opens. Is it good or is it bad? A.C.T.’s productions have been excellent.

As so the charge that A.C.T. is not a community organization. This is ridiculous. A.C.T. provides work in our community for scenery builders, painters, actors, electricians, wardrobe personnel, teachers, stagehands and theatre people with all kinds of expertise, not just the hotel and restaurant business that it generates. Because A.C.T. and Mr. Ball do not choose to run their operation in the same fashion as the symphony, ballet or opera does not mean that it is necessarily wrong, only that it is different.

We should cherish A.C.T. and the inspired direction of Mr. William Ball. We could have lost him permanently to Broadway, film or television. Instead, he has dedicated himself to live theatre in San Francisco. It is imperative that we support him and his many dedicated artists and personnel.

I personally appeal to you for reconsideration. If I can offer you any assistance in this matter, please do not hesitate to call me.

Sincerely,
Michael Smuin
Co-Director
Endorsed by Lew Christensen
Co-Director

Dear Mr. Ball:

Thank you for your letter regarding the 1982 California Arts Council grant to the American Conservatory Theatre.

While I cannot comment on the correctness of the amount of the Arts Council allocation, I can understand your disappointment and frustration.

Regarding the possibility of seeking additional state support to A.C.T. through legislation for a separate line item in the state budget, I would oppose such an effort. This approach would be unfortunate and would set a bad precedent for funding of the arts through out the state. I urge you to reconsider.

I appreciate hearing from you and wish you well in future A.C.T. programs.

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(concluded on p. 52)
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Sincerely,
Alan Sterney
Assemblyman

(continued on p. 52)
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Designed to illuminate and enrich the experience of each of the new productions in A.C.T.'s 1982-83 repertory, the PROLOGUE Series features directors, actors and scholars in lively discussion and commentary. Enhance your theatre-going this season by attending the PROLOGUES!

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Tickets-by-Telephone—Call (415) 673-6400 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 673-6400.

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 (BASE 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 ticket 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.

DIEU LAITRE A 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 refreshments in the theatre. 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 wheelchair users at $3 a ticket. A wheelchair accessible restroom is available on the main floor.

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0358 or 771-5880 (Voice).

TO THE AUDIENCE

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending a single performance. 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. Cookbook is a collection of recipes from the kitchens of the A.C.T.'s 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 $15.75 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 Merleth or Emilya at the Conservatory office (771-5860). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

TO FIRE ESCAPE

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.
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HOW TO BUY TICKETS
Tickets-by-Telephone—Call (415) 673-6460 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets. Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 675-6160.

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 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 ticket 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 ticket.

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 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 wheelchair users in the orchestra and mezzanine levels. A wheelchair accessible restroom is available on the main floor.

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0358 or 771-5880 (Voice).

CREDITS
Larry Merklee and Dennis Anderson for A.C.T. photography. Special thanks to Herbert Benard and staff of Herbert's Fur Inc. for fur storage and services.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 20 or more attending a C.T. production. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3800.

GIFT IDEAS
Gifts available from A.C.T. The A.C.T. Cookbook 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 $15.75 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
What is this Conservatory students coming to an 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 you name on the Hospitality List now. Call Merle Sullivan at the Conservatory office (771-5860). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

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THE HOLDUP
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Listening to the audience
Awards for the company from the American Conservatory Theatre in 1985. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespeare 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, at the Asolo’s New Actors Work shop, Washington D.C.’s Arena Stage, San Diego’s American Repertory The- atre, 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 Outer Critics Circle Awards. In 1962, his production of Six Characters in Search of an Author proved another of his stage directions and enjoyed an extended run in New York. After di- recting at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, National Pe- troleum with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Tartuffe and Ham- mage to Shakespeare at Lincoln Center. Then travelled to London to recreate his staging of Shakespeare. A gradu- ate of Carnegie Mellon University, he has been the recipient of a Ford Foundation direc- torial grant and an NBC-ICA Director’s Fellowship. After two plays 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 Tempest, As You Like It, The Taming of the Shrew, the Cherry Orchard, King Richard III, Jumpers, Eugene, The Bourgeois Gentleman and The tamer’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he was nominated for the best direction Emmy award for the series. He is also a teacher in a A.C.T. Conservatory Program. He re-ceived an Antoinette Perry (Tony) Award for his work at the American Conservatory Theatre in 1985. In 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

JAMES B. MCKENZIE (Executive Producer) celebrating his 14th year with A.C.T. Mr. McKenzie has produced 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 West- port Country Playhouse where he has produced more than 25 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 na- tional tours of Broadway plays. In addition, he has produced a variety of seasons in regional, summer and win- ter theatres including Royal Pointa Playhouse in Palm Beach, Florida; Pa- palisades Playhouse in New York, New Jersey; Parker Playhouse in Fort Lauderdale, Florida; Bucks County Playhouse in New Hope, Pennsylvania; Brown Theatre in Louisville, Ken- tucky; Minnea Playhouse on Long Island; Coconut Grove Playhouse in Miami; the Dobbs Ferry Playhouse in New York, and others. His producing com- pany has toured well 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 The- atres and Producers, the Council of Summer Theatres and the Independent Theatres of North America, and the Independent Booking Organiza- tion. He maintains memberships in the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and the Actors’ Equity Association. He is a consultant for FEDAPT and served two terms as a member of the Board of Directors of the National Endowment for the Arts. In his free moments he is an avid ocean racing navigator, and maintains membership in the Off- shore Racing Club of America, the Co- rinthian Club and the U.S. Yacht Racing Union.

ALLEN FLETCHER (Conservatory Di- rector) spent four years at the American Conservatory Theatre in San Francisco, and spent four years as Resident Director and Managing training program. Mr. Fletcher is former Associate Artistic Director of the Seattle Repertory Theatre and has directed numerous plays with whom he has directed are the Oregon Shake- speare Festival, San Diego’s Old Globe Theatre, the New York City Op- era, the A.P.A., The Long Wharf Theatre and the Pacific Conservatory of the Performing Arts in Santa Maria. Mr. Fletcher directed the A.C.T. production of Circle, Amapola, Death of a Salesman, Antigone and Cleo- criphus, Gibbous, Houdastan VII, The Lat- tent Heterossexual, The Hot 11 Baltimore, The Flair, The Playing Class, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American English, Anthology of the West, the world premiere of Ten- nessee Williams’ This Is An Entertainment and Duke Ellington. Four of the two productions of the two plays selected to tour the Soviet Union as part of the 1974 U.S.S.R. and, currently, mainland China and the long term commitment Van Tours program presently underway.

EUGENE BARCONE (Company Coordi- nator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years he has served as Associate Director on many of Wil- liam Ball’s productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Taming of the Shrew, Harvey, Fever, The Circle, Private Lives and Rosen- enzweig and Guthelenstein Are Dead. After receiving his bachelor of arts degree in music, he directed the famed red Diamond Choir in Mulitprojec- tion and since has assisted Gorwer Champion, Ellis Rob and Francis Ford Coppola. Mr. Barcone has his own fitness program and worked on the recent revival of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol.

HENLE BURNS (Guest Director) began her theatrical training at London’s Royal Academy of Dramatic Art in London. She was per- formed with the Royal Shakespeare Company and the National Theatre of Great Britain. She is currently Director of the Julliard Theatre Center in New York City.

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WILLIAM BALL (Founder) founded the American Conser-
Vatory Theatre in 1957. Beginning in the theatre as a designer,
he soon turned to acting and appeared with regional
companies and Shakespeare 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
Award for 1958. The next few years
found him directing at Houston’s Alley
Theater, the Actor’s Workshop,
Washington, D.C.’s Arena Stage,
San Diego’s Old Globe Thea-
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He travelled to London to recreate his
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AWARD FOR THE COMPANY FROM THE AMERICAN CONSERVATORY THEATRE IN 1957. IN 2007, CARNegie MELLON UNIVERSITY HONORED HIM WITH AN HONORARY DOCTORATE DEGREE.

JAMES B. MCKENZIE (Executive Producer, C.A.A.) celebrates his 14th season with A.C.T. Mr. McKenzie has
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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 West-
port Country Playhouse where he has produced more than 250 plays, as well as Producer of the Peninsula Play Series in Fish Creek, Wisconsin, the country’s oldest professional resident summer theatre. Mr. McKenzie has produced three plays on Broadway and 21 na-
tional tours of Broadway plays. In ad-
in, he has produced a variety of
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ter theatres including Royal Pointe
Playhouse in Palm Beach, Florida; Pa-
ris Hills Playhouse in New Jersey;
Parkway Playhouse in Fort Lauderdale, Florida; Bucks County
Playhouse in New Hope, Pennsylvania;
Minories Beach House in Lakeville, Kenne-
cy; Minories Theatre on Long Island; Coconut Grove Playhouse in Miami;
the Dobbs Ferry Playhouse in New York, and others. His producing com-
pany has toured well over 100 produc-
tions 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 Theo-
atre and Producers, the Council of
Summer Theatre Employees and the
Actors Equity Association. He is a consultant for TEDPACT and served two terms as a member of the Theatre
Advisory Panel of the National Endow-
ment for the Arts. In his free time he
is an avid ocean racing navigator. Mr. McKenzie is also a member of the
off-Shore Racing Club of America, the
Cochinians and the U.S. Yacht Racing
Union.

ALLEN FLETCHER (Conservatory Di-
cessor) spent four years at the
American Conservatory Theatre in
San Francisco, and has directed some of these as Resi-
dent Director and Director of training program for A.C.T. He is also Executive Director. He is former Artistic Director of the Seattle Repertory Theatre. Among many members of whom he has directed are the Oregon Shake-
peare Festival, San Diego’s Old Globe Theatre, the New York City Op-
a, the A.P.A., The Long Wharf The-
atre in New Haven, the Pacific Con-
servatory of the Performing Arts in Santa Maria, California. Fletcher directed the A.C.T. productions of Circle Mir-
acle, Death of a Salesman, Antigone and Cle-
opatra, Cymbeline, Hamlet, The Tem-
lament of Tesh, the Trojan Horse, and The Maris
and the halls of Gotham. He has been a member of the Board of Directors for the A.C.T. and has
produced numerous Ibsen plays for A.C.T. including, Enraged by the People, A Doll’s House, Pillars of the Commu-
nity, Peer Gynt, The Master Builder, and Gentleman’s Agreements. Enraged by the People is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Direc-
tor) was appointed Managing Direc-
tor in 1989, having served as A.C.T.’s General Manager since his arrival in San Francisco in 1982. He was the recipient of a B.A. in En-
glish and drama from the University of California, Berkeley, and an M.E.A. in Theatre Administration from the Yale School of Drama, where he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1978. In this capacity, he supervised all departments involved in the physi-
cal presentation of A.C.T. plays, pro-
ducing over 70 productions in nine
years. These include The Merchant of Venice, The Conquering A Doll’s House, The Matchmaker; Pillars of the Community; Peer Gynt; Desire Under The Elms, 50th State, Wildebeest. All The Way Home, Knock, Knock; Cyrano de Bergerac, The Tempest of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coor-
dinated the television telecast of Cyrano de Bergerac and The Tempest of the Shrew, and produced A.C.T.’s Carlo
n for PBS television. He was largely responsible for developing the system of scheduling A.C.T. complex repertory system and has taught the-
theatre administration through out Eve-
ning Extension Program. In 1997, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring program to the western United States, the U.S.S.R. and, currently, mainland China and the long term Concert Van Tours program presently underway.

EUGENE BARCONE (Company Coor-
dinator) is a charter member of the A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as As-
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son Stage Productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosen-
crantz and Guildenstern Are Dead. After receiving his bachelor of arts in music, he directed the famous Red Diamond Choir and since has assisted Gower Champion, Ellis Rahn and Francis Ford Coppola. Mr. Barcione is currently in charge of the A.C.T.’s Marching Plays in Progress program and worked on the revival of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol.

HELEN BURNS (Guest Director) began her theatrical training at Lon-
don’s Royal Academy of Dramatic Art. She appeared with the Royal Shakespeare Company and the Na-
tional Theatre of Great Britain. She is currently Director of the Guildhall The-
tere Center in New York City.

JAMES EDMONSON (Sitting Direc-
tor)’s directing debut was last season’s production of The Superficial Version and Black Comedy. More re-
cently, he directed the summer pro-
duction of Romeo and Juliet at the Utah Shakespeare Festival. He has a long line of directing experience at the Utah Shakespeare Festival in Ashland, among them Henry IV, Round Town, Moon, Taste of Honey, Romeo and Juliet, and Just a Little About Nothing. Mr. Edmondson has also served as both an actor and direc-
tor with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

MICHAEL LANGHAM (Guest Director) made his dramatic debut
immediately after World War II in Britain and European thea-
tres. From 1955 to 1967, he was
Artistic Director of the Stratford Shakespeare Festival of Cana-
da. In 1971, he joined the O’Farrell Theatre in Minneapolis, where he served as Artistic Director until 1977. Mr. Langham has directed plays in Lon-
dons West End, on Broadway, for the Royal Shakespeare Company and the National Theatre of Great Britain. He is currently Director of the Guildhall Center in New York City.

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DAKIN MATTHEWS (Resident Director) makes his Geary Theatre directing debut this season with the production of The Chalk Garden. In addition to previous directing credits, he is an actor, playwright, translator, 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, as well as Berkeley Shakespeare Festival's production of The Winter's Tale.

KEN RUTA (Guest Director) was a leading actor with A.C.T. during its first six seasons in San Francisco, and was last seen on the Geary stage in the award-winning Broadway production of The Elephant Man. While a member of our company, he appeared in over 17 productions, including William Bell's original Under Milkwood. Mr. Ruta's stage credits also include performances in A Man for All Seasons and Saint Joan at the Alhambra Theatre in Los Angeles. An original company member with the Tyrone Guthrie Theatre in Minneapolis, he held parts in over 55 productions in seven seasons, and served as Associate Director for the theatre from 1976 to 1978. At San Diego's Old Globe Theatre, he directed the award-winning productions of The Duchess of Malfi, The Seagull, and A Christmas Carol. He was also the stage manager of the San Diego Repertory Theatre's production of The Seagull. Mr. Ruta also possesses a strong background in film and television, and has appeared in numerous films and television shows, including Star Trek, The Beverly Hillbillies, and The Love Boat.

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THE ACTORS

ANNE ENNET (†) 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.

A.C.T. PRODUCTIONS: The Three Sisters
OTHER RESIDENT THEATRE: Love's Labours 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 founding member of New York’s A.P.A. Repertory. Productions. Mr. Bird has also performed in the leading role of Ebenezer Scrooge in the annual Christmas Carol at the Lycceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has appeared 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, Traviatas, A.B., Wilderness!, Much Ado About Nothing, Richard II, The Three Sisters. BROADWAY: 8 total, including The Show-Off (with Helen Hayes), Hamlet (with Ellis Rabb)

TELEVISION: Kaiser Aluminium Hour, The King Jungle (with Paul Newman); Love Is A Many Splendored 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 Theatrefest, the Alley Theatre in Houston and the Hillery 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 Morrigan At Seven.

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
OTHER RESIDENT THEATRE: 17 total, including: The Man Who Came To Dinner, Twelve Night, Tobacco Road, Ring around the Moon, MacBeth, Coriolanus, Marno, School for Scandal

TELEVISION: A Christmas Carol.

JAN CROWTON was 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 Crowton's vast theatrical experience also includes appearances at most major U.S. resident theatres, among 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

BROADWAY: Major Barbara, The Bad Seed; The Potting Shed; Compulsion. OTHER RESIDENT THEATRE: Separate Tables, The Right Honorable Gentleman, Born Yesterday, Caithlyn, The Shadow Box, The Royal Family; The Freeway; Write Me a Murder. TELEVISION: The Powers of the Glory; The Potting Shed; Rebecca; East Side, West Side, Rocking Chair Rebellion. FILM: The Bad Seed.
LEASE A CAR WHOSE TECHNOLOGICAL SUPERIORITY WON'T EXPIRE BEFORE ITS LEASE DOES.

THE ACTORS

ANNETTE BERING (**) 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 Bering 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


TELEVISION: Parent Effectiveness (PBS).

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

TELEVISION: Kaiser Aluminum Hour, The King Jungle (with Paul Newman); Love Is A Many Splendored 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, the Alley Theatre in Houston and the Hilbrey 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 Mr. Potter's A Seven. A.C.T. PRODUCTIONS: The Three Sisters, A Christmas Carol; I Remember Mama, The Adorable Crichton, Black Comedy; Cat Among the Pigeons; Lizzie Borden By the Late Afternoon.

OTHER RESIDENT THEATRES: 17 total, including: The Man Who Came To Dinner, Twelve Night, Tobacco Road, Ring Around the Mound, Macbeth, Coriolanus, Mamma, School for Scandal.

TELEVISION: A Christmas Carol.

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TELEVISION: The Power and the Glory, The Potting Shed, Rebecca; East Side, West Side, Rocking Chair Rebellion.

FILM: The Bad Seed.

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Before or after the theatre, Before or after the Bridge...
BARBARA DIRKICKSON (*) 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 Dirkickson has appeared in 26 productions on the Geary stage and has toured with us to Hawaii and the U.S.S.R. Other acting credits include Shay with Sada Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre.

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

TELEVISION: Los Grant, Incident at Crenridge.

PETE 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 has written and directed plays with the Yale School of Drama. Donat is the co-founder of the Donat Company and has directed a number of plays in the U.S. and Europe, including a production of The Importance of Being Earnest at the National Theatre in London. He is currently working on a new play titled "The Lost World." Donat is married to actress Blythe Danner and they have two children, Gage and Henley.

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LAWRENCE HEINZ (*) is in his ninth season with the company. He has performed and directed with the San Francisco Playhouse, the Magic Theatre, the San Francisco Repertory Company, the Berkeley Repertory Company, and the American Conservatory Theatre. He has also directed several productions of Shakespeare's "Hamlet," "Macbeth," and "Othello" at various theaters across the country. Heinz is a graduate of the University of California, Berkeley, and holds a BA in English from the University of Colorado Boulder. He currently serves as the artistic director of the San Francisco Playhouse.

NANCY HOUFFER (*) 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 vocal coach for the company and has performed in the Plays-in-Progress 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 Houffer 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; Mammat and Mam.

OTHER RESIDENT THEATRES: Cymbeline; A Little Night Music; A Midsummer Night's Dream; The Miser; Happy Birthday; Wanda June; Grease; Hooders; Rock 'n' Roll; Sty Pop; Antony and Cleopatra.

JANICE HUTCHINS joined A.C.T. seven years ago after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner.

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OTHER RESIDENT THEATRES: Director: Chapter Two; TELEVISION: A Christmas Carol (ABC/A.C.T. production).

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OTHER RESIDENT THEATRES: Director: Chapter Two; TELEVISION: A Christmas Carol (ABC/A.C.T. production).

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

OTHER RESIDENT THEATRES: Cymbeline; A Little Night Music; A Midsummer Night's Dream; The Miser; Happy Birthday; Wanda June; Grease; Hooders; Rock 'n' Roll; Sty Pop; Antony and Cleopatra.

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In addition to acting, Miss Hutchins is director of the company's Plays-in-Progress series, which has toured 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 "Chapter Two" at the Sunnyvale Repertory Company.


OTHER RESIDENT THEATRES: Director: Chapter Two; TELEVISION: A Christmas Carol (ABC/A.C.T. production).
BARBARA DICKICKSON (*) 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 Dickickson 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, Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre.


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

TELEVISION: Lori Grant, Incident at Crockett.

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


BROADWAY: The First Gentleman, The Country Wife (with Julie Harris), The Chinese Prime Minister (with Margaret Leighton), The Entertainer (with Laurence Olivier), Tea for Two in Every Marriage.


AMES EDMONDSON is an active new comer to A.C.T. He joined the company in 1981 and in one season acted in two plays, directed four others, toured to Hawaii and taught in the Conservatory’s Advanced Training Program. A 26-year veteran of the theatre, Mr. Edmondson is a native of Montrose, Colorado. He holds a bachelor’s degree in drama from Colorado State College and a master’s degree from the University of Colorado at Boulder. Additionally, he has worked at the Alley Theatre in Houston, the Berkeley Repertory Theatre and the Pacific Conservatory of the Performing Arts. Mr. Edmondson will be seen in Uncle Vanya and A Christmas Carol.


LAWRENCE HECHT (*) is in his ninth season with the company. He has performed and directed with the Summer Repertory Theatre in Santa Rosa, the Xoegos 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 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 HOUFF (*) 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 Houff 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, Mammon and Fash.


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 series, 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 summer, she directed a production of Neil Simon’s Chapter Two at the Sunnyvale Repertory Company.


OTHER RESIDENT THEATRES: Director: Chapter Two, TELEVISION: A Christmas Carol (ABC/C.A.T. production).
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ANNE LAVDER returns to A.C.T. for her thirteenth year. An original member of the Ac- tor’s Workshop, she graduated from Stanford University. In New York she studied movement with Karyn Delakova and speech with Alice Vernes. Miss Lavder sang with the New York City Opera Chorus, appeared with the Seattle Repertory and was a resident artist at the Santa Maria Solvang Theatrefest. Last summer, she appeared with the Pacific Conserva- tory of the Performing Arts in Mame. A.C.T. PRODUCTIONS: 20 total, including: A Doll’s House; Night at the J.I. Pillars of the Community, Peer Gynt, Mans and Superman, The Master Builder, All the Way Home, Ab, Wil- derness, Heartbreak House, Ghosts; Another Part of the Forest; Remember Mama; Mourning Becomes Electra.

OTHER RESIDENT THEATREs: Ab, Wilderness; Shoreboat, Ring Round the Moon; Hamlet; Mannie; Mayde.

TELEVISION: A Christmas Without Snow.
FILMS: The Music School.

DEBORAH MAY (*) returns to A.C.T. in a stage piece of over four years. A graduate of Indiana University, she starred in A.C.T.’s Conservatory before joining the company for six years. She has appeared in numerous produc- tions on and off-Broadway, at the Guthrie Theatre in Minneapolis, and at the Pacific Conservatory of the Perform- ing Arts. Most recently, Miss May has played Rosalind in As You Like It, the inaugural production at San Diego’s newly rehabbed Old Globe Theatre.

A.C.T. PRODUCTIONS: 10, including: The Circle; General Gourmand; Theatres; Ottello; Cyrano de Bergerac; Threepenny Opera, The Matchmaker (U.S.S.R. tour), The Taming of the Shrew.

BROADWAY: Once In a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATREs: 15 total, including: Machett, Gold Dust, Houda Ghalter, The Unstoppable Molly Night; The King and I; A Midsummer Night’s Dream, The Mikado, The Music Man, As You Like It. TELEVISION: Rage of Angels, The Guiding Light, Mom, The Wolfman and Me; The Taming of the Shrew (PBSA-ACT production).

Dakin Matthews came to A.C.T. in 1981. He is a direc- tor, actor, playwright, translator, dramaturge and Associate Professor of English at California State University, Hay- ward. A founding member of the Houseman’s Acting Company and a teacher at the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the Cali- fornia Actors Theatre in Los Angeles. Last year, Mr. Matthews directed the Conservatory’s annual Conservatory Congress this year, and an avid home produced pro- grama. Watch for his performances this season in Dear Love, Uncle Vanya and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol, Mourning Becomes Electra; Dear Love; Black Coffee; The Only Part of the Forest.

OTHER RESIDENT THEATREs: Ab, Wilderness; Shoreboat, Ring Round the Moon; Hamlet; Mannie; Mayde.

TELEVISION: A Christmas Without Snow.
FILMS: The Music School.

ANNE MCNAUGHTON joins A.C.T. this season with a thea- trical career that has spanned 15 years. She was a member of the first graduating class from the Juilliard Theatre Center and a founding member of John House- man’s Acting Company. Since then she has played Rosalind in As You Like It, the inaugural production at San Diego’s newly rehabbed Old Globe Theatre.

A.C.T. PRODUCTIONS: 10, including: The Circle; General Gourmand; Theatres; Ottello; Cyrano de Bergerac; Threepenny Opera, The Matchmaker (U.S.S.R. tour), The Taming of the Shrew.

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Deann Mears is a charter member of A.C.T. She studied dramatic arts under Howard Estabrook and Bill Ball. She has appeared in several productions at the Berkeley Repertory and Los Angeles Theatre Critics Awards. Miss Mears teaches acting through the Advanced Training Program and Sum- mer Training Congress.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol, Mourning Becomes Electra; Dear Love; Black Coffee; The Only Part of the Forest.

OTHER RESIDENT THEATREs: Ab, Wilderness; Shoreboat, Ring Round the Moon; Hamlet; Mannie; Mayde.

TELEVISION: A Christmas Without Snow.
FILMS: The Music School.

Sharon Newman is a graduate of the Young Conserva- toria. She holds a B.A. degree from the University of Miami and an M.A. from the University of Utah in the Performing Arts. 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 worked as a children’s librarian, a nursery school teacher and has written and performed extensively for children’s television and film. Miss Newman acted as an understudy in a number of A.C.T. produc- tions last season, in addition to teaching classes in acting techniques and creative drama. Young Conserva- tory students are taught the same vari- ous disciplines offered by the Conser- vator’s regular adult training program.


TELEVISION: Arthur and Company; Roomer Room.

FILMS: Do Not Touch.

Frank O’Toole has taught the Alexander Tech- nique since the beginning of A.C.T. since the com- pany’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Solkowetz Studio of Acting In New York, before training to teach at the American Cen- ter for the Alexander Technique in New York City. He will be seen this sea- son 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.R.S. tour).

BROADWAY: The Three Sisters.

TELEVISION: Cyrus de Bergerac (PBSA-ACT production); A Christmas Carol (ABC-ACT production); Glory Hallelujah (PBSA-ACT production).

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"- James Beard

770 Staney Street
San Francisco 668-2038
WILLIAM PATERSO N marks 37 years in the acting profession in 1982—35 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Patriot launched his theatrical career at Worcester, Massachusetts, later spending 20 years at the Cleveland Play House as an actor, director and administrator. In 1987 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Patriot has written and performed two one-man shows based on the lives of Benjamin Franklin and Jazz composer Oliver Wendeless. His most recent is serving as a member of the San Francisco Art Commission.

A.C.T. PRODUCTIONS: Including: You Can't Take It With You: The Time of Your Life; The Three Sisters (New York), Taming of the Shrew; Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japan tour); Hay Fever; Buried Child; The Admirable 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 Art. Mr. Reinhardt was invited to join A.C.T. af ter 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 his native and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Train ing Congress.

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; The Taming of the Shrew; The Caucasian Chalk Circle; The Threepenny Opera; Oddello; The Taming of the Shrew; TV Show; Theatre. Heatwave Fire; Gump, Man; Under Milkwood (PSSA CFT) NT. Time After Time; Cardinal Ar est; Chu Chu and the Piffany Flats.

RAN DALL RICHARD (* is a graduate of the Conserva tory's Advanced Training Program, where he studied before receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared off-off Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program. He will be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: Much Ado About Nothing; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra; TELEVISION: A Christmas Carol (ABC CFT 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 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 Residence Theaters: Taming of the Shrew; The Dumbwasser; The Misanthrope; Idiot's Delight; Billy Budd; Terra Nova; School for Scandal.

FRANK SAVINO is a 30-year veteran of the theatre in his third season with A.C.T. He obtained his B.A. from the University of Chicago and his M.F.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 also appeared in plays in East Coast summer stock. Mr. Savino taught acting and movement classes at the Conservatory's Summer Training Congress and Evening Extension Programs. A.C.T. PRODUCTIONS: Richard II; The Admirable Crichton; Happy Landings; BROADWAY: Daughter of Silence (with Rip Torn); Mother Courage and Her Children (with Anna Leonowens); Brigadoon; The Inspector General; Darkness at Noon, Tiger at the Gates; The Gazebo (with David Jansen); Desire Under the Elms; The Rainmaker.

TELEVISION: Kaz; Barettta; Jake and the Kid; A Man Born to Be King; Louis Road.

SALLY SYMTH returns to A.C.T. for her third season, after ten years of theatrical work at the Oregon Shakespearean Festival, the Pacific Coast Repertory Theatre, the Performing Arts, the California Actors Theatre and the San Jose Repertory among others. A graduate of San Francisco State University, she studied 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 Symth taught acting at this year's summer training Congress, and will be seen this season in A Christmas Carol and Lost.

A.C.T. PRODUCTIONS: The Three Sisters; The Admirable Crichton; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENCE THEATERS: The Winter's Tale; The 39 Steps; The Hostage; You Like It; Crotalamus; Ring Round the Moon, Arms and the Man, Private Lives.

HAROLD SURRETT (* comes to A.C.T. for his first professional season as a third-year student in the Advanced Training Program. A graduate of Stanford University State University, he has had roles in such student projects as Absent 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 RESIDENCE THEATERS: The Death of a Salesman; School for Scandal; Finian's Rainbow; Mame.

DEBORAH SUSEL returns to A.C.T. for her tenth season. She holds a B.F.A. degree from Carnegie Mellon University where, as a fullbright scholar, she studied with William Ball, Allen Fletcher and Edith Skinner. She has appeared on Broadway, in films, at the University of the Living Arts, at the Berkshire Stage Company and other resident theatres. Ms. Susel has taught voice and speech at U.C. Berkeley and Mills College in addition to her on-going work at A.C.T. where she offers courses in speech, dialect, scarson and text. A.C.T. PRODUCTIONS: Tartuffe, The Importance of Being Earnest, Oh! Days of Our Youth, Cleopatra, Private Lives, Hay Fever, Reconciliation, Moon.

BROADWAY: A Flower in Her Hair (with Gower Champion).

TELEVISION: Under Milkwood. FILMS: Bullets (with Steve McQueen) The End of Innocence. Tell Me A Riddle (with Lee Grant).
WILLIAM PATRICKSON marks 37 years in the acting profession in 1982—45 of those with A.C.T. A native of Buffalo, New York, he was educated at Brown University. Mr. Patrickson launched his theatrical career at Worcester, Massachusetts, later spending 20 years at the Cleveland Play House as an actor, director and administrator. In 1987 he joined A.C.T. and has toured with the company nationwide, as well as to Russia and Japan. Mr. Patrickson has written and performed two one-man shows based on the lives of Benjamin Franklin and Jesus of Nazareth, Oliver Wendell Holmes. He is presently serving as a member of the San Francisco Art Commission.

A.C.T. PRODUCTIONS: Including: You Can't Take It with You; The Time of Your Life; The Three Sisters (New York tour); Taming of the Shrew; Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japanese tour); Hay Fever; Laura; Tartuffe, Carol Chisum, Cribbin; 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 Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress.

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; Taming of the Shrew; Matchmaker (U.S.S.R. tour); Another Part of the Forest; Cat Among the Pigeons. BROADWAY: Tiny Alice.

RAHALL RICHARD (*1) is a graduate of the Conservatory's Advanced Training Program, where he studied before receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared off-off Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program. He will be seen this season in A Christmas Carol.

A.C.T. PRODUCTIONS: Much Ado About Nothing; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra. TELEVISION: A Christmas Carol (ABC/CTV production).

JEREMY ROBERTS (*1) 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 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.

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

A.C.T. PRODUCTIONS: The Three Sisters; The Admirable Crichton; Happy Landings; Cat Among the Pigeons. OTHER RESIDENT THEATRES: The Winter's Tale; The House of Blue Leaves; You Like It; Coriolanus; Ring Round the Moon; Arms and the Man, Private Lives.
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FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which she has been seen in a variety of television roles. After receiving her bachelor’s degree in speech and the- mology from Stanford University, Miss Tacker attended the Conservatory of the American Academy of Music and Dramatic Art. She has performed with the San Diego Repertory Festival and the Pueblo Conser- vatory of the Performing Arts. Her tele- vision appearances include The Late Show and Good Time Girls series, as well as numerous guest star appearances.

A.C.T. PRODUCTIONS: Escuad, Peer Gynt; This Is an Entertainment; General Sherman, Mary in Manhattan, Valentine and Valentine; A Christmas Carol; Other Resident Theaters: The Merchant of Venice; Two Gentlemen of Verona, King Lear, The Winter’s Tale, Beau Brummel, The Cherry Orchard; Peer Gynt.


CAROL TEITEL returns to A.C.T. this season after an absence of 11 years. She is the only 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 theater. Miss Teitel has chaired leading roles in all of this country’s major resident theaters. She is the winner of two “Ober” and a Vernon Rice award, and returns for A.C.T.’s 1982-83 season in Morning at Seven.

A.C.T. PRODUCTIONS: Death of a Salesman; Mistletoe; Under Milkwood; Six Characters in Search of an Author; Uncle Vanya; A Fine Rain in Her Ear, Our Town.

BROADWAY: All Over Town; A Flea in Her Ear; Crockett (Off-Broadway); Matilda; Hamlet (with Richard Burton); The Little Foxes (with Elizabeth Taylor and Maurice 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 56-year veteran of stage, film, and television work, having performed in some 207 productions since 1946. 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 as a channel for Psych-Spiritual Healing.

A.C.T. PRODUCTIONS: 35 total, including: Troy Alfer; Of Mice and Men (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; Bur- ill Child; Richard II; Black Comedy; Cat Among the Pigeons.

BROADWAY: 12 total, including: Reck- ett; You Can’t Take It With You; The School for Scandal; War and Peace.

REPERTORY COMPANY OF SAN FRANCISCO: 15 total, including: The Boy's from the Bar; The Playboy of the Western World; An Enemy of the People; Annie; Tune-In; The Hostage.

TELEVISION: The Guiding Light; The Secret Storm; As the World Turns; A Second Chance.

MARSHALL WALTERS joined the A.C.T. company in 1974, and since then has appeared in 29 productions as a founding member of the Plays- in-Progress program. The Mont- ana native attended the Uni- versity of Wash- ington before going on to perform in all the major resident theaters. Her 35-year career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bui Stop, with Sandy Dennis, and Has I Baltimore. 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; Hora- tio; The Euling Clear; Peer Gynt; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; The Bourgeois Gentle- man; The Circle; The Winter’s Tale; Hay Fever; Buried Child; Transforma- ble Crichton; Happy Landings; Cat Among the Pigeons; Other Resident Theaters: 27 total, including: By the Spirit; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite; Plaza Suite; Plaza Suite; Plaza Suite.

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 beginning his acting career 15 years ago. Since he has performed and directed at the Oregon Shakespearean Festival, the Colorado Shakespeare Festival, the University of Southern California, the Paul Mason Minery and the San Joaquin Repertory Company. Mr. White is an expert combat photographer, and is also the photo editor 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; Shylock; Tartuffe; No Sex Please, We’re British; The Importance of Being Earnest; Plaza Suite; Plaza Suite; Plaza Suite; Plaza Suite.

BRUCE WILLIAMS (*) has been with the company for five years. A native of Fort Worth, he studied at the University of Texas with Polsch actor/director Jaglenka Zych and has appeared at Ashland’s Oregon Shakespearean Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.’s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Ha- waii. He can be seen this season in A Christmas Carol, Loot and Morning’s at Seven.

A.C.T. PRODUCTIONS: 17 total, includ- ing: Julius Caesar; The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Ah, Wider- ness!; Much Ado About Nothing; And Another Part of the Forest; The Three Sis- ters; Richard II; Black Comedy; Cat Among the Pigeons.

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

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

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FRANCINE TACKER (*) returns to A.C.T. after a five-year absence, during which time she was seen in a variety of television roles. After receiving her bachelor’s degree in speech and theater from Emerson College, Miss Tacker attended the Conservatory of Music and Dramatic Art. She has performed with the San Diego Repertory Festival and the Pennsylvania Playhouse. Other resident theaters include: The Circle, The Circle, and Good Time Girls series, as well as numerous guest star appearances.

A.C.T. PRODUCTIONS: Equus, Peer Gynt; This Is An (Entertainment); General Gomez, Miss Julie, Hamlet, Valentina and Valentine; A Christmas Carol.

Other resident theaters: The Merchant of Venice, Two Gentlemen of Verona, King Lear, The Winter’s Tale, Beau Brummel, The Cherry Orchard, Peer Gynt.


CAROL TEITEL returns to A.C.T. this season after an absence of 11 years. Miss Teitel has been a member of the company in Pittsburgh in 1965, when she was a trace and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television, and resident theater. Miss Teitel has essayed leading roles in all of this country’s major resident theaters. She is the winner of two “Obies” and a Vernon Rice Award, and returns for A.C.T.’s 1982-83 season in Morning at Seven.

A.C.T. PRODUCTIONS: Death of a Salesman, Mistletoe, Under Milkwood, Six Characters in Search of an Author: Uncle Vanya, A Fly in Her Ear, Our Town.

BROADWAY: All Over Town, Flo in Her Ear, Cruising, A Midsummer Night’s Dream, Hamlet (with Richard Burton), The Little Foxes (with Elizabeth Taylor and Maureen Stapleton), Every Good Boy Deserves Favor.


MARRIKON WALTERS (*) returns to A.C.T. this season after an absence of 11 years. Miss Walters has been a member of the company in 1974, and since then has appeared in 29 productions as a founding member of the company. She has been a member of the company in Pittsburgh in 1965, when she was a trace and performed with A.C.T. for six years before going on to solidify her national reputation on Broadway, television, and resident theater. Miss Walters’ 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Had I Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.


SYDNEY WALKER is a 56-year veteran of stage, film, and television work, having performed in some 270 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier and Anthony Quinn. A gardenving devotee, he is active as a channel for Psychiatric-Spiritual Healing.


J. STEVEN WHITE first joined A.C.T. in 1973 and performed 22 roles in five years. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 15 years ago. Since then, he has performed and directed at the Oregon Shakespeare Festival, the Shakespeare & Company in France, the University of Southern California, the Paul Masson Winery and the San Joaquin Repertory Company. Mr. White is an expert combat photographer, and has served 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: Ceylon de Bergerac, Merchant of Venice, Taming of the Shrew; Not My Father’s Son; Baltimore, Matchmaker (U.S.S.R. tour), Desire Under the Elms, The Glass Menagerie, Private Lives, Boeing Boeing (U.S.S.R. tour), Othello, Valentina and Valentine, Peer Gynt, Julius Caesar, All the Way Home (Japanese Tour), A Midsummer Night’s Dream.

BRUCE WILLIAMS (*) has been with the company for five years. A native of Fort Worth, he studied at the University of Texas with Polish actor-director Jagienka Zych and has appeared at Ashland’s Oregon Shakespeare Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.’s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii. He has been seen this season in Christmas Carol, Lost and Morning’s Al Sev.


Other resident theaters: The Devil’s Disciple, Henry IV, Part II, Henry VI, Part III, Much Ado About Nothing, A Streetcar Named Desire, Sweet Evers.

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

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LAURA ANN WORTHEN (*) comes to A.C.T. for her first professional season while attending the Conservatory’s three-year training program. She appeared on the Geary stage last year in Cat Among the Pigeons, Miss Withen 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 Company. She is a recipient of the 1982 Peninsula Children’s Theatre Scholarship. This season, Miss Worthen will appear in A Christmas Carol and The Chalk Garden.

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

OTHER RESIDENT THEATRES: Grown Grow the Lilies; Idiot’s Delight; Romeo and Juliet; Twelfth Night; Equus. D. PAUL YEUEL (*) returns to the company for his second season. He graduated from Phillips Academy, Andover, and holds a B.A. from Stanford University. Mr. Yeuel’s training includes the stage in the last Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival, and the Eureka Theatre in San Francisco. An avid “white water” enthusiast, he kayaks regularly and works off-season as a river guide in the Sierras. Mr. Yeuel has taught Shakespeare acting during 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 Rivals; The Three Sisters; Richard II; The Admirable Crichton; 5 Christmas Carol; Mounting Becomes Electra; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 12 total, including: The Emporium, King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Man of La Mancha; South Pacific; The Basic Training of Pablo Hummel.

FILMS: Hammett.

DESIGNERS

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

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

DIRK EPPELSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. A designer at A.C.T. for eight seasons, Mr. Eppelson has designed lighting for productions of Peer Gynt, Klock Klock, Transvest, All the Way Home, The National Health, 5th of July, I Had Fever, The Crucible of Blood, Pantaleten, Buried Child, Richard II, The Admirable Crichton and Cat Among the Pigeons. He also spent eight seasons with Pacific Rep. In Santa Maria and designed 25 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was a consultant and designer for the opening of the Denver Center of the Performing Arts and has his own consulting firm called Performing Arts Technology.

RALPH FUMICELLO (Set Designer) has been a resident designer at A.C.T. for 11 seasons, designing 24 productions including: 46 Wildernesses, Another Part of the Forest, Peer Gynt, Pantaleten, The Taming of the Shrew and Minnows Becomes Electra. Mr. Fumicello’s work has been seen on Broadway and in off-Broadway at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Spainwood Shakespeare Festival, Seattle Repertory Theatre and the South Coast Repertory Theatre and he recreated his design for The Taming of the Shrew on PBS Television. Recently, Mr. Fumicello designed set for the Ralph Lauren Fashion Show at the Crocker Center Gallery.

JAMES SALE (Lighting Designer) returns to A.C.T. this season, after having served as the company’s Associate Lighting Director during the 1981-82 season. He spent five seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Loose Ends, Talliy’s Folly, Brena Nova, Diamond Studs and 4 Midsummer Night’s Dream. Other design credits include seasons at the Intiman Theatre in Seattle, California Repertory Theatre and the Solar Theatre in Los Angeles, the Oregon Shakespearean Festival in Ashland, and the Alley Theatre in Houston. While at A.C.T. he designed Ghosts and Another Part of the Forest.

DIANE SCHUeler (Lighting Designer) joins A.C.T. this season after having designed the company’s The Girl of the Golden West, 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 Gery’s The Marriage of Figaro. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep, and Chicago’s Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for six consecutive seasons with Lyric Opera of Chicago. He has also designed for Houston Grand Opera, Opera Company of Boston, Central City Opera, and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet’s production of The Sleeping Beauty, as well as numerous productions for the Boston Ballet. He will also design the lighting for American Ballet Theater.

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RALPH FUNCICELLO (Set Designer) has been a resident designer at A.C.T. for 11 seasons, designing 24 productions including, 46 Wilderness, Another Part of the Forest, Peer Gynt, Fantagraphics, The Taming of the Shrew and Measure for Measure. Mr. Funcicello’s work has been seen on Broadway and off-Broadway at many resident theaters, including the Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theatre, Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, Shrewsbury Shakespeare Festival, Seattle Repertory Theatre and The South Coast Repertory Theatre and he recently designed his set for The Taming of the Shrew on PBS television. Recently, Mr. Funcicello designed the set for the Ralph Lauren Fashion Show at the Crocker Center Galleries.

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DIANE SCHULER (Lighting Designer) joins A.C.T. for another season, having designed for the company’s The Girl of the Golden West and The Three Strangers 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 A Doll’s House, The Marriage of Figaro. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep, and Chicago’s Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for six consecutive seasons with Lyric Opera of Chicago. He has also designed for Houston Grand Opera, Opera Company of Boston, Central City Opera, and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet’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.
The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, the California Arts Council, the City and County of San Francisco Hotel Tax Fund, and the National Endowment for the Arts.

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Dear Chronicle "Dinebook" Editor:

Thank you and Gerald Nachman for his column of Monday, November 22, 1982, entitled "Aging Up."
The theatre-loving community of San Francisco must be as relieved as I am to hear a clear voice after the negative, divisive barrage of columns in Bernard Weiner's vendetta against A.C.T.

"The bigger they are, the harder they fall," so A.C.T. makes a big target for Mr. Weiner in his search for muck to rake. Mr. Weiner has every right to do this like Bill Ball or A.C.T. or both, but he does the theatre community of the Bay Area a disservice by undermining A.C.T.'s backbone of subscriptions and donations with his ominous and irresponsible speculations about A.C.T.'s future.

As Gerald Nachman says, "If A.C.T. goes, we'll be back watching Brecht in lofts." The presence of A.C.T. in San Francisco attracts and insures the influx of many fine actors to the entire Bay Area, actors working in smaller theatres all about us would like a chance at our own "Big Apple."

Bill Ball has been criticized for extravaganza, but recently, Bernard Weiner even criticized him for fiscal responsibility. The understanding of the reasoning for this reduction is, 1) A.C.T. is not a community-based activity, and 2) there is some personality conflict between William Ball, the General Director of A.C.T., and the powers that be.

The California Theatre Council feels that while A.C.T. is not a community-based activity, that's a significant concern, although in my view incorrect, but if the people of this community are to be denied the cultural experience that A.C.T. provides because someone objects to the personality of William Ball, that would be truly unfortunate and would suggest that the California Arts Council's policy be carefully reviewed.

We travel from our home here in the Napa Valley, some 60 miles from San Francisco, to partake of A.C.T. and gen-
erally, we go to the plays with one more of our neighbors. There are more than several people who live in St. Hel-
ena and go to A.C.T. regularly and even more who go sporadically. My attendance at A.C.T. this year has been greatly increased over that of past years due primarily to my association with a group of young Bay Area businessmen, very few of whom live in San Fran-
sisco but who seek to increase their cultural involvement. Our largest membership comes from the Silicon Valley on the Peninsula south of San Francisco and the East Bay. Please be assured that many people, not only from the area north of the City but also south and east, see themselves as part of the San Francisco cultural community and very much feel that A.C.T. is part of that community and contributes greatly to our lives.

My increased involvement with A.C.T. this year has involved their fundraising team. Fundraising is not my favorite sport but A.C.T. is worth it, especially for those of us who live out here in the hinterland. I would certainly hope that the Arts Council could see its way to at least return its contribution to the prior level, if not raise it to the level of the San Francisco Opera, Ballet and Symphony.

Sincerely,

Robert E. Simpson

Dear Governor-Elect Deukmejian:

It has come to my attention that the California Arts Council has signifi-
cantly reduced its contribution to the American Conservatory Theatre (A.C.T.) in San Francisco. My under-
standing of the reasoning for this reduction is, 1) that A.C.T. is not a community-based activity and, 2) that there is some personality conflict between William Ball, the General Director of A.C.T., and the powers that be.

The California Theatre Council feels that while A.C.T. is not a community-based activity, that's a significant concern, although in my view incorrect, but if the people of this community are to be denied the cultural experience that A.C.T. provides because someone objects to the personality of William Ball, that would be truly unfortunate and would suggest that the California Arts Council's policy be carefully reviewed.

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Sincerely,

W. Andrew Beckstoffer

NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund is a non-profit agency which brings together the American resident theatre and the busi-
ness sector: a united effort dedicated to de-
veloping financial support on a national basis for the arts in America's most established and long-standing professional companies.

Mr. Woodrow Kingman, Executive Vice President of the Crocker National Bank and A.C.T. fundraising team member, serves on the Board of the N.C.T.F.

The American Conservatory Theatre, as a constituent of the Fund, provides the community-based activity that, generally, acknowledges the support of the corporations and foundations which have contributed to the National Corporate Theatre Fund.

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s Foundation
Dear Chronicle "Datebook" Editor:

Thank you and Gerald Nachman for his column of Monday, November 22, 1982, entitled "ACTING UP."
The theatre-loving community of San Francisco must be as relieved as I am to hear a clear voice after the negative, divisive barrage of columns in Bernard Weiner's vendetta against A.C.T.

"The bigger they are, the harder they fall," so A.C.T. makes a big target for Mr. Weiner in his search for muck to rake. Mr. Weiner has every right to do this like Bill Ball or A.C.T. or both, but he does the theatre community of the Bay Area a disservice by underlining A.C.T.'s backbone of subscriptions and donations with its ominous and irresponsible speculations about A.C.T.'s future.

As Gerald Nachman says, "If A.C.T. goes, we'll be back watching Brett in lofts." The presence of A.C.T. in San Francisco attracts and assures the influx of many fine actors to the entire Bay Area, actors working in smaller theatres all about us would like a chance at our own "Big Apple."

Bill Ball has been criticized for extravagance; but recently, Bernard Weiner even criticized him for fiscal responsibility, when A.C.T. announced a pared-down season to fit their reduced budget, by bemoaning the loss of the big flashy productions for which A.C.T. is justly renowned.

If "Gin Game" is "cutting back," I want more of the same. For my subscription dollar, I would rather see two expert actors like William Paterson and Mar- ton Walthers create theatre magic with their truthful and deeply moving characters than have all the pageantry in the world. Bill Ball did not cut back on the production values that really count. I just returned from seeing seven plays on Broadway—Geraldine Page in Agnes of God to Anita Morris in Nine—and I can assure all that we have a nugget of a national treasure right here in San Francisco.

Gerald Nachman is absolutely correct that the presence and support of some of our other unique theatres like Cyril Magon and Charlotte Mattillied have and would give needed support and validity to A.C.T.'s drive for needed funds. But even without the help of such benefactors and with A.C.T.'s present Board of Directors and organization, A.C.T. is "community run." Bill Ball, the artistic directors, the technicians, the carpenters, the stage hands, the tailors, the seamstresses and costume staff, the wigmaster, the office personnel, the managers, the accountants, the secretaries, the telephone operators and the rest: All are fellow San Franciscans. Nachman's analogy to the Giants is apt. Who could be better qualified to trade pitcher's than Bob Lurie, who could be better qualified to run Ball's ball-game than William Ball?

My gaunch is off to William Ball. I thank him for the quality of theatre he has and is giving us. I commend his determination to seek funding wherever necessary, and I appeal to the community to support A.C.T. now, with or without the leadership of our local philanthropists. A.C.T. enriches us all.

Thanking you for your ear, I remain

Very truly yours,

Robert E. Simpson

Dear Governor-Elect Deukmejian:

It has come to my attention that the California Arts Council has significantly reduced its contribution to the American Conservatory Theatre (A.C.T.) in San Francisco. My understanding of the reasoning for this reduction is: 1) that A.C.T. is not truly a community-based activity, and 2) that there is some personality conflict between William Ball, the General Director of A.C.T., and the powers that be. The California Arts Council feels that A.C.T. is not a community-based activity, that's a significant concern, although in my view incorrect, but if the people of this community are to be denied the cultural experience that A.C.T. provides because someone objects to the personality of William Ball, that is clearly both unfortunate and would suggest that the California Arts Coun- cil's purpose be carefully reviewed.

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To BART or Not To BART?

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Carlton is lowest.