TO ALL THOSE
WHO STRIVE FOR EXCELLENCE.

At Imperial Savings, we know that nothing worthwhile comes easy.
Stretching tired muscles, practicing a difficult chord, rehearsing a
demanding role; over and over again, until one day, the artists’
achievements can be shared with us, the audience.
In appreciation of this effort, Imperial Savings wishes to extend our
support to the performing arts throughout California.
Because true art enriches us all.

Imperial Savings
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The Sign of the Times

McGuire Real Estate is selling
homes all over town. Condos, single
family homes and some of the largest
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Incomparable service,
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sellers with a unique brand of personal
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good times and bad times. And our
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929-1900

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At Imperial Savings, we know that nothing worthwhile comes easy. Tomorrow's dreams only come true after lots of hard work today. Stretching tired muscles. Practicing a difficult chord. Rehearsing a demanding role. Over and over again, until one day, the artists' achievements can be shared with us, the audience.

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McGuire Real Estate
An Investment You Can Live With
ANGELS FALL Cast
Making Music out of the American Voice

A MIDSUMMER NIGHT'S DREAM Cast
Of Fairies and the Moon

THE SLEEPING PRINCE Cast

DEPARTMENTS
"ACT II" AUCTION
SPECIAL VISITORS TO A.C.T.
CONSERVATORS OF THE AMERICAN ARTS
A.C.T. 1983-84 CALENDAR
TO THE AUDIENCE
GEARY THEATRE—FIRE EXITS
PROLOGUES
RADIANT AMERICAN ARTISTS
WHO'S WHO: THE ACTORS
WHO'S WHO: DESIGNERS
THE CONTRIBUTORS
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& ADMINISTRATION

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Cover (left to right from top): Debra McLaughlin, John Drinski, Peter Brett, Sydney Walker, Dakin Matthews and Barbara Distickler appear in Angels Fall by Leonard Bernstein, directed by Edward Hastings. Photos: Larry Merkle. Design: Terry Ohman.


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# Angels Fall
Making Music out of the American Voice

## A Midsummer Night's Dream
Of Fairies and the Moon

## The Sleeping Prince

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**Cover:** (Left to right) Chablis, Mr. Jack, John DeMita, Peter Brett, Sydney Walker, Diahn Matthews and Barbara Dickson appear in Angels Fall by Leonard Wilson, directed by Edward Hastings. Photo: Larry Merkler, Design: Tilly Okani.

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Robert Motherwell: Lithograph

"Bergen Gate," 1959, 9 x 12 inches, portrait; 20 x 26 inches, framed. Robert Motherwell is an American artist of international renown. His lithograph will be on view at the John Berggruen Gallery the week prior to the "Art IIT" Auction Gala, JOHN BERGGREUN GALLERY, San Francisco.

1777 CLUB & NASHOMON ANTHEM—PRIVATE PARTY FOR 100
Round up 100 of your friends or business associates for an exclusive performance of NASHOMON ANTHEM, the lively revue of Ogden Nash's poems and unknown lyrics. The 1777 Club on Nob Hill will be yours for the evening, with table hors d'oeuvres and wine served to you and your guests, compliments of Club owners Mike and Fran Sanchez, who are also the proprietors of Mama's Restaurant. 1777 CLUB, San Francisco; NASHOMON ANTHEM.

SOCIETY EXPEDITIONS' NORTHERN TURKISH EXPRESS—A NINE-DAY SOJOURN FOR TWO
Revel in the luxury and elegance of a bygone era when the two of you take the fabled Orient Express from Istanbul to Paris. This nine-day trip recreates the train's historic route in the original, elegant carriages from the train's heyday in 1920s. Elegant dining will be one of the highlights of the trip, with meals prepared by famous Wagons-Lits chefs and served in their mahogany and teak-paneled dining car. First-class accommodations, meals, and all off-train excursions are included. Departure dates: May 3 or September 8 only. SOCIETY EXPEDITIONS, Seattle, Washington.

NANNY FOR A MONTH—AMERICAN NANNY PLAN
If you think the Nanny is one of those delightful traditions that's fallen by the wayside, think again. The American Nanny Plan, headquartered in Claremont, California, is reviving the wonderful idea right here in the U.S.A.

An American Nanny can live either in the home or come in by day. She is expected to take responsibility for anything and everything to do with children in her care, but not for domestic duties other than those directly concerning the children. Four-week period to be mutually agreed upon in advance. AMERICAN NANNY PLAN, Claremont.

PRIVATE PERFORMANCE OF RALPH BITTON'S "PILAR"—AN AFFAIR AT TRADER VIC'S
Host forty to one hundred of your closest friends to a very private concert by acclaimed vocalist Ralph Bitton in Trader Vic's posh Tiki Bar Room. She will perform at nine o'clock on an evening to be arranged with her and Trader Vic's, who will provide an open bar with champagne cocktails prior to and during your personally sponsored concert, along with coffee and giant-stemmed strawberries.

H. R. L. BITTON, San Francisco; RANDALL SCHILLER PRODUCTIONS, San Francisco; TRADER VIC'S, San Francisco.

ACT II AUCTION LOADED WITH TREASURES

The second annual "ACT II" Auction Gala on March 10, 1984 will be an even greater success than the "ACT I" inaugural. Beginning at 5:00 p.m. and ending at 7:00 p.m. in the Grand Ballroom of the St. Francis Hotel, the live and silent auctions will include such tempting bidables as handmade quilts designed by Abigail McGraw, a guided tour of Hong Kong by master chef Ken Hom, and a band-blown decanter of the exclusive Remy Martin Louis XIII cognac. Here is a sample of other items to challenge your better judgment.

UNWIND FOR A WEEK—A BEACHFRONT VILLA ON THE ISLAND OF GRENADA
Grenada's most exquisite villa, Solamente Uno, has six bedrooms and six baths, as well as magnificent oceanfront living and dining rooms. It is fully equipped with a staff of three, gourmet chef included, and has its own private beach, dock and gazebo. Snorkeling, sailing, fishing and boating are all available on the premises. MANY ATHLETIC PELLATION, Stockton.

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- ROBERT MOTHERWELL: LITHOGRAPH

"Bergenesis Five: 46" 1979 9" x 12" (Image 20.5" x 26") framed
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If you're a golfer, this package is for you! Headquartered for two nights at the exclusive Lodge at Pebble Beach with two breakfasts and golf privileges included. Play an exciting and challenging round of golf at exclusive Cypress Point with Frank D. “Sandy” Tatum, N.C.A.A. golf champion. Also included are dinners at the romantic Raffaello's Restaurant in the heart of downtown Carmel and The Old Bath House in Pacific Grove.

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THE PARISIAN PACKAGE—AIRFARE FOR TWO ON PAN AM AND FOUR GLORIOUS NIGHTS AT THE HOTEL INTER-CONTINENTAL

Fly Pan Am Clipper class to the “City of Light” for four glorious nights at the elegant Hotel Inter-Continental and recapture the luxurious atmosphere of another era. PAN AMERICAN WORLD AIRWAYS, INC., San Francisco; INTERNATIONAL HOTELS CORPORATION, San Francisco.

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Six lucky gourmands will be taken on a tour of Cocolat's Berkeley laboratory and kitchen by owner Alice Medrich, where a demonstration will be given and tempting treats will be tasted by all. This will be followed by an exquisite dinner at Restaurant Metropole, hosted by Ms. Medrich and chef-patron Serge Francois Bled. The dinner will be accompanied by fine wines from Mr. Bled's private cellar, and Ms. Medrich will provide each guest with a souvenir chocolate surprise. Some restrictions. RESTAURANT METROPOLE, Chef-owner Serge Bled, Berkeley; COCOAT Owner Alice Medrich, Berkeley.
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ANGELS FALL
by Lanford Wilson

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Niles Harris .................... Dakin Matthews
Vita Harris .................... Barbara Dirickson
Marion Clay .................... DeAnn Mears
Salvatore (Zappy) Zappala .... John DeMita
Father William Doherty ....... Sydney Walker

Directed by Edward Hastings
Scenery by Ralph Funicello
Costumes by Michael Casey
Lighting by Greg Sullivan
Sound by Christopher Moore
Hairstyles by Rick Echols
Assistant Director Michael Pulizano

The action of the play takes place
in a small adobe mission in northwestern New Mexico

There will be one twelve-minute intermission.

UNDERSTUDIES
Don — J. Steven White; Niles — D. Paul Yemen
Marian — Nancy Carlin; Zappy — Douglas Martini; Vito — Carolyn McCormick;
Alternate for Father Doherty — William Paterson
THE AMERICAN CONSERVATORY THEATRE

Present:

ANGELS FALL

by Lanford Wilson

The Cast

Don Tabaha .................................. Peter Bretz
Niles Harris ................................. Dakin Matthews
Vita Harris ................................. Barbara Dirrickson
Marion Clay ............................... DeAnn Mears
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Marion — Nancy Carlin; Zappy — Douglas Martin; Father — Carolyn McCormick;
Alternate for Father Doherty — William Paterson

Warning: The Surgeon General Has Determined That Cigarette Smoking is Dangerous to Your Health.
MAKING MUSIC OUT OF THE AMERICAN VOICE

An interview with Landon Wilson by Jeffrey Hinz

The shepherd’s bree, frothing forked lightning—own;
The honor and the humor and the glory Of Jos. Angel is tall, they are towers, from heaven—a song Of just, majestic, and giant grounds. But man—in, scythe of scarlet battle honse;
Who brokers, from groundless babble to bony head:
Age gaps whose breath is our moment—now:
How has one to yield for big tunes?
—General Motors Raprpo's

Twenty years ago, Landon Wilson's play, Home Free, was performed at the legendary Cafe Club in New York's Greenwich Village. Five years later, in 1969, Wilson founded the off-Broadway Circle Repertory Company with Marshall Mason and began a collaboration that is now one of the longest and most successful between a playwright and director in the history of the American theatre. Most of Wilson's plays, including The Moon Builders and The Boot, have been written expressly for each member of the Circle Rep acting company—Myth Hirsch, William Hurt, Judith Harris and Bernard Hughes and staged in their premiere productions by Marshall Mason. With the first three plays about the Missouri Valley clan—The Fifth of July (seen at A.C.T. in 1979), the Pulitzer Prize-winning Talley's Folly, and J. Alfred's—Wilson has quietly but firmly established himself as the premier playwright of America's heartland. Wilson's most recent play, Angel Falls, was written on a commission from the New World Festival in Miami and given its world premiere there on June 19, 1982. The play was subsequently seen in rewritten versions at the White Bear Theatre in Westport, Connecticut and at the Performing Arts Center in Saratoga Springs, New York in the 1982 summer season, along with Mauna Kea's Ribbity. Angel Falls opened at the Circle Rep on October 16, 1982 and in January of 1983 moved to the Longacre Theatre on Broadway, where it played for three months.

In the following conversation, Landon Wilson displays his delightful form and speaks enthusiastically about Angel Falls and other plays. He has just completed a translation from the Russian of Anton Chekhov's The Three Sisters, to be produced in March at the Hartford Stage Company in Connecticut.

A.C.T.: How does the translating you have been doing differ from your writing?

LANDFORD WILSON: Oh, God, it’s such a rest! It’s like archaeology, like working in an entirely different field except that I can bring to it everything I know from my own work. It’s a hummin’ holiday.

L.W.: I think Angel Falls is the best. And I think The Three Sisters is probably the best play ever written, always excepting Shakespeare in King Lear, Hamlet and Romeo and Juliet. In modern plays—and God knows he wrote very modern plays—he’s the best. Other people might prefer Strindberg or Ibsen but to me Chekhov is amazing. I’m on the last few pages of The Three Sisters now and every line of the play is heartbreaking. The cumulative effect of the time he gets to the end is astonishing. I can hardly work on it. It’s really very, very beautiful.

A.C.T.: Your own work frequently has been called Chekhovian. Do you agree with the comparison?

L.W.: I’m a little impatient with people who call me Chekhovian. It happens all the time but I don’t feel it. I’m trying to “do” Chekhov or trying to emulate him or even to express what he did in contemporary terms. I would write very differently. I read him at a very formative age and was blown away, but my literary influences are more novelistic like Dickens and Mark Twain. And plays that do something quite different from what Chekhov does, like James Sanders’ Next Time I’ll Ring to Tell. You’re often compared to your fellow Missouri statesman, Truman Capote. You knew him, didn’t you?

A.C.T.: We are also frequently compared to your fellow Missouri statesman, Truman Capote. You knew him, yes? I didn’t know you, yes? Now that’s an influence. But it’s an influence in something completely different from what the critics think. It’s an influence in writing, an influence in writing, an influence in trying to make music out of the American voice. Whitman and Sondheim have had the same influence on me. They too, made the English language sing. William’s writing sounds like the way people talk except that the speech is elevated. It’s taking those moments you hear in which people make written poetry and making entire plays out of them.

A.C.T.: What is your relationship to a play like Angel Falls in one of your more recent productions?

L.W.: It’s always very exciting for me to see my plays performed by theaters other than my own. I can’t wait to see The Fifth of July done at A.C.T., for instance, and I recently saw Talley’s Folly in Kansas City. Both were very exciting. Actors who haven’t seen the original productions respond to the texts only with their own experience. And, theoretically, if I have written a part that challenged a particular actor at the Circle Rep to do something that he hadn’t done before and to do it well, then I have written a character that is viable no matter who does it. Good parts have always been written for specific actors.

It’s always wonderful to get out of New York to see other productions of my plays. The critics here don’t seem to understand metaphor. They just throw up their hands if you have any sort of symbolism. Of course that is what we work with. But in New York, symbolism has been getting an absolutely bad name.

Tanya Berlin, who played Mother in the original production of Angel Falls, sat down about a month ago with an important New York critic who shall be nameless, I swear. She asked him why he had not understood, at the time it was on Broadway, what the play was about.

“The playwright developed a situation,” she explained, “where he is talking about America. He is saying, ‘We are briefly held in a church where no one any longer goes, under a nuclear threat. The
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Age gaps, whose breath is our moment e'en
What has our vid—vis from (fig) tones
—Gisey Roslyn Respido

Twenty years ago, Leonard Wilson's play,
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except that I can bring to it everything
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I burned myself out working on
Angel Fall. I worked very hard and very
late because I was always on deadlines. I
did as well as I could possible on the play
but I also did myself in. When I finished
the first draft that for at least a year I
couldn't do another thing. I didn't want
then to have any original thought. And I haven't

A.C.T.: Almost every writer loves
Chekhov. What is your response to him?

Barbara D'Amico and Duke Kahanamoku: pond and the wife of Angel Fall.

L.W.: I think Chekhov is the best. And
I think The Three Sisters is probably the
best play ever written, always excepting
Shakespeare in King Lear, Hamlet and
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A.C.T.: You are also frequently con-
pared to your fellow Missouri statesman,
Trueman Capote. You knew him, didn't
you?

L.W.: No— he still seems to me that he
is not with us anymore. But then,
I don't know, he's true, I did know him, yes I
did. Now that's an influence. But it's an
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It's an influence in words, an influence
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make natural poetry, and making entire
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A.C.T.: What is your relationship to a
play like Angel Fall? Is it written around
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L.W.: It's always very exciting for me
to see my plays performed by theaters
other than my own. I came out to see
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Something dramatically different is happening in today's world of fashion for
juniors. Something so distinctly new it changes your idea of what fashion is
supposed to be. It's clothing of looser, freer proportions, minimal details handled
with a fresh new interpretation. It's overall cropped at the knee with a mesh
bib, string suspenders and a braided belt. It's asymmetrical shirt
clothes one big button. In short, it's fashion news from Triangle
in pure cotton for sizes 1 to 11. The bib overall in troue. $50.
The shirt in olive: $50. Now in Lifestyle Collections.
people who are doing something worthwhile are no longer sure if what they are doing is correct and no longer believe in what they are doing. As a result, they are now basing their decisions on what actions to take on personal gain and then any humanitarian considerations. And, most significantly of all, all of the people are terribly sad because the artist is dead.” Why, Tanys asked, didn’t the critic see that the situation of the play was a metaphor for the state of American culture just now? The critic said, “It never crossed my mind. I just kept waiting for something to happen.” Tanys answered, “Theimportant thing to understand is that nothing was going to happen except that people were going to make life decisions.” Nothing is going to happen. This is just where we are.

**A.C.T.I:** How did the idea for the play come to you?

**L.W.** When I came back from Los Angeles where I worked on a production of A Tale of Mld, I had very little time to write the play before it was due to the New World Festival in Miami. I didn’t have really an idea for it, or at least I didn’t know what to use. One night I was checking out the local bars in the neighborhood around my New York apartment and I went into one that was practically deserted. Over the bar were jacked two postcards. They were from an area in New Mexico where I’ve been quite a bit, the low mountain ranges up in the north. Perhaps the barmaid had gone home to New Mexico and sent the cards back. Seeing the postcards I imagined the missions that I used to go into the desert to paint when I was an art student at San Diego State College. For many years, I had been struggling about New Mexico and the Indians who live there and the nuclear production that goes on there, but until that moment did the idea come together in my mind. The professor and his wife came into one of these missions in my head, and the priest was there and he was unlike any of the stage priests that we now see who drink and smoke and swear and don’t believe in God. He was not one of those. And there was an art dealer there and her boyfriend and her husband was an artist who had just died. Everyone was there in my mind instantly the moment I saw that photo card image of a barren New Mexico mission.

I didn’t know what had happened to me so I paid no attention to it until the next day. Then it all came crashing back. But it was mostly the characters, you see. I had the art dealer and her tennis player five years ago. For six years, I’ve been going to write that professor and his wife who writes children’s stories but has no children, since I had taught and met professors like that. The priest was going to write after since the time I saw the tenth nonbelieving priest in the theater and said: “That doesn’t conform to the priests I know.” The Indian I’ve been going to write ever since I got sick of all the sweet-hearted, soft Indians that have known American literature since the 60s, I wanted to write an Indian that was as belligerent and militant as the ones I had met. All of those people had been occupying space in my mind for many years. But then they all came together in one metaphor: We are living under crisis and we don’t know what to do about it. I wrote the play for Miami in five months, having never before written a play in less than a year and a half.

**A.C.T.I:** How did you come to take the play’s title from a Gerard Manley Hopkins poem?

**L.W.** I live out in Sag Harbor which is a tiny little town. Since we’ve been talking I’ve walked out onto my deck five times—it’s night here, of course—and looked across at the house of a friend that is oh, forty feet away but on another block. I can see the garage at the back of the house that used to be the studio of my artist friend Lou Fink. About three years ago he died out here on the highway. He was fifty years old and a wonderful artist. And he was very important to me. We wound up on one’s work days at about the same time and I would go over and say, “How are things going with you because I’m not getting anything done.” And he would say, “I’m doing great.” Or he would come over to my house and say, “I’m doing badly today, tell me something good.” Tell me that you’ve had a breakthrough. He was an older man and a little taciturn but he was a kind of mentor. I saw him every single day. Either I would take a bottle of wine over to him or he brought one over to me and we would sit and wait for his wife to come home from work and join us. He was so much a part of my life that when he died it was an enormous loss. It was so profound that I didn’t know if I could live in this town anymore. And I hadn’t known that at all. I hadn’t known that we were that close and that he was that important to me. Angels fall is dedicated to Lou. The loss of him permeates the entire play. The speech that the priest has about Ernest Brass, the dead artist—“I don’t go out to that barber anymore. He’ll drink wine and I’ll drink tea, and we both got drunk!”—it was like that. He was very important to me. Hopkins was Lou’s favorite poet. When I started writing the play I didn’t know what the name of it was but I knew it had to come from a Hopkins poem. The poem says, “Angels fall, they are terrors from heaven.” But people have nowhere to fall from. I was writing simultaneously about people who have nowhere to fall from and giants. These people are all giants who fall enormously and fall, but at the same time they are just people who have nowhere to fall from. I’m thinking particularly about Don Tabah who goes off, as far as I’m concerned, to make a name for himself instead of staying and helping his people. He’s destined to do that from the beginning because angels fall but it’s profoundly sad to see it happen.

**A.C.T.I:** What appeals to you about New Mexico?

**L.W.** The light, the space, the people. Once you go there you are back every couple or three years because it draws you. The people—Indians, Spanish and Anglos, they call them—really make the place, yet you can’t touch it. It belongs to the Indian gods. Of course the Indian is getting tipped-off like crazy, but many of the places where there are huge uranium deposits can’t be mined because they are holy grounds of the Indians and they just won’t let anyone go there. Those places are very mysterious. No one has ever been to them but the Indians.

The number of artists drawn there is amazing. They are attracted by the light, which is astonishing. It is a part of the country where I feel the same strength that I feel in Missouri and also in the California wine country. Places like that are very important to me because you feel the indomitable strength of the people. Nowhere is that spirit stronger than in New Mexico and Arizona. All you have to do is go to Taos or Santa Fe and you may never leave.

**A.C.T.I:** How important is the anti-nuclear statement of the play?

**L.W.** I think it is where we are living today. It’s not anti-nuclear, it just says that we are living under the threat of imminent danger. “Will it happen now?” the characters in the play ask. “No, it didn’t.” What do you know? Can we do anything about it? No. Are we doing anything about it? No, we are saying, “Oh my God, that’s close.” When can we leave this church and go on about our lives? Maybe never, maybe in fifteen minutes. Do we care? Well, what can we do? It is not the action of the play. It is a metaphor saying this is where we are living. Please recognize that you are living completely under a threat of imminent immolation. I’m not just talking about somebody pushing a button, about war. I’m saying that the danger is everywhere.
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The American Conservatory Theatre

Presents

A MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

The Cast

Hippolyta, Queen of the Amazons, betrothed to Theseus .................... Nancy Carlin
Theseus, Duke of Athens .................... John Hertzler
Egeus, father to Hermia .................... Joseph Bird
Philostrate, Master of the Revels to Theseus .................... Douglas Martin
Hermia, daughter to Egeus, in love with Lysander .................... Janice Hutchins
Lysander, in love with Hermia .................... John DeMita
Demetrius, in love with Hermia .................... Peter Bertz
Helena, in love with Demetrius .................... Carolyn McCormick
Peter Quince, a carpenter .................... Sydney Walker
Nick Bottom, a weaver .................... Ray Reinhardt
Francis Flute, a bellows-mender .................... J. Steven White
Tom Snout, a tinker .................... D. Paul Yueall
Snug, a joiner .................... Harold Surratt
Robin Starveling, a tailor .................... Drew Eshelman
Oberon, King of the Fairies .................... Peter Donat
Titania, Queen of the Fairies .................... Annette Bening
Puck, or Robin Goodfellow .................... Tom O'Brien
First attendant to Titania .................... Tynia Thomassie
Second attendant to Titania .................... Linda Aldrich
Peaseblossom .................... Aticia Booken
Moth .................... Jacqueline Mates
Mustardseed .................... Aidan O'Shea
Cogwheel .................... Thomas Parker
Changeling Boy .................... Michael Barreras

Attendants and guards to Theseus and Hippolyta;
Other fairies attending Oberon and Titania;

Suzanne L. Collins, Crystal Kwok, Dag Paul MacLeod, Daniel Massey,
Alec Rafier, Jennifer Smith, Chris Valentine, Valerie Susan Vigil.

Directed by James Edmondson

Scenery by Richard Seger
Costumes by Martha Burke
Lighting by Duane Schuler
Original music by Larry Delinger
Choreography by John Pasqualetti
Sound by Christopher Moore
Hairstyles by Rick Echols
Dramaturge: Stephen Booth
Assistant Director: Stephen Weeks

There will be one 15 minute intermission.

UNDERSTUDIES

Theseus, Oberon, Quince—James Edmondson
Egeus—Douglas Martin
Lysander—Nicholas Kaldin
Hermia—Tynia Thomassie
Helena—Nancy Houts

This production is made possible by a generous gift from Shackle Corporation.

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Mustardseed .......................... Aidan O'Shea

Cobweb .............................. Thomas Parker

Changeling Boy ....................... Michael Barreras

Attendants and guards to Theseus and Hippolyta; 

Other fairies attending Oberon and Titania; 

Suzanne L. Collins, Crystal Kwok, Dag Paul MacLeod, Daniel Mansey, 

Alejandra Frizzi, Jennifer Smith, Chris Valentine, Valerie Susan Vigil.

Directed by James Edmondson

Scenery by .............................. Richard Seger

Costumes by ............................ Martha Burke

Lighting by ............................ Duane Schuler

Original music by ................. Larry Delinger

Choreography by ................. John Paquayletti

Sound by ............................ Christopher Moore

Hairstyles by ...................... Rick Echols

Dramaturge ..................... Stephen Booth

Assistant Director .................. Stephen Weeks

There will be one 15 minute intermission.

UNDERSTUDIES

Theseus, Oberon, Quince—James Edmondson; Egeus, Philostrate—William Ball; Lysander, Snout—Douglas Martin; Bottom—Dakin Matthews; Demetrius, Snug—Nicholas Kaldon; Puck—Drew Eshelman; 

Starveling—William Patterson; Hippolyta—Barbara Dittrich; Hermia—Tynia Thomas; 

Helena—Nancy Houlke; Innos—Nancy Carlin.

This production is made possible by a generous gift from Shaklee Corporation.
OF FAIRIES AND THE MOON

 Doubtless there are as many fairies in our midst today as there were four hundred years ago, in the time of William Shakespeare. For reasons very likely related to the increased influence of science and industry in our lives, however, we no longer recognize the presence of such supernatural creatures as hobgoblins, brownies, and elves in quite the same way our Elizabethan ancestors did. To them a fairy was no small thing. Bound by superstition and still influenced by lingering pagan traditions, the common man in the Renaissance had only his religious faith (which after all depended on belief in the unseen) to fortify him against the mysteries of the natural world. Christianity went a long way toward providing Elizabethans with enlightenment but it still left plenty of room for the indulgence of medieval fairylore.

Native English fairies of the 16th century were generally benevolent in their actions and willing to help mortals in need. At will they could transform their naturally diminutive figure— the height of a three-year-old child, say— into any shape or size they pleased just as they could render themselves invisible or fly through the air with limitless dispatch. They controlled weather and the seasons and when they quarreled all of Nature went awry. They had great knowledge of the herbs and flowers they lived among and even though they loved to make music and dance, they were not averse to performing household chores. Fairies were known to be reliable guardian spirits of the home who could be trusted to shelter treasure and watch over servants. They took uncommon pleasure in misleading travelers, occasionally, were amorous of mortals and often pinch sleeping maidens. They were sports of the night; under cover of darkness they carried out their most mischievous activity, the stealing of babies from their mothers between the time of the infant’s birth and baptism. This presumed power over the newly born gave Elizabethan fairies their strongest hold on the imaginations of Renaissance men and women who believed that a fairy-blended wedding bed would result in robust offspring and domestic contentment.

William Shakespeare may not himself have believed in fairies but he certainly knew that thousands of his fellow countrymen did with all their being. Not too many years after leaving his Warwickshire country home for the city life of an actor and playwright in London, he composed our greatest fairy poem, A Midsummer Night’s Dream, combining a variety of literary sources with what he had learned as a boy of the fairies inhabiting the Stratford woods.

Even as a few months earlier he had immortalized Mab, queen of the fairies and midwife to dreams, in Mercutio’s famous reprise in Romeo and Juliet, the playwright now fixed in time forever Oberon, Titania and Robin Goodfellow, the most puckish hobgoblin of them all, in a magical woodsy tale of mischievous fairies, young lovers and rustic clowns.

A 1816 version performed at Covent Garden concluded with “A Grand Fugue,” Commemorative of the Triumphs of Theseus over the Cretans, the Thessals, the Centaurs, the Minotaur and the Golden Fleece.” Upon viewing this remarkable travesty, William Hazlitt observed, “All that is finest in the play is lost in the representation. The spirit evaporated, the genius fled, that which was merely an airy shape, a dream, a pantomime, immediately becomes an unmanageable reality!”

Not until Mrs. Elizabeth Verein produced a play in 1840 was A Midsummer Night’s Dream again seen in something resembling the form in which Shakespeare wrote it. A notable feature of this production was its introduction to English-speaking audiences of Felix Mendelssohn’s celebrated overture for the play, composed thirteen years earlier in Berlin. To many players’ minds Mendelssohn’s music — completed in 1842 with the addition of twelve incidental numbers and a finale — and Shakespeare’s play remain inseparably linked.

Finally, almost four hundred years after it was written, A Midsummer Night’s Dream can be seen for the stingly imagined work about imagination that it has always been. An exquisitely fashioned fairy tale, it sets before us all the beauty and terror of our own dreams and like them, defies easy analysis. The gulf between reality and illusion is more easily bridged by fantasy than by rational thought, the play reminds us. And, as Bottom the weaver properly asserts, “Man is but as he goes about to expound his dream!”
OF FAIRIES AND THE MOON

Doubtless there are as many fairies in our midst today as there were four hundred years ago, in the time of William Shakespeare. For reasons very likely related to the increased influence of science and industry in our lives, however, we no longer recognize the presence of such supernatural creatures as kobolds, brownies and elves in quite the same way our Elizabethan ancestors did. To them a fairy was no small thing. Bound by superstition and still influenced by lingering pagan traditions, the common man in the Renaissance had only his religious faith (which after all depended on belief in the unseen) to fortify him against the mysteries of the natural world. Christianity went a long way toward providing Elizabethans with enlightenment but it still left plenty of room for the indulgence of medieval fairylore.

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Peter Howitt & Annette Bonning portray Oberon and Titania, King and Queen of the Fairies, in A Midsummer Night's Dream.

Although the date when A Midsummer Night's Dream was written cannot be precisely fixed, two topical references within the play help to establish 1595-6 as the probable period of its composition. Titania's description of a year of tempestuously foul weather in Act two corresponds to the unseasonably cold and wet spell England is known to have suffered in 1594. Later in that same year, King James of Scotland planned to celebrate the christening of his son Henry by having the baptismal carriage drawn through the courtyard of Sterling Castle by a lion. At the last minute James decided that the sight of an uncaged lion would scare the ladies in his court out of their wits and so he chose instead the coat of arms by a Moose. This incident is skilfully ridiculed in the Dream's third act when Bottom and his fellow artisans sing the jester to temper his performance as the lion in Pyramus and Thisbe but the ladies in Titania's court be given a fright and the workmen-as-actors are hanged, "every mother's son."

The first performance of A Midsummer Night's Dream was given as part of the festivities surrounding a wedding in a nobleman's house and was likely attended by Queen Elizabeth. The play's relative brevity, its14 inventive use of music and dance employed as in a masque, a popular form of court entertainment; its central action in which three couples are eventually united in marriage; and the fairy beneficence over the marriage beds in the final act all contributed to its initial success as an occasional piece. And the last comic revel of Puck and Toby, actually set by Shakespeare in the great hall of a palace, provided an anti-masque-like postlude to the performance that could be counted on to send courtiers and wedding guests into the moonlit night full of the spirit of Theban's blessing; "Joy, gentle friends, joy and fresh days of love to accompany your hearts!

Elaborate dances and extravagant spectacles were included in most of the Dream's scenes over the next two hundred years.

An 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumphs of Theseus over the Cretans, the Thesians, the Centaurs, the Minotaur and the Gorgons. Once Upon a time viewing this remarkable travesty, William Hazlitt observed, "All that is finest in the play is lost in the representation. The spirit evaporated, the genie fled, that which was merely an airy shape, a dream, a painting thougih, immediately becomes an unmanageable reality!"

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Finally, almost four hundred years after it was written, A Midsummer Night's Dream can be seen for the richly imagi

...
The American Conservatory Theatre

Presents

THE SLEEPING PRINCE

by Terence Rattigan

The Cast

Peter Northbrook .............  William Paterson
Mary .............................  Annette Bening
The Major-Domo  ...............  Harold Surratt
The Regent ......................  Peter Donat
The King  .........................  Tom O'Brien
The Grand Duchess  .............  Marrian Walters
The Countess ......................  Nancy Houlék
The Baroness ......................  Johanna Jackson
The Archduchess .................  Anne McNaughton
The Princess ......................  Yania Thomasse
The Butler  .........................  James Lewis
The Footmen  ......................  Henry Bolzon
Scott Freeman

Directed by James Edmondson

Scenery by Richard Seger
Costumes by Martha Burke
Lighting by Joseph Appelt
Original Music by Larry Delinger
Hairstyles by Rick Echols
Assistant Director Michael Quinn

The scene throughout is a reception room in the Carpathian Legation in London.

ACT ONE
Scene I  Wednesday June 21st, 1911, about eleven-thirty p.m.
Scene II Thursday June 22nd, 1911, about eight a.m.

ACT TWO
Scene I  Thursday June 22nd, 1911, about seven p.m.
Scene II  Friday June 23rd, 1911, about one a.m.
Scene III  Friday June 23rd, 1911, about ten a.m.

There will be one fifteen-minute intermission.

UNDERSTUDIES
Peter Northbrook—D. Paul Yuell; Mary, The Princess—Janice Hutchins;
The Major-Domo—Douglas Marting; The Grand Duchess—Barbara Dickinson;

Alternate for The Regent—Bruce Williams

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Scene III Friday June 23rd, 1911, about ten a.m.

There will be one thirty-minute intermission.

UNDERSTUDIES
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**The survey questioned 1000000 American consumers who owned a 1989 car and who had driven a foreign car. The survey was conducted by AT&T.
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Frederick Knott
November 22-February 2

A Christmas Carol
Charles Dickens
December 3-December 24

John Gabriel Borkman
Henrik Ibsen
January 10-March 3

A Midsummer Night’s Dream
William Shakespeare
January 31-March 17

Angels Fall
Lanford Wilson
March 13-April 21

The Sleeping Prince
Tennessee Williams
April 3-May 12

The Dolly
Robert Locke
May 8-June 2

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Ages 8-18

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TO THE AUDIENCE

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

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

Ticket Agency – 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 ticket. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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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.

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

NOTICES

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

WHEELCHAIR ACCESS

Boxes are available for wheelchairs at the price of $5 a ticket. If you are in a wheelchair, enter through the main entrance and proceed to the box office prior to curtain time.

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) 771-1328 or 771-8880 (Voice). Special thanks to Steven Frischk Neider for his hard work and excellent performance in the interpreting of each show.

CHILDREN

Patrons are encouraged to bring very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

CREDITS

Larry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert’s Fun Inc. for fur storage and services.

SPECIAL DISCOUNT RATES

Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacque Jordan at A.C.T. (415) 771-3880.

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Gifts available from A.C.T.: The A.C.T. of Cooling is a collection of recipes from the kitchen of the A.C.T. staff, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags cost $15.75 each and the aprons are $16.75 each, prices include postage and handling. Check 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 across your home this season for an evening meal, put your name on the Hospitality List now. Call Meryl or Emily at the Conservatory office (771-3880). This is a new program sponsored by the Friends that needs some advance preparation. You can help.

SPRING CLEANING

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

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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Boxes are available for wheelchair users of the theatre at $5 a ticket. A wheelchair accessible restroom is available on the main floor.
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FM88.5

NO AND FOR HURRICANE AMERICAN MEATpread Awards were presented to Karrie Wohland and Paul Newman who visited A.C.T. on their wedding day. In addition to the awards, the Newmans received a birthday cake and song from the cast of A Midnight's Music Night's Dream.

A.C.T. is pleased to announce the opening of the beautiful Radiance Room downstairs in the Geary Theatre

The Radiance Room is open for cocktails and champagne before and after A.C.T. performances and during intermission.

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Rene Aubry, R.A.A.
Laurens Bacall, R.A.A.
William de Kooning, R.A.A.
Richard Diebenkorn, R.A.A.
Peter Donat, R.A.A.
Ella Fitzgerald, R.A.A.
Joan Fontaine, R.A.A.
Lynne Fontanne, R.A.A.
Janet Gaynor, R.A.A.
Julie Harris, R.A.A.
Helen Hayes, R.A.A.
Katharine Hepburn, R.A.A.
Charlton Heston, R.A.A.
James Earl Jones, R.A.A.
Burt Lancaster, R.A.A.
Marsha Mason, R.A.A.
Debrah Mencen, R.A.A.
Burgess Meredith, R.A.A.
Paul Newman, R.A.A.
Georgia O’Keeffe, R.A.A.
William Paterson, R.A.A.
Anthony Quinn, R.A.A.
Ray Reinhardt, R.A.A.
Barbara Rush, R.A.A.
Michael Sarris, R.A.A.
James Stewart, R.A.A.
Garry Trudeau, R.A.A.
Creech Tyson, R.A.A.
Sydney Walker, R.A.A.
Martin Walters, R.A.A.
Tennessee Williams, R.A.A.
Joanne Woodward, R.A.A.

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Allen Fletcher, C.A.A.
Buckminster Fuller, C.A.A.
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Dr. Margaret Heddlen Green, C.A.A.
John Houseman, C.A.A.
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Michael Lelievre, C.A.A.
W. MacNeil Lowry, C.A.A.
James B. McIntie, C.A.A.
Alfred J. Mosiman, C.A.A.
Crag Noel, C.A.A.
Helene Oppenheim, C.A.A.
I. N. Van, C.A.A.
Joan Saalfeld, C.A.A.
Edith Skinner, N.T., C.A.A.
Roger Stevens, C.A.A.
William Wilder, C.A.A.
Margot de Wildt, C.A.A.

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Thanks to all of you who have helped to make this season one of the most successful in A.C.T.’s 18-year history. We treasure your support. Enjoy the show!

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**American Conservatory Theatre**

**THE SLEEPING PRINCE**

by Terence Rattigan

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AGNES FALL
Monday, March 12, 1964—Director Edward Hastings talks about Wilson's Five piece of theatre.

THE SLEEPING PRINCE
Monday, April 2, 1964—Wells-known dramaturg Martin Hurst joins director James Edmundson to discuss this enchanting play written as a contribution to the festivities surrounding the coronation of Queen Elizabeth II.

THE DOLLY
Monday, May 7, 1964—This superb drama, first produced at A.C.T. as part of the Play-in-Progress series, receives a stimulating examination by director Larry Hecht and playwright Robert Luecke.

All Prologues 9:30 to 9:45 at the Geary Theatre.

Doors at the Theatre open one hour before the PROLOGUE starts.

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Lousie Boulard, R.A.A.
Simeon Solomon, R.A.A.
Richard Diebenkorn, R.A.A.
Peter Dreux, R.A.A.
Ellie Fitzgerald, R.A.A.
Joan Fontaine, R.A.A.
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Katharine Hepburn, R.A.A.
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Tennessee Williams, R.A.A.
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Thanks to all of you who have helped to make this season one of the most successful in A.C.T.'s 18-year history. We treasure your support. Enjoy the show!
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director)

founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known humor in an Off-Broadway production that won the Obie and Vernon Rice Drama Desk Award for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington's, D.C., Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lila D'Amato and Outer Circle Critics' Awards. In 1962, his production of Strindberg's In Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nathalia Borneo, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Terrence and Heritage at Shakespeare on Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant, and an NBC RCA Director's Fellowship. Among the first plays he directed for A.C.T. were: Swallow, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The Amazons, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Cesar and Cleopatra, The Conquest, Cynara de Borgia, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentilhomme and The Waverly Jury. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. He ac-


ALLEN FLETCHE (Conservatory Director; Co-Artistic Director; C.A.T.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and one as Executive Director. He is a former Associate Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Ozark Shakespeare Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., the Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. For A.C.T., Mr. Fitchler has directed the 1965 production of Uncle Vanya, as well as Dasch of a Saloman, Antony and Cleopatra, Othello, Hedda Gabler VII, The Lovers, and Roderick. The Set of a Scarborough Ghost, The Murder, The Raving Clues, Abigail's Birthday, and Wuthering Heights. He is a former student of Mr. Ball and has received his M.F.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 1970. In that capacity, he supervised all departmental and departmental staff in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conquest, A Doll's House, The Matchmaker, Pillars of the Community, The Great White Hope, Under the Elms, 5th of July, Ah, Wilderness, All the Way Home, Knock, Knock, Cyrano de Bergerac, The Teming of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught theatre administration through our Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R., and, currently, mainland China. He became Managing Director last fall.

BENJAMIN MOORE (Managing Director; Artistic Director; C.A.T.) has an integral role in A.C.T.'s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, where he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departmental and departmental staff in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conquest, A Doll's House, The Matchmaker, Pillars of the Community, The Great White Hope, Under the Elms, 5th of July, Ah, Wilderness, All the Way Home, Knock, Knock, Cyrano de Bergerac, The Teming of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught theatre administration through our Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R., and, currently, mainland China. He became Managing Director last fall.

ELIGEE BARKL (Company Co-ordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Teming of the Shrew, The Circle, Private Lives and Noursecenter and Guildenstern Are Dead. After receiving his bachelor of arts

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's little-known classic in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lois D'Antunno and Outer Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nathanael Rhee, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Terence and Honesty to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC RCA Director Fellowship. Among the first plays he has directed for A.C.T. were: Juno and the Paycock, Strife in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Cesar and Cleopatra, The Comedy of Errors, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpei, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. He ac-

ALLEN FLETCHER (Conservatory Direc-

Benjamin Moore (Managing Director) has played an integral role in A.C.T.'s development since his arrival thirty years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departmental operations involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Connoisseur, A Doll's House, The Matchmaker, Pillow of the Community, Pizarro, Death Under the Elm, 6th of July; Ah, Wilderness! All the Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew, The Secret of the Second, The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the Western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

ELIGENE BARCONE (Company Coordinator) is a charter member of A.C.T., who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts
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degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb, and Francis Ford Coppola. Mr. Bar-
come has directed the Plays-in-Progress program and supervised the musical adaptations of Cyrano de Bergerac, The Taming of the Shrew, and A Christmas Carol. He now heads the newly formed Troubadour touring program.

JAMES EDMONDSON (Resident Direct-
ory) made his A.C.T. directing debut two years ago with the productions of The Browning Version and Black Comedy. Last year he di-
rected The Gin Game and Dear Liar on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, Part One, The Moon, Thenoon of Henry, Romeo and Juliet, and Much Ado About Nothing. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatrefest and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Director), who was a founding member of A.C.T., whose productions of Che-
vy’s Joan and Our House were seen during A.C.T.’s first and second seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has been a resident director for three summers as a resident director of the Eugene O’Neill Playwrights Conference at Narragansett Bay, the Arizona–

Valley Community of Writers, Off–
Broadway, he co-produced The Sinthrom of Margery Kempe, The Epiphany for George Dilsom and directed the national touring company of Obca. He staged the American production of Sir Michael Cogoll

same in Shakespeare’s Romeo and directed the Australian premieres of The Chairs, The Racket, and restaged his A.C.T. production of Sam Shepard’s Buried Child in Serbo-

Creation at the Yagoda’s Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie

Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

LAWRENCE HECHT (Guest Director), in his twelfth sea

son with the com-
pany, first as a student in the Con-
servatory, then as an artist, trainer and director for nine seasons. This year marks his debut as a director on the Geary stage. Mr. Hecht currently serves as Conserva-
tory Director and Resident Stage Direc-
tor with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 32
A.C.T. studio productions he has directed include King Lear, A Period of Adjustment, 16, of July in Buffalo, All the Way

Home, Awake and Sleep, Separate Tables, as well as the Plays-in-Progress productions of Mr. Darling Nuts, Smells a Fishy, and The Daily.

LAIRD WILSON (Dramaturg), who staged and co-

adapted A Christmas Carol at A.C.T., also directed The Misch-

makers which toured to Russia in 1976. Additionally, he has directed numerous productions for the Geary Stage in

is the Country, The Van and Flame, as well as The Heathen and Amschel the Young Jews from 1976 for the Playhouse-Progress program. He has directed and performed extensively at both the Oregon Shakes-

pearean Festival and the Pacific Con-

servatory of the Performing Arts Theatrefest. For FCPA, he played the role of Pericles in Pericles’ Jumbo and created the role of Pontius Pilate in the world premiere of Robert Patrick’s The Revelation. Currently Mr. Williamson created, along with composer Larry Poggi, the musical

The Odyssey. He has been a
guest director for the Brooklyn Academy of Music Theatre Company where he staged The Remains Of the Dead; and directed Arthur Kipnis’ Wags for the Denver Center. This year, Mr. Williamson became Associate Director of the Royalties, The Actors.

LINDA ALDRICH becomes Director of the Young Conserva-
tory this year, after having taught in that program since the fall of 1981. She also will be under-

standing a variety of roles for the Geary stage this season. With a B.A. in Eng-

ish and French from the University of New Hampshire and an M.A. in theatre arts from Florida State University, she has also taught and directed at this city’s Center for Theatre Training, the Horace Coreten School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Per-

forming Arts Foundation in Huntington, New York. Ms. Aldrich has additionally made stage appearances with the Per-

forming Arts Foundation; Drumbeats in Georgia and Marktplace, Inc.; a chil-

dren’s theatre company in Tallahassee, Florida.

OHER RESIDENT THEATRES: Aga

Kazan’s Cosmic Carnival; A Child’s Go

Forth; Who’s On Tonight; Dykem, Richard

Hill, A Christmas Carol; The Passion of

Red Chief; Director: The Maboulian

in Chekhov, The Little Prince; Spemtorel,

Teefies; Sunny Morning; Peril of Priscilla.

ANNE BERING joined the A.C.T. com-

pany last season after completing the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has performed with various Shakespeare festivals in San

Diego, San Antonio and Colorado. In addi-

tion, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Ms. Bering appeared on the Geary stage in The Chalk Garden and A Christmas Carol.

A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Lavo’s, Latif; Lois Tilton’s Ambers; Romeo and Juliet; Antony and Cleopatra, 40’s Bill That Ends Well; The Winter’s Tale; Two Gentlemen of Verona; King John; Hamlet. TELEVISION: Parent Effectiveness (PBS).

JOSEPH BIRD is now in his 15th sea

son with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s A.E.A./Phoenix Repertory prod-

uctions. Mr. Bird also has spent much of his career performing at the Laemmle Theatre on Broadway, at the San Diego Shakespeare Festival’s Old Globe and in numerous East Coast summer stock pro-

ductions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Paradise Lost, Peter Weiss; Menotti’s The Telephone; Ah! Wilderness; Much Ado About Nothing; Rich-

ard III; The Three Sisters; A Christmas Carol. BROADWAY & total, including: The Show-Off (with Helen Hayes) (Hamlet) (with Ellis Rabb). TELEVISION: Kitar Kamiuros Hour; The Reg Jungle (with Paul Newman). Live & Is A Many Splendored Thing (CBS).

PETER BRETZ joins the A.C.T. com-

pany this season as a third-year student in the Advanced Training Congress. He holds a degree in Cali-

fornia State Uni-

versity at Hayward and the Joan Davi-

ning Workshops, and has appeared exten-

sively with the Pacific Conservatory for the Performing Arts Theatrefest in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial

talent expert, Mr. Brez recently served as the fight choreographer for a produc-

tion of Romeo and Juliet at the Western Stage Company in Salinas. His studio per-

formances with A.C.T’s Conservatory in-

clude: Man of La Mancha, Henry II, Perseus and S; Romeo and Juliet, and When You Comin’ Back, Red Ryder.

OTHER RESIDENT THEATRES: Eureka! Harvey; Tartuffe; Camino Real; Meditations; The Miracle Worker; What’s Good; Golden Boy; The Seagull; Measure for Measure.

*(Studied in A.C.T.’s Advanced Training Program prior to joining the company).*
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rahl and Francis Ford Coppola. Mr. Bar- conde has directed the Plays-in-Progress program at the Colorado Shakespeare Festival, and restaged its A.C.T. production of Sam censor's Buried Child in Serbo- Cretion at the Yugoslav Dramatic Theater in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut two years ago with the productions of The Browning Version and Black Comedy. Last year he directed The Gin Game and Dear Love on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, Part One, Much Ado About Nothing, and Macbeth. Mr. Edmison has served as an actor and director with the Pacific Conservatory of the Performing Arts Theatre and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Director) became the founding member of students at A.C.T. whose productions of Chur- chill’s Your Own and Our Summer were seen during AC’s first two seasons, has staged numerous productions for the company since his beginning. 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings also spent three summers as a resident director of the Eugene O’Neill Playwrights Conference and served on the Board of the San Francisco Valley Community of Writers. Off-Broadway, he co-produced The Sphinx of Mozart’s Wrinkles, a Enya George Dill and directed the national touring company of Olga. He staged the American production of Sir Michael Redgrave in Shakespeare’s People, directed the Australian premieres of the Wall Street, and restaged his A.C.T. production of Sam censor’s Buried Child in “Serbo-Croatia at the Yugoslav Dramatic Theater in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

LAWRENCE HECHT (Guest Director) is in his twelfth season with the company, first as a student in the Conservatory, then as an actor, trainer and Director of the Conservatory. This year marks his first as a Director on the Geary stage. Mr. Hecht currently serves as Conserva- tory Director and Resident Stage Director for the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 32 A.C.T. stage productions he has directed include King Lear, A Period of Adjustment, A Midsummer Night’s Dream, The Way We Were, Awake and Sing, Separate Tables, as well as the Plays-in-Progress productions of Mr. Darling Nears, Smith’s Family, The Daily.

LORD WINDSOR (Governor), who staged and co- directed Once A Summer at A.C.T., also directed The Mush- mallow which toured to Russia in 1976. Additionally, he has directed numerous productions for the Geary Stage. A Season with Janus, With a Yard in the Country, The Yarn and Panchinawala, as well as The Helen and Annoo and the Young Front Four for the Plays-in-Progress program. He has directed and performed extensively at both the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts Theatre. For FCRA, he played the role of Pinchp pulling in’s famous Almeida’s Don Juan and created the role of Pontus P follow in the world premiere of Robert Patrick’s The American. Recently Mr. Williamson created, along with composer Larry Borger, the musical comedy The Journey. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged The Remains of the Day and directed Arthur Ken- nell’s Why for the Denver Center. This year, Mr. Williamson became Artistic Director of the PCPA Theatre Institute.

LINDA ALDRICH becomes Director of the Young Conserva- tory this year, after having taught in that program since the fall of 1981. She also will be under- studying a variety of roles for the Geary stage this season. With a B.A. in English and French from the University of New Hampshire and an M.A. in theatre arts from Florida State University, she also has taught and directed at this city’s Centre for Theatre Training, the Horace Curen School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Perform- ing Arts Foundation in Huntington, New York. Miss Aldrich has additionally made stage appearances with the Performing Arts Foundation; Drumbeats in Georgia and Malkaplan, Inc.; a chil- dren’s theatre company in Tallahassee, Florida.

OTHER RESIDENT THEATRES: Aga Khan’s Cosmic Carnival; A Child Goes Forth; Who’s On Tonight; Dylan; Richard Hill, A Christmas Carol; The Bannerman of Red Chief; Director; The Mysterious of Chauvigny, The Little Prince, Spattemolot, Tiffi; Sunny Morning; Perlis of precious.

ANNETTE BENING joined the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has performed with various Shakespeare festivals in San Diego, San Antonio and Colorado. In addi- tion, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Benning appeared on the Geary stage in the Chalk Garden and Christmas Carol. Current productions: The Three Sisters; The Chalk Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Lady in the Dark, Los Angeles: The Plow that Broke the Plains; Romeo and Juliet; Anthony and Cleopatra; All’s Well That Ends Well: The Winters’ Tale; Two Gentlemen of Verona; King John, Cabaret TELEVISION: Parenthood Effectiveness (CBS).

PETER BREITZ joins the A.C.T. com- pany this season as a third-year student in the Advanced Training Congress. He holds a Cali- fornia State Uni- versity at Hayward and the June Doris Dorin- ing Workshop, and has appeared extensively with the Pacific Conservatory for the Performing Arts Theatre in Santa Maria and Salinas, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespearean Festival. A fencing and martial arts expert, Mr. Breit recently served as the fight choreographer for a produc- tion of Romeo and Juliet at the Western Stage Company in Salinas. His studio perfor- mances with A.C.T.’s Conservatory in- clude: Man of La Mancha, Henry IV, Peri 2 and 3; Romeo and Juliet; and When You Comin’ Back, Red Rooster.

JOSEPH BIRD is now in his 15th sea- son with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s A.P.A. Phoenix Repertory produc- tions. Mr. Bird also has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival’s Old Globe and in numerous East Coast summer stock pro- ductions. He has worked in the company of Ellis Rahl, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Tennessee; A Streetcar Named Desire; Macbeth; Much Ado About Nothing; Rich- ard III; The Three Sisters; A Christmas Carol; BROADWAY & Total, including: The Show-off (with Helen Hayes; Hermit (with Ellis Rahl)); TELEVISION: Katter Ammosens Hour; The Rag Dance (with Paul Newman); Love Is a Many Splendored Thing (CBS).

DE SOTO OF CALIFORNIA

HYATT DEL MONTE
PETER DONAT has been with the A.C.T. company for fifteen 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 Rabin's A.P.S. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.

A.C.T. PRODUCTIONS: 31 total, including: Mirage; Under Milkwood, The Importance of Being Earnest, Hedda Gabler, Six Characters In Search of an Author; Cyrano de Bergerac; A Doll's House, The Cherry Orchard, Equus; Man and Superman; The Master Builder; A Month In the Country; The Little Foxes; The Three Sisters, Uncle Vanya.

BROADWAY: The First Gentleman; The Country Wife (with John Hodiak); The Chinese Prime Minister (with Margaret Leighton); The Lieutenant (with Lawrence Olivier); There's One in Every Marriage.


DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in The Burying Claus as well as numerous student productions. He has been seen most recently in the extended local run of Good News at the Eureka, Marinus' Memorial and Alcatraz theatres, in addition to featured roles in the film The Right Stuff. Other major stage productions include Hamlet at the Berkeley Shakesperean Festival, and The Tempest and The Teming of the Shrew at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original San Francisco cast and Los Angeles revival of The Fly Over the Cuckoo's Nest.

A.C.T. PRODUCTIONS: The Burying Claus.

OTHER RESIDENT THEATRES: Shorn; Scenes of Stephen, The Importance of Being Earnest.

TELEVISION: Lou Grant: Incident at Conscience.

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JOHN DeMITA** comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Pappasopoulos, and attended Herbert Berghof's HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamsport Theatre Festival in Pennsylvania, and the Soljah Theatre (Pacifrust) Conservatory of the Performing Arts in Santa Monica. As an A.C.T. student, he has held roles in studio productions of Home of the Brave, The Medea, Henry II, Paris, 1.2.3.4.5.6.7.8.9., The Masque, and The Boy in the Dining Room.

OTHER RESIDENT THEATRES: McBeth; Fiddler on the Roof; The Boston;-man: Macbeth; Comino Road: The Matchmaker; The Beautiful Row of Arrows; Uncle Tom's Cabin; The Son; Mrs. Dally Has a Lower Term.

BARBARA DIREKSON** has been with A.C.T. for twelve years, having attended the Conservatory's Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Direkson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan, and the U.S.S.R. Other acting credits include Shy in Shakespeare's Measure for Measure; The Misanthrope; and The Importance of Being Earnest with Ellis Kabler at San Diego's Old Globe Theatre.

AC.T. PRODUCTIONS: Including: Cyrano de Bergerac, The Matchmaker (H.C.L.R. Tour); Post Game, A Month in the Country; The Circle; Hay Fever; Buried Child; Another Part of the Forest; The Three Sisters; The Cradle Garden; Uncle Vanya; The Hollow; OTHER RESIDENT THEATRES: Shy: Scanners of Stephen: The Importance of Being Earnest; TELEVISION: Low Gravity: Incident at Cernevals.

PETER DONAT has been with the A.C.T. company for fifteen 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 Kabler's A.P.S. company for several seasons. Additionally, he has starred in the TV series "Flamingo Road" for two years.

AC.T. PRODUCTIONS: 31 total, including: Cyrano de Bergerac; The Importance of Being Earnest; Hamlet; Six Characters In Search of an Author, Cyrano de Bergerac; A Doll's House; The Cherry Orchard; Equus; Man and Superman; The Mayor Builder; A Month in the Country; The Little Foxes; The Three Sisters: Uncle Vanya.

BROADWAY: The Fast Gentleman; The Country Wife (with John Hawkes); The Chinese Prime Minister (with Margaret Leighton); The Lighthouse (with Laurette Olivier); There's One in Every Marriage; FILMS: Godfather VII: The Hunch; A Different Story; F.I.S.T.; Highpoint; All Washed Up; Chino Syndrome.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in The Buling Claus as well as numerous student productions. He has been seen most recently in the extended local run of God of Carnage at the Eureka, Marin's Memorial and Alcatraz theatres, in addition to a featured role in the film The Right Stuff. Other major stage productions include Hamlet at the Berkeley Shakespeare Festival, and The Tempest and The Tempest at the Stratford Festival at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original San Francisco cast and Los Angeles revival of One Flew Over the Cuckoo's Nest.

AC.T. PRODUCTIONS: The Buling Claus; OTHER RESIDENT THEATRES: Shy: Scanners of Stephen: The Importance of Being Earnest; TELEVISION: Low Gravity: Incident at Cernevals.

JAMES FOWLER returns to A.C.T. this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minneapolis' Guthrie Theatre, he has also appeared with the Harman Theatre, the Kennedy Center; the Folger Theatre; the Virginia Stage Company, the Cincinnati Playhouse and the New Jersey Shakespeare Festival. In addition to his work as an actor, Mr. Herter is director of Cyrano de Bergerac at the Saragossa Shakespeare Festival and Producer at the Perry Street Theatre Off-Broadway. He also has been seen on Broadway, television and in several feature films.

AC.T. PRODUCTIONS: Richard II; The Admirable Crichton; Happy Landings; Among the Pigeons; OTHER RESIDENT THEATRES: Macbeth; Castro: The Importance of Being; Richard III; 4 Midsummer Night's Dream: The Crucible; A Christmas Carol; Medea; Henry V; Tartuffe, 1.2.3.4.5.6.7.8.9. (Director) Cyrano de Bergerac.

BROADWAY: The Bacchae; OFF-BROADWAY (Director) Parnassus on White Shadows; FILMS: Hair; Airport "75"; Fort Apache; The Bronx; And Justice for All.

NANCY HOULEK returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespeare Festival, and with the Ensur in its 1982 production of As You Like It and Giuseppe's the Alaska Repertory Theatre: Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houlek played Anja in Whitefield's in the season opener of Man and Superman at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company...
Like the image of fermentation which is their name sake, Cuvaison wines are alive. Aged in small French oak cooperage and handled just enough to ensure clarity, Cuvaison wines are made with the notion that nature needs a minimum of help when the grapes are good to begin with.

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JANICE HUTCHINSON joined A.C.T. eight 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. In addition to acting, Miss Hutchinson is director of the ongoing Play-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 represented A.C.T. on an unprecedented theatrical tour of the People's Republic of China.

NICHOLAS KALEIDIN* returns to A.C.T. after having held a variety of roles on the Geary stage during the 1979-80 seasons. He holds a bachelor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.'s own Advanced Training Program. Mr. Kaledin also has appeared off and off-off-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Montgomery, Maine. Most recently, he has been seen in Ken Ruta's production of Design for Living at Boston's Huntington Theatre Company.

JOHANNA JACKSON* has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theaterfest, and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy (formerly the Evening Extension Program) in the disciplines of acting, intermediate acting, and musical theatre for actors.

ANNE LAWDER returns for her fourth season. An original member of the A.C.T. staff, she was graduated from Stanford University in New York where she studied movement with Kayla Delsauro and speech with Alice Hernandez.

When the White House asked us to cater a State Dinner for President Reagan and Queen Elizabeth II last year, we knew the menu had to be as memorable as the occasion itself. So for the grand finale, we created an original dessert especially in honor of the Queen.

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When the White House asked us to cater a State Dinner for President Reagan and Queen Elizabeth II last year, we knew the menu had to be as memorable as the occasion itself. So for the grand finale, we created an original dessert especially in honor of the Queen.

Aurora Pacifica, as St. Francis Chef Northern Brandt proudly named his creation, combined subtle, orange-scented sorbet, a delicate puff pastry filled with ginger sabayon, fresh strawberries and a sprig of fresh mint. Delicate lines of raspberry puree create the effect of a spectacular California sunset.

The St. Francis Catering Staff takes pride in making every event spectacular. Whether your needs are large or small, San Franciscans and guests from around the world have chosen us to cater their affairs. Let us make your next party memorable. We treat you like royalty too.

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Old Bushmills comes from the gentle hills of Ireland, where it's been made the same way for centuries: with skill, love, and with a touch of poetry.

OLD BUSHMILLS
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A BEAUTIFUL DAY WITH WHISKEY: FRESH PAINT ON THE TOWN

AMERICAN HISTORY: 1929, THE WALL STREET CRASH

SANTA MARIA,SOLVING.

A.C.T. PRODUCTIONS: 21 total, including

Cyrano de Bergerac; A Doll's House; Tonight at 8:30: You Can't Take It With You; Pillar of the Community; The Loss ofريسمو; Superman; Equus; The Master Builder; All the Way Home; Ah, Wilderness; Heartbreak House; Romeo and Juliet; A History of the American Film; Ghosts, Another Part of the Forest; I Remember Mama; How Many Girls Become Electra; Morning's at Seven, PCPA THEATERFEST: Ah, Wilderness; Showboat; Ring Round the Moon; Hamlet; Miss Julie; My Fair Lady; Harvey. FILMS: A Christmas Without Snow (CBS Movie of the Week), The Music: School (PBS "American Short Story" series).

DOUGLAS MARTIN* made his local acting debut last summer as Dracoc Mark Dobson in the San Francisco Summer Repertory Theatre's production of Mau Mau, and is continuing to play a part of A.C.T.'s Promenade Touring Program. As a student in the Conservatory's Summer Training and Advanced Training Programs, he has appeared in such student projects as a Tale told in Golden Bay and The Lady's Not for Burning. His appearance in the Promenade Program has established a reputation for the young actor. In the 1978/1979 season, he appeared in 21 productions, including Macbeth and Fox and Dead Letters. Additionally, Mr. Martin has done professional and commercial work. A.C.T. PRODUCTIONS: Macbeth and Fiddlers Dead Letters; Miss Maud. OTHER RESIDENT THEATRE: Mau Mau. A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Black Comedy; Another Parish Pastoral; Dear Lrons; The Chalk Garden (Dissent), Uncle Vanya. OTHER RESIDENT THEATRES: Enrico Fei, The Odd Couple, Honnors to the Next, Our Night's Dreams; Fiona's Rainbow; The Georgian Glass; A Circle: Julius Caesar; Twelfth Night; The Merchant of Venice; Macbeth, Two Gentlemen of Verona; St. John's. TELEVISION: New Actors for the Classics; Farewell to Mazarron; Scenes from San Francisco.

CAROLYN MCCORMICK* joins the A.C.T. company this season as a first-year student in the Basic Training Program. She studied at the Young Actors Studio (New York) and the Conservatory of Music, the Paris Conservatory, the Moscow Art Theatre, and the School of American Ballet. She has appeared in productions of the San Francisco Symphony and the San Francisco Opera. She is a member of the A.C.T. Summer Training Program and the San Francisco Repertory Company. A.C.T. PRODUCTIONS: 20 total, including Julius Caesar, Noel Coward's, The National Health, A Month in the Country (Hawkeye), The Little Foxes (Hawkeye). A.C.T. MUSICAL: The Three Sisters; I Remember Mama; Romeo and Juliet; Music About Nothing; Gert Among the Pigeons; THE OTHER RESIDENT THEATRES: Medium to Greatness, Godiva, Hamlet, Birthday Rusty; Death of a Salesman; Play's the Thing: A Life in the King; Life, Richard II; Hippolytus; The Emperors; Ah, Wilderness; Richard III.

ANNE MCAULIFFE re-joins A.C.T. as a second-year student this season. She has studied at the National Musical Academy of San Francisco and has been a member of the San Francisco Opera, the San Francisco Symphony, and the San Francisco Repertory Company. She is a member of the A.C.T. Summer Training Program. She has appeared in productions of the San Francisco Symphony and the San Francisco Opera. She is a member of the A.C.T. Summer Training Program and the San Francisco Repertory Company. A.C.T. PRODUCTIONS: 20 total, including The Norway; The Devil's Advocate; The Caucasian Chalk Circle; The Music Man; King (King). OTHER RESIDENT THEATRES: 10 total, including Miss Julie; The Caucasian Chalk Circle; The Music Man; King (King). TELEVISION: The Tomorrow of the Show, Man (King), The Importance of Being Earnest, Two Gentlemen of Verona; Mau Mau. A.C.T. PRODUCTIONS: Queen for a Day; The Dazzle. OTHER RESIDENT THEATRES: Our Town; Look Homeward, Angel; South Pacific; Columbia; Carousel; Fiddler on the Roof; Once Upon a Mattress; Miss Maud. TELEVISION: Air Force (ABC).
FRANK OTTENWELL has taught the Alexander Technique at A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Proctor Drama 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. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera’s recent production of Ariadne auf Naxos.

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 Proctor Drama 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. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera’s recent production of Ariadne auf Naxos.

TELEVISION: Cymon de Regniers (PBS A.C.T. production); a Comedian (ABC/A.C.T. production); Greg Halabala (PBS A.C.T. production).

WILLIAM PATTERSON is now in his 17th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Patterson served in the Army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time off for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

A.C.T. PRODUCTIONS: Including major roles in You Can’t Take It With You; Jumpers, The Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japan tour); Buried Child; Happy Landings; The Gap Game.

TELEVISION: Cymon de Regniers (PBS A.C.T. production); a Comedian (ABC/A.C.T. production); Greg Halabala (PBS A.C.T. production).

SYDNEY WALKER is a 39-year veteran of stage, film and television, having performed in some 211 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva Le Gallienne and Helen Hayes. He has been seen on and off Broadway, was a leading actor with the APA Repertory Theatre and with the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: Including major roles in You Can’t Take It With You; Jumpers, The Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japan tour); Buried Child; Happy Landings; The Gap Game.

TELEVISION: Cymon de Regniers (PBS A.C.T. production); a Comedian (ABC/A.C.T. production); Greg Halabala (PBS A.C.T. production).

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ONE OF THE WORLD’S BEST ADDRESSES
A BAKAR / JOSEPH WISEY DEVELOPMENT
FRANK OTTWEILL has taught the Alexander Technique at A.C.T. since 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vero Solodora Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

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 Proctor Drama 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. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera's recent production of Ariadne auf Naxos.

TINA THOMASSIE joined the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans and the University of Southern California, she attended the Juilliard School of Music and has worked with John Kander and Barry Mani, and the HBO Studio in New York City. In addition to performances with the Theatre at the Greek in Tanglewood, Oklahoma, Miss Thomassie has appeared in A.C.T. studio projects of Henry IV, Part III, Richard III, The Seagull, Miss Julie, Hot and Baltimore, and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

SYDNEY WALKER is a 39-year veteran of stage and television, having performed in some 211 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Lawrence Olivier, Anthony Quinn, Eva Le Gallienne and Helen Hayes. He has been seen on and off Broadway, was a leading actor with the APA Repertory Theatre and with the Repertory Theatre of Lincoln Center.

HAROLD SURRATT is in his second professional season after attending the Advanced Training Program. A graduate of San Diego State University, he has had several major roles on the Geary stage and in A.C.T.'s Play-in-Progress program, as well as teaching this year in the Summer Training Congress. Mr. Surratt has performed with the Old Globe Theatre's educational tour, and at the Solvang Theatres/Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance.

A.C.T. PRODUCTIONS: Richard II; A Christmas Carol; Love.
OTHER RESIDENT THEATRES: Death of a Salesman; School for Scandal; Fiddler's Reindeer.

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Even if you have previously visited our East Tower (now sold out), come see the one, two and three-bedroom residences in the new West Tower. Priced from $217,000 to $1,061,000 (subject to availability). It's nine elegant stories and one extraordinary place to live.

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101 LOMBARD
ONE OF THE WORLD’S BEST ADDRESSES
A BAKAR/JOSEPH WILSON DEVELOPMENT
MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Play-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 33 total, including: Pilots of the Community; Honors; The Rating Glass Pork Goy; The Matchmaker (U.S.S.R. 1983); The Merry Wives of Windsor; The Beguiled Gentleman; The Circle; The Winter's Tale (Hot River); Buried Child; The Adorable Crichton; Happy Landings; Cat Among the Pigeons; The Gin Game; The Chalk Garden: Uncle Vanya; Morning's at Seven.

OTHER RESIDENT THEATRES: 27 total, including: Byblis; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite.

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. 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 16 years ago. He has since performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, and the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T.'s Conservatory and served as fencing master for the San Francisco Ballet's production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including: Cyrano de Bergerac; Merchant of Venice; The Tempest; The Shaw: Hot L Baltimore; The Matchmaker (U.S.S.R. 1983); Desire Under the Elms (U.S.S.R. 1983); Othello; Halston; and Voltaire; Peer Gyme; Julius Caesar; All the Way Home; Japan.

D. PAUL YEUILL returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeuill's teaching includes speech with the late Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Faireuks Theatre. An avid "whiteswater" enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierra. This summer he worked as a carpenter for the gregarious Daggett Assembly and studied Stonehenge.

A.C.T. PRODUCTIONS: The Rocky; The Three Sisters; Richard II; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra; Cat Among the Pigeons; OTHER RESIDENT THEATRES: 12 total, including: The King; King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Men of La Mancha; South Pacific; The Basic Training of Pfc. Hoodman.
MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Play-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theaters. Her 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 Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josie Robe shops in the city.

A.C.T. PRODUCTIONS: 33 total, including: Pilots of the Community: Henry; The Red Glass Porcelain: The Matchmaker (U.S.S.R., 1952); The Merry Wives of Windsor; The Captains of Industry; The Circle; The Winter's Tale (Joy Indies); Buried Child; The Admirable Crichton; Happy Endings; Cat Among the Pigeons; The Gin Game; The Chalk Garden; Uncle Vanya; Mourning's at Seven.

OTHER RESIDENT THEATRES: 27 total, including: Bylsse's Spirit, The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite. FILMS: Peaches, Ballad, Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Perkasie, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He since has performed and directed at the Oregon Shakespeare Festival, the American Shakespeare Festival, the University of Southern California, the Paul Mason Winery and the San Jose Repertory Company. Mr. White is an export combat choreographer, has taught stage combat in A.C.T.'s Conservatory and served as fencing master for the San Francisco Ballet's production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including: Cyrus: The Merchant of Venice; The Tempest; The Shores of Havre; L'Elisir d'Amore; The Matchmaker (U.S.S.R., 1952); Tudor's Festive; The Jewess; The Rose; Venus and Adonis; Peer Gynt; Julius Caesar; All the Way Home (Japan).

BRUCE WILLIAMS has been with the company for six seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor-director Jacek Filar and has appeared at Ashland's Oregon Shakespearean Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.'s Play-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii.

A.C.T. PRODUCTIONS: 15 total, including: Julius Caesar: The Misanthrope, Hotel Paradisus, The National Health, A Month in the Country, Hiding, Wilder, Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III, Much Ado About Nothing; A Streetcar Named Desire, Sweet Eros.


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

D. PAUL YEVELI returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeveli's training includes speech with the late Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eugene Theatre. An avid "whiterower," enthusiast, he keeps regularly and works occasionally as a river guide in the Sierra. This summer he worked as a carpenter for the gigantic Daggett Assembly and studied Streetcar Named Desire, Romeo and Juliet.


OTHER RESIDENT THEATRES: 12 total, including: The King, King Lear, Julius Caesar, The Merchant of Venice, A Man for All Seasons, Mrs. Miniver, South Pacific: The Basic Training of Pfc. Hyneman.
DESIGNERS

JOSEPH APPEL (Lighting Designer) joins A.C.T. for his third season, having designed Mourning Becomes Electra, Morning at Seven and The Gin Game. Mr. Appel has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on lease from both positions for a year. Mr. Appell has also designed at the Chautauqua Opera Association; the Kansas City Ballet (where he is currently the Resident Lighting Designer); and the Great Lakes Shakespeare Festival, where he designed a world-premiere musical, Moon, this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including A Christmas Carol, The Circle, Circo de las Banegas, Private Lives, Jubilee, King Richard III, Tropic of Cancer, You Can't Take It With You, The Merry Wives of Windsor, Tassie Under The Eaves, and costumes for A Month in the Country, Heartbreak House, The First Hadamard, A Doll's House, You Can't Take It With You, The Muse, The Tempest, Opera, Polar Bear and Mourning Becomes Elektra. Mr. Blackman has also designed Broadway, the Grand, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

MARRION BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed G Проезду, Night and Day, The Roads, Bedroom Child, Field of Jocks, Black Comedy, The Birthday Dinner, and The Admirable Crichton. Miss Burke's other credits include two seasons with the Oregon Shakespearean Festival where she designed Indict the Wind, Man and Superman, and Don Juan in Hell, and, most recently, Amadeus for the South Coast Repertory Theatre.

MICHAEL CASEY (Costume Designer), who returns for his third season with A.C.T., has designed for Radio City Music Hall's golden anniversary production of Eumoeus and productions of America and Haakonson Showboat. He has designed costume and scenic designs for Macbeth, A Midsummer Night's Dream, and Much Ado About Nothing. He is a graduate of the University of Washington, where he received both an M.F.A. in Drama and an M.A. in English.

BRIAN CUMMINGS (Costume Designer) returns to A.C.T. for his second season, having designed Lighting Design for A.C.T. in 1982. Before joining A.C.T., he designed lighting and scenic design for Paper Mill Players, West Coast premiere of The Ballad of the Sad Cafe, and lighting for the Young Actors Workshop at the Theatre West. He is a graduate of New York University, where he received a B.F.A. in Film and Television Production.

KATHLEEN EDWARDS (Costume Designer) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed The Ballad of the Sad Cafe, The Three Sisters, and The Gin Game. Her designs for 1983 included acts as well as over 20 productions for the Play-in-Progress series. Her work has included several productions for the San Francisco Opera, including Don Giovanni, Le Nozze di Figaro, and La Boheme. She has also designed for the Berkeley Repertory Theatre, the San Francisco Playhouse, and the San Francisco Opera Association. Her designs for 1984 include La Boheme, Die Fledermaus, and The Ballad of the Sad Cafe.

RALPH FUNCICELLO (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including Uncle Vanya, Mourning at Seven, The Ballad of the Sad Cafe, The Three Sisters, and The Gin Game. His designs for the 1983 season included The Ballad of the Sad Cafe and The Gin Game. He is a graduate of the University of California, Berkeley, where he received a B.A. in Theatre Arts.

SUSAN HAMEROFF (Costume Designer) returns for her fourth season at A.C.T., having designed lighting for the 1982-83 season. Her other credits include lighting for the West Coast premiere of The Ballad of the Sad Cafe, 1982-83 season. She also designed lighting for the West Coast premiere of Don Giovanni, the San Francisco Opera, and for the San Francisco Opera Association. Her designs for 1984 include The Ballad of the Sad Cafe, The Three Sisters, and The Gin Game.

JESSE HENRY (Lighting Designer) returns for his ninth season as Resident Lighting Designer with A.C.T. He is currently a resident designer with A.C.T.'s resident lighting designer, Roscoe O. Fields, who has served with A.C.T. for the past two seasons. His designs for the 1983 season included The Ballad of the Sad Cafe, Don Giovanni, and Le Nozze di Figaro. His other credits include The Three Sisters, The Ballad of the Sad Cafe, and The Ballad of the Sad Cafe.

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DESIGNERS

JOSEPH APPEL (Lighting Designer) joins A.C.T. for his third season, having designed Mourning Becomes Electra, Morning at Seven and The Gin Game. Mr. Appel was the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on lease from both positions for a year. Mr. Appel has also designed at the Chautauqua Opera Association; the Kansas City Ballet (where he is currently the Resident Lighting Designer); and the Great Lakes Shakespeare Festival, where he designed a world-premiere musical, Moon, this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman’s designs have included scenery for over 30 productions, including A Christmas Carol, The Circle, Circo de Baganes, Private Lives, Jumpin’, King Richard III, Equus, The Cherry Orchard. You Can’t Take It with You, The Merry Wives of Windsor, Twelve Under the Influence, and costumes for A Month in the Country, Heartbreak House, The First, Hotel Paradiso, A Doll’s House, You Can’t Take It with You, The Mirror, The Time of the Cuckoo, Peer Gynt and Mourning Becomes Electra. Mr. Blackman also has designed for Broadway: the Abromowitz, The Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston’s Alley Theatre.

MARIE BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed Gershon, Night and Day, The Roads, Badly Child, Five Fists of Fall, Black Comedy, The Birthday Shawl, and The Admirable Chrsitman. Miss Burke’s other credits include two seasons with the Oregon Shakespearean Festival where she designed Silent in the Wind, Man and Superman, and Don Juan in Hell; and, more recently, Amadeus for the South Coast Repertory Theatre.

MICHAEL CASEY (Costume Designer), who returns for his third season with A.C.T., has designed for Radio City Music Hall’s golden anniversary production of An American in Paris and productions of Amahl and the Night Visitors. He has directed costume couturiers for both Glauber Ruggi and Cassi Lawerence 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 created costumes for A.C.T.’s productions of Remember Mama, Happy Landings, Count Among the Pinoy, The Gin Game, Our Town, Dutch Henry, Cabaret, Uncle Vanya, Love, Loneliness at Seven and The Holidal. Mr. Casey also has numerous New York Off-Broadway credits, as well as for Archie television movie Legs, starring Gwen Verdon. Recently, Mr. Casey designed costumes for Harvey, Company and Fiddler on the Roof for the PCPA Theatre in Santa Maria and Solvang.

CATHLEEN EDWARDS (Costume Designer) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed Dame in the Glen, All the Way Home, Vickers and Valentine, and Creed of Blood, as well as over 20 productions for the Play-In-Progress series. Her work has also been seen at such other regional theatres as the Alaska Repertory Theatre, Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. She has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious parrot.

RALPH FENUCLEO (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including Uncle Vanya, Mourning’s at Seven, Arc, Wilderness, Another Part of the Forest, Peer Gynt, Pangwelly, The Shining and Mourning Becomes Electra. Mr. Funeclelo’s work has been seen on and off Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Shorowd Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for The Shining on PBS television. Recently, Mr. Funeclelo designed the sets for the New York City Opera’s upcoming production of La Bohème.

DAVID PERCIVAL (Lighting Designer) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for the Play-In-Progress program, his work included four studio productions for the Conservatory. Prior to coming to A.C.T., Mr. Percival designed a number of productions for the Oregon Contemporary Theatre, including A Kurt Cobain Cabaret featuring Martha Schlachmann and Lou. A recent graduate of the University of Washington, Mr. Percival will be represented later this season by How the Other Half Lives and School for Scandal at the San Jose Repertory Theatre.

ROBERT PETERSON (Lighting Designer) designed lights for the West Coast premiere of The Holdup for A.C.T.’s 1982-83 season. He also designed lighting for the West Coast premiere of Don sunt for Seattle’s Intiman Theatre, where other credits include Strindberg’s A Drame Play, with guest Swedish director Peter Oskarsson, and Brecht’s In the Jungle of Cities, with German director Chritof Nel. He works extensively with the Old Globe Theatre in San Diego, where recent designs include Twelfth Night with Marsha Mason, the West Coast premiere of Sorrow of Stephen, Billy Bishop Goes to War, and Animal and Old Lady. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of Dracula, Hamlet, and Sh, Wildmouse. Mr. Peterson has designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the staff Technical Director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Trails Theatrical, a lighting design consultant/sales company with offices in Oregon.

DIANE SCHULER (Lighting Designer) joins A.C.T. for her second season, having designed the company’s The Gift of the Golden Star, The Three Stooges and Uncle Dainty in previous years. With a background as a lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban’s The Marriage of Figaro. He has also designed for the Denver Center Theatre, the Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago’s Goodman Theater. In the opera world, Mr. Schuler has been lighting designer for seven consecutive seasons with Lyric Opera of Chicago. He has also designed for the Houston Grand Opera, Opera Company of Boston, Colorado Opera and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet’s productions for the Boston Ballet. Last spring, he designed Prodigy and Jen for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Jason Smitter’s Ribe and Her Mother. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD STEGER (Set Designer) returns for a ninth season as Resident Designer with A.C.T. Among his credits are Three Stoors, The Holdup, Hotel Paradiso and The Little Lives, as well as The Chalk...
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If anyone speak ill of thee, consider whether he hath truth on his side, and if so, reform thyself; that his censure may not affect thee.

—EPICURUS

Nature, when she invented, manufactured and patented her authors and contrived to make critics out of the chips that were left.

—OLIVER WENDEL HOLMES

Get your enemies to read your works in order to make them; if you cannot do so, much your second self that he will judge too much like you.

—ALEXANDER POPE

I find the pain of a little censure, even when it is undeserved, more acute than the pleasure of much praise.

—THOMAS JEFFERSON

Ronsuzzo—Korak — what a name! It suggests fierce warriors stained with blood.

—MUSICAL COURIER, OCT. 27, 1897

The Most High has a decided taste for vocal music; provided that it be lugubrious and gloomy enough.

—VOLTAIRE

All singers have this habit: if asked to sing among0ng thieves they are never so in- clined; if unasked, they never leave off.

—HORACE

I am bound by my own definition of criticism: a disinterested endeavor to learn and propagate the best that is known and thought in the world.

—MATTHEW ARNOLD

No chronically happy man is a trustworthy critic.

—GEORGE JEAN NATHAN

Hell is full of musical amuse. Music is the beauty of the damned.

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