TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

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

In appreciation of this effort, Imperial Savings wishes to extend our support to the performing arts throughout California. Because true art enriches us all.

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San Francisco has an enviable heritage of fine, larger homes. The City also has a realtor that provides service worthy of these dwellings. McGuire Real Estate.

And what's enviable about McGuire is that the personal care, attention to detail and the dedication that accompanies these transactions is extended to every home we sell.

You see, at McGuire Real Estate, we've been selling homes in San Francisco since 1919. We know the business, we know the territory, and we'd like to get to know you. Because we've got the keys to the city.

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AN INVESTMENT YOU CAN LIVE WITH
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 drif creates a softness of line gently inventive. Its color, freshly evocative of the season to come! Designer Import Collections.

Saks Fifth Avenue
Post and Powell Streets, San Francisco • Palo Alto • McLean
A MIDSUMMER NIGHT'S DREAM Cast
Of Fairies and the Moon
JOHN GABRIEL BORKMAN Cast
Chilly Scenes of Winter
DIAL "M" FOR MURDER Cast

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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 11:30 p.m. in the Grand Ballroom of the elegant St. Francis Hotel, Honorary Chairman Mr. and Mrs. Samuel H. Armakost 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 famed Orient-Express railway will serve as the theme for the evening, and the elegant “dîner” will underscore this meter 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 entire prepared in a Parisian manner by renowned Executive Chef Norbert Brandt, and the Italian dessert by Maurizio Bisotto, Executive Sous Chef for Los Angeles’ Bonaventure Hotel. Mr. Brandt is Chef de Cuisine for the event. San Francisco Coordinator 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 winemakers will be well-represented in auction items as well.

In order to decide on the event’s精确 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 Wein, Dinner Committee Chairman Serge Francois Bleed and Mr. and Mrs. Michael Schmidt, participating “judges” included Mr. Steiman, members of the St. Francis’ catering staff, and Mr. 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.”

Attendance to “Act II” will be limited to 600, with fifteen “Benefactors” tables of ten, including California Printing Company, General Animated Services, Deloitte Haskins & Sells, Cordial 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’ Rionda restaurant, where they will be eligible for a drawing with deluxe prizes 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:

- By-harper 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 guitars designed and signed by Bill McGraw, donated by Nan Rosenblatt.
- Passage for two on the Nantucket Orient Express, donated by Society Expeditions.
- A hard hat donated by Paul Newman.
- A tour of Treeline Vineyards’ winery and lunchbox for eight in Villa Trefethen gardens.
- A catered dinner for 18 at the Hess-Lillenthal House, including service staff and Bowser by Taste, hosted by the Peter Donars.
- A script from the film “Shining” autographed by Jack Lemmon.
- A weekend for two, with suite and dinner, at Campion Lemmon.
- Two nights for two couples at the Queen Anne Hotel, all inclusive with Innovo service.
- One case 1964 Charles Krug Vintage Select Cabernet Sauvignon donated by Peter Mondavi.
- The case of magnums, 1991 Lee Vineyard Pinot Noir from Acacia Winery.
- A private performance of Edith Piaf by renowned Piaf interpreter Raquel Iturin.
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- Byrko's surprise fresh from 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 Veltlin's wine experience and luncheon for eight at Villa Trefethen gardens.
- A catered dinner for 18 at the Haas-Lilienthal House, including service, and Baru by Taste, hosted by the Peter Donatos.
- A script from the film "Mission" autographed by Jack Lemmon.
- A weekend for two, with suite and dinner, at the Marina Inn.
- 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.
- A private performance of Edith Piaf by renowned Piaf interpreter Raphael Bliton.
THE AMERICAN CONSERVATORY THEATRE

Presents

A MIDSUMMER NIGHT'S DREAM
By WILLIAM SHAKESPEARE

The Cast

Hippolyta, Queen of the Amazons, betrothed to Theseus .............. Nancy Carlin
Theseus, Duke of Athens .............................................. John Hertzler
Egeus, father to Hermia ............................................. Joseph Bird
Philostrate, Master of the Revels to Theseus ....................... Douglas Martin
Hermia, daughter to Egeus, in love with Lysander ............... Janice Hutchins
Lysander, in love with Hermia ..................................... John DeMita
Demetrius, in love with Hermia .................................... Peter Boettner
Helena, in love with Demetrius .................................... Carolyn McCormick
Peter Quince, a carpenter ............................................ Sydney Walker
Nick Bottom, a weaver ............................................... Ray Reinhardt
Francis Flute, a bellows-maker ................................. 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 ............................................ Tanya Thomassie
Second attendant to Titania ......................................... Linda Aldrich
Peaseblossom .......................................................... Attica Bowden
Moth ................................................................. Jacqueline Mates
Mustardseed ............................................................ Aidan O'Shea
Coltweb ............................................................... Thomas Parker
Changeling Boy ........................................................ Michael Barrera

Attendants and guards to Theseus and Hippolyta; Other fairies attending Oberon and Titania;
Suzanne L. Collins, Crystal Kwok, Dag Paul MacLeod, Daniel Mussey,
Alex 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 Paqualetti
Sound by Christopher Moore
Hairstyles by Rick Echols
Dramaturge by Stephen Booth
Assistant Director by Stephen Weeks

There will be 13 minutes intermission.

UNDERSTUDIES
Theseus—Oberon, Queen—James Edmondson; Egeus, Philostrate—William Ball; Lysander—Snout—Douglas
Martinet—Tobias—Dakin Matthews; Demetrius, Snug—Nicholas Kaledin; Puck—Drew Eshelman;
Starveling—William Patterson; Titania—Barbara Di Cicco; Hermia—Tanya Thomassie;
Helena—Nancy Houle; Dionysus—Nancy Carlin.

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

In 1908, famed actress Marianne Kase lit up a cigarette during a performance on a showboat stage.
The audience made her take a bow.

You've come a long way, baby.

VIRGINIA SLIMS

Lights


Regular: 9mg "tar", 0.7 mg nicotine; Menthol: 11mg "tar", 0.8 mg nicotine av. per cigarette, FTC Report Mar'63.

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THE AMERICAN CONSERVATORY THEATRE

Presents

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By WILLIAM SHAKESPEARE

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Hippolyta, Queen of the Amazons, betrothed to Theseus
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Helena, in love with Demetrius
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Sydney Walker
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Drew Eshelman
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J. Steven White
Tom Snout, a tinker
D. Paul Youell
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Lighting by Duane Schuler
Original music by Larry Delinger
Choreography by John Paolucci
Sound by Christopher Moore
Hairstyles by Rick Echols
Dramaturge
Stephen Weeks
Assistant Director
There will be one 15 minute intermission.

UNDERSTUDIES

Theseus, Oberon, Quince—James Edmondson
Egeus, Philomante—William Ball
Lysander, Snout—Douglas Martin
Jemima, Bottom—Dakin Matthews
Dromio, Gremio—Nicholas Kaledin
Rosalind—Drew Eshelman

tWASHER—William Patterson
Hippolyta—Barbara Dirickson
Hermia—Tanya Thomas

Helena—Nancy Houliak

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

In 1908, famed actress Muriel Kake lit up a cigarette during a performance on a shoreline stage.

The audience made her take a bow.

You've come a long way, baby.

VIRGINIA SLIMS

Lights

Warning: This Surgeon General Has Determined That Cigarette Smoking Is Hazardous to Your Health.

Regular: 9 mg "tar," 0.7 mg nicotine—Marlboro: 8 mg "tar," 0.6 mg nicotine 5-10 per cigarette, FTC Report Mar/’63.

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Photo: James E. White
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 kobolds, brownies and elves in quite the same way our Elizabethan ancestors did. To them a fairy was no small thing. Bound by superstition and still influenced by lingering pagan traditions, the common man in the Renaissance had only his religious faith (which after all depended on belief in the unseen) to fortify him against the mysteries of the natural world. Christianity went a long way toward providing Elizabethans with enlightenment but it still left plenty of room for the indulgence of medieval fairylore. 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. As 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 the weather and the seasons and when they quarreled all of Nature went awry. They had great knowledge of herbs and flowers they brewed into elixirs and even though they loved to make music and dance, they were not averse to performing household chores. Fairies were known to be reliable guardians of the home who could be trusted to shelter treasure and watch over servants. They took uncommon pleasure in misleading travelers, occasionally were emblems 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 parents their strongest hold on the imaginations of Renaissance men and women who believed that a fairy-blessed wedding bed would result in offspring of happy 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 Donegan & Annette Boswell 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 Minn, queen of the fairies and mistress to dreams, in Mercutio’s famous reverie in Romeo and Juliet, the playwright now fixed in time forever Oberon, Titania and Robin Goodfellow, the merry mischievous kobolds of all time, in a magical moonlit lake 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 temporarily foul weather in act two corresponds to the unusually cold and wet spell England is known to have suffered in 1595. Late in that same year, King James of Scotland planned to celebrate the christening of his son Henry by having the baptismal cauldron drawn into the courtyard of Sterling Castle by a lion. At the last minute James decided that the sight of an ungodly beast would scare the ladies in his court out of their wits and so he chose instead to have the cauldron drawn by a Moat. This incident is clearly reflected in the Dream’s third act when Bottom and his fellow disciples sing the penitent to temper his performance in the lion’s den and then fest the ladies in Theseus’ court be given a fright and the workmen unceremoniously hanged “every mother’s son.”

The plot of A Midsummer Night’s Dream has no single identifiable source. It seems almost entirely in the author’s invention, a bringing together of characters and situations suggested by such writers as Seneca, Ovid, Measure, 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 Discoveries of Witchcraft but the other fairylove 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 Much Ado About Nothing (1598) and to 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 practically luridly lurid in the play within the play, The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe.

The first performance of A Midsummer Night’s Dream was given at part of the festivities surrounding a wedding in a nobleman’s house and was lavishly attended by Queen Elizabeth. The play’s relative brevity; its festive use of music and dance employed in a masque, a popular form of court entertainment; its central action in which three couples are eventually united in matrimony; and the fairy-blessed wedding bed in the final act all contributed to its initial success in an occasional piece. And the last comic revel of Pyramus and Thisbe, 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 Thenes’ blessing. “Joy, gentle friends, joy and fresh days of love to accompany your hearts!”

Laykin et al at S. Magnin
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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 Mal, queen of the fairies and mischievous 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 koboldges of them all, in a magical moonlight tale of mischievous fairies, young lovers and rustic clowns.

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The first performance of A Midsummer Night's Dream was given part of the festivities surrounding a wedding in a nobleman's house and was watched for Queen Elizabeth. The play's relative brevity; its festive use of music and dance employed in masque, a popular form of court entertainment; its central action in which three couples are eventually united in marriage; and the fairy befuddlement over the marriage beds in the final act, all contributed to its initial success in an occasional piece. And the last comic revel of Pyramus and Thisbe, actually set by Shakespeare in the great hall of a palace, provided an anti-masque-like poleem to the performance that could be counted on to send courtiers and wedding guests into the moonlit night filled with visions of the night."Joy, gentle friends, joy and fresh days of love to accompany your hearts!"
Frequent public performances of the play followed its premiere in private quarters. Some early performances were given under such titles as A Play of Robin Goodfellow and The Merry Comedians of Newsham the House, 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 item attended the theatre over 350 times between 1660 and 1669 and saw some forty-one productions of twelve different Shakespeare plays but somewhat tempestual playwright, Pepys confessed 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 Dream's subsequent productions over the next two hundred years. Thomas Betterton's 1672 operatic version of the play, The Fairy Queen, had music by Henry Purcell and augmented Shakespeare's lovers, masques and fairies with a number of newly invented characters with names like Night, Mystery, Secrecy and Sleep. As a four-act interlude, "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 operatic but included thirty-three songs interwoven with the dialogue.

A 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumphs of Oberon the Centaur, the Faunus, the Centaurus, 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 unimaginable reality!" Not until Mrs. Elizabeth Yates 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 playwrights' minds, Mendelssohn's music—composed in 1842 with the addition of twelve incidental numbers and a finale—and Shakespeare's play remain inextricably linked. Subsequent 19th-century productions of the Dream, including one that had an eighty-year-old Ellen Terry playing Hermia, continued to use the Mendelssohn score but were increasingly respectful of Shakespeare's text.

In the early part of the 20th century, the Victorian impulse that led, for example, to Beethoven's Te Deum'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 honesty, if more restrained, approaches to the play. Abandoning Mendelssohn for English folk tunes, Granville-Barker placed the Dream in a stylized setting formed by draped curtains instead of the usual painted scenery and portrayed the fairies not as tutelary members of a corps de ballet but as goblinskin 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 frothy 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 another, 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 had at the hands of the King's Men. Shakespeare's own company, Peter Brook's "white box" version, seen on tour in San Francisco in 1971, stripped away the last remaining traces of fairy 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 sense of our own dreams and like them, defines 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 a fool if he goes about to expose his dream."
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 Many Graces of Saint Anne. During the run, 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, and in 1661 he attended the theatre over 350 times between 1657 and 1670 and saw some forty-one productions of twelve different Shakespeare plays, but somewhat temperamental playwright, 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 far too ingeniously ridiculous a 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 Dream's scenes over the next two hundred years. Thomas Betterton's 1682 operatic version of the play, The Fairy Queen, had music by Henry Purcell and augmented Shakespeare's lovers, masts and fairies with a number of newly written characters, with names like Night, Mystery, Secretly and Sleep. As a=format interlude, "A Dance of the Seawings" was presented in the fifth act a "Dance of Six Monkeys" was followed by an even greater "Dance of Twenty Four Chinese." David Garrick's production at the Drury Lane theatre in 1763 was unequal, but included thirteen lively songs interwoven with the dialogue.

In 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumph of Theorem over the Ocean, the Thames, the Centaurs, the Mammis 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 something unimaginable reality!"

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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, 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 in tour in San Francisco in 1971, stripped away the last remaining accretions of falsity from the play, leaving it only to its own 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, set beneath all the beauty and sense of our own dreams and like them, defies easy analysis. The gulf between reality and illusion is much more easily bridged by fantasy than by rational thought; the play reminds us. And, as Bottom the weaver properly asserts, "Man is an ass if he go about to expound his dream.'
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
Froken Ella Rentheim ............. Anne Lawder
Fru Fanny Wilton ................ Barbara Dirickson
Vilhelm Foldal .................... Dakin Mathews
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 ten-minute intermission.

UNDERSTUDIES
Borkman — Allan Fletcher; Gunhild — DeAnna Mears; Erhart — John DeMita
Ellie — Tynia Thomassee; Fanny — Nancy Houfeke; Foldal — Sydney Walker;
Frida — Annette Bening; Malene — Linda Aldrich

This production is made possible by a generous gift from the Mellon Foundation.
The American Conservatory Theatre

Presents

John Gabriel Borkman
by Henrik Ibsen

The Cast

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Fru Gunhild Borkman . . . . . . Marrian Walters
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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 fifteen-minute intermission.

UNDERSTUDIES

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

This production is made possible by a generous gift from the Mellon Foundation.
Bryce was an actor of the time in his 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 father of modern drama. Having written twenty-four plays and outlined the controversies that surrounded ever the seemingly most submissive of them at the times of their premiere performances, Ibsen enjoyed the adulation of progressive-thinking readers and playwrights everywhere. His works were passionately championed around the world by equally respected literary critics such as George Bernard Shaw, George Brandes, Henry James, Thomas Hardy, Victor Hugo, Balzac and Sigurd 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 your higher and holier enlightenment is awaiting you.”

Ibsen began work on John Gabriel Borkman in the spring of 1896 when he was sixty-eight years old. Hoping to have it completed in the bookshops by the year’s end so as to maintain the biannual regularity with which his plays had appeared for over twenty years. “I am always 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 sit down on my head before I managed to write the last verse. And which? 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. “I was feeling mad, like starting down the hill the help I was given,” 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 fairly long 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 fun 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 translated into English by William Archer, German by (Ibsen’s, Sigurd F., French and Russian appeared. On publication, the play was immediately, widely and invariably 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

more or less.

At one point in rehearsals, Richard was asked, “You’ve got the John Gabriel Borkman, but I’m still looking for the Galatea!” The choice of the central character’s name is one of the few points on which Ibsen, always wary of exploiting 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 trumpeter 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 five newspaper interview. In response to a question regarding the interpretation of the role of Gærmild, 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. As he waits for the world, she waits for him.”

John Gabriel Borkman is filled with the ever-present frustration and anxiety of waiting but it also abounds with the energy of an artist’s attempts 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 Rosmersholm (1886) 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. He is his preoccupations play he preoccupations himself and his tragic counterpart to the full extent of his literary powers. Like the mountain nation in Ibsen’s youthful poem Borkman is left out in the cold where “No ray of morning’s sun of hope rise” and is 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 Scandinavia.”

Marian Walters (1), William Paterson and Anne Lawley appear in Ibsen’s classic drama John Gabriel Borkman.

between three or four persons—a trio of the grim and grizzly—in the three hours of a woman’s evening in which the whole thing throbs with an acerbity that fairly shatters us as we read it, 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

here. His approach to the role emphasized the poetic qualities.

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—J.H. CHILLED SCENES OF WINTER

IT'S ALMOST AS IF YOU HELD BACK THE HANDS OF TIME WHEN YOU HELP COUNTERACT THE SIGNS OF AGING WITH CHANEL CRÈME N°1. EXTENSIVE CLINICAL TESTS CONFIRM THAT CRÈME N°1 IMPROVES MOISTURE RETENTION AS MUCH AS 89%. IN JUST 7 WEEKS, FACIAL MOISTURE DETERIORATION IS SCIENTIFICALLY IMPROVED. THE CLOCK STOPPER
CHILLY SCENES OF WINTER

Bklye 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 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 première performances, Ibsen enjoyed the adulation of progressive-thinking readers and playwrights 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 Sigfried 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 greetings 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.”

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CRÉME N°1

NEIMAN-MARCUS
Pick out one of the world's best views.

Get a place that looks straight out onto the Bay, so that the tugs and steamers seem headed right for your window. Watch the sun rise over the Bay Bridge. Look out at bright patterns of city lights. On the hillside gardens on Telegraph Hill.

101 Lombard makes the best of the prettiest city in the world. Its interiors are also something to see. The big, roomy rooms, the wood-burning fireplaces, sunny decks and patios, finishing touches of marble and glass. There's an acre of private grounds, a pool, plenty of indoor parking.

Right now you can still pick your view. Come get an eyeful.

Four new Designer Models now open.
From $225,000.* Phone: (415) 956-0101.
101 Lombard Street, San Francisco (at Sansome, off the Embarcadero). A Bakar/Joseph/Wilsey Development.

*subject to availability.

THE AMERICAN CONSERVATORY THEATRE
Presents
DIAL "M" FOR MURDER
(1952)
by Frederick Knott

The Cast
Margot Wendice .......... Barbara Dirickson
Max Halliday ............. John Hertzler
Tony Wendice ............ Peter Donat
Captain Legate ........... 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 Puliziano

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, 15, 17, 21, 28, Feb. 2 evenings;
Jan. 12, 16, 21, matinees.
**Jan. 2, 4, 12, 18, 20, 23 evenings;
Jan. 11, 14, Feb. 1 matinees.

UNDERSTUDIES
Margot Wendice — Carolyn McCormick; Max Halliday — D. Paul Yeardley; Tony Wendice — Peter Ieets;
Captain Legate — Drew Ishelman
Alternate for Inspector Hubbard — James Edmondson.

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Pick out one of the world’s best views.

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CUVAISON

Like the image of fermentation which is their namesake, Cuvaison wines are alive. Aged in small French oak cooperage and handled just enough to ensure clarity, Cuvaison wines are made with the notion that nature needs a minimum of help when the grapes are good to begin with. Cuvaison produces three fine wines: Chardonnay, Cabernet Sauvignon and Zinfandel. We invite you to experience each.

Cuvaison wines are available internationally at the winery and at selected retail outlets and fine restaurants throughout the United States.

FUNDRAISING UPDATE

The Fundraising Team for A.C.T. has raised $300,000 toward its March 15 Bay Area goal of $700,000, and the Irvine Foundation has contributed $100,000 to the $800,000 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 preservation 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 6,500 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 subscription base has grown to a current total of 18,874, up from 16,665 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."

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.

YOU AND THE A.C.T. FUNDRAISING TEAM…

A WINNING COMBINATION!

Large gifts: Small gifts. They all enable us to present America's greatest seasons of repertory theatre. A.C.T. depends on the generous, tax-deductible gifts of our supporters. For only $30 you can become a Contributing Member and receive exclusive benefits.

Please join the team and support A.C.T. Today!

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.
450 Geary Street
San Francisco, CA 94102

Thank You!

AMERICAN CONSERVATORY THEATRE
FUNDRAISING UPDATE

$500,000 RAISED TOWARD LOCAL $700,000 GOAL.
THE JAMES IRVINE FOUNDATION GIVES
$100,000 TO CAPITAL CAMPAIGN

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tors 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
certain 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 16,665 in the 1982-83
season. Box office receipts have increased
by ten percent.

“It is always a struggle,” Ball concluded.
“We are pleased that our efforts are
being rewarded.”

FUNDRAISING UPDATE

$100,000 by March 15th
$50,000
$40,000
$30,000
$20,000 by Feb 24th
$15,000
$10,000
$5,000
$250,000
$300,000
$500,000
$750,000
$1,000,000
$1,250,000
$1,500,000
$2,000,000
$2,500,000

YOU AND THE A.C.T. FUNDRAISING TEAM…
A WINNING COMBINATION!

Large gifts: Small gifts. They all enable us to present America’s greatest
seasons of repertory theatre. A.C.T. depends on the generous, tax-deductible
gifts of our supporters. For only $10 you can become a Contributing
Member and receive exclusive benefits.

Please join the team and support A.C.T. Today!
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.
450 Geary Street
San Francisco, CA 94102

Thank You!

AMERICAN CONSERVATORY THEATRE

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.

You Can Do It Too. Give $100. Give $10.
Give $50. Give $100. Give $500. Give $1,000.
Give $5,000. Give $10,000. Give $100,000.

You can do it. You can help. You can give.
You can make this happen.

You CAN help make our dreams come true.

Thank You!

CUVAISON

Like the image of fermentation which is their namesake, Cuvaison wines are alive. Aged in small French oak cooperage and handled just enough to ensure clarity, Cuvaison wines are made with the notion that nature needs a minimum of help when the grapes are good to begin with.

Cuvaison produces three fine wines: Chardonnay, Cabernet Sauvignon and Zinfandel. We invite you to experience each.

Cuvaison wines are available internationally at the winery and at selected retail outlets and fine restaurants throughout the United States.

Cuvaison
4550 Silverado Trail, Napa Valley
California 94559
(707) 942-6266

July 29-August 19
22 Days
Celebrate the 75th anniversary of the Oberammergau Passion Play with a performance of the renowned play—the experience of a lifetime—plus a beautiful Alpine tour traveling in glorious Paris.

This tour will include the performance, highlights dinner in major cities, plus ten other dinners, all breakfasts, sightseeing in all major cities, the services of an experienced tour director, all first- or deluxe accommodations, all tips, taxes, baggage handling, Arthur and airport transfers, and private deluxe motor-coach from Frankfurt to Paris.

The cost of the tour is $1,275.00, single supplement $150.00. Tour limited. Departure can be arranged from any city.

For details call (415) 365-5911 or write:

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Oberammergau 1984
Oberammergau
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Dinner and Dancing Nightly

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The recipients of the Radiant American Artist Award—honored for their consistently high quality of artistry—are:
- Ansel Adams, R.A.A.
- Rein Aubeljimont, R.A.A.
- Laurence Bacall, R.A.A.
- Willem de Koning, R.A.A.
- Richard Diebenkorn, R.A.A.
- Peter Doig, 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.
- Katherine 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.
- Deana Mearns, R.A.A.
- Burgess Meredith, R.A.A.
- Gwenn O'Keefe, R.A.A.
- William Paterson, R.A.A.
- Anthony Quinn, R.A.A.
- Ray Reinhart, R.A.A.
- Barbara Rush, R.A.A.
- Michael Sarne, R.A.A.
- James Stewart, R.A.A.
- Garry Trudeau, R.A.A.
- Cicely Tyson, R.A.A.
- Sydney Walker, R.A.A.
- Marianne Winters, R.A.A.
- Tennessee Williams, R.A.A.

CONSERVATORS OF THE AMERICAN ARTS
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.
- Aiken O. Anderson, C.A.A.
- Stewart Brand, C.A.A.
- Thomas Edwards, C.A.A.
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- Allen Fletcher, C.A.A.
- Backman Fuller, C.A.A.
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- John Horsman, C.A.A.
- Woodward Kingman, C.A.A.
- Michael Lash, C.A.A.
- W. MacNeil Lowry, C.A.A.
- James B. McKeever, C.A.A.
- Albert J. Mooreman, C.A.A.
- Craig Noel, C.A.A.
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- Joan Sotler, C.A.A.
- Edith Skinner, N.T., C.A.A.
- Roger Stevens, C.A.A.
- William Wilder, C.A.A.
- Margot de Wildlife, C.A.A.

A.C.T.'S FAMILY OF SUBSCRIBERS
18,874

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EXCELLENT DINING IN
The Elegant
Chefs Table
With
Continental Cuisine
HENRI'S ROOM
AT THE TOP
With Magnificent View
Dinner and Dancing
Nightly

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CHEFS TABLE ONLY
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Peter Donat, R.A.A.
Elsa Fitzgerald, R.A.A.
Jean Fontaine, R.A.A.
Vivian Fontaine, R.A.A.
Jann Genovese, R.A.A.
Jolie 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.
Duchan Mears, R.A.A.
Burgess Meredith, R.A.A.
George O'Keefe, R.A.A.
William Paterson, R.A.A.
Anthony Quinn, R.A.A.
Ray Reinhardt, R.A.A.
Barbara Rush, R.A.A.
Michael Somnau, R.A.A.
James Stewart, R.A.A.
Garry Trudeau, R.A.A.
Cicely Tyson, R.A.A.
Sydney Walker, R.A.A.
Marla Waters, R.A.A.

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David Ekstrom, C.A.A.
Allen Fisher, C.A.A.
Buckminster Fuller, C.A.A.
Fred Golden, C.A.A.
John Hensman, C.A.A.
Woodward Kingsman, C.A.A.
Michael Lallier, C.A.A.
W. MacNeil Lowry, C.A.A.
James B. McKeown, C.A.A.
Albert J. Moorman, C.A.A.
Craig Noel, C.A.A.
Helene Oppenheim, C.A.A.
E. M. Osel, C.A.A.
Joan Schuler, C.A.A.
Esther Skimmer, C.A.A.
Roger Stevens, C.A.A.
William Wilder, C.A.A.
Margot de Wild, C.A.A.

A.C.T.'S FAMILY OF SUBSCRIBERS

18,874

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!

The spirit of Marlboro in a low tar cigarette.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous To Your Health.

11 mg. tar 0.8 mg. nicotine as per cigarette, FTC Report Mar. 89
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Now You Don't Have to Drive to Memphis for Great Barbeque.
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AMERICAN
CONSERVATORY
THEATRE
Repertory for the
1983–84 Season

Arms and the Man
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 1

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

Angels Fall
Laurence 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 host-
ing its London Theatre Tour, in conjunc-
tion with the Arts of San Francisco.
Led by our Principal Guest Director
Edward Hastings, the 11-day excursion
begins April 29, 1984, and will encom-
pass seven unique theatre performances
selected by William Ball, Mr. Hastings
and London Arts Discovery Tours, includ-
ing those by the West End Theatre, the
Royal Shakespeare Company, Chichester
Festival Theatre, the Royal Court
Theatre, the National Theatre, Lyric
Hammermith and The Royal Ballet at
Coven 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, cen-
ter 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 high-
lighting London’s theatrical history. Lun-
dineau at the Savoy will include a celebrity
guest speaker, and a private champagne
reception at Coven Garden’s Royal Open
House will wrap up the tour activities.

For the entire package begins at
$3,099 (double occupancy), plus a tax-
deductible contribution to A.C.T. of $100
for members and $155 for non-members.
It covers ten nights’ accommodations
with private baths at the five-star Deary
Lane Hotel in the heart of the theatre
district, round trip air transportation from
San Francisco, transfers, portage, gratu-
ties and taxes.

For those interested in extending their
trip, an English Country Option is avail-
able 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 water-
front. 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) 771-3580 x289.
**AMERICAN CONSERVATORY THEATRE**
Repetory for the 1983–84 Season

**Arms and the Man**
George Bernard Shaw
November 1–December 2

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Frederick Knott
November 22–February 2

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Lanford Wilson
March 13–April 21

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Terence Rattigan
April 3–May 12

**The Dolly**
Robert Lockee
May 8–June 2

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For the eighth consecutive year, the American Conservatory Theatre is hosting its London Theatre Tour, in conjunction with the Arts of San Francisco.

Led by our Principal Director, Edward Hastings, the 11-day excursion departs April 25, 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 this tour will no doubt find their trip enhanced by discussions 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. Luncheons 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.

The entire package is available for $7,999 (doubles occupancy) plus a tax-deductible contribution to A.C.T. of $500 for members and $155 for non-members.

It covers ten nights’ accommodations with private baths at the first-class Drury Lane Hotel in the heart of the theatre district; round-trip air transportation from San Francisco; ground transportation; portage, 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 Innoom Hotel in Brissol’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 visits to Glastonbury, 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) 771-5880 x269.
COINTREAU.
A TOAST TO YOUR OWN GOOD TASTE.

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., c/o 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.

Box Office in exchange for your tickets, if not available at the box office, it is best to pick them up at least one half-hour prior to the performance.

BOX OFFICE TICKET EXCHANGE

DONATION POLICY

Tickets may be exchanged at the A.C.T. box office within 24 hours of the performance.

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! Arrivees 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 wheelchair users. 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) 771-8185 or 771-3880 (Voice). Special thanks to Steven Friesch Buehler 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 Photo Inc. for storage and services.

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.

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 to the Box Office at A.C.T. (415) 771-3880.

GIFT IDEAS

Gifts available from A.C.T.: The A.C.T. of Cointreau is a collection of recipes from the kitchens of the A.C.T. family, available 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 $13.75 each and the aprons are $12.75 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 of two young actors into your home for an evening meal, put your name on the Hospitality List now. Call Merbeth or Emily at the Conservatory office (771-3880).

This is a new program sponsored by the Friends, that seeks some advance preparation.

SPRING CLEANING

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

GEARY THEATRE FIRE EXITS

Please use the NEAREST EXIT. In an emergency, WALK, do not run, to the nearest exit. (In order of the Mayor and the City's Board of Supervisors.)
COINTREAU. A TOAST TO YOUR OWN GOOD TASTE.

COINTREAU. THE ORIGINAL ORANGE SPIRIT FROM FRANCE.

FOR MORE INFORMATION, TASTE.

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).
Windows Sale—Visit A.C.T. 'S Geary Theatre Box Office at Geary and Mason Streets.
For Office Hours: 10 a.m. through the first internment of the evening performance. (415) 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 at 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, N.O.T.E.: 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
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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 tells about Weill's fine piece of theatre.

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

THE DOLLY
Monday, May 7, 1984—This repertory drama, first produced at A.C.T. as part of the Play-in-Progress series, receives a stimulating examination by director Larry Hacht and playwright Robert Lucks.

All Prologues 5:30 to 6:10 at the Geary Theatre. Doors at the Geary Theatre upon one-half hour before the PROLOGUE starts. Seating for the PROLOGUES is unreserved and free of charge.

AMERICAN CONSERVATORY THEATRE

ACADEMY
FALL, WINTER, SPRING AND SUMMER SESSIONS
NEXT 8 WEEK SESSION BEGINS APRIL 2—MAY 24
BASIC & INTERMEDIATE ACTING, SCENE STUDY, SPEECH, VORTEX, INTRO TO ALEXANDER TECHNIQUE

LIMITED ENROLLMENT

MasterCard and Visa Accepted. Call 771-3880 for more information.

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ANGELS FALL
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

CALL NOW FOR TICKETS. (415) 673-6400

To BART Or Not To BART?
Can there be any question? Why bear the slugs and arrows of traffic jams or the outrageous fortune of parking? Take BART against this sea of troubles and by thus opposing, end them. Or as Hamlet once said, "Pur Goeth Fartir On BART!"
ANGELS FALL
Monday, March 12, 1984—Director Edward Hastings talks about Wilson's fine piece of theatre.

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American Conservatory Theatre

50% Off
FOR STUDENTS
AT ALL A.C.T. PRODUCTIONS

San Francisco's Tony Award-Winning Repertory Company

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

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to benefit the
AMERICAN CONSERVATORY THEATRE

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TWO UNFORGETTABLE PERFORMANCES IN
ONE UNFORGETTABLE FILM.

Tom Courtenay is The Dresser. The world-famous actor devoted to the Star.
Albert Finney is The Star. The actor devoted to himself.

The story is about their friendship. The tears. The heartbreaks.
The joy. The tears. The devotion. The dreams.

THE DRESSER

What happens backstage is always true drama.
And often your comedy.

Starring ALBERT FINNEY - TOM COUR-TENAY
THE DRESSER

EDWARD FOX - ZENA WALKER
THE DRESSER

MICHAEL GOUGH - CATHY HARRISON


Wednesday, February 8 – 7:00 p.m. – Regency III – 420 Mason Street
$12.50 per person – tax-deductible
Call 771-3880 Ask for J.J. Charge your tickets to Annex, Visa or MasterCard

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

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

COME AND MEET THE CAST!
WE LOOK FORWARD TO SEEING YOU THERE!

After theatre entertainment
coming soon!

When the White House asked us to cater a State Dinner for President
Reagan and Queen Elizabeth II last year, we
knew the menu had to be as mem-
orable as the occasion itself. So for the
grand finale, we created an original
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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, but 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. In 1959 off-Broadway production of On Her Majesty won the Leda 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 earned an extended run in New York. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the iceberg for an opera, Nautilus, Petrel by composer Lee Hoiby, based on A Haiku in the Country. In 1964, he directed Kafka and Hamlet at Shakespeare at Lincoln Center; then traveled to London to increase his stage of his Chautauqua. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation Directorial grant and an NBC RCA Director’s Fellowship. Among the first plays he has directed for A.C.T. were Arsenic & Old Lace, Macbeth, Sabrina Fair, She Stoops to Conquer, Cat on a Hot Tin Roof, Sweet Charity, The Unexpected Man, The Skin of Our Teeth, Twelfth Night, The Odd Couple, The Importance of Being Earnest, The Caucasian Chalk Circle, The Caucasian Chalk Circle, and The Odd Couple. He is the recipient of the 1982 San Francisco Arts Commission Outstanding Achievement Award for theatre.

ALLEN FLETCHER (Consultant Director, C.A.T. A.C.) 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 Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.E.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, Antigone and Clytemnestra, Othello, Hamlet VIII, The Idiot, The Inspector General, The Hot Pot, Baltimore, A Noise, The Railway Children, As You Like It, Twelfth Night, A Streetcar Named Desire, Romeo and Juliet, A History of the American Bison, Another Site of the Forest, the world premiere of Tennessee Williams’ The Grand Tour (Interim Theatre) and Desire Under the Elms; one of the two play selected to tour the Soviet Union as part of the U.S.-U.S.S.R. Cultural Exchange Program as well as the Wildwood, which toured Hawaii and Japan. He Remember Main, Mourning Becomes Electra, and Mooning at Seven. Mr. Fletcher has also translated and directed numerous these plans for A.C.T. including The Trojan Women, Agamemnon, The Trojan Women, and The Trojan Women. He is the recipient of the 1982 San Francisco Arts 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.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. in Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical construction, lighting, and sound systems. He was also 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.

ELIGE BARCONE (Company Counsellor) is a charter member of A.C.T. who began his career as a stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball’s productions, and has been largely responsible for the revival of Cyrano de Bergerac; The kitten of the Shaw, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree from the University of California, he attended the 1962 San Francisco Arts Commission Outstanding Achievement Award for theatre.

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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 theater 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 Tanya 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. In 1959 off-Broadway production of Under Milkwood won the Lila D'Andrea and Outer Circle Critic Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and earned 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, Nautilo Penrrow, with composer Lee Hulcy, based on A Maukh in the Country. In 1964, he directed Krav and Mansfield at Shakespeare and Lincoln Center, then travelled to London to rescue his staging of six Latin Americans. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation Development grant, and an NBC RCA Director's Fellowship. Among the first plays he designed for A.C.T., were Marte, Ms. Chissone in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twilight Night, The American Dream, Hamlet, Othello, The Three Sisters, The Tempest, The Bravo, and Guildenstern Are Dead, Caesar and Cleopatra, The Constant, Cyrano, and Bergman, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard Ill, Jumpers, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Teming of the Shrew, for which he received a "best director" nomination from the Television Critics Circle. He also works as a teacher in A.C.T.'s Conservatory program. He accepted an Antoinette Perry Tony Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Conservatory Director) has spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., the Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria, and 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 Invention of Hugo Cabret, The Hot L Baltimore, The Mouse, The Raging Cius, Absurd Savage Simple, Heartbreak House, Romeo and Juliet, and Hamlet. A History of the American Film, a British tour of the Festival. He was the recipient of Tennessee Williams' Tenth Anniversary Award and Drama Under the Stars in 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 the Wildwood, which toured Hawaii and Japan. He has directed over a dozen stage shows and numerous teleplays for A.C.T., including An Enemy of the People, A Day in the Life of a Pillar of the Community, Pier, Gun, The Master Builder and Goya. 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 County Playhouse before joining A.C.T. in Production Management 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 Caucasian, A Doll's House, The Mating, Pillars of the Community, Peccary, The Glass Menagerie, The Illness of John, All the Way Home, Knock-Knock, Cyrano de Bergerac, The Enemy of the Show, 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 the Caribbean. He became Managing Director last fall.

EUGENE BARCONE (Company Manager) is a charter member of A.C.T., who began his career as a 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 Enemy of the Show, and A Christmas Carol. In addition, he has been a resident of the city since 1966.

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Remy Martin VSOP Cognac Since 1724.
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion. Ellis Rabb and Francis Ford Coppola. Mr. Bar- cocne has directed the Play-in-Progress program and worked on the televised adaptations of Cynno de Rebecos, The Family of the Shaw 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 Gay Game and Dare List 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, The Taming of the Shrew, 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 Theaterest 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 Play-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Saints of Hungry Kipps' Epiphany for George Bolland 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 Sarbo-Czecland at the Yoga 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 35 A.C.T. studio productions he has directed include King Lear, A Farewell to Armidim, Sis of Sally, American Buffalo, All the Way Home, Holy and Stag, Separate Tables, as well as the Play-in-Progress productions of By Daylight, Honey, Smith, and Another Tale, and The Dolls.

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: A Night with Thomas Williams, A Month in the Country, The Life and Times of Judas Iscariot, as well as The Hostel and Animals Are Passing from the Law for the Play-in-Progress program. He has directed and performed extensively at both the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts Theaterest. For F.C.P.A. he played the title role in Pirandello's Henry IV and created the role of Pontius Pilate in the world premiere of Robert Patrick's Judea. He has directed Don Pasquale and The Humage for Western Opera and staged The Turning of the Stone for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delling, the musical comedy The Journeys. He has been a guest director for the Brooklyn Academy of Music Theater Company where he staged The Awakening of Sorrows and directed Arthur Kopit's Wings for the Denver Center. This year, Mr. Williamson became Artistic Director of the F.C.P.A. Theaterest.
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted trucker Champion. Ellis Rabb and Francis Ford Coppola. Mr. Bar- close has directed the Plays-in-Progress program and worked on the television adaptations of Cysno de Bergerac, The Family of the Shore and A Christmas Carol. He now heads the newly formed Trouba- dour touring program.

JAMES EDMONSON (Resident Direc- tor) made his A.C.T. directing debut two years ago with the productions of The Browning Version and Black Comedy. Last year he di- rected The Gin Game and Dear Liza 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, Time of His Life, Romeo and Juliet, and Much Ado About Norway. Mr. Edmonson has served as both an actor and director with the Paci- fic Conservatory of the Performing Arts Theatre and the Colorado Shake- speare Festival.

EDWARD HASTINGS (Principal Guest Director), a found- ing member of A.C.T., whose pro- ductions of Char- ley'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 Confer- ence in Connecticut and the Squaw Valley Community of Writers, Off- Broadway, he co-produced The Sainting of Hungry Kipnic, a spoof for George Bollan and directed the national touring company of Oliver. He staged the American production of Sir Michael Red-grave in Shakespeare's People, directed the Australian premiere of The Hot L. Bolli- mond, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo- Croation 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 sea- son with the com- pany, first as a student in the Con- servatory, 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 Conserva- tory Director and Resident Stage Direc- tor with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 35 A.C.T. studio productions he has directed include King Lear, A Parish of Adulterers, Sib of Jules, American Buffalo, All the Way Home, Smoke and Sing, Separate Tables, as well as the Plays-in-Progress productions of Ed Dudley Harris, Smithy: A Foreplay, and The Dolly.

LAIRD WILLIAMSON (Director), who staged and co- adapted A Christmas Carol at A.C.T. also di- rected The Match- maker which toured to Russia in 1976. Additionally, he has directed for the Geary Stage. As Evening with Tender- ne Williams was often in the Century, The Visit and Tesserae, as well as The Homeless Animals, was famed from the law for the Plays-in-Progress program. He has directed and performed extensively at both the Oregon Shakes- speare Festival and the Pacific Conserv- atory of the Performing Arts Theaterfest. For F.C.P.A. he played the title role in Pirandello's Six Characters and created the role of Pontius Pilate in the world premiere of Robert Patrick's Judas. He has directed Don Pasquale and The Trojan War 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 comedy 24-7. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged The Reckoning (1980) and directed Arthur Kopit's Wings for the Denver Center. This year, Mr. Williamson became Artistic Director of the F.C.P.A. Theaterfest.
THE ACTORS

LINDA ALDRICH becomes Director of the Young Conservatory this year, after having taught in that program since the fall of 1981. She will also be undertaking 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 the city’s Center for Theatre Training, the Horace Mann School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. Miss Aldrich has additionally made stage appearances with the Performing Arts Foundation; Drumblar in Georgia and Motorplace, Inc., both in Tallahassee, Florida.

OTHER RESIDENT THEATRES: Aggie Tatum’s Cosmic Camel, A Child Goes Forth, What’s On Tonight, Dyke; Richard III, A Christmas Carol, The Ransom of Red Chief. Director: The Madman of Chaligo, The Little Prince, Spangana. Teel’s Sunny Morning, Perf. of Princess. 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 Garden and a Christmas Carol. A.C.T. PRODUCTIONS: The Three Sisters; The Chilk Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Lion’s Babies Last, Timers of Athens; Roman and Julius; Antony and Cleopatra; A Midst That Ends Well; The Winter’s Tale; Two Gentlemen of Verona; King John; Tamburlaine. TELEVISION: Parent Effective (PBS).

JOSEPH BIRD is now in his 15th season with A.C.T. after graduating from 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 and summer stock productions. He has worked in the company of Elia Kazan, Helen Hayes and Paul Newman, among others. A.C.T. PRODUCTIONS: Touchstone, The Two Gentlemen of Verona; The Three Sisters; The Ransom of Red Chief; BROADWAY 8; total, including The Show-Off (with Helen Hayes); Henry IV (with John Rhys-Davies). TELEVISION: Kansan American House, The Bag Lady (with Paul Newman); Love Is a Many Splendored Thing (CBS).

PETER BRETTE* joins the A.C.T. company this season as a third-year student in the Advanced Training Program. He attended California State University at Hayward and the Joan Didion Writing Workshop, and has appeared extensively with the Pacific Conservatory for the Performing Arts in the Festival Shakespeare Festival in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Gnome Shakespeare Festival. A fencing and martial arts expert, Mr. Brette recently served as the fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Santa Rosa. His studio performances with A.C.T.’s Conservatory include: Man of Mode; Henry IV, Parts 2 and 1; Romeo and Juliet; and When Will Camel Back, Red Ryder? OTHER RESIDENT THEATRES: Equus; Henry V; Taming of the Shrew; Company of Thieves; King John; Tamburlaine. TELEVISION: Parent Effective (PBS).

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 Songbird, Romeo and Juliet, Picnic and Round and 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 year at the Solvang TheatreFest/Pacific Conservatory of the Performing Arts in San Jose. A.C.T. PRODUCTIONS: Touchstone. OTHER RESIDENT THEATRES: Bambi, Arthroke, Irma and the German; As the Lake Flows, A Midsummer Night’s Dream; Harry; Tarantella, Mortell, 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 Shakespeare Festival, the Pacific Conservatory of the Performing Arts TheatreFest, the Alley Theatre in Houston and the Hilburt 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 Playwriting. A.C.T. PRODUCTIONS: The Three Sisters; The Ransom of Red Chief. OTHER RESIDENT THEATRES: In the Jungle of Cities; The Songbird; The Man Who Came to Dinner; Twelfth Night; Tobacco Road; Ring Around the Moon; Much Ado About Nothing; Coriolanus; Mouse, School for Scandal. TELEVISION: A Christmas Carol (ABC); A.C.T. productions.

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THE ACTORS

LINDA ALDRICH becomes Director of the Young Conservatory this year, after having taught in that program since the fall of 1981. She will also be underwriting 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 the city’s Center for Theatre Training, the Horace Mann School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. Miss Aldrich has additionally made stage appearances with the Performing Arts Foundation; Drumbeats in Georgia and Mariposa, Inc., a children’s theatre company in Tallahassee, Florida.

OTHER RESIDENT THEATRES: Agro Kane’s Cosmic Comical & A Child Goes Forth: What’s On Tonight: Dykem; Richard III; A Christmas Carol; The Raisin of Red Chief; Director: The Madwoman of Chaillot; The Little Prince; Spaniardle; Tugboat Sunny Morning; Peril of Pricilla.

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 Garden of the Yellow Church and in Living Coral. A.C.T. PRODUCTIONS: The Three Sisters; The Chilk Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Loe’s; Love’s Last Hope; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; A Few Good Men; The Winter’s Tale: Two Gentlemen of Verona; King Lear; Tamburlaine; Television: Parent Trap (PBS).

JOSEPH BIRD is now in his 15th season with A.C.T. He earned his B.A. at Penn State College and has been with Lee Strasberg in Paris. He has spent much of his career performing at the Lynxsteam 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 EBBS Rabb, Helen Hayes and Paul Newman, among others. A.C.T. PRODUCTIONS: The Three Sisters; The Merchant of Venice; Twelfth Night; The Three Sisters; A Christmas Carol; BROADWAY 8 total, including The Show-Off; Helen Hayes; A Star Is Born; (with Ellis Rabb).

Television: The Happy Anniversary House; The Ragtime (with Robert Newman); Love Is A Many Splendored Thing (CBS).

PETER BREIT* joins the A.C.T. company this season as a third-year student in the Advanced Training Group. He attended California State University at Hayward and the Joan Darrington Workshop, and has appeared extensively with the San Diego Shakespeare Festival in The Taming of the Shrew; A Christmas Carol; A Midsummer Night’s Dream; Hamlet; The Tempest; and Much Ado About Nothing. A.C.T. PRODUCTIONS: The Three Sisters; Antigone. OTHER RESIDENT THEATRES: Pacific Conservatory for the Performing Arts, the Alexander Theatre, the Berkeley Repertory Theatre, and the Shakespeare Festival of the Midwest. Television: Ulysses; The Gazelle; The Miracle Worker; Wait Until Dark; Golden Boy; The Seagull; Measure for Measure.

NANCY CARLIN joins the company as a third-year Advanced Training Program student, having first studied in the 1977 Summer Training Company. A graduate of Brown University in Comparative Literature and a published poet, she has held roles in A.C.T.’s studio productions of The Match, The Seagull, Romeo and Juliet, and The Secret of 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 Beach 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 Theatre Festival/Pacific Conservatory of the Performing Arts in Santa Maria. A.C.T. PRODUCTIONS: Uncle Vanya; Other Resident Theatres: A Midsummer Night’s Dream, Hamlet, Arkkiko, Live and by the Book; As the Prince, A Midsummer Night’s Dream, Henry V, Twelfth Night, Faithful.

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 Puget Sound Repertory Theatre and the Hillbilly Repertory Theatre of Detroit. Miss Carr holds a bachelor’s degree from the University of Florida and a Master of Fine Arts from Stanford University. A.C.T. PRODUCTIONS: The Three Sisters; Antigone. OTHER RESIDENT THEATRES: In the Jungle of Cities; The Seagull; The Man Who Came to Dinner; Twelfth Night; Tobacco Road; Ring Around the Moon; Macbeth; Coriolanus; Much, Much, Much; School for Scandal. Television: A Christmas Carol (ABC/ A.C.T. production).
JOHN De Mita comes to the ACT as a third-year student in the Advanced Training Program. He holds a B.A. degree from English and Theatre from Yale University, where he studied with Nikos Psacharopoulos at Austin. He attended the Summer Repertory Theatre in Santa Cruz, the Williamsburg Theatre Festival in Massachusetts and the Solvang Theatre/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of House of the Bow. The Medicians; Henry VI, Parts 1, 2, 3; Man of Mode; and The Barberians.

OTHER RESIDENT THEATRES: Machu Picchu in Chacabuco; Taipei in CureVictoria; Manila, Comedias Real; The Matchmakers; The Raisable Hero; Ann Arbor University; The Westernmost; A Summer Sonnet.

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

DREW ESHelman attended A.C.T.'s Advanced Training Program in 1975-76 and first appeared in the company in the Role of Cog, as well as numerous student productions. He has been seen most recently in the extended local run of Coal Mine at the Berkeley Repertory Theatre. He has also appeared with the New York Shakespeare Festival and the National Theatre of Great Britain.

OTHER RESIDENT THEATRES: Puppet Masters; The Importance of Being Earnest.

TELEVISON: Joe Namath; Incident at Cramer.

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 major television series and spent six years with Canada's Stratford Festival. He is the winner of the Theatre World Award for Best Featured Actor in the TV series "Finnegan".

MARK HARELITK returns to A.C.T. after an absence of two years, having held numerous leading roles on the Geary stage during the 1979-80 seasons. A native of Hamilton, Canada, he is a graduate of the University of Texas at Austin. In his ten-year acting career includes roles in over 30 productions from the Oregon Shakespeare Festival and the Stratford Festival, among others.

OTHER RESIDENT THEATRES: Machu Picchu in Chacabuco, Mexico; Tokyo in Japan; The Raisable Hero; A Summer Sonnet.

TELEVISON: Elia Kazan "Men of a Generation."
JOHN DeMITA comes to the ACT as a third-year student at 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 the summer program at Arizona State University. His previous experience includes performances with the Summer Repertory Theatre in Santa Barbara, the Willmottown Theatre Festival in Massachusetts and the South Coast Repertory/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of House of the Bowls, The Meditations: Henry II, born 12.3.3; Minx of Mode and The Barbarians.

OTHER RESIDENT THEATRES: MacBeth, July; The Girl in White, Theatrate 21, Chicago; The Court & The Mirror, The Matchmaker; The Reasonable Rose of Anarsi U., Children of the Sun; Mrs. Dallow Has a Lover, Terminal.

BARBARA DIRICKSON has been with ACT for thirteen 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 10 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include Bhopal with Sada Thompson at the spotlight Country Playhouse, San Francisco, Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: Including: Othello, Seventeen, The Matchmaker (U.S.S.R. tour), Por Viver, 4 Months in the Country; The Greeks; Day, Dresser, Room; Slaughter on Tenth Avenue; The Importance of Being Earnest.

OTHER RESIDENT THEATRE: Shy; Sources of Symmetry; The Importance of Being Earnest.

TELEVISION: Ian Grant, Incident at Cedarvale.

PETER DONAT has been with the ACT 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, The Key to the City, In Search of My Greek Sisters, The Great Race, The Cherry Orchard, McTeague, Man and Superman, The Mason (Italy), A Month in the Country; The Little Nightingale; The Three Sisters; Uncle Vanya.

BROADWAY: The First Gentleman, The Country Wife (with Julie Harris); The Chinese Prince (with Margaret Leighton); The Entertainers (with Laurence Olivier); There’s One in Every Marriage.

FERGUSON III, The Mandolinist; A Different Story; ELSEWAY, Highlands; ALICE IN CHAINS, Shalom.

DREW ESCHLERMAN attended A.C.T.’s Advanced Training Program in 1972–74, and first appeared in 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, Marin’s Memorial and Alcatraz theatres, in addition to a featured role in the film The Right Stuff. Other major stage productions include: The Love of Jove at the Berkeley Shakespeare Festival, and The Tempest and Twelfth Night at the San Diego’s Old Globe Theatre. Additionally, Mr. Eschlerman was a member of the original San Francisco cast of the Los Angeles revival of One Flew Over the Cuckoo’s Nest.


OTHER RESIDENT THEATRES: Shy; Sources of Symmetry; The Importance of Being Earnest.

WILLIAM DONALDSON 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 90 productions from such diverse venues as the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego’s Old Globe Theatre. Mr. Harelik is most noted as a feature actor with the San Diego Theatre Company/Pacific Conservatory of the Performing Arts in Santa Maria, California.

A.C.T. PRODUCTIONS: The Crucible of Blood, A History of the American Film; The Trojan War Will Not Take Place, A Christmas Carol; Night and Day, The Bishop. OTHER RESIDENT THEATRES: Washington, D.C. (with Richard III); In the Company of Women, A Month in the Country; The Great Race, The Cherry Orchard, McTeague, Man and Superman, The Mason (Italy), A Month in the Country; The Little Nightingale; The Three Sisters; Uncle Vanya.

TELEVISION: Bring ‘Em Back Alive (CBS).

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 90 productions from such diverse venues as the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego’s Old Globe Theatre. Mr. Harelik is most noted as a feature actor with the San Diego Theatre Company/Pacific Conservatory of the Performing Arts in Santa Maria, California.

A.C.T. PRODUCTIONS: The Crucible of Blood, A History of the American Film; The Trojan War Will Not Take Place, A Christmas Carol; Night and Day, The Bishop. OTHER RESIDENT THEATRES: Washington, D.C. (with Richard III); In the Company of Women, A Month in the Country; The Great Race, The Cherry Orchard, McTeague, Man and Superman, The Mason (Italy), A Month in the Country; The Little Nightingale; The Three Sisters; Uncle Vanya.

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 Minnesota Guthrie Theatre, he has also appeared with the Hartford Theatre, the Kennedy Center, the Follger Theatre, the Virginia Stage Company, the Connecticut Playhouse and the New Jersey Shakespeare Festival. In addition to his work as an actor, Mr. Hertzler directed Cymbeline de Berenger at the Saratoga Shakespeare Festival and appeared at the Perry Street Theatre Off Broadway. He also has been seen on Broadway, television and in several feature films.


OTHER RESIDENT THEATRES: Macbeth, The Inspectors, Nabokov, Richard II, A Midsummer Night’s Dream, The Crucible, Christmas Carol, Medea, Henry V; Piers 1, 2, 3, (Director) Cymbeline de Berenger.

BROADWAY: The Bachelor, Off-Broadway: (Director) Practice.

TELEVISION: One Life to Live, Movie Of, What Shade.

FILMS: Hail, Copley, The Beach, And Justice for All.

John DeMita, Peter Donat, David Gilmore, and Mark Harelik are featured in the A.C.T. advertisement. The text contains information about A.C.T. actors and their previous works, as well as details about their current positions and upcoming projects. The advertisement also highlights the A.C.T. company's dedication to producing high-quality theatre, with a focus on the talents of its ensemble members. The design is simple and elegant, with the A.C.T. logo prominently displayed at the top.
JOHANNA JACKSON* has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual TheaterFest, and at A.C.T.'s own Advanced Training Program. Miss Jackson has also appeared off and on-stages, as well as in the Utah Shakespeare Festival and the Theater at Monmouth, Maine. Most recently, she has been seen in Key Ru's production of "The Man Who Lost His Head." 

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 TheaterFest/Pacific Conservatory of the Performing Arts in Santa Monica, California, Mr. Jennings 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 Roofs; OTHER RESIDENT THEATRE: Over 40, including The Duchess of Malfi, As You Like It, Othello, Twelfth Night, Hamlet, Macbeth; A Christmas Carol; Richard III; Measure for Measure; The Seagull; Frohike Gubler & Muckey; Much Ado About Nothing; A Midsummer Night's Dream; Troilus and Cressida; Love's Labour's Lost; Henry V. 

NICOLAS KALEIDIN* returns to A.C.T. after having played 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. Kaleidin has also appeared off and on-stages, as well as in the Utah Shakespeare Festival and the Theater at Monmouth, Maine. Most recently, he has been seen in Ken Ru's production of "The Man Who Lost His Head." 

A.C.T. PRODUCTIONS: I Remember Mama; Much Ado About Nothing; Hay Fever; Measure for Measure; The Three Sisters; The Comedy of Errors; A Christmas Carol; The Crucible; Blood Rites; 
OFF-BROADWAY: Becoming A Man: A Day In The Life of a Male prostitute; The Blue Dahlia; 
OTHER RESIDENT THEATRE: Measure for Measure; The Comedy of Errors; A Midsummer Night's Dream; Antony and Cleopatra; King Lear; TELEVISION: A Christmas Carol (ABC/A.C.T. production); Texas (NBC). 

ANN LAWDER returns for her fourthteenth year. An original member of the Actor's Workshop, she was graduated from Stanford University. In New York she studied movement with Varsi Della Nova and speech with Alice Heimans. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PSCA TheaterFest at Santa Monica/Solvang. 

A.C.T. PRODUCTIONS: 21 total, including Cyanide & Happiness; A Doll's House; Brighton Road; You Can't Take It With You! Pillars of the Community; Root Beer; Man and Superman; Equus; The Master Builder; All the Way Home; Wildcard; House; Theatrical; Romeo and Juliet; A History of the American Film; Ghosts; A Midsummer Night's Dream; Much Ado About Nothing; A Midsummer Night's Dream; Troilus and Cressida; Love's Labour's Lost; Henry V. 

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NANCY HOUFK 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 companies as the Berkeley Shakespeare Festival, as Giseppt in the 1982 production of Antony and Cleopatra, at the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houfek played Ann Whitfield in the season opener of Man and Superman at Monterey's newly formed California Repertory Theatre. She is the A.C.T.'s 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 First Queen for a Day;

OTHER RESIDENT THEATRES: Man and Superman; Antony and Cleopatra; Midsummer Night's Dream; My Fair Lady; Hamlet; Rosencrantz; Gertie, Happy Birthday; Wanda; Juana Franciscan; The Merry The Pea; Cabaret; A Little Night Music.

JOANNA 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 held roles in its annual Theatrefest, and at A.C.T.‘s own Advanced Training Program. Miss Jackson has been particularly active as a trainee in the company's Young Conservatory, where she has taught acting and auditions to forty young actors. Miss Jackson, voice, and text. This season she continues to teach in A.C.T.'s Academy (formerly the Evening Extemporization 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;

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. He featured performer at the Soltwang Theatre/Geary West Pacific Conservatory of the Performing Arts in Santa Rosa, 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 Angeles.

A.C.T. PRODUCTIONS: Hamlet, The Trojan War Will Not Take Place, Ninth Night, Do You, The Roots;

OTHER RESIDENT THEATRES: Over 40, including The Duchess of Malfi; As You Like It; Othello; The Tempest of the Sierra Nevada; A Writer's Tale, Moon for the Misbegotten; Richard III, Measure for Measure; The Seagull; Hedda Gaber; Macbeth; Much Ado About Nothing; A Midsummer Night's Dream; Troilus and Cressida; King Lear's Labour King 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-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 Crucible; Blood Raintree;

OFF-BROADWAY: Becoming Remember, Dylan on the Funny Farm, Journeyman’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/AGT production); Tex (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 Karin Delkova and speech with Alex 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 Theatre at Santa Barbara/Solvang.

A.C.T. PRODUCTIONS: 21 total, including Cynara de Bergama; A Doll's House; Straight or Slight? You Can't Take It With You; Pilgrim of the Community; Ron Gary; Man and Superman; Squall: The Master Builder; All the Way Home; Bo, Wilder's House, break House, Roman and Juliet; A History of the American Film; Gershon, Another Part of the Forest; I Remember Mama; Mourning Becomes Electra; Mourning at Seven;

PCPA THEATRE: 46: Wilder's Wishes, Shadow; Bring Round the Moon; Hamlets; Hamlet; My Fair Lady; Harvey;

FILMS: 4 Christmas Without Snow (CBS Movie of the Week); The Masked School (PBS “American Short Story” series).
DOUGLAS MARTIN* made his local acting debut last summer as Don Juan in the Sunnyside Summer Repertory Theatre’s production of "Man and Wife," and is continuing the role as a part of ACT’s Troubadour Touring Program. As a student at 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 Play- in-Progress series have included Mammon and "The Litigants." Additionally, Mr. Martin has done professional modeling and commercial work.


DARIN MATTHEWS came to ACT in 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 has also served as Artistic Director of the California Actors Theatre in Los Gatos, and directed ACT’s Conservatory Summer Training Congress in 1982. He is currently Artistic Director of the Berkeley Shakespeare Festival.

ACT PRODUCTIONS: "The Three Stooges I Remember Mommy." A Christmas Carol; Mourning Becomes Electric Black Comedy; Another Part of the Forest; Door Laugh; The Chalk Garden; The Marquise; Pinter’s Moon; A Midsummer Night’s Dream; Secret Garden; The Caucasian Chalk Circle; Julia Casser’s Twelve Night; The Merchant of Venice; King John; Two Gentlemen of Verona; Sweeney Todd. TELEVISION: New Actors for the Classics; Farewell to Monterrey; Streets of San Francisco.

WILLIAM MCKEHERGHAN returns to ACT 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 ACT productions between 1977 and 1982. With a bachelor’s and a master’s degree from the University of Minnesota, Mr. McKeherghan also studied with Tanya Elbaum Dyakhanova and at the BerlinerHagen Studios in New York City before embarking on his professional acting career 35 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.

ACT PRODUCTIONS: 20 total, including Julius Caesar; Hotel Brahms; The National Health; A Month in the Country (Haworth tour); The Little Fires Everywhere; The Three Sisters; 1 Remember Mommy; Romeo and Juliet; Much Ado About Nothing; CIA Among the Pagans. OTHER RESIDENT THEATRES: Waiting for Godot; Hamlet; Birthday Party; Death of a Salesman; Play’s the Way Things Are You Like King Lear; Richard III; Happy End; The Entertainer; Ah Wilderness; Richard III.

DEANN MEARS is a charter member of ACT. 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 A Midsummer Night’s Dream in Litter, in which she costumed with John 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 Swain.

ACT PRODUCTIONS: 24 total, including: Twelve Nights; Death of a Salesman; Six Characters in Search of an Author; Antigone; Tin); Attic; Under Milk Wood; The Chairs; A Month in the Country; The Circle; Night and Day; The Three Sisters; The Bewitched Serenade; Dear Lizzy; Morning’s at Seven. BROADWAY: Tiny Alice; On Golden Pond; No. 5; A Price Is Good; Nice Like Our Forest History. OTHER RESIDENT THEATRES: 9 total, including: "The Jewel of the Ladies;" Cherry Orchard. TELEVISION: "The Longest Runner;" "Beverly Hillbillies." FILMS: Austin Powers.

TOM OBrien* made his ACT debut last season as Ar- cee Tucker in The Holdup on the Geary stage and in Quinn for a Day in the Play-in-Pro- gress 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 com- mercial work, and local community theatre, Ms. O’Brien has made a pilot for the AMC’s "Movie of the Week," Air Force. ACT PRODUCTIONS: "Quinn for a Day;" The Holdup. OTHER RESIDENT THEATRES: Our Town; Look Homeward, Angel; South Pacific; Cabin; Carousel; Hallelujah on the Roof; Once Upon a Mattress; Mass Appeal. TELEVISION: Air Force (ABC).

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DOUGLAS MARTIN* made his local acting debut last summer as Dr. Mark Dolson in the Sunnyvale Summer Repertory Theatre’s production of Man Appoiled, and is continuing the role as a third-year student in the Advanced Training Program. He holds a bachelor’s degree in Theatre from Williams College, and studied French theatre at the Centre d’Etudes Frangaises during the Arpigny Summer Festival in 1978. In addition to appearing with the Summerfest Theatre in Montclair and the Williams College Theatre Festival, Mr. McCormick has worked as a television news reporter at Channel 2 in Houston. In his two years in A.C.T.’s Conservatory, he held roles in studio productions of Henry VIII, Part 1; Life in the Country; Violethe; The Madding Crowd; The Brushwood; Dear Mrs. LIvingston; and The Seagull.

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 Frangaises during the Arpigny Summer Festival in 1978. In addition to appearing with the Summerfest Theatre in Montclair and the Williams College Theatre Festival, Ms. McCormick has worked as a television news broadcaster at Channel 2 in Houston. In his two years in A.C.T.’s Conservatory, she held roles in studio productions of Henry VIII, Part 1; Life in the Country; Violethe; The Madding Crowd; The Brushwood; Dear Mrs. LIvingston; and The Seagull.

WILLIAM MCKEREUGH returns to A.C.T. after appearing last season with the Berkeley Repertory Theatre and the Portland Oregon Shakespeare 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. McKereugh also studied with Tamaat Dukharnsana and at the Berghoff/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: The Three Stooges: I Remember Mama; A Christmas Carol; Moonlight Becomes Me; Black Comedy; Another Part of the Forest; Dead Mall; The Choi Garden (directed by Louis Plana); The Soldier’s Play (directed by Louis Plana). OTHER RESIDENT THEATRES: Enrico IV; The Odd Couple; Henry IV Part 1; A Midsummer Night’s Dream; Pirandello’s Rainbow; The Cenci; Circle in the Square; Julius Caesar: Twelfth Night; The Merchant of Venice; King John; The Comedy of Errors; Avenue of Villains. TELEVISION: New Actors for the Classics; Discoveries in Mountain View. Stages of San Francisco.

DEAN 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 A Midsummer Night’s Dream in London, which she co-starred with John Harris and Sandy Dennis, earned her a nomination for best performance at the Los Angeles Theatre Critics Awards. Ms. Meers teaches acting through the Advanced Training Program and Summer Training Congress. She is married to actor Frank Swinn.

A.C.T. PRODUCTIONS: 24 total, including: Twelve Night; Night of the Hunter; Six Characters in Search of an Author; Amigo; The Days, Under Milkwood; Theatricals; A Month in the Country; The Circle; Night and Day; The Three Sisters; The Borrowing; Dear Mrs. LIvingston; More Variety; Overtures: Be Good; Nora; The Forest. OTHER RESIDENT THEATRES: 9 total, including: The Arlozoroff Ladies; The Cherry Orchard; TELEVISION: The Lovelace Runner; Barretta:Bronoco of Two Men; McClurquin; O’Brien to Hill; Natural City; Under Milkwood; A Midsummer Night’s Dream. FILMS: Antes Patadas.

DOUGLAS MARTIN* made his local acting debut last season as Ar- che Nailer in The Holdup on the Geary stage and in Quest for a Day in the Playhouse Progress series. A former student of 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 commercials 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 Boys; Look Homeward, Angel; South Pacific; Cabaret; Carousel; Hinder on the Roof; Once Upon a Mattress; Miss Appeal. TELEVISION: Air Force (ABC).

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FRANK OTTISSELL has taught the Alexander Technique at A.C.T. since 1965. He studied at the American Center for the Alexander Technique in Montreal, his hometown, and at the New York School 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: Grains de Reggane (PBS/A.C.T. production); a Christmas Carol (ABC/A.C.T. production); Goya/Hidalgo (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 Iona 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 show 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 San Francisco: 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 Drama Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed major roles and toured with us both in the U.S.S.R. and, as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared as the Mayor Domo in the San Francisco Opera's recent production of Akademie auf Naxos. A.C.T. PRODUCTIONS: 28 total, including Tiny Alice; Our Town; Milk Money; A Streetcar Named Desire; The Crucible; The Three Sisters; The Fountain; The Rose Tattoo; Saint Joan; You Can't Take It With You; The Caucasian Chalk Circle: Desire Under the Elms (U.S.S.R. tour); Another Port 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 Therapeutic Opera; Dehli; The Taming of the Shrew; King Lear; Portly; TELEVISION: Has had guest appearances on all made-for-network TV programs.

FILMS: Time after Time; Candice Azzara; One Che and the Phyllis Book.

HAROLD STRAITZ 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 leading roles on the Geary stage and in A.C.T.'s Playboy/Progress program, as well as teaching this year in the Summer Training Congress. Mr. Straitz has performed with the Old Globe Theater's educational tour, and at the Shavag Theater/Provincial Conservatory for the Performing Arts. Originally from little Rock, Arkansas, he particularly enjoys all forms of dance. A.C.T. PRODUCTIONS: Richard III; A Christmas Carol love.

TYNIA THOMASSIE* is the A.C.T. company's new season's first-string player in the Advanced Training Program. A native of New Orleans, Ms. Thomas has attended Louisiana State University, where she studied with John Dennis and Barry Keefe, and the HB Studio in New York City. In addition to performances with the Theatre at Tia-Gi in Tegadgh, Oklahoma, Miss Thomas has appeared in A.C.T. studio projects of Henry V; Port of Ill; Richard III; The Seagull; Men of Meda; Het L ballet and The Rehearsal. She currently serves as a voice trainer in the Conservatory. RESIDENT THEATRES: Troof of Tears; A Triumph to Will Rogers.

SYDNEY WALKER is a 39-year veteran of stage, film and television, having performed in some 211 productions since 1960. 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 Caves; Homegrown; The National Health; Buried Child; Richard II; Black Comedy; 8 Christmas Plays; Chalk Garden; Love: Morning's at Seven; BROADWAY: 12 total, including Bokete; You Can't Take It With You; School for Scandal; War and Peace. OTHER RESIDENT THEATRES: 15 total, including The Playhouse of the Western World; An Enemy of the People; Antigone; Twelfth Night. TELEVISION: The Good Life; The Secret Storm; It's the Wartime Trio for Louisa's Slaves of Happy Chappel; FILMS: Love Story; The Way We Live Now; People of a Dowsil Child.

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“Lovers in an Evolution” is a one-hour lecture by Carolin Kleeled, illustrated with slides and excerpts from her book, "Lovers in Evolution". The talk will focus on the development of the concept of "Lovers in Evolution" and how it relates to current trends in contemporary art and society. Carolin Kleeled will discuss the historical roots of the concept and its relevance to modern-day culture. The lecture is scheduled for [insert date] at [insert time] at [insert location]. The cost of the lecture is [insert price].

[End of text]
DESIGNERS

JOSEPH APPEL (Lighting Designer) joins A.C.T. for his third season, having designed Mounting Becomes Electra, Morning's At Seven and The Gin Game. Mr. Appel has also 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 literatures. In addition, he teaches at the University of Missouri in Columbia. Presently he is on leave from both positions for a year. His Appel has also designed at the Cincinnati 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 première musical, Bianco, this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.S.E. from the Yale School of Drama, spends his summers designing for 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 Carol, Cymbeline, The Taming of the Shrew, The Butch歷fer, The Count of Monte Cristo, Hamlet, Richard III and The Winter's Tale. His most recent designs have included scenery for the San Francisco Ballet’s production of Romeo and Juliet.

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

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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 Ride, Romeo and Juliet, Seven Brides for Seven Brothers, and The Importance of Being Earnest. In addition to A.C.T., he has designed for the Berkeley Repertory Theatre, the Stage & Cinema, and the Henry Miller Theatre in San Francisco. Mr. Blackman has also designed for National Theatre, the Mark Taper Forum, and the Old Globe Theatre. He also teaches at 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 The Tempest; King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Man of La Mancha; South Pacific; The Visit; The Odd Couple; and The Odd Couple II at the Santa Cruz Repertory Theatre.
Michael Casey (Costume Design), who recently returned to his hometown with A.C.T., has designed for Radio City Music Hall’s golden anniversary production of Easter and productions of America and Little Foxes. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T.’s productions of Romeo & Juliet, Happy Landings: Cat Among the Pigeons, The Girl Game, Dear Love, The Chih Garden, Under Sun, Low, Warning at Seven and The Heidi. Mr. Casey has also designed for the New York Off-Broadway credits as well as for ABC’s television movies with starring Gwen Verdon. Recently, Mr. Casey designed costumes for Honey, Company and All For the Best for the FCPA’s Theaterest in Santa Maria and Solvang.

Ralph Funckelso (Set Designer) has been a Resident Designer at A.C.T., for 12 seasons, designing productions including Uncle Vanya, Mourning at 17, Summer, The Tempest, A Midsummer Night’s Dream and The Old Globe’s production of The Three Sisters. He is also a resident designer at the Berkeley Repertory Theatre, Denver Center Theatre Company and the Guthrie Theatre; the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre and he recreated his designs for The Tempest of the Shaw on PBS television. Recently, Mr. Funckelso designed the sets for the New York City Opera’s upcoming production of La Bohème.

David Percival (Lighting Designer) began his association with A.C.T. last season during Design for the Development of the Lighting Design for the Play in Progress program. His work includes film and television, productions for the Oregon Contemporary Theatre, including A Kiss Wolf Cabaret featuring Martha Schallmeisen, and Love. A recent graduate of the University of Washington, Mr. Percival will be represented later this season by How the West Was Won and School for Scandal at the San Jose Repertory Theatre.

Robert Petersen (Lighting Designer) designed lights for the West Coast premiere of The Women for A.C.T. 1982-83 season. He also designed lighting for the West Coast premiere of Damas For Seattle’s Intiman Theatre, where other credits include Strindberg’s A Dream Play, with guest Swedish director Peter Zsilavecz, and Brecht’s The Threepenny Suite.

Diante Schuler (Lighting Designer) joins A.C.T. for another season, having designed the company’s The Gulf of the Golden West, The Three Sisters and Uncle Vanya in previous years. He is 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 designing for 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 Krzyz and Ross for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Singer’s Trelawny and Houdini. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

Richard Segar (Set Designer) returns for a ninth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Hollow, Hotel Paradiso and The Little Foxes, as well as The Old Man, Meck’s 40th Birthday, The Trojan War Will Not Take Place, Outdoor City, The Girl of the Golden West, A Winter’s Tale, The Fifth of July, The Fruit, The Bouzoin Gentlemen, 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. Segar also created sets for the Broadway production of Basin Street. He is a member of several Broadway productions. Mr. Seger’s other credits include the Old Globe Theatre’s production of The Country Wife, Arsenic and Old Lace, The Gin Game, and The Importance of Being Earnest, the Shakespeare Theatre’s production of Hamlet, and the 10th 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 Miss Julie for the Intiman Theatre in Seattle, The Macon and Of Mice and Men for the Denver Center Theatre and The Fiery for Houston’s Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre’s productions of Soggy, Chekov in Ithaca and Pajama Girl. During the past three years, Mr. Sullivan has served in the capacity of Department Head of the Performing Arts at his school. He is a 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 San Francisco Opera. He is also a regular composer for The Mark Taper Forum in Los Angeles. Mr. Delinger has written new music for many theatres throughout the United States including the McCarter in Princeton, New Jersey, The Denver Center Theatre Company, The Asbury College Theatre in Philadelphia, The Oregon Shakespeare Festival and the Milwaukee Repertory Theatre. In addition, he has written two scores, a musical, The Company for the Dancer 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 Bear Quintet, a Bay Area musical organization.
MICHAEL CASEY (Costume Designer) will return to his beloved Cooper Union with A.C.T. for a third season, this time as Costume Designer for the Shakespeare Festival’s production of Much Ado About Nothing. He is also designing the costumes for A.C.T.’s productions of The Cherry Orchard and Hamlet. Casey is the recipient of the 2018 Steinberg Playwright Award and is a member of the Dramatists Guild. He is the former costume designer for the San Francisco Shakespeare Festival and is a faculty member at the University of California, Berkeley.

RALPH FUNCHES (Set Designer) returned to A.C.T. for a third season, having designed the sets for Tongues of the South, a new musical based on the diaries of a 19th-century African American woman. Funches is also the set designer for A.C.T.’s productions of Macbeth and Much Ado About Nothing. He is a member of the League of American Theaters Designers and is a former member of the San Francisco Shakespeare Festival. He is a recipient of the 2018 Steinberg Playwright Award.

DIANE SCHILLER (Lighting Designer) returns to A.C.T. for her second season, having designed the sets for A.C.T.’s production of Macbeth. Schiller is a member of the League of American Theaters Designers and is a former member of the San Francisco Shakespeare Festival. She is a recipient of the 2018 Steinberg Playwright Award.

ROBERT PETERSON (Sound Designer) returns to A.C.T. for a third season, having designed the sound for A.C.T.’s production of The Cherry Orchard. Peterson is a member of the League of American Theaters Designers and is a former member of the San Francisco Shakespeare Festival. He is a recipient of the 2018 Steinberg Playwright Award.
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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 Goldby
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 Goldby
Room Service by Allen Boretz and John Murray, directed by Nagle Jackson
Glory! Halahal! by Anita Matta Barkow, directed by Edwin Sherrin
The Hostage by Brendan Behan, directed by Allen Fletcher
Oh Dad, Poor Dad, Mam's Got You In the Closet And I'm Feelin' So Sad by Arthur U. Kopit, directed by Edward Hastings
A Delicate Balance by Edward Albee, directed by Edward Hastings
Roe in White America by Martin Fisherman, 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 Harewell, directed by Nagle Jackson
Hadratin VII by Peter Luke, directed by Allen Fletcher

1971
The Merchant of Venice by William Shakespeare, directed by Elii Rahb
The Relapse by John Webster, directed by Edward Hastings
The Laramie Heterosexual by Patrick Chewusky, 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 Hampti, James and O'Brien, directed by Elii Rahb
The Beggar by William Shakespeare, directed by William Ball
Hadratin VII by Peter Luke, directed by Allen Fletcher

1972
Cesar and Cleopatra by George Bernard Shaw, directed by William Ball
In Game 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 Gross, directed by William Ball
Smut by Anthony Shaffer, directed by Elii Rahb
Rosencrantz and Guildenstern Are Dead by Tom Stoppard, directed by William Ball
The Revenger by George M. Cohen, directed by Peter Dunst

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
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 Molieres, directed by Allen Fletcher
The House of Bernarda Alba by Federico Garcia Lorca, directed by Joy Carson
Tonight At 8:30 by Noel Coward, directed by Paul Blake and Edward Hastings
The Cherry Orchard by Anton Chekhov, directed by William Ball
Broads by George Sheehan and Philip Dunnam, directed by Edward Hastings
Cyrano de Bergerac by Edmond Rostand, directed by William Ball
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- *Little Murders* by John Fowles; directed by Nagle Jackson
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- *Rosecrantz and Guildenstern Are Dead* by Tom Stoppard; directed by William Ball
- *The Architect* and *the Emperor of Asyria* by Fernando Arrabal; directed by Robert Goldby
- *Boom Service* by Allen Boretz and John Murray; directed by Nagle Jackson
- *Glory! Hallelujah!* by Anita Matta Barlow; directed by Edwin Shinn
- *The Hostage* by Brendan Behan; directed by Allen Fletcher
- *Oh Dad, Poor Dad, Mama's Hung You in the Closet And I'm Feeling So Sad* by Arthur U. Kopit; directed by Edward Hastings
- *A Delicate Balance* by Edward Albee; directed by Edward Hastings
- *In White America* by Martin Eherman; 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 Haight; directed by Nagle Jackson
- *Hadrian VII* by Peter Luke; directed by Allen Fletcher
- *The Rose Tattoo* by Tennessee Williams; directed by Louis Crais
- *The Tempest* by William Shakespeare; directed by William Ball
- *The Tovara* by George M. Cohen; directed by Ella Ralfe
- *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 Ella Ralfe
- *The Relapse* by John Webster; directed by Edward Hastings
- *The Latest Heterosexual* by Paddy Chayevsky; directed by Allen Fletcher
- *The Time of Your Life* by William Inge; directed by Edward Hastings
- *An Enemy of the People* by Henrik Ibsen; directed by Allen Fletcher
- *The Selling of the President* by Humpty, James and O'Brien; directed by Ella Ralfe
- *The Best* 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
- *In White America* by Martin Eherman; directed by Allen Fletcher
- *Dandy Dick* by Arthur Wing Pinero; directed by Edward Hastings

**1973**
- *Cymon de Bergerac* by Edmund 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

**1974**
- *The Taming of the Shrew* by William Shakespeare; directed by William Ball
- *The Hot L Baltimore* by Lanford Wilson; directed by Allen Fletcher
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