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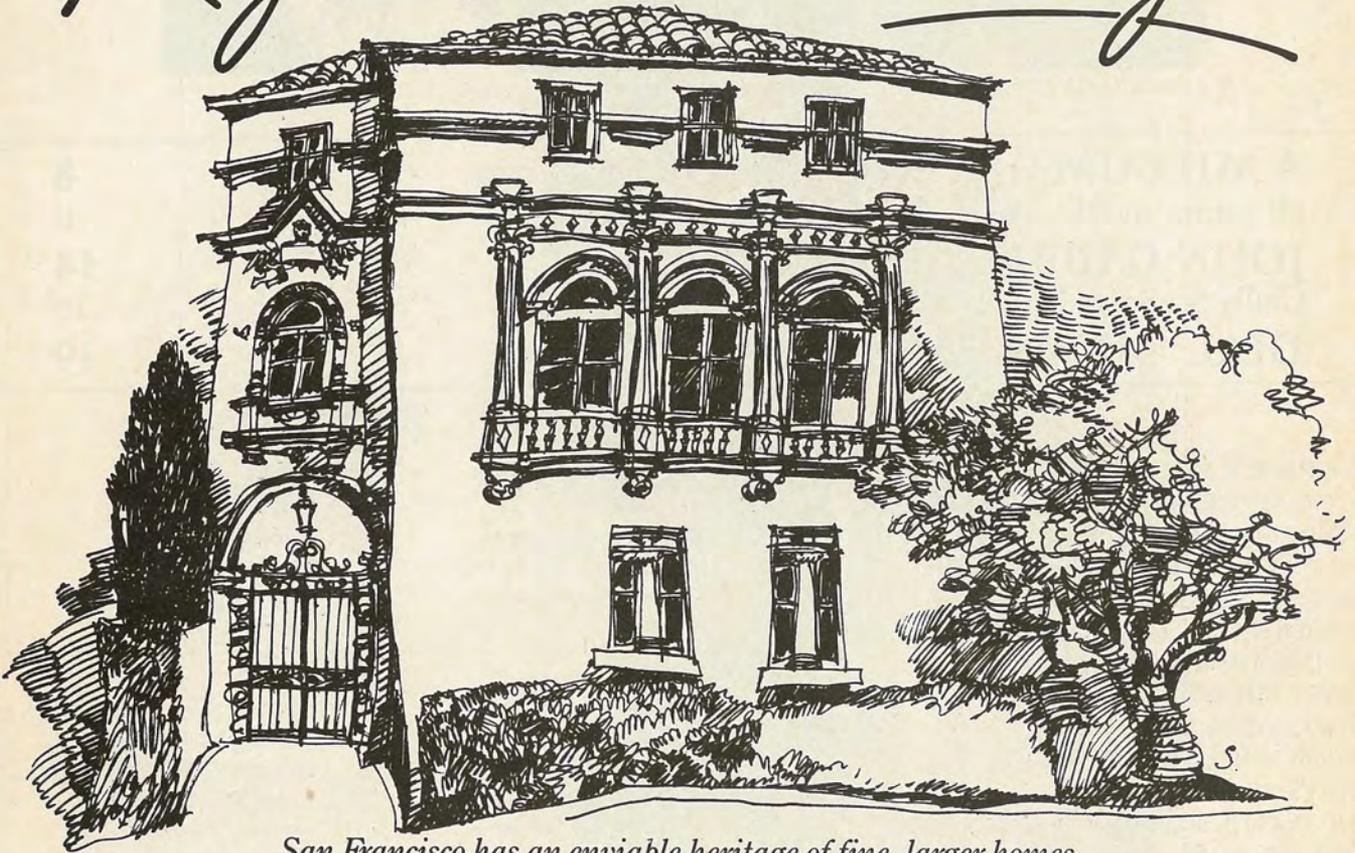
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A MIDSUMMER NIGHT'S DREAM



JOHN GABRIEL BORKMAN



DIAL "M" FOR MURDER

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Cover: Peter Donat as Oberon and Annette Bening as Titania are joined by fairies (from left) Thomas Parker, Attica Bowden, Aidan O'Shea and Jacqueline Mates in *A Midsummer Night's Dream*.
Photo: Larry Merkle. Design: Terry Oksner.

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Jacqueline de Ribes



Design by Jacqueline de Ribes. Artistry created by a woman of singular elegance and sophistication. And artistry that reflects her understanding of grace, of polish, of fine beauty. Here, from her Spring collection, the lilac and malachite silk evening gown. Its diagonal drift creating a softness of line gently inventive. Its color, freshly evocative of the season to come! Designer Import Collections.

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"ACT II" AUCTION GALA SPOTLIGHTS "LE GRAND DÎNER VENU DE TROIS VILLES"

Extensive preparations are underway for "Le Grand Dîner Venu de Trois Villes," the lavish supper which "Act II" patrons will enjoy at the second annual Auction Gala, scheduled for March 10, 1984, from 5:30 p.m. to 1:30 a.m. in the Grand Ballroom of the elegant St. Francis Hotel. Honorary Chairmen Mr. and Mrs. Samuel H. Armacost and Celebrity Chairman, A.C.T. alumna and actress Miss Michael Learned will host the white or black-tie event, which will include cocktails, the dinner, Live and Silent Auctions, dancing and entertainment.

The luxurious style of the fabled Orient-Express railway will serve as the theme for the evening, and the elegant "dîner" will underscore this metier by featuring nouvelle cuisine from three of the major cities served by the prestigious "Train of Kings." The St. Francis Hotel is graciously arranging for three master chefs to prepare the meal, one to oversee each course. The flavor of London will be recreated for the first course by Executive Sous Chef John Marshall, the entree prepared in a Parisian manner by renowned Executive Chef Norbert Brandt, and the Italian dessert by Mauricio Binotto, Executive Sous Chef for Los Angeles' Bonaventure Hotel. Mr. Brandt is Chef de Cuisine for the event. *San Francisco Examiner* food and wine critic Harvey Steiman will serve as Sommelier, a necessary function since the "Act II" Dinner Committee is procuring a variety of exceptional California wines for each course. Over sixty local vintners will be well-represented in auction items as well.

In order to decide on the evening's precise menu, a preview dinner was held last month, with two selections presented as possibilities for each course. In addition to "Act II" Consulting Director Mrs. Jerome Weiss, Dinner Committee Chairmen Serge Francois Bled and Mr. and Mrs. Michael Sanchez, participating "judges" included Mr. Steiman, members of the St. Francis' catering staff, and Ms. Lee Hodo of Acacia Vineyards, who has been instrumental in the procurement of fine wines for "Le Grand Dîner."

A number of celebrities are expected to attend the event: Honorary Celebrity Chairman Miss Michael Learned, Kirk Douglas and Robert Preston along with Richard Widmark and Michael York, who appeared in the film "Murder on the Orient-Express."



The St. Francis Hotel has assembled an international team of chefs to prepare "Act II's" Grand Dîner. Pictured are first course Chef John Marshall (1), dessert Chef Mauricio Binotto and Executive Chef de Cuisine Norbert Brandt along with St. Francis Managing Director Robert Wilhelm.

Attendance to "Act II" will be limited to 600, with fifteen "Benefactor" tables of ten, including California Printing Company, Central Automated Services, Deloitte Haskins & Sells, Guittard Chocolate Company, Millard Foundation, Shaklee Corporation, and the Southern Pacific Company. "Act II's" 150 Benefactors will be treated to a special midnight breakfast at Neiman-Marcus' Rotunda restaurant, where they will be eligible for a drawing with deluxe passage on the Orient-Express as the featured prize.

Here are just a few more of the exceptional donations received thus far by the "Act II" Acquisitions Committee:



Orlando Diaz-Azcuy, vice president of Gensler & Associates and designer of last year's "Act I" gala, pictured here with "Act II" Honorary Chairman Sam Armacost, recently held a Christmastime cocktail party in his home as a kick-off to the main event.

- Byte-size surprise fresh off the press from Apple Computer Inc. If you can point you can use it! Details to follow in March.
- A deluxe weekend for two, with a suite at the St. Francis.
- Two handmade quilts designed and signed by Ali McGraw, donated by Nan Rosenblatt.
- Passage for two on the nostalgic Istanbul Orient-Express, donated by Society Expeditions.
- A hard hat donated by Paul Newman.
- A tour of Trefethen Vineyards' winery and luncheon for eight in Villa Trefethen gardens.
- A catered dinner for 18 at the Haas-Lilienthal House, including service, staff and flowers by Taste, hosted by the Peter Donats.
- A script from the film "Missing" autographed by Jack Lemmon.
- A weekend for two, with suite and dinner, at Campton Place.
- Two nights for two couples at the Queen Anne Hotel, all inclusive with limousine service.
- One case 1965 Charles Krug Vintage Select Cabernet Sauvignon donated by Peter Mondavi.
- One case of magnums, 1981 Lee Vineyard Pinot Noir, from Acacia Winery.
- A private performance of Edith Piaf by renowned Piaf interpreter Raquel Bitton.

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 Bretz
 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 Yeuell
 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 Attica Bowden
 Moth Jacqueline Mates
 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 Mussey,
 Alec Rafter, 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 13 minute intermission.

UNDERSTUDIES

Theseus, Oberon, Quince—James Edmondson; *Egeus, Philostrate*—William Ball; *Lysander, Snout*—Douglas Martin; *Bottom*—Dakin Matthews; *Demetrius, Snug*—Nicholas Kaledin; *Flute*—Drew Eshelman; *Starveling*—William Paterson; *Hippolyta*—Barbara Dirickson; *Hermia*—Tynia Thomassie; *Helena*—Nancy Houfek; *Titania*—Nancy Carlin.

This production is made possible by a
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OF FAIRIES AND THE MOON

by Jeffrey Hirsch

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. Embroidering and embellishing the stories that were passed down to him, the common man of the day continued to hold firmly to his belief in fairies and in the enchantment they practiced.

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 figures — 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 amidst 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 pinched sleeping maidens. They were spirits 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-blessed 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.



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

Even as a few months earlier he had immortalized Mab, queen of the fairies and midwife to dreams, in Mercutio's famous reverie 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 moon-lit tale of mischievous fairies, young lovers and rustic clowns.

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. Late in that same year, King James of Scotland planned to celebrate the christening of his son Henry by having the baptismal carriage drawn into

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 to have the coach drawn by a Moor. This incident is slyly ridiculed in the *Dream's* third act when Bottom and his fellows advise Snug the joiner to temper his performance as the lion in *Pyramus and Thisby* lest the ladies in Theseus' court be given a fright and the workmen-cum-actors be hanged, "every mother's son."

The plot of *A Midsummer Night's Dream* has no single identifiable source. It seems almost entirely its author's invention, a bringing together of characters and situations suggested by such writers as Seneca, Ovid, Chaucer, Spencer and Lyly into a new work extolling the virtues of love and marriage. Bottom's transformation into an ass was probably inspired by a similar metamorphosis described in Reginald Scot's *Discoverie of Witchcraft* but the other fairylore in the play derives from Shakespeare's knowledge of prevailing supernatural belief. The playwright's own earlier work provided him with additional material as can be seen in certain similarities in plot the *Dream* bears to *The Comedy of Errors* (1592-4) and *The Two Gentlemen of Verona* (1594) and in style to *Richard II* (1595) and *Love's Labour's Lost* (1594-5). The *Dream* benefits especially from its immediate predecessor in the canon, *Romeo and Juliet* (1595-6), which is uproariously burlesqued in the play-within-the-play, *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisby*.

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; its festive 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 matrimony; and the fairy benediction over the marriage beds in the final act all contributed to its initial success as an occasional piece. And the last comic revel of *Pyramus and Thisby*, 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 Theseus' blessing: "Joy, gentle friends, joy and fresh days of love to accompany your hearts!"

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Frequent public performances of the *Dream* followed its premiere in private quarters. Some early performances were given under such titles as *A Play of Robin Goodfellow* and *The Merry Conceits of Bottom the Weaver*, indicating how rapidly the popularity of the play's leading characters was established. In 1662 Samuel Pepys saw the play performed under its proper title in London. An inexhaustible (he attended the theatre over 350 times between 1660 and 1669 and saw some forty-one productions of twelve different Shakespeare plays) but somewhat temperamental playgoer, Pepys confided to his diary on September 29: "To the King's Theatre, where we saw *Midsummer Night's Dream*, which I have never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing, and some handsome women which was all my pleasure."

Elaborate dances and extravagant spectacles were included in most of the *Dreams* seen over the next two hundred years. Thomas Betterson's 1692 operatic version of the play, *The Fairy Queen*, had music by Henry Purcell and augmented Shakespeare's lovers, rustics and fairies with a number of newly wrought characters with names like *Night*, *Mystery*, *Secrecy* and *Sleep*. As a fourth-act interlude, a "Dance of the Seasons" was presented and in the fifth act a "Dance of Six Monkeys" was followed by an even grander "Dance of Twenty-Four Chinese." David Garrick's production at the Drury Lane theatre in 1763 was non-operatic but included thirty-three songs interwoven with the dialogue.

An 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumphs of Theseus over the Cretans, the Thebans, 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 passing thought, immediately becomes an unmanageable reality."

Not until Mrs. Elizabeth Vestris produced the 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. In many playgoers' minds Mendelssohn's music—completed in 1842 with the addition of twelve incidental numbers and a finale—and Shakespeare's play remain inseparably

linked. Subsequent 19th century productions of the *Dream*, including one that had an eight-year-old Ellen Terry playing Puck, continued to use the Mendelssohn score but were increasingly respectful of Shakespeare's text.

In the early part of the current century, the Victorian impulse that led, for example, to Beerbohm Tree's putting live rabbits onstage during the forest scenes in his 1900 production, gradually faded away. Harley Granville-Barker's controversial production, seen in London in 1914 and later in New York (the *Dream* was first performed in America in 1826) led the way to more honest, if more restrained, approaches to the play. Abandoning Mendelssohn for English folk tunes, Granville-Barker placed his *Dream* in a stylized setting formed by draped curtains instead of the usual painted scenery and portrayed the fairies not as tutu-clad members of a corps de ballet but as gilt-skinned and exotically costumed, otherworldly creatures. Max Reinhardt's German-language version of the *Dream* was performed by a cast of hundreds in New York in 1921 and filmed eight years later with an English speaking cast that included Dick Powell, Olivia de Havilland, James Cagney and a very young and frisky Mickey Rooney as Puck.

A Midsummer Night's Dream has been performed countless times in innumerable productions over the past fifty years and has provided, at one time or other, roles for virtually every great actor of our time. The modern fashion in *Dream* is characterized by a simplicity reminiscent of the treatment the play must have received at the hands of the King's Men, Shakespeare's own company. Peter Brooks' "white box" version, seen on tour in San Francisco in 1971, stripped away the last remaining accretions of falsity from the play, leaving only its words to work their magic.

Finally, almost four hundred years after it was written, *A Midsummer Night's Dream* can be seen for the richly 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 ass if he go about to expound his dream."

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C A L I F O R N I A

THE AMERICAN CONSERVATORY THEATRE

Presents

JOHN GABRIEL BORKMAN

by Henrik Ibsen

The Cast

John Gabriel Borkman William Paterson
Fru Gunhild Borkman Marrian Walters
Student Erhart Borkman Nicholas Kaledin
Frøken Ella Rentheim Anne Lawder
Fru Fanny Wilton Barbara Dirickson
Vilhelm Foldal Dakin Matthews
Frida Foldal Nancy Carlin
Malene, the Borkman's maid Johanna Jackson

Translated and Directed by Allen Fletcher

Scenery by Ralph Funicello
Costumes by Michael Casey
Lighting by Robert Peterson
Original music by Larry Delinger
Sound by Christopher Moore
Hairstyles by Rick Echols
Assistant Director Bob Krakower

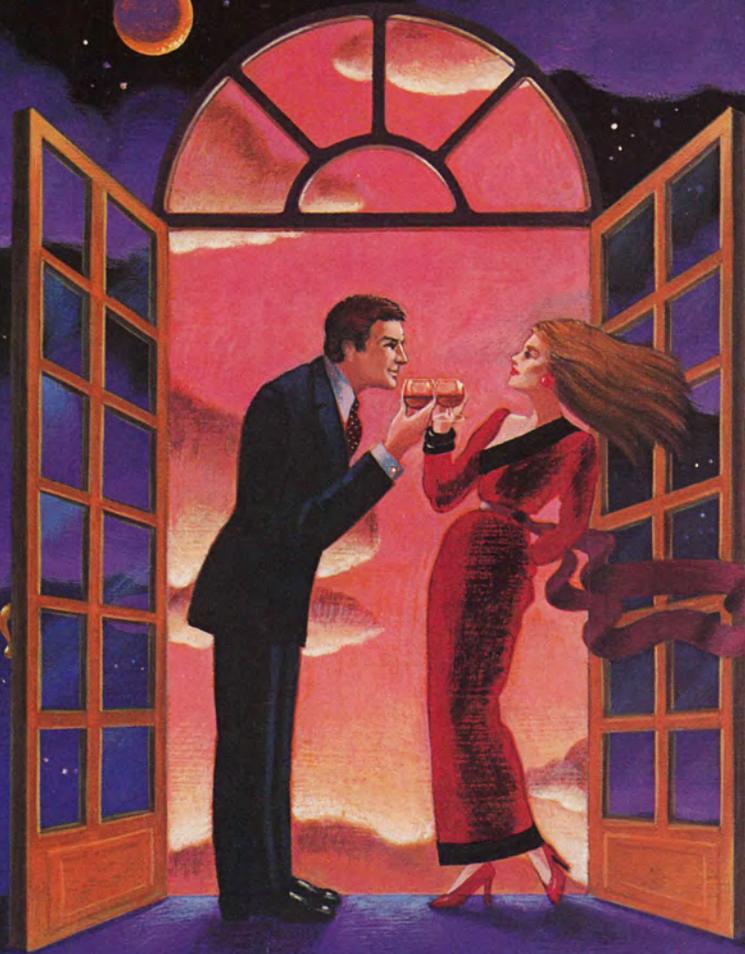
The action takes place on the Rentheim family estate
outside of Christiania on a winter night in the
latter part of the last century.

There will be one twelve-minute intermission.

UNDERSTUDIES

Borkman—Allan Fletcher; *Gunhild*—DeAnn Mears; *Erhart*—John DeMita
Ella—Tynia Thomassie; *Fanny*—Nancy Houfek; *Foldal*—Sydney Walker;
Frida—Annette Bening; *Malene*—Linda Aldrich

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



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CHILLY SCENES OF WINTER

Men must endure
Their going hence even as their coming
hither,
Ripeness is all. —*King Lear*, IV.12

By the time of his death in 1906, Henrik Ibsen had achieved, in addition to the age of seventy-eight, a reputation as one of the world's great playwrights, indeed as the very father of modern drama. Having written twenty-four plays and outlived the controversies that surrounded even the seemingly most subversive of them at the times of their premiere performances, Ibsen enjoyed the adulation of progressive-thinking readers and playgoers everywhere. His works were passionately championed around the world by equally respected literary lights such as George Bernard Shaw, George Brandes, Henry James, Thomas Hardy, Rainer Maria Rilke and Sigmund Freud. On the occasion of his seventy-third birthday, an Irish admirer, James Joyce (then but a lad of nineteen), wrote from Dublin to send his greeting and tell of the esteem in which he held the aging playwright. "Your work on earth draws to a close and you are near the silence," Joyce wrote. "It is getting dark for you. . . . But I am sure that higher and holier enlightenment lies — onward!"

Ibsen began work on *John Gabriel Borkman* in the spring of 1896 when he was sixty-eight years old, hoping to have it completed and in the bookshops by the year's end so as to maintain the biennial regularity with which his plays had appeared for over twenty years. "I am busy with preparations for a big new work," he wrote to the scholar and critic Georg Brandes in April, "and I don't want to put it off for longer than I need. I could so easily have a tile fall on my head before I 'managed to write the last verse'. And what then?" The first draft of the play was set down in July and August as Ibsen toiled in his study before a recently acquired portrait of the Swedish playwright August Strindberg. "Having that madman staring down at me helps me to work," Ibsen explained to astonished visitors. "He is my mortal enemy and shall hang there and watch while I write."

While making revisions on the play, Ibsen wrote his publisher, Jacob Hegel, "The play is four fairly long acts and I think the work may be said to be good and successful." He spent eight weeks polishing the script from first to final draft and delivered the manuscript in

late October. "I think we shall both have joy from it," he told Hegel. The play was published in Copenhagen on December 15, 1896, in an edition of twelve thousand copies, the largest ever for any Ibsen work. Even so, demand was so great that three thousand additional copies were printed the same day. Almost instantly translations into English (by William Archer), German (by Ibsen's son, Sigurd), French and Russian appeared. On publication, the play was immediately, widely and reverentially reviewed by literary critics in Norway, Sweden, Denmark and across Europe. Henry James, one of the play's most notable admirers, declared in *Harper's Weekly*, "Never has Ibsen juggled more gallantly with difficulty and danger than in this really prodigious *John Gabriel*, in which a great span of tragedy is taken



Marrian Walters (l), William Paterson and Anne Lawder appear in Ibsen's classic drama *John Gabriel Borkman*.

between three or four persons — a trio of the grim and grizzled — in the three hours of a winter's evening; in which the whole thing throbs with an actability that fairly shakes us as we read; and in which, as the very flower of his artistic triumph, he has given us for the most beautiful and touching of his heroines a sad old maid of sixty."

The most celebrated Borkman of recent times was the late Ralph Richardson in John Hall's 1974 production at England's National Theatre. Richardson played the definitive Peer in Ibsen's *Peer Gynt* (1867) a generation earlier and had always wanted to have a go at the author's dark

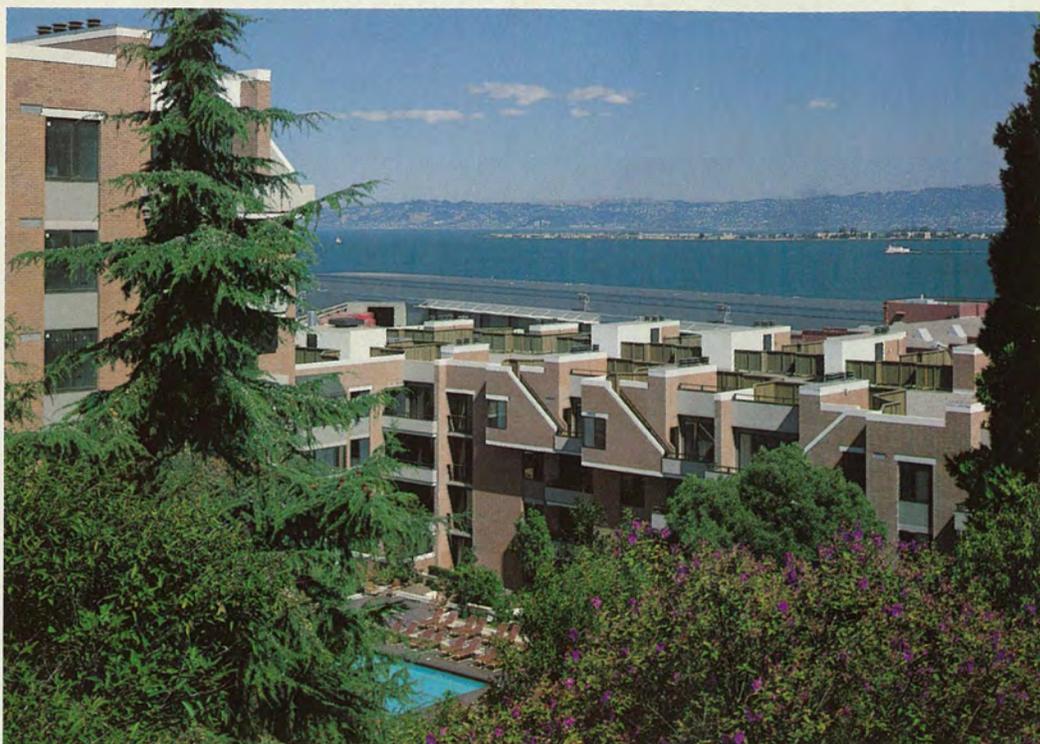
hero. His approach to the role emphasized its poetic qualities.

At one point in rehearsals, Richardson joked, "I've got the John, I've got the Borkman, but I'm still looking for the Gabriel!" The choice of the central character's name is one of the few points on which Ibsen, always wary of explicating his plays for actors and directors, did once comment. The English "John" he explained years after he wrote the play, is meant to suggest the side of the character associated with business and quotidian concerns. The name of the archangel and trumpeteer of the Last Judgment "Gabriel" on the other hand, is intended to point up the character's genius and the poetry with which his life is touched. The only other observation we have from Ibsen on the play comes from a newspaper interview. In response to a question regarding the interpretation of the role of Gunhild, he said, "The main thing is that Mrs. Borkman loves her husband. Initially she was not a hard and evil woman but a loving wife who had become hard and evil from the disappointments she had suffered. She was disappointed by her husband first in love, then in respect of his genius. . . . If Mrs. Borkman had not loved her husband, she would have forgiven him long ago. Now she waits for the sick wolf whose steps she hears every day. Just as he waits for 'the world'; so she waits for him."

John Gabriel Borkman is filled with the enervating frustration and anxiety of waiting but it also bristles with the energy of an artist's attempt to finish his life's work before time runs out. It provides a retrospective view of Ibsen's work as well as his life by combining the poetic values of such plays as *Brand* (1866) and *Peer Gynt* with the realism of landmark dramas like *A Doll's House* and *An Enemy of the People* (1882). "To write is to pass judgment on oneself," Ibsen claimed and in his penultimate play he prosecutes himself and his tragic counterpart to the full extent of his literary powers. Like the mountain miner in Ibsen's youthful poem, Borkman is left out in the cold where "No ray of morning/No sun of hope rises" and condemned to die as he lived, in the icy shadows, a figure frozen in time inhabiting what the painter Edvard Munch called "The most powerful winter landscape in Scandinavian art."

—J.H.

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(1952)

by Frederick Knott

The Cast

Margot Wendice Barbara Dirickson
Max Halliday John Hertzler
Tony Wendice Peter Donat
Captain Lesgate Ray Reinhardt
Inspector Hubbard William Paterson
Thompson John DeMita*
Tom O'Brien**

Directed by Edward Hastings

Scenery by Richard Seger
Costumes by Michael Casey
Lighting by Robert Peterson
Hairstyles by Rick Echols
Assistant Director . . . Michael Pulizzano

The action of the play takes place in the living room of the Wendices' apartment in London.

ACT ONE

Scene I— A Friday evening in September.

Scene II— An hour later.

ACT TWO

Scene I— Saturday evening.

Scene II— Later that night.

Scene III— Sunday morning.

ACT THREE

A few months later. Early afternoon.

There will be two 12-minute intermissions.

*Jan. 3, 7, 11, 17, 21, 28, Feb. 2 evenings;

Jan. 12, 18, 21, matinees.

**Jan. 2, 6, 12, 18, 20, 23 evenings;

Jan. 11, 14, Feb. 1 matinees.

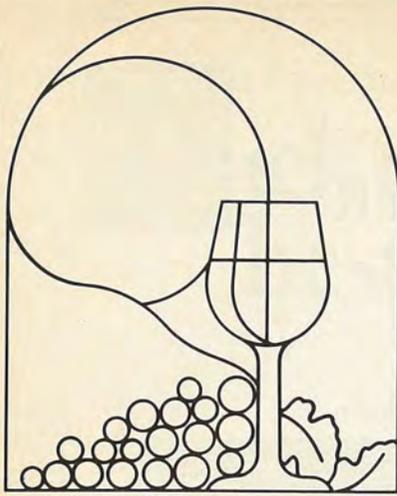
UNDERSTUDIES

Margot Wendice—Carolyn McCormick; *Max Halliday*—D. Paul Yeuell; *Tony Wendice*—Peter Bretz;

Captain Lesgate—Drew Eshelman

Alternate for Inspector Hubbard—James Edmondson.

This production is made possible by a generous gift
from the BankAmerica Foundation.



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FUNDRAISING UPDATE

\$500,000 RAISED TOWARD LOCAL \$700,000 GOAL

THE JAMES IRVINE FOUNDATION GIVES
\$100,000 TO CAPITAL CAMPAIGN

The Fundraising Team for A.C.T., has raised \$500,000 toward its March 15 Bay Area goal of \$700,000, and the Irvine Foundation has contributed \$100,000 to the \$300,000 capital campaign.

"We are very encouraged by the response to both of these campaigns," said A.C.T. Founder and General Director William Ball. "Although we have one of the highest earned income percentages in the country (78%), the contributed income is crucial to our successful operation, the balancing of our budget and the planning of next season.

"The Irvine Foundation's gift to the capital campaign for the repair and restoration of the Geary Theatre enabled us to complete renovation of the Radiance Room, adding a whole new earned income aspect to the company."

The Radiance Room, located in the theatre's basement, is used by patrons for intermission and post-performance refreshments, and for fundraising and promotional functions. The balance of the \$200,000 capital monies being sought will be used to continue preserva-

tion of the 74-year-old landmark theatre, such as replacing the roof and repairing its water tanks, upgrading the fire prevention systems and repairing the ornate entrance canopy.

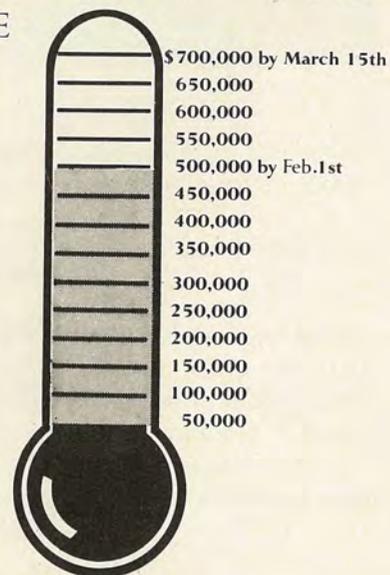
The \$450,000 raised to-date in A.C.T.'s \$700,000 Bay Area campaign includes gifts from 8,500 donors, 5,000 of whom are new to A.C.T. since March, 1983. Two years ago, the number of contributors totaled 2,000.

"We still have \$250,000 to raise by March 15th," said Ball, "and that is always the most difficult money to find. The people of the entire Bay Area have been very responsive to our needs, and I am confident their generosity will continue."

This is A.C.T.'s 18th season in San Francisco and one of the most successful in the company's history. The subscriber base has grown to a current total of 18,874, up from 16,660 in the 1982-83 season. Box office receipts have increased by ten percent.

"It is always a struggle," Ball concluded. "And we are pleased that our efforts are being rewarded."

FUNDRAISING UPDATE



HELP THE HOME TEAM SCORE!

The Fundraising Team For A.C.T. Has \$500,000
Down And \$200,000 To Go By March 15th To Meet Its
\$700,000 Bay Area Goal.

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Call 771-3880 ext. 244 to charge your donation to AMEX, Visa or MC, or send your check to:

Fundraising Team for A.C.T.
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San Francisco, CA 94102

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Lauren Bacall, R.A.A.
Willem 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.
Lynn 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.
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James Stewart, R.A.A.
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The recipients of the Conservator of the American Arts Award—cited for their dedication to the health of the arts and to consistently high standards of excellence—are:

Kurt Herbert Adler, C.A.A.
Robert O. Anderson, C.A.A.
Stewart Brady, C.A.A.
Thomas Edwards, C.A.A.
David Fasken, C.A.A.
Allen Fletcher, C.A.A.
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Woodward Kingman, C.A.A.
Michael Leibert, C.A.A.
W. MacNeil Lowry, C.A.A.
James B. McKenzie, C.A.A.
Albert J. Moorman, C.A.A.
Craig Noel, C.A.A.
Helene Oppenheimer, C.A.A.
I. M. Pei, C.A.A.
Joan Sadler, 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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1983-84 Season

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George Bernard Shaw
November 1-December 2

Dial "M" for Murder

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

Terence Rattigan
April 3-May 12

The Dolly

Robert Locke
May 8-June 2

A.C.T.'S LONDON THEATRE TOUR

For the eighth consecutive year, the American Conservatory Theatre is hosting its London Theatre Tour, in conjunction with Tour Arts of San Francisco. Led by our Principal Guest Director Edward Hastings, the 11-day excursion departs April 29, 1984, and will encompass seven unique theatre performances selected by William Ball, Mr. Hastings and London Arts Discovery Tours, including those by the West End Theatre, the Royal Shakespeare Company, Chichester Festival Theatre, the Royal Court Theatre, the National Theatre, Lyric Hammersmith and The Royal Ballet at Covent Garden.

Participants in the tour will no doubt find their trip enhanced by a discussion with the Artistic Director and actors from the Royal Court Theatre company, center of the British theatre renaissance; a day excursion to Chichester, an historic cathedral town on the Sussex coast, and its Festival Theatre; a discussion with a leading member of the Royal Shakespeare Company; and a guided coach tour highlighting London's theatrical history. Luncheon at the Savoy will include a celebrity guest speaker, and a private champagne reception at Covent Garden's Royal Opera House will wrap up the tour activities. Fare for the entire package begins at \$2,099 (double occupancy), plus a tax-deductible contribution to A.C.T. of \$100 for members and \$135 for non-members. It covers ten nights' accommodations with private bath at the first-class Drury Lane Hotel in the heart of the theatre district; round-trip air transportation from San Francisco; transfers, portorage, gratuities and taxes.

For those interested in extending their trip, an English Country Option is available for an additional three days. The above itinerary will be augmented with one night's accommodation at the first-class Welcombe Hotel in Stratford and two nights' accommodations at the first-class Unicorn Hotel on Bristol's waterfront. Also included in the Option will be performances at the Royal Shakespeare Theatre in Stratford-on-Avon, the Bristol Old Vic and the Theatre Royal in Bath. General tours of these cities are planned, as well as a visit to Castle Ashby, historic home of the Marquess of Northampton. A luncheon will follow the visit, and in past years the Marquess herself has joined the group.

For further information on this exciting annual event, contact Linda Graham at A.C.T., (415) 771-3880 x269.



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TO THE AUDIENCE

HOW TO BUY TICKETS

Tickets-by-Telephone — Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard (\$1 service charge per order).

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

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

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

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

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY

Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.

If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL TO THE THEATRE

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

NOTICES

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

WHEELCHAIR ACCESS

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

A.S.L. AT A.C.T.

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

CHILDREN

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

CREDITS

Larry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert's Furs 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.

GIFT IDEAS

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

A HOME COOKED MEAL WITH A FAMILY

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

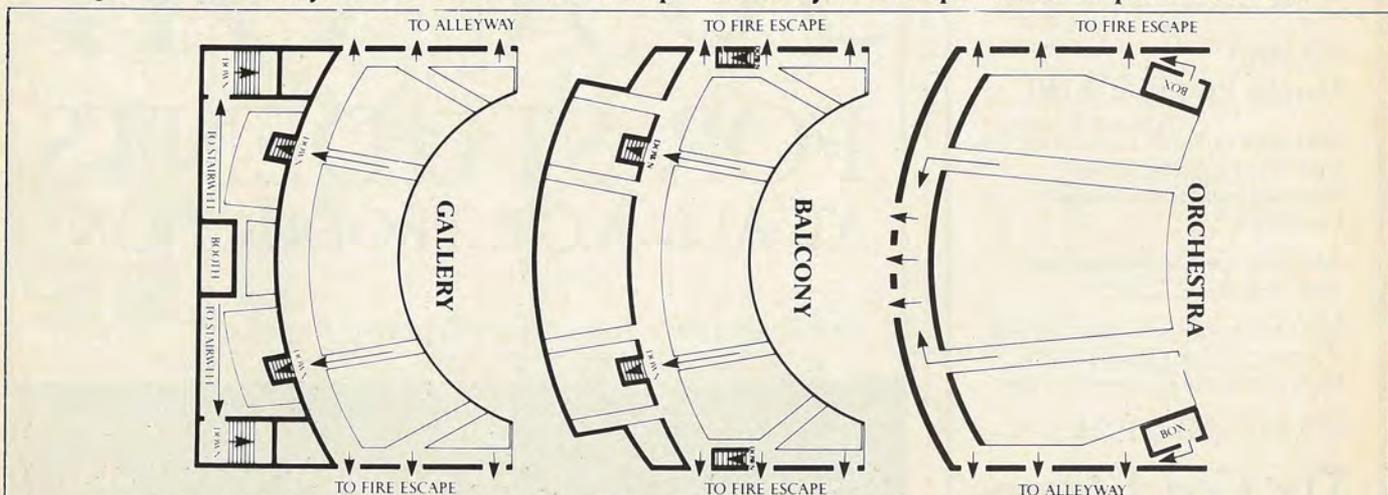
Please... if you would like to welcome one or two young actors into your home this season for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emily at the Conservatory office (771-3880).

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 useable 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.



Please note the NEAREST EXIT. In an emergency, WALK, do not run, to the nearest exit (by order of the Mayor and the City's Board of Supervisors).

GEARY THEATRE FIRE EXITS

Prologues

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

ANGELS FALL

Monday, March 12, 1984—Director Edward Hastings talks about Wilson's fine piece of theatre.

THE SLEEPING PRINCE

Monday, April 2, 1984—Well-known dramaturg Martin Esslin joins director James Edmondson to discuss this enchanting play written as a contribution to the festivities surrounding the coronation of Queen Elizabeth II.

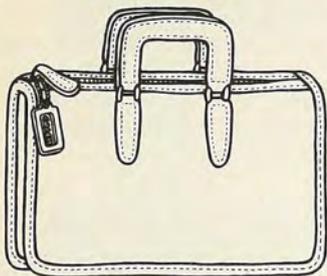
THE DOLLY

Monday, May 7, 1984—This superb drama, first produced at A.C.T. as part of the Plays-in-Progress series, receives a stimulating examination by director Larry Hecht and playwright Robert Locke.

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

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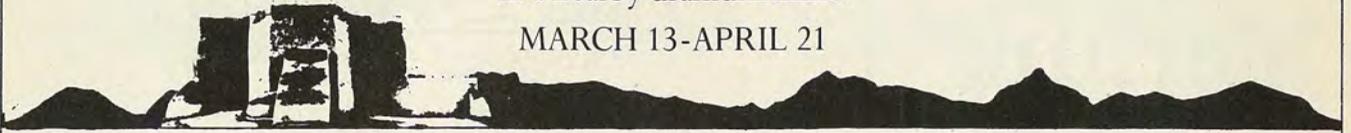


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by Lanford Wilson

A thought-provoking human comedy in which six characters, each facing a crisis of faith, are confined to an isolated New Mexico mission church by a nuclear accident in a nearby uranium mine.

MARCH 13-APRIL 21



Also Playing

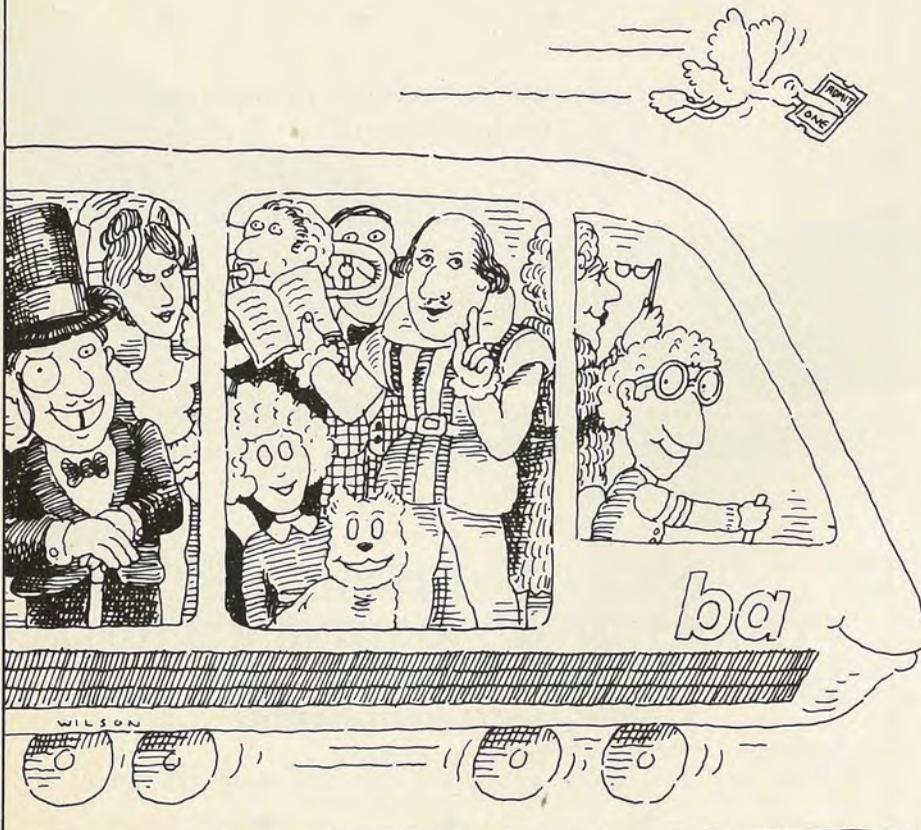
JOHN GABRIEL BORKMAN

by Henrik Ibsen
Closes March 3

A MIDSUMMER NIGHT'S DREAM

by William Shakespeare
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Oakland City Center: Jack London Square.
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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 *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio 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, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage 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's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters in Search of an Author*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *The Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar* and *Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *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-

cepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Conservatory Director, C.A.A.)



spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director.

He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon 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. Fletcher has directed the 1965 production of *Uncle Vanya*, as well as *Death of a Salesman*, *Antony and Cleopatra*, *Othello*, *Hadrian VII*, *The Latent Heterosexual*, *The Hot L Baltimore*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, *Romeo and Juliet*, *A History of the American Film*, *Another Part of the Forest*, the world premiere of Tennessee Williams' *This Is (An Entertainment)* and *Desire Under the Elms*, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as *Ah, Wilderness!*, which toured Hawaii and Japan, *I Remember Mama*, *Mourning Becomes Electra*, and *Morning's at Seven*. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T. including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt*, *The Master Builder* and *Ghosts*. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

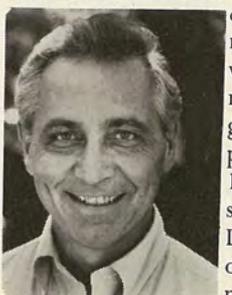
BENJAMIN MOORE (Managing Director)



has played 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, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include *The Merchant of Venice*; *The Contractor*; *A Doll's House*; *The Matchmaker*; *Pillars of the Community*; *Peer Gynt*; *Desire Under the Elms*; *5th of July*; *Ah, Wilderness!*; *All the Way Home*; *Knock, Knock*; *Cyrano de Bergerac*; *The Taming of the Shrew*; *Street Scene* and *The Master Builder*. In addition, Mr. Moore coordinated the televised adaptations of *Cyrano de Bergerac* and *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.

EUGENE BARCONE (Company Coordinator)



is a charter member of A.C.T. who began his career as stage manager for the company. For the past 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. Barcone has directed the Plays-in-Progress program and worked on the televised 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 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 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*, *Ring Round the Moon*, *Taste of Honey*, *Romeo and Juliet*, and *Much Ado About Nothing*. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatrefest and the Colorado Shakespeare Festival.

EDWARD HASTINGS (*Principal Guest Director*), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two 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 served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillion* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the Yugoslavia 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*), is in his twelfth season with the company, first as a student in the Conservatory, then as an actor, trainer and director for nine seasons. This year marks his debut as a director on the Geary stage.

Mr. Hecht currently serves as Conservatory Director and Resident Stage Director 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 25 A.C.T. studio productions he has directed include *King Lear*, *A Period of Adjustment*, *5th of July*, *American Buffalo*, *All the Way Home*, *Awake and Sing*, *Separate Tables*, as well as the Plays-in-Progress productions of *My Dueling Hearts*, *Strictly a Formality*, and *The Dolly*.

LAIRD WILLIAMSON (*Director*), who staged and co-adapted *A Christmas Carol* at A.C.T. also directed *The Matchmaker* which toured to Russia in 1976. Additionally, he has directed for the Geary Stage *An Evening with Tennessee Williams*, *A Month*

in the Country, *The Visit* and *Pantagleize*, as well as *The Healers* and *Animals Are Passing From Our Lives* 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 Theatrefest. For P.C.P.A. he played the title role in Pirandello's *Enrico IV* and created the role of Pontius Pilate in the world premiere of Robert Patrick's *Judas*. He has directed *Don Pasquale* and *The Portugese Inn* for Western Opera and staged *The Taming of the Shrew* for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delinger, the musical odyssey *The Journey*. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged *The Recruiting Officer*, and directed Arthur Kopit's *Wings* for the Denver Center. This year, Mr. Williamson became Artistic Director of the P.C.P.A. Theaterfest.

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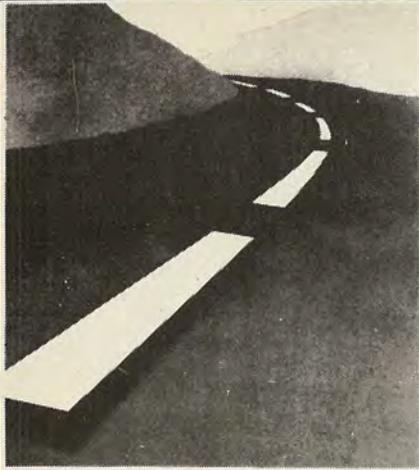
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LINDA ALDRICH becomes Director of the Young Conservatory this year, after having taught in that program since the fall of 1981. She also will be understudying a variety of roles for the Geary stage this season. With a B.A. in English and French



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 Center for Theatre Training, the Horace Cureton School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New Ycrk. Miss Aldrich has additionally made stage appearances with the Performing Arts Foundation; Drumbeats in Georgia and Marketplace, Inc.; a children's theatre company in Tallahassee, Florida.

OTHER RESIDENT THEATRES: *Aggie Kazow's Cosmic Carnival; A Childe Goes Forth; What's On Tonight; Dylan; Richard III; A Christmas Carol; The Ransom of Red Chief.* Director: *The Madwoman of Chaillot; The Little Prince; Sganarelle; Trifles; Sunny Morning; Perils of Priscilla.*

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, Saratoga and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Bening 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: *Love's Labors Lost; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; All's Well That Ends Well; The Winter's Tale; Two Gentlemen of Verona; King John; Ivanhoe.*
TELEVISION: *Parent Effectiveness (PBS).*

JOSEPH BIRD is now in his 15th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's A.P.A.-Phoenix Repertory productions. Mr. Bird also has spent much of



his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others.

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

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

PETER BRETZ* joins the A.C.T. company this season as a third-year student in the Advanced Training Congress. He attended California State University at Hayward and the Joan Darling Workshop, and has appeared extensively 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 arts expert, Mr. Bretz recently served as the fight choreographer for a production of *Romeo and Juliet* at the Western Stage Company in Salinas. His studio performances with A.C.T.'s Conservatory include *Man of Mode; Henry VI, Parts 2 and 3; Romeo and Juliet*, and *When You Comin' Back, Red Ryder?*

OTHER RESIDENT THEATRES: *Equus; Harvey; Tartuffe; Camino Real; Michelangelo; The Miracle Worker; Wait Until Dark; Golden Boy; The Seagull; Measure for Measure.*

(*studied in A.C.T.'s Advanced Training Program prior to joining the company.)

NANCY CARLIN * joins the company as a third-year Advanced Training Program student, having first studied in the 1977 Summer Training Congress. A graduate of Brown University in Comparative Literature and a published poet, she



has held roles in A.C.T. studio productions of *The Seagull*, *Romeo and Juliet*, *Picnic* and *Ring Round the Moon*. Miss Carlin first appeared on the Geary stage last season as a peasant in *Uncle Vanya*, and toured with that production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria. A.C.T. PRODUCTIONS: *Uncle Vanya*. OTHER RESIDENT THEATRES: *Pontifex*; *Artichoke*; *Juno and the Paycock*; *As You Like It*; *A Midsummer Night's Dream*; *Harvey*; *Tartuffe*; *Macbeth*; *Twelfth Night*.

MIMI CARR returns to A.C.T. after a season with Seattle's Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory of the Performing



Arts Theatrefest, the Alley Theatre in Houston and the Hilbury Repertory Theatre of Detroit. Miss Carr holds a bachelor's degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit. A.C.T. PRODUCTIONS: *The Three Sisters*; *A Christmas Carol*; *I Remember Mama*; *The Admirable Crichton*; *Black Comedy*; *Cat Among the Pigeons*; *Lizzie Borden in the Late Afternoon*; *Morning's at Seven*. OTHER RESIDENT THEATRES: *In the Jungle of Cities*; *The Seagull*; *The Man Who Came to Dinner*; *Twelfth Night*; *Tobacco Road*; *Ring Round the Moon*; *Macbeth*; *Coriolanus*; *Mame*; *School for Scandal*. TELEVISION: *A Christmas Carol* (ABC/A.C.T. production).

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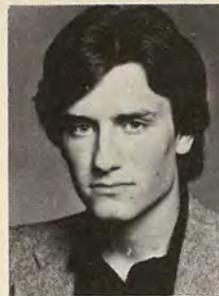
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JOHN DeMITA* comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghof's HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of *Home of the Brave*; *The Abdication*; *Henry VI, Parts 1, 2, 3*; *Man of Mode*; and *The Barbarians*.



OTHER RESIDENT THEATRES: *Macbeth*; *Fiddler on the Roof*; *Tartuffe*; *Man of La Mancha*; *Camino Real*; *The Matchmaker*; *The Resistable Rise of Arturo Ui*; *Children of the Sun*; *Mrs. Dally Has a Lover*; *Terminal*.

BARBARA DIRICKSON* 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 Dirickson 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 *Shay*, with Sada Thompson at the Westport Country Playhouse, *Sorrows of Stephen* and *The Importance of Being Earnest* with Ellis Rabb at San Diego's Old Globe Theatre.



A.C.T. PRODUCTIONS: Including: *Cyrano de Bergerac*, *The Matchmaker* (U.S.S.R. tour); *Peer Gynt*; *A Month in the Country*; *The Circle*; *Hay Fever*; *Buried Child*; *Another Part of the Forest*; *The Three Sisters*; *The Chalk Garden*; *Uncle Vanya*; *The Holdup*.

OTHER RESIDENT THEATRES: *Shay*; *Sorrows of Stephen*; *The Importance of Being Earnest*.
TELEVISION: *Lou Grant*; *Incident at Crestridge*.

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 Rabb's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.

A.C.T. PRODUCTIONS: 31 total, including: *Tartuffe*; *Under Milkwood*; *The Importance of Being Earnest*; *Hadrian VII*; *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 Julie Harris); *The Chinese Prime Minister* (with Margaret Leighton); *The Entertainer* (with Laurence Olivier); *There's One in Every Marriage*.
FILMS: *Godfather II*; *The Hindenburg*; *A Different Story*; *F.I.S.T.*; *Highpoint*; *All Washed Up*; *China Syndrome*.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as numerous student productions. He has been seen most recently in the extended local run of *Cloud*



Nine at the Eureka, Marines' Memorial and Alcazar theatres, in addition to a featured role in the film *The Right Stuff*. Other major stage productions include *Hamlet* at the Berkeley Shakespearean Festival, and *The Tempest* and *The Taming 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 *One Flew Over the Cuckoo's Nest*.

A.C.T. PRODUCTIONS: *The Ruling Class*.
OTHER RESIDENT THEATRES: *Cloud Nine*; *Hamlet*; *The Tempest*; *The Taming of the Shrew*; *The Jail Diary of Albie Sachs*; *The Alchemist*; *Mary Barnes*; *Uncle Vanya*; *The Fantasticks*; *One Flew Over the Cuckoo's Nest*; *The Mousetrap*.

FILMS: *The Right Stuff*; *Cardiac Arrest*; *Nightmare in Blood*; *Magnum Force*; *The Strawberry Statement*.

MARK HARELIK returns to A.C.T. after an absence of two years, having held numerous leading roles on the Geary stage during the 1979-81 seasons. A native of Hamilton, Texas, and a graduate of the University of Texas at Austin, his ten-



year acting career includes roles in over 80 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego's Old Globe Theatre. Mr. Harelik is most noted as a featured actor with the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria, California.

A.C.T. PRODUCTIONS: *The Crucifer of Blood*; *A History of the American Film*; *The Trojan War Will Not Take Place*; *A Christmas Carol*; *Night and Day*; *The Rivals*.
OTHER RESIDENT THEATRES: Including *Terra Nova*; *King Lear*; *Much Ado About Nothing*; *Blood Wedding*; *The Country Girl*; *Hank Williams, King of Country Music*.
TELEVISION: *Bring 'Em Back Alive* (CBS).

JOHN HERTZLER 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 Hartman 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. Hertzler directed *Cyrano de Bergerac* at the Saratoga Shakespeare Festival and *Practice* at the Perry Street Theatre Off-Broadway. He also has been seen on Broadway, television and in several feature films.

A.C.T. PRODUCTIONS: *Richard II*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*.
OTHER RESIDENT THEATRES: *Macbeth*; *Custer*; *The Impresario*; *Hamlet*; *Richard III*; *A Midsummer Night's Dream*; *The Crucible*; *A Christmas Carol*; *Medea*; *Henry VI, Parts 1, 2, 3*; (Director) *Cyrano de Bergerac*.
BROADWAY: *The Bacchae*.
OFF-BROADWAY: (Director) *Practice*.
TELEVISION: *One Life to Live*; *Movin' On*; *White Shadow*.
FILMS: *Hair*; *Airport '79*; *Fort Apache, The Bronx*; *And Justice for All*.

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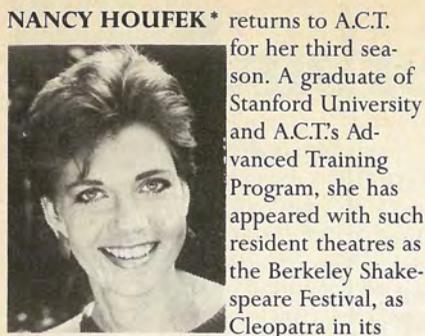
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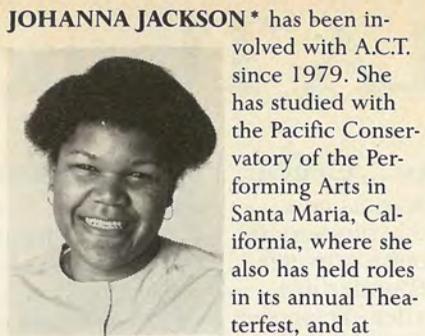
NANCY HOUFEK* returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespeare Festival, as Cleopatra in its 1982 production of *Antony and Cleopatra*; the Alaska Repertory Theatre; Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houfek played Ann Whitefield in the season opener of *Man and Superman* at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

A.C.T. PRODUCTIONS: *Julius Caesar*; *A Christmas Carol*; *Ten Minutes for 25 Cents*; *Mammon and Fist*; *Queen for a Day*.
OTHER RESIDENT THEATRES: *Man and Superman*; *Antony and Cleopatra*; *A Midsummer Night's Dream*; *Sly Fox*; *Hooters*; *Rookery Nook*; *Grease*; *Happy Birthday, Wanda June*; *Frankenstein*; *The Miser*; *The Visit*; *Cabaret*; *A Little Night Music*.



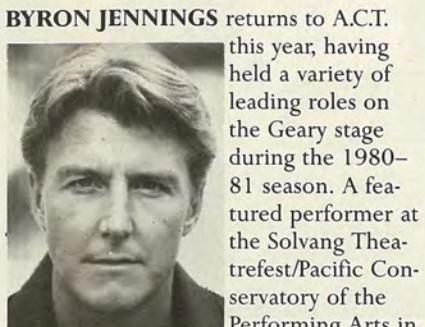
JANICE HUTCHINS joined A.C.T. eight years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer she represented A.C.T. on an unprecedented exploratory theatre tour of the People's Republic of China.

A.C.T. PRODUCTIONS: *Equus*, *The Winter's Tale*; *Ah, Wilderness!*; *Valentin and Valentina*; *Merry Wives of Windsor*; *Hay Fever*; *The Rivals*, *The Little Foxes*; *The Admirable Crichton*; *A Christmas Carol*; *Black Comedy*. Director: Lizzie Borden in *the Later Afternoon*, *Dead Letters*.
OTHER RESIDENT THEATRES: Director: *Chapter Two*; *Mass Appeal*.
TELEVISION: *A Christmas Carol* (ABC/A.C.T. production).



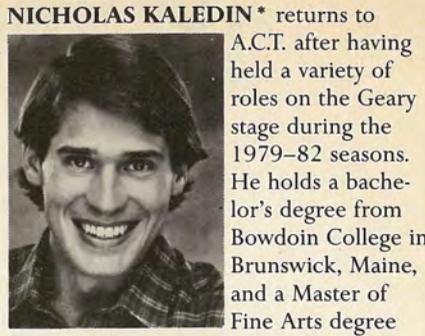
JOHANNA JACKSON* has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theatrefest, and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active 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 basic and intermediate acting and music in theatre for actors.

A.C.T. PRODUCTIONS: *Another Part of the Forest* (Hawaii tour); *A Christmas Carol*; *I Remember Mama*; *Mourning Becomes Electra*.
OTHER RESIDENT THEATRES: *Death of a Salesman*; *Member of the Wedding*; *A Raisin in the Sun*; *The Sea Horse*.



BYRON JENNINGS returns to A.C.T. this year, having held a variety of leading roles on the Geary stage during the 1980-81 season. A featured performer at the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria, California, Mr. Jennings also has appeared in over 40 major roles at the Oregon Shakespearean Festival in Ashland, Oregon; the Mark Taper Forum in Los Angeles; San Diego's Old Globe Theatre and the California Actors Theatre in Los Gatos.

A.C.T. PRODUCTIONS: *Hay Fever*; *The Trojan War Will Not Take Place*; *Night and Day*; *The Rivals*.
OTHER RESIDENT THEATRES: Over 40, including *The Duchess of Malfi*; *As You Like It*; *Othello*; *The Taming of the Shrew*; *Hamlet*; *A Winter's Tale*; *Moon for the Misbegotten*; *Richard III*; *Measure for Measure*; *The Seagull*; *Hedda Gabler*; *Macbeth*; *Much Ado About Nothing*; *A Midsummer Night's Dream*; *Troilus and Cressida*; *Love's Labours Lost*; *Henry V*.



NICHOLAS KALEDIN* returns to A.C.T. after having held a variety of roles on the Geary stage during the 1979-82 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-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Monmouth, Maine. Most recently, he has been seen in Ken Ruta's production of *Design for Living* at Boston's Huntington Theatre Company.

A.C.T. PRODUCTIONS: *I Remember Mama*; *Much Ado About Nothing*; *Hay Fever*; *Mourning Becomes Electra*; *The Three Sisters*; *Another Part of the Forest* (Hawaii tour); *A Christmas Carol*; *The Crucifer of Blood*; *Pantaglieze*.
OFF-BROADWAY: *Becoming Memories*; *Deros on the Funny Farm*; *Journey's End*; *The Blue Dahlia*.
OTHER RESIDENT THEATRES: *Measure for Measure*; *A Comedy of Errors*; *A Midsummer Night's Dream*; *Antony and Cleopatra*; *King Lear*.
TELEVISION: *A Christmas Carol* (ABC/A.C.T. production); *Texas* (NBC).



ANNE LAWDER returns for her fourteenth year. An original member of the Actor's Workshop, she was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA Theaterfest at Santa Maria/Solvang.

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*; *Pillars of the Community*; *Peer Gynt*; *Man and 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*; *Mourning Becomes Electra*; *Morning's at Seven*.
PCPA THEATERFEST: *Ah, Wilderness!*; *Showboat*; *Ring Round the Moon*; *Hamlet*; *Mame*; *My Fair Lady*; *Harvey*.
FILMS: *A Christmas Without Snow* (CBS Movie of the Week); *The Music School* (PBS "American Short Story" series).

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I. M A G N I N

DOUGLAS MARTIN * made his local acting debut last summer as Deacon Mark Dolson in the Sunnyvale Summer Repertory Theatre's production of *Mass Appeal*, and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as *A Tale Told*, *Golden Boy* and *The Lady's Not for Burning*. His appearances in the Plays-in-Progress series have included *Mammon and Fist* and *Dead Letters*. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: *Mammon and Fist*; *Dead Letters*; *Mass Appeal*.

OTHER RESIDENT THEATRES: *Mass Appeal*.

DAKIN MATTHEWS came to A.C.T.



1981. He is a director, actor, playwright, translator, dramaturge and Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a

teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.'s Conservatory's Summer Training Congress in 1982. He is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: *The Three Sisters*; *I Remember Mama*; *A Christmas Carol*; *Mourning Becomes Electra*; *Black Comedy*; *Another Part of the Forest*; *Dear Liar*; *The Chalk Garden (Director)*; *Uncle Vanya*.

OTHER RESIDENT THEATRES: *Enrico IV*; *The Odd Couple*; *Henry IV, Part I*; *A Midsummer Night's Dream*; *Finian's Rainbow*; *The Caucasian Chalk Circle*; *Julius Caesar*; *Twelfth Night*; *The Merchant of Venice*; *King John*; *Two Gentlemen of Verona*; *Ivanhoe*.

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

CAROLYN McCORMICK * joins the A.C.T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree in Theatre from Williams College, and studied French theatre at the Centre d'Etudes Fran-



caises during the Avignon Summer Festival in 1978. In addition to appearing with the Summerfun Summer Theatre in Montclair and the Williamstown Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 39 in Houston. In her two years in A.C.T.'s Conservatory, she held roles in studio productions of *Henry VI, Part III*; *The Country Wife*; *The Abdication*; *The Hot L Baltimore*; *Man of Mode*; *Romeo and Juliet*; and *The Seagull*.

OTHER RESIDENT THEATRES: *The Greeks (with Blythe Danner, Christopher Reeve, Roberta Maxwell, Edward Herrman, Celeste Holm and Roxanne Hart.)*

WILLIAM MCKEREGHAN returns to



A.C.T. after appearing last season with the Berkeley Repertory Theatre and Ashland's Oregon Shakespearean Festival. His face is a familiar one to Geary Theatre audiences, having appeared in 20 A.C.T.

productions between 1977 and 1982. With a bachelor's and a master's degree from the University of Minnesota, Mr. McKereghan also studied with Tamara Dykarhanova and at the Berghof/Hagen Studios in New York City before embarking on his professional acting career 25 years ago. In addition to his work on the Geary stage, he has performed with the Milwaukee Repertory Theatre and the Centre Stage in Baltimore, as well as teaching through our Conservatory's Summer Training Congress and Evening Extension Program.

A.C.T. PRODUCTIONS: 20 total, including *Julius Caesar*; *Hotel Paradiso*; *The National Health*; *A Month in the Country (Hawaii tour)*; *The Little Foxes (Hawaii tour)*; *The Three Sisters*; *I Remember Mama*; *Romeo and Juliet*; *Much Ado About Nothing*; *Cat Among the Pigeons*. OTHER RESIDENT THEATRES: *Waiting for Godot*; *Hamlet*; *Birthday Party*; *Death of a Salesman*; *Play's the Thing*; *As You Like It*; *King Lear*; *Richard II*; *Happy End*; *The Entertainer*; *Ah, Wilderness!*; *Richard III*.

DEANN MEARS is a charter member of A.C.T. She studied theatre in New York City with Uta Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour

of *And Miss Reardon Drinks a Little*, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination for best performance at the Los Angeles Theatre Critics Awards. Miss Mears teaches acting through the Advanced Training Program and Summer Training Congress. She is married to actor Frank Savino.

A.C.T. PRODUCTIONS: 24 total, including: *Twelfth Night*; *Death of a Salesman*; *Six Characters in Search of an Author*; *Antigone*; *Tiny Alice*; *Under Milkwood*; *Tartuffe*; *A Month in the Country*; *The Circle*; *Night and Day*; *The Three Sisters*; *The Browning Version*; *Dear Liar*; *Morning's at Seven*.

BROADWAY: *Tiny Alice*; *Abelard and Heloise*; *Too True to be Good*; *Never Live Over a Pretzel Factory*.

OTHER RESIDENT THEATRES: 9 total, including: *The Learned Ladies*; *The Cherry Orchard*.

TELEVISION: *The Loneliest Runner*; *Baretta*; *Testimony of Two Men*; *McCloud*; *Beacon Hill*; *Naked City*; *Under Milkwood*; *A Mother for Janek*.

FILMS: *Justine*; *Petulia*.

TOM O'BRIEN * made his A.C.T. debut last season as Archie Tucker in *The Holdup* on the Geary stage and in *Queen for a Day* in the Plays-in-Progress series. A former student with our Young Conservatory, he attended last year's



Summer Training Congress and is currently a student in the Advanced Training Program. In addition to television commercial work and local community theatre, Mr. O'Brien has made a pilot for the ABC "Movie of the Week," *Air Force*.

A.C.T. PRODUCTIONS: *Queen for a Day*; *The Holdup*.

OTHER RESIDENT THEATRES: *Our Town*; *Look Homeward, Angel*; *South Pacific*; *Cabaret*; *Carousel*; *Fiddler on the Roof*; *Once Upon a Mattress*; *Mass Appeal*.

TELEVISION: *Air Force* (ABC).

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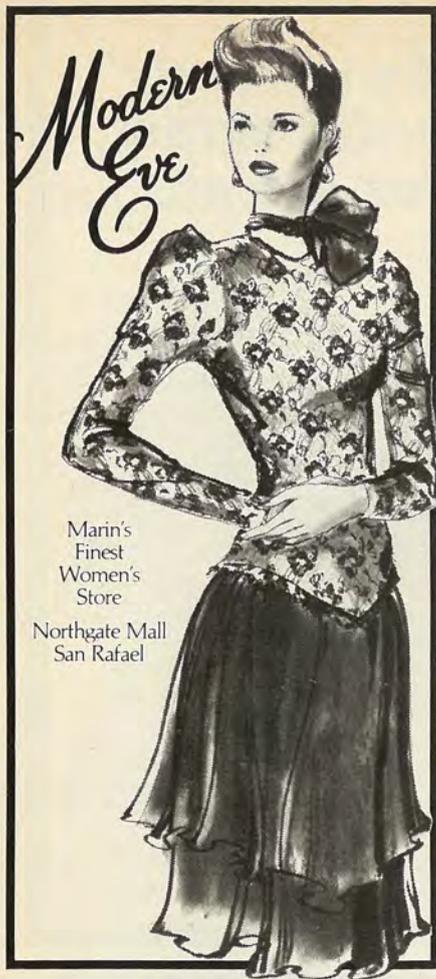
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FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Soloviova Studio of Acting in

New York, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 12 total, including *The Three Sisters* (Broadway tour); *Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour); *A Christmas Carol*.

BROADWAY: *The Three Sisters*.
TELEVISION: *Cyrano de Bergerac* (PBS/A.C.T. production); *a Christmas Carol* (ABC/A.C.T. production); *Glory! Hallelujah!* (PBS/A.C.T. production).

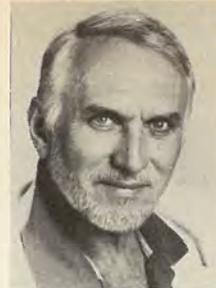
WILLIAM PATERSON is now in his 17th season with A.C.T, having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years



before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

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 Gin Game*.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr.



Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's *Tiny Alice*. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera's recent production of *Ariadne auf Naxos*.

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

BROADWAY: *Tiny Alice*.
OTHER RESIDENT THEATRES: 10 total, including: *The Wall*; *Uncle Vanya*; *The Caucasian Chalk Circle*; *The Threepenny Opera*; *Othello*; *The Taming of the Shrew*; *King Lear*; *Puntilla*.
TELEVISION: Has had guest appearances on all major networks.
FILMS: *Time after Time*; *Cardiac Arrest*; *Chu Chu and the Philly Flash*.

HAROLD SURRATT* is joining A.C.T. for his second professional season after attending the Advanced Training Program. A graduate of San Diego State University, he has had several roles on the Geary stage and in A.C.T.'s Plays-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 Theatrefest/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*; *Loot*.
OTHER RESIDENT THEATRES: *Death of a Salesman*; *School for Scandal*; *Finian's Rainbow*.

TYNIA THOMASSIE* joins the A.C.T.



company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John

Dennis and Barry Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at Tsa-la-Gi in Talequah, Oklahoma, Miss Thomassie has appeared in A.C.T. studio projects of *Henry IV, Part III*; *Richard III*; *The Seagull*; *Man of Mode*; *Hot I Baltimore* and *The Rehearsal*. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRES: *Trail of Tears*; *A Tribute to Will Rogers*.

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: 39 total, including *Tiny Alice*; *The Matchmaker (U.S.S.R. tour)*; *Peer Gynt*; *The Circle*; *Hotel Paradiso*; *The National Health*; *Buried Child*; *Richard II*; *Black Comedy*; *A Christmas Carol*; *The Chalk Garden*; *Loot*; *Morning's at Seven*.

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

OTHER RESIDENT THEATRES: 15 total, including *The Playboy of the Western World*; *An Enemy of the People*; *Antigone*; *Twelfth Night*.

TELEVISION: *The Guiding Light*; *The Secret Storm*; *As the World Turns*; *Trio for Lovers*; *Skirts of Happy Chance*.

FILMS: *Love Story*; *The Way We Live Now*; *Puzzle of a Downfall Child*.

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MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in

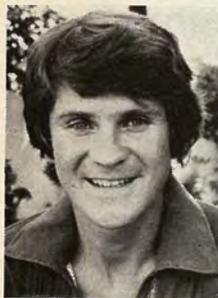


all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in *Bus Stop*, with Sandy Dennis, and *Hot I Baltimore*. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 33 total, including: *Pillars of the Community*; *Horatio*; *The Ruling Class*; *Peer Gynt*; *The Matchmaker* (U.S.S.R. tour); *The Merry Wives of Windsor*; *The Bourgeois Gentleman*; *The Circle*; *The Winter's Tale*; *Hay Fever*; *Buried Child*; *The Admirable 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: *Blythe Spirit*, *The Chalk Garden*; *The Glass Menagerie*; *The Rainmaker*; *The Importance of Being Earnest*; *Plaza Suite*. **FILMS:** *Petulia*; *Bullitt*; *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 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 since has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, 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 Taming of the Shrew*; *Hot I Baltimore*; *The Matchmaker* (U.S.S.R. tour);

Desire Under the Elms (U.S.S.R. tour); *Othello*; *Valentin and Valentina*; *Peer Gynt*; *Julius Caesar*; *All the Way Home* (Japan tour).

OTHER RESIDENT THEATRES: *A Midsummer Night's Dream*.

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 Jagienka Zych and has appeared at Ashland's Oregon Shakespearean Festival.



Mr. Williams has performed and directed numerous scripts for A.C.T.'s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii.

A.C.T. PRODUCTIONS: 17 total, including: *Julius Caesar*; *The Master Builder*; *Hotel Paradiso*; *The National Health*; *A Month in the Country*; *Ah, Wilderness!*; *Much Ado About Nothing*; *Another Part of the Forest*; *The Three Sisters*; *Richard II*; *Black Comedy*; *Cat Among the Pigeons*; *A Christmas Carol*; *Loot*; *Morning's At Seven*. **OTHER RESIDENT THEATRES:** *The Devil's Disciple*; *Henry VI, Part II*; *Henry VI, Part III*; *Much Ado About Nothing*; *A Streetcar Named Desire*; *Sweet Eros*. **TELEVISION:** *A Christmas Carol* (ABC/A.C.T. production).

D. PAUL YEUPELL* returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeuell'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 Eureka Theatre. An avid "whitewater" enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the prestigious Daggett Assembly and studied "Sitting Yoga."

A.C.T. PRODUCTIONS: *The Rivals*; *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 Tempest*; *King Lear*; *Julius Caesar*; *The Merchant of Venice*; *A Man for All Seasons*; *Man of La Mancha*; *South Pacific*; *The Basic Training of Pavlo Hummel*.

DESIGNERS

JOSEPH APPELT (Lighting Designer) joins A.C.T. for his third season, having designed *Mourning Becomes Electra*, *Morning's at Seven* and *The Gin Game*. Mr. Appelt 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 leave from both positions for a year. Mr. Appelt 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, *Blanco*, 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*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *Heartbreak House*, *The Visit*, *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera*, *Peer Gynt* and *Mourning Becomes Electra*. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

MARTHA BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed *Ghosts*, *Night and Day*, *The Rivals*, *Buried Child*, *Fifth of July*, *Black Comedy*, *The Browning Version*, and *The Admirable Crichton*. Miss Burke's other credits include two seasons with the Oregon Shakespearean Festival where she designed *Inherit the Wind*, *Man and Superman*, and *Don Juan in Hell*, and, most recently, *Amadeus* for the South Coast Repertory Theatre.

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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 *Encore* and productions of *America* and *Manhattan Showboat*. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed television production of *Peter Allen and the Rockettes*. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T. productions of *I Remember Mama*, *Happy Landings*, *Cat Among the Pigeons*, *The Gin Game*, *Dear Liar*, *The Chalk Garden*, *Uncle Vanya*, *Loot*, *Morning's at Seven* and *The Holdup*. Mr. Casey also has numerous New York off-Broadway credits, as well as for ABC's television movie *Legs*, starring Gwen Verdon. Recently, Mr. Casey designed costumes for *Harvey*, *Company* and *Fiddler on the Roof* for the PCPA Theaterfest in Santa Maria and Solvang.

RALPH FUNICELLO (*Set Designer*) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including *Uncle Vanya*; *Morning's At Seven*; *Ah, Wilderness!*; *Another Part of the Forest*; *Peer Gynt*; *Pantagleize*; *The Taming of the Shrew* and *Mourning Becomes Electra*. Mr. Funicello'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 Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for *The Taming of the Shrew* on PBS television. Recently, Mr. Funicello designed the sets for the New York City Opera's upcoming production of *La Rondine*.

DAVID PERCIVAL (*Lighting Designer*) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for the Plays-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 Weill Cabaret* featuring Martha Schlamme, and *Loot*. A recent graduate of the University of Washington, Mr. Percival will be represented later this season by *How the Other Half Loves* 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 *Damien* for Seattle's Intiman Theatre, where other credits include Strindberg's *A*

Dream Play, with guest Swedish director Peter Oskarson, and Brecht's *In the Jungle of Cities*, with German director Christof 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 *Sorrows of Stephan*, *Billy Bishop Goes to War*, and *Arsenic and Old Lace*. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of *Dracula*; *Hamlet*; and *Ah, Wilderness!* 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/consulting/sales company with offices in Oregon.

DUANE SCHULER (*Lighting Designer*) joins A.C.T. for another season, having designed the company's *The Girl of the Golden West*, *The Three Sisters* and *Uncle Vanya* in previous years. He was resident 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 Company, Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for 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 *Porgy and Bess* for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Singer's *Teibele and Her Demon*. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGER (*Set Designer*) returns for a ninth season as Resident Designer with A.C.T. Among his credits are *The Three Sisters*, *The Holdup*, *Hotel Paradiso* and *The Little Foxes*, as well as *The Chalk Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *A Winter's Tale*, *The Fifth of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons* and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also

created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of *The Country Wife*, *Arsenic and Old Lace*, *The Gin Game*, and *The Importance of Being Earnest*; the Ahmanson Theatre's production of *Hay Fever*, and the 50th anniversary season production of *La Traviata* for the Central City Opera Association in Central City, Colorado.

GREG SULLIVAN (*Lighting Designer*) was born in Texas, raised in Colorado, and presently lives in California. His recent work includes productions of *The Seagull* and *Misalliance* for the Intiman Theatre in Seattle, *The Hostage* and *Of Mice and Men* for the Denver Center Theatre, and *The Visit* for Houston's Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre's productions of *Savages*, *Chekhov in Yalta* and *Pygmalion*. During the past three years, Mr. Sullivan has served in the capacity of teacher/designer at the Pacific Conservatory of the Performing Arts, where he has designed over 20 productions for its Theaterfest, including *Billy Budd*, *Carousel* and *Blood Wedding*. He is the recipient of three Dramalogue Awards as well as this year's Bay Area Theatre Critics Award, and holds degrees from the University of Colorado and California Institute of the Arts.

LARRY DELINGER (*Composer*) is Composer in Residence for the P.C.P.A. Theaterfest in Santa Maria and Solvang and A.C.T. in San Francisco. He is also a regular composer for The Mark Taper Forum in Los Angeles. Mr. Delinger has written music for many theatres throughout the United States including the McCarter in Princeton, New Jersey, The Denver Center Theatre Company, The Annenberg Theatre in Philadelphia, The Oregon Shakespearean Festival and the Milwaukee Repertory Theatre. In addition, he has written two operas, a musical, a ballet for the Dance Umbrella Series in New York and numerous choral and instrumental compositions that have been performed throughout the United States and Europe. He has also written for television and film. His most recent work was an extended brass work commissioned by the California Brass Quintet, a Bay Area musical organization.



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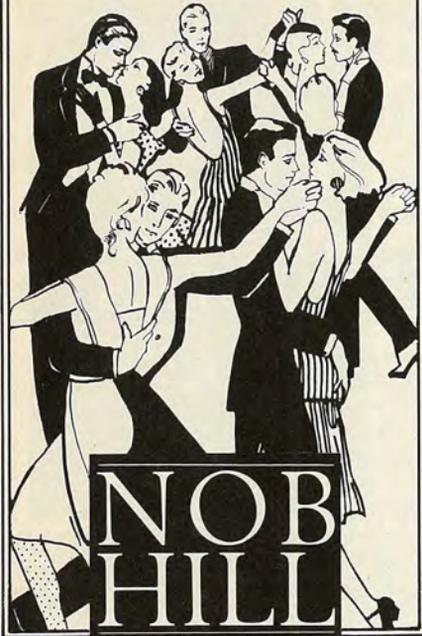
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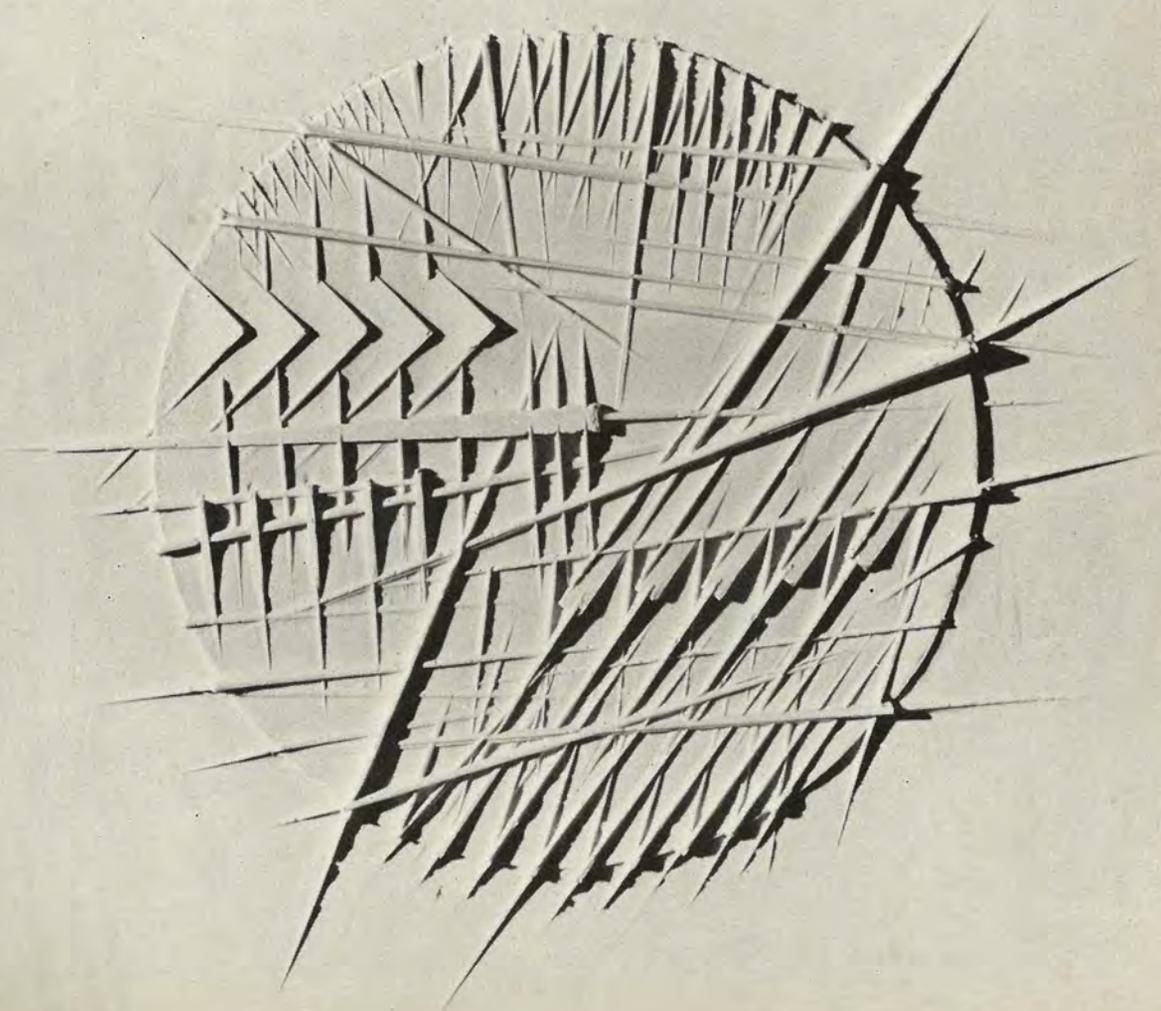
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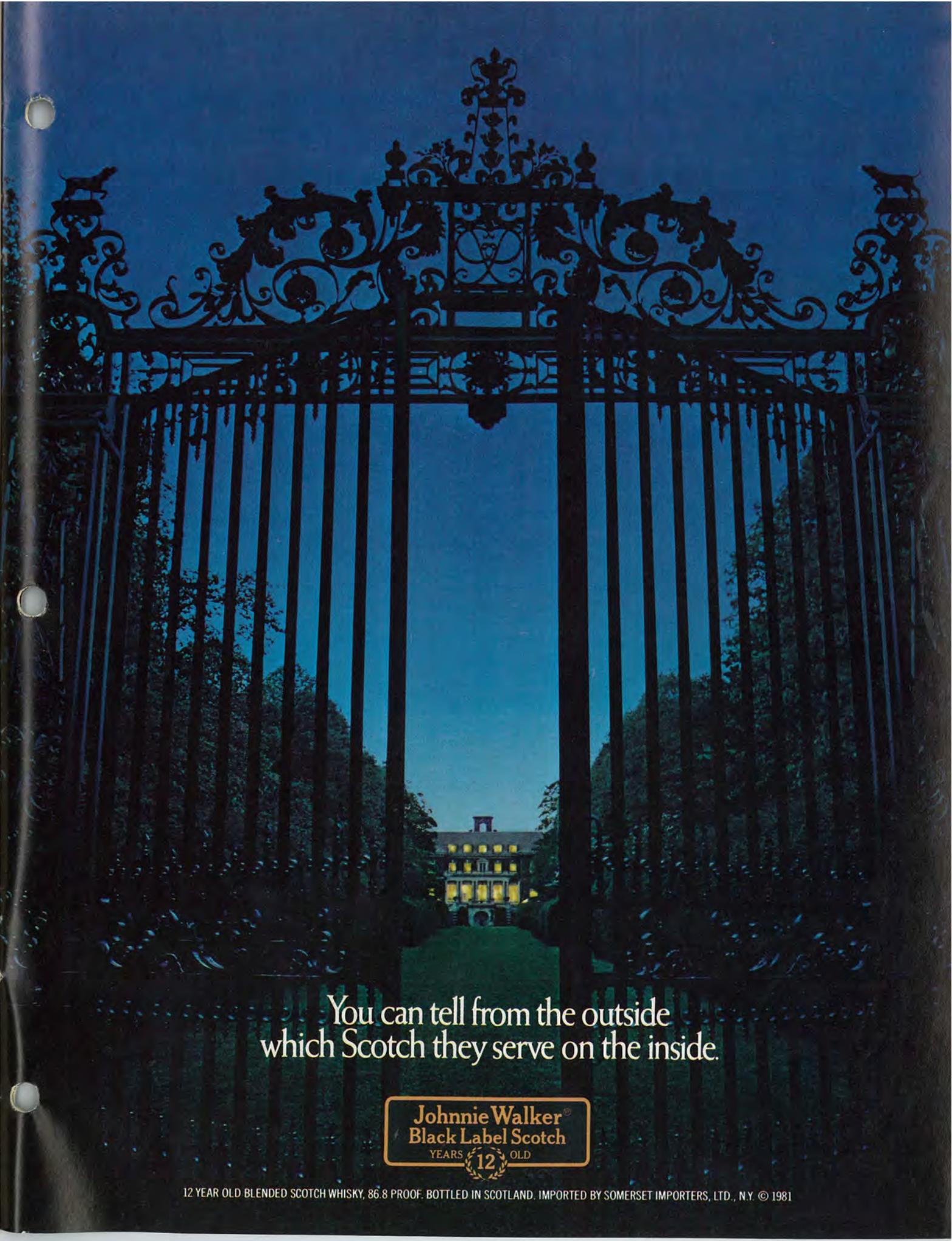


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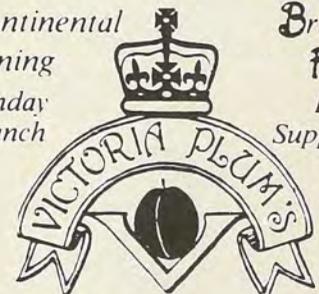
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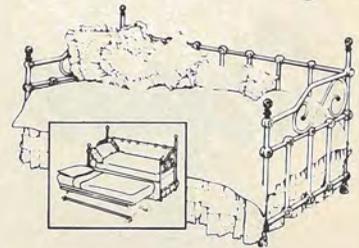
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1969

- A Flea in Her Ear**
by Georges Feydeau;
directed by Gower Champion
- The Devil's Disciple**
by George Bernard Shaw;
directed by Edward Hastings
- Little Murders**
by Jules Feiffer;
directed by Nagle Jackson
- Staircase**
by Charles Dyer;
directed by Robert Goldsby
- The Three Sisters**
by Anton Chekhov;
directed by William Ball
- The Promise**
by Aleksei Arbuzov;
directed by Edward Hastings
- Rosencrantz and Guildenstern
Are Dead**
by Tom Stoppard;
directed by William Ball
- The Architect
and the Emperor of Assyria**
by Fernando Arrabal;
directed by Robert Goldsby
- Room Service**
by Allen Boretz and John Murray;
directed by Nagle Jackson
- Glory! Hallelujah!**
by Anna Maria Barlow;
directed by Edwin Sherin
- The Hostage**
by Brendan Behan;
directed by Allen Fletcher
- Oh Dad, Poor Dad,
Mama's Hung You in the Closet
And I'm Feelin' So Sad**
by Arthur L. Kopit;
directed by Edward Hastings
- A Delicate Balance**
by Edward Albee;
directed by Edward Hastings
- In White America**
by Martin Duberman;
directed by Nagle Jackson

1970

- The Importance of Being
Earnest**
by Oscar Wilde;
directed by Jack O'Brien
- Oedipus Rex**
by Sophocles;
directed by William Ball
- Saint Joan**
by George Bernard Shaw;
directed by Edward Gilbert
- The Blood Knot**
by Athol Fugard;
directed by Gilbert Moses
- Little Malcolm and His Struggle
Against the Eunuchs**
by David Halliwell;
directed by Nagle Jackson
- Hadrian VII**
by Peter Luke;
directed by Allen Fletcher

The Rose Tattoo

by Tennessee Williams;
directed by Louis Criss

The Tempest

by William Shakespeare;
directed by William Ball

The Tavern

by George M. Cohan;
directed by Ellis Rabb

* Rosencrantz and Guildenstern Are Dead

by Tom Stoppard;
directed by William Ball

* Six Characters

in Search of an Author
by Luigi Pirandello;
directed by Mark Healy

1971

The Merchant of Venice

by William Shakespeare;
directed by Ellis Rabb

The Relapse

by John Vanbrugh;
directed by Edward Hastings

The Latent Heterosexual

by Paddy Chayefsky;
directed by Allen Fletcher

The Time of Your Life

by William Saroyan;
directed by Edward Hastings

An Enemy of the People

by Henrik Ibsen;
directed by Allen Fletcher

The Selling of the President

by Hamble, James and O'Brien;
directed by Ellis Rabb

* The Tempest

by William Shakespeare;
directed by William Ball

* Hadrian VII

by Peter Luke;
directed by Allen Fletcher

1972

Caesar and Cleopatra

by George Bernard Shaw;
directed by William Ball

Antony and Cleopatra

by William Shakespeare;
directed by Allen Fletcher

Dandy Dick

by Arthur Wing Pinero;
directed by Edward Hastings

Paradise Lost

by Clifford Odets;
directed by Allen Fletcher

Private Lives

by Noel Coward;
directed by Francis Ford Coppola

The Contractor

by David Storey;
directed by William Ball

Sleuth

by Anthony Shaffer;
directed by Ellis Rabb

* Rosencrantz and Guildenstern Are Dead

by Tom Stoppard;
directed by William Ball

* The Tavern

by George M. Cohan;
directed by Peter Donat

1973

Cyrano de Bergerac

by Edmond Rostand;
directed by William Ball

The House of Blue Leaves

by John Guare;
directed by Edward Hastings

The Mystery Cycle

by Nagle Jackson;
directed by Nagle Jackson

A Doll's House

by Henrik Ibsen;
directed by Allen Fletcher

You Can't Take It With You

by George S. Kaufman and Moss Hart;
directed by Jack O'Brien

That Championship Season

by Jason Miller;
directed by Allen Fletcher

* The Merchant of Venice

by William Shakespeare;
directed by Robert Bonaventura

* The Crucible

by Arthur Miller;
directed by William Ball

1974

The Taming of the Shrew

by William Shakespeare;
directed by William Ball

The Hot L Baltimore

by Lanford Wilson;
directed by Allen Fletcher

The Miser

by Moliere;
directed by Allen Fletcher

The House of Bernarda Alba

by Federico Garcia Lorca;
directed by Joy Carlin

Tonight At 8:30

by Noel Coward;
directed by Paul Blake and
Edward Hastings

The Cherry Orchard

by Anton Chekhov;
directed by William Ball

Broadway

by George Abbott and Philip Dunning;
directed by Edward Hastings

* Cyrano de Bergerac

by Edmond Rostand;
directed by William Ball

* You Can't Take It With You

by George S. Kaufman and Moss Hart;
directed by Jack O'Brien

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Cynthia McCain, <i>Scheduler</i>	Trisha O'Donnell, <i>Sound Intern</i>	Rick Echols, <i>Wigmaster</i>	GEARY THEATRE, BACKSTAGE
David Ford, <i>Shopper</i>	STAGE MANAGEMENT	Anne-Charlotte Ulfung, <i>Wig Assistant</i>	Vance DeVost, <i>Master Carpenter</i>
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Duane Schuler, <i>Lighting</i>	Chuck Ray, <i>Carpenter</i>	Mary Prlain, Cheryl Riggins, <i>Interns</i>	Lee Hoiby, <i>Composer</i>
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