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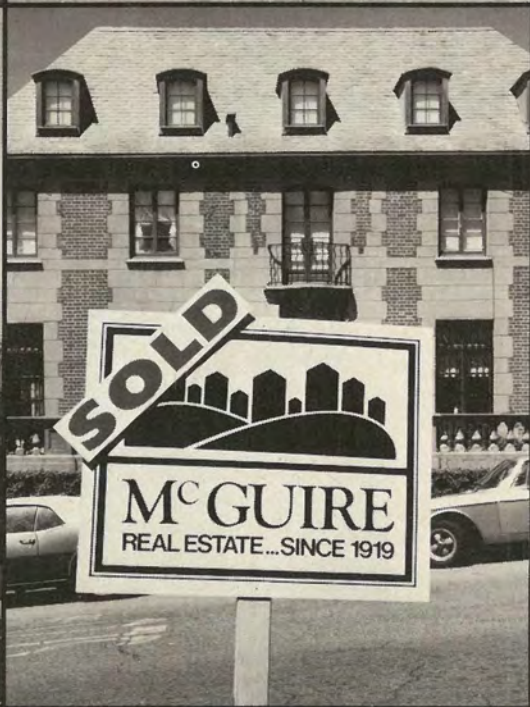
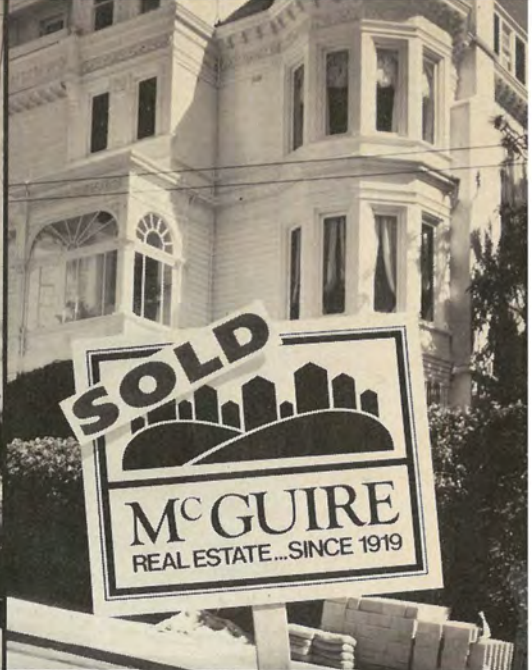
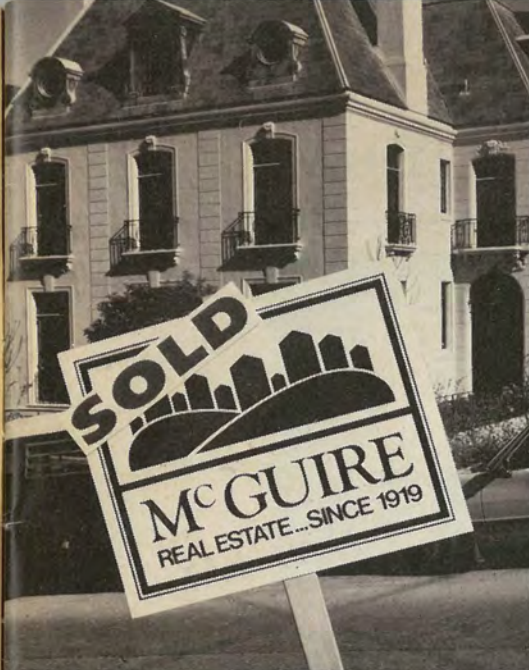
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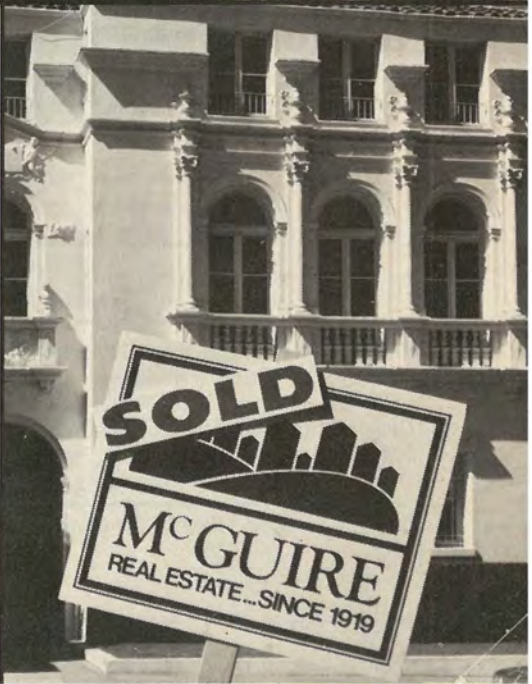
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JOHN GABRIEL BORKMAN



DIAL "M" FOR MURDER



A MIDSUMMER NIGHT'S DREAM

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Cover: Barbara Dirickson and Peter Donat portray Margot and Tony Wendice in Frederick Knott's "Dial 'M' For Murder."
Photo: Larry Merkle. Design: Terry Oksner.

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Twisted, tied, wrapped or draped...the one great thing about scarves this Spring, is that you can never wear too many! And you'll wear them not just for the colors, but for the textures and patterns as well! Left: the open weave boucle scarf in acrylic, 15" x 75"; \$18.

And the fishnet cotton scarf, 8" x 78"; \$13. Both by Jeffery Lawrence.

Center: the blanket-checked scarf in a cotton/linen open weave by Echo, 30" x 84"; \$35.

Right: the plaid woven gauze scarf of cotton/linen with self-fringed ends.

Also by Echo, 30" x 84"; \$50. These and more now in Scarf Collections.

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C A L I F O R N I A

"ELEGANT CELEBRATION OF CHRISTMAS" A GLITTERING SUCCESS!

A veritable forest of opulently appointed Christmas trees set the stage for this year's yuletide fund-raiser for the American Conservatory Theatre. Cocktails, a sumptuous supper and a special midnight dessert buffet were presented by San Francisco chef Fred Wertheim, while guests danced to Peter Mintun, the Royal Society Jazz Orchestra and Hot Links in the festively decorated Flood Mansion. Upstairs, patrons browsed through miniature holiday boutiques filled with Christmas treasures from the City's most elegant establishments. In all, the evening (and the Boutique which continued the following day) gave a great boost to the Christmas spirit of all who attended!



Miss Cicely Tyson, R.A.A., is pictured with Elegant Celebration of Christmas Chairman Mrs. Harry de Wildt, C.A.A. and Design Chairman Mr. Howard Hein.



Conservator of the American Arts Woodward Kingman (1) talks with Mr. & Mrs. Charles de Limur.



Boutique Chairman Miss Virginia Ferrand and Mr. Don Tallarico, President of Laykin et Cie who provided major underwriting for the event, are pictured in front of the Laykin et Cie tree which was decorated with \$5 million in gems.



Designer Steven Volpe's tree makes a beautiful background for Designer Diane Chapman and Mr. Edwin Heafey.



Conservator of the American Arts Mr. Craig Noel from San Diego's Old Globe Theatre joins Radiant American Artists Miss Cicely Tyson, Mr. John Houseman and Miss Julie Harris.

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THE AMERICAN CONSERVATORY THEATRE

Presents

JOHN GABRIEL BORKMAN

by Henrik Ibsen

The Cast

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

Translated and Directed by Allen Fletcher

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

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

There will be one twelve-minute intermission.

UNDERSTUDIES

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

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

CHILLY SCENES OF WINTER

by Jeffrey Hirsch

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

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

Darkness closed in on Ibsen during his last five years, a series of strokes taking first most of his speech and then the ability to move about. But to the end his mind was at work even as he sat debilitated in a chair by the window of his house in Christiania (now Oslo) looking through failing eyes at the world outside. From his deathbed he launched his parting shot in response to a nurse who reported to family members that following an afternoon visit from his doctor, the comatose patient seemed to be doing a little better. With his last words, just hours from his death, Ibsen corrected her: "On the contrary!"

The Norwegian government, with which Ibsen quarrelled frequently during his lifetime, gave its departed hero a state funeral. Over twelve thousand mourners paid their last respects to the writer as he lay in state. Suzannah, Ibsen's widow, did not attend the ceremony on the orders of her doctor but Sigurd, their son and only child, represented the family at the church. It was Sigurd who ordered that his father's grave be marked by a column on which was engraved a mountain miner's hammer in recognition of the symbol that first appeared in Ibsen's work when he was a young poet and later

resurfaced in *John Gabriel Borkman*, his penultimate play.

The *bergmann*, or miner, occupies a place in Norwegian folklore like that of Paul Bunyan in our own culture. He is a romantic figure who lives and works in isolation, so in tune with nature that the earth readily responds to his knowing touch by releasing its treasures into his hands. As a boy Ibsen lived barely half a mile from an iron mine and was seduced by the mystery of men toiling remorselessly beneath the surface of the earth. When he was twenty-three years old, he composed a dramatic poem entitled "The Miner" in which he spoke metaphorically of his calling as a writer. It was a poem which its author frequently revised during the next twenty years until the publication of his *Collected Poems* in 1871. Its theme remained ever close to Ibsen, foretelling his future as an artist. In Michael Meyer's translation the poem reads:

Groan and thunder, mountain wall,
Before my heavy hammer blow.
Downwards I must carve my way
Till I hear the iron ore sing.
Deep in the mountain's lonely night
The rich treasure beckons me.
Diamonds and precious stones
Among the red branches of the gold.
Here in the darkness there is peace,
Peace and rest for eternity.
Heavy hammer, break me the way
To the heart-chamber of what lies
hidden there ...
When I first entered here
I thought in my innocence:
"The spirits of the dark will solve for me
Life's obscure riddles."
No spirit has yet taught me the
strange answer.
No sun shines from the depths.
Was I wrong? Does this path
Not lead to the light?
But the light blinds my eyes
If I seek it in the mountains.
No, I must go down into the dark.
Eternal peace lies there.
Heavy hammer, break me the way
To the heart-chamber of what lies
hidden there.
So blow follows blow
Till he sinks weak and tired.
No ray of morning shines.
No sun of hope rises.

Like Borkman, Ibsen had suffered the indignities that accompany economic disaster. His father's bankruptcy when he was seven years old left him with a haunting fear of poverty. Many of his early plays contain references to insolvency and in *The Wild Duck* (1884) he created the character of Old Ekdal to



Henrik Ibsen

illustrate the disgrace a failed breadwinner brings down upon his family. This theme is reintroduced and reinforced in *John Gabriel Borkman* which also shares in common with the earlier play dependence on an incident from Ibsen's student days. In 1851 the entire city of Christiania became caught up in the scandal surrounding the misfortunes of a high-ranking army officer from a good family who was accused of embezzlement. At first the officer denied the charges made against him but then he unsuccessfully attempted suicide. After serving a four-year prison sentence he returned home and spent the rest of his life shut up in solitude, refusing to see or speak to anyone. This story and another of a bank director who went to jail for squandering his depositors' money on ill-advised investments, provided Ibsen with the basis of *John Gabriel Borkman's* plot.

Other figures from life found their way into Ibsen's play; "Everything that I have written," he said about the time of *John Gabriel Borkman's* composition, "is most intimately connected with what I have lived through." The character of Vilhelm Foldal, Borkman's former clerk who longs for recognition as a playwright, is based on a friend from Ibsen's youth named Vilhelm Foss. Like Foldal, Foss never rose beyond the station of clerk, but his spirit was kept afloat by the secret dream that one day his verses would be published and he would be discovered to be a great poet. Gunhild, Borkman's long-suffering wife, is based at least in part on Suzannah Ibsen. Certainly Ibsen's long marriage had never been graced by romance; as did Borkman, Ibsen married to establish a partnership that would help him to achieve his professional ambitions. In his later years he carried on several chaste

affairs with girls much younger than he, perhaps seeking in their companionship the love he had rejected as a young man. A contemporary account of Ibsen's marriage not only suggests its similarities to Borkman's loveless union but also describes Ibsen's son, Sigurd, in a manner making him seem the model for Erhart Borkman. "They cannot find peace through love," observed an acquaintance of Henrik and Suzannah Ibsen's, "so they wage war on each other, ruthlessly, coldly and yet she loves him, if only through their son, their poor son, whose fate is the saddest that could befall any child, to see divided what should be reconciled in him."

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

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

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

The world premiere of *John Gabriel Borkman* took place on January 10, 1897, in simultaneous productions at both the Finnish and Swedish theatres in Helsinki. Within the week the play was seen in Frankfurt and by the end of the month it had been played in some fifteen cities in six different countries. The Norwegian premiere was seen not in Christiania but thirty miles outside of the capital city in the small town of Drammen. An enterprising manager had secured rights to present the play in the provinces of Norway and had his first production ready six days before the Christiania Theatre opened its own. Special trains were arranged to bring theatre-goers eager for a first look at Ibsen’s new play to Drammen; the manager’s ingenuity was rewarded with good receipts and, coincidentally, better reviews than those received by the company in the city.

The first wave of critical response to the play was unanimously favorable. Several early notices called attention to the way in which actors in the title role made themselves up in the likenesses of either prominent local politicians or Ibsen himself, presumably to lend the play increased immediacy and topicality. But regardless of the cut of the wigs worn by the leading players or the language in which the play was performed during the next years, *John Gabriel Borkman* had greater success with the press and the public than any of Ibsen’s plays since *A Doll’s House* in 1879.

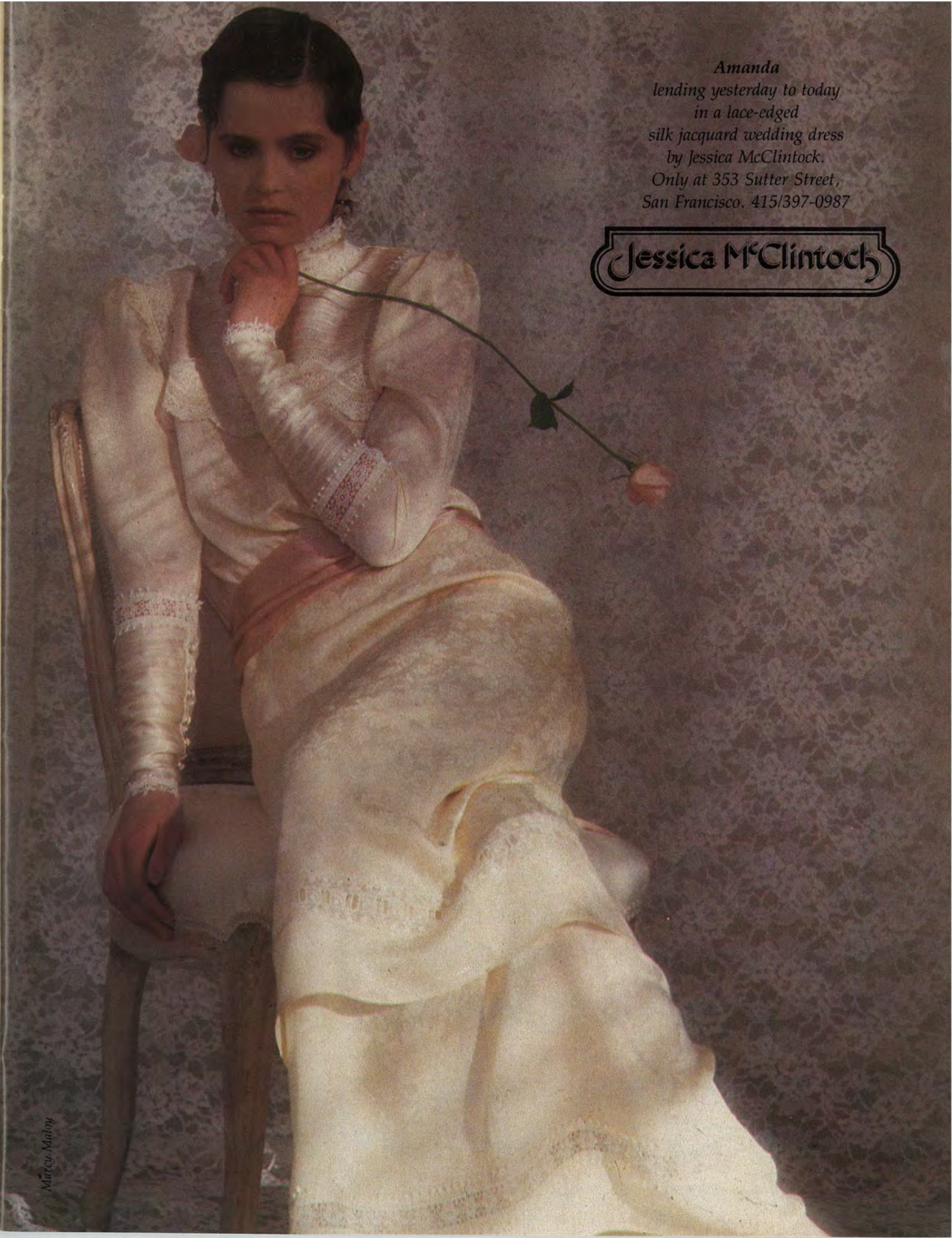
American audiences did not see the play until 1926, in a production translated and directed by, and starring Eva le Gallienne as Ella Rentheim. Le Gallienne had a long-running romance with the play and revived it frequently. The last time it was performed under her auspices was in 1946 when she performed along with Victor Jory as Borkman, Margaret Webster as Gunhild and the twenty-year-old newcomer Anne Jackson as Frida Foldel. The play is less often performed here than in England and was not seen in New York at all between 1946 and 1977 when it was revived by the Roundabout Theatre with Robert Pastene in the title role. Three years later, the Circle in the Square presented a well-received production starring E. G. Marshall as Borkman, Rosemary Murphy as Gunhild, Irene Worth as Ella Rentheim and Richard Kuss (seen two sea-

sons ago in A.C.T.’s *I Remember Mama*), as Vilhelm Foldal.

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

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

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

A full-page photograph of a woman with dark hair, wearing a long, white, lace-trimmed wedding dress. She is sitting on a wooden chair, leaning forward with her chin resting on her hand. A single rose is held in her other hand, extending across the frame. The background is a textured, mottled grey.

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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 Lesgate Ray Reinhardt
Inspector Hubbard William Paterson
Thompson John DeMita*
Tom O'Brien**

Directed by Edward Hastings

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

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

ACT ONE

Scene I — A Friday evening in September.

Scene II — An hour later.

ACT TWO

Scene I — Saturday evening.

Scene II — Later that night.

Scene III — Sunday morning.

ACT THREE

A few months later. Early afternoon.

There will be two 12-minute intermissions.

*Jan. 3, 7, 11, 17, 21, 28, Feb. 2 evenings;
Jan. 12, 18, 21, matinees.

**Jan. 2, 6, 12, 18, 20, 23 evenings;
Jan. 11, 14, Feb. 1 matinees.

UNDERSTUDIES

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

Alternate for Inspector Hubbard — James Edmondson.

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NOTES FOR KNOTT

Edgar Allan Poe is widely held to be the father of the modern whodunit. The exploits of many lawbreakers and bounders had been chronicled earlier by such notable writers as Voltaire, Defoe, Balzac and Smollett but it was not until Poe perpetrated his masterful *Murders In the Rue Morgue* in 1841 that the elements of fear and suspense were successfully combined with those of crime and detection to form what is now recognized as popular detective fiction. Poe's crafty hero, Auguste Dupin, was the first in a long line of sleuths who, to the present, through their cunning and by means of highly developed skills of observation and deduction, continue to solve crimes of the century on an almost daily basis.

The most famous of all literary detectives, Sherlock Holmes, first appeared in 1887 in Arthur Conan Doyle's story, *A Study In Scarlet*. Twelve years later *Sherlock Holmes* by William Gillette inaugurated the tradition of the detective story on stage by introducing playgoers to the great sleuth. A lively theatrical career has ensued for Holmes, including star turns in a number of plays and at least one musical comedy. His familiar figure, braced against the London fog in deerstalker hat and inverness coat, was seen on Broadway as recently as five years ago in Paul Giovanni's *The Crucifer of Blood*. Based on Conan Doyle's *The Sign of Four*, the new play, produced by A.C.T. in 1980, once again placed Holmes and the genre of literature that he has come to symbolize prominently at center stage.

Between the premieres of *Sherlock Holmes* and *The Crucifer of Blood*, innumerable acts of murder and mayhem were performed in theatres around the world. Patrick Hamilton's *Angel Street* and Agatha Christie's *Ten Little Indians* were among the mysteries that kept audiences in England and America rapt in their seats. More recently, thrillers on the order of *Sleuth* by Anthony Shaffer and *Deathtrap* by Ira Levin have fed the playgoing public's hardy appetite for whodunits.

Bridging the eras of blood and thunder-filled melodramas and contemporary psychological suspense dramas, *Dial "M" for Murder* falls neatly in mid-century. First performed in London in 1952, Frederick Knott's play has become a classic of its kind and one of the most popular theatrical thrillers ever written. *Dial "M"* had a long run on Broadway, has been performed in 25 languages in over 30 countries, was made into a feature film by Alfred Hitchcock and has

been adapted for television on four separate occasions. Plotting with diabolical ingenuity, Knott has created a whodunit in which the identity of the would-be killer is never a mystery. From the play's outset it is apparent that Tony Wendice, a tennis champion who has lost his winning ways, is planning to do in his wife so that he can inherit her fortune. With Wendice in the immediate foreground of *Dial "M"*'s action, his evil intentions completely uncloseted, the audience becomes an accomplice to the rotter's crime.

Frederick Knott is an Englishman who was born in Hankow, China, where his father was teaching at Griffith College. The boy spent his first ten years in China and was then sent to England for his secondary and college education, where he attended Cambridge University, graduating with a degree in law. While in school, Knott played tennis on the University tennis team and made his first visit to America in 1937 as the captain of the combined Oxford and Cambridge team which played against Harvard and Yale in Newport, Rhode Island.

During World War II Knott served in the British Army and in 1946 retired as a major in the Artillery. The following year, pursuing an interest in dramatic writing, he became a trainee with the J. Arthur Rank film organization in London. He quickly grew frustrated with writing film treatments that never got made into movies and decided that a career as a playwright would lead him to success.

Dial "M" for Murder opened at the Westminster Theatre on June 19, 1952. The "London Times" praised the workmanship of the play and commented of its plot, "It can hardly be called a sporting attempt at murder, for it is unchivalrous, to say the least of it, for one man to hire another to murder his wife for her money."

Early in its London engagement Noel Coward saw *Dial "M"* and expressed amazement that so polished a play could be its author's first. "Although your play is deliberate hokum," The Master told Knott, "it is the first thing of this sort that I have seen in which the people are real." Another noted performer, Maurice Evans, also saw the play while in London working on a film. To the surprise of critics and playgoers used to seeing him perform in the works of Shakespeare and Shaw, Evans arranged to star in the American premiere of Knott's play.

The pre-Broadway tryout of *Dial "M"* opened in October 1952 at the newly re-

furbished Sam S. Shubert Memorial Theatre in Washington, D.C. During previews of the show the reaction of an elderly lady sitting in the front row of the theatre convinced Evans that his first foray into popular drama would be a success. Following a line in which it is suggested to the nefarious Tony Wendice that his wife, having been condemned to death for killing her would-be murderer, might change her will to prevent him from profiting from her execution, the little old lady loudly exclaimed, "Oh no!" Her comment brought the rest of the house down in laughter and made clear to Evans that an audience could become as caught up in the plot of a thriller as in a Shakespearean tragedy.

On the second night of the Washington run President Harry S. Truman attended the play. Visiting the actors backstage after the show, Truman complimented them on their performances and told them that the evening had provided him with just the kind of relaxation he needed to take his mind off the pressures of his job.

The New York critics shared the President's enthusiasm for *Dial "M"* when the play opened on Broadway on October 29, 1952. "Maurice Evans should be rebuked for enjoying himself so brazenly playing the role of Tony Wendice," Brooks Atkinson wrote in the *New York Times*. "This is a remarkably good thriller, tingling with excitement." Walter Kerr, reviewing for the *New York Herald Tribune* observed that "The perfection of the puzzle and sheer ability of a couple of sleek opponents provides the special exhilaration of *Dial "M"*. The game is a good one—fast, tight and full of surprises." The play proved to be an even bigger hit in New York than it had been in London, running a total of 552 performances and earning the first Edgar Allan Poe Award ever presented by the Mystery Writer's of America to a foreign play.

Frederick Knott has written only three plays since he had his success with *Dial "M"* 31 years ago. *Mr. Fox of Venice*, an adaptation of Ben Jonson's *Volpone*, played for 21 performances in London in 1962. Knott's next script, *Write Me a Murder*, played 25 weeks in New York in 1962. *Wait Until Dark* premiered in 1966 and confirmed its author's gift for crafting stirring thrillers by running on Broadway for over a year. Knott has lived in the United States since 1954 and currently resides in Princeton, New Jersey. He no longer grants interviews nor does he allow recent photographs of himself to be used in conjunction with revivals of his plays. —J.H.

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OF FAIRIES AND THE MOON

by Jeffrey Hirsch

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

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

William Shakespeare may not himself have believed in fairies but he certainly knew that thousands of his



Henry Fuseli: 'Oberon Squeezes a Flower on Titania's Eyelids'

fellow countrymen did with all their being. Not too many years after leaving his Warwickshire country home for the city life of an actor and playwright in London, he composed our greatest fairy poem, *A Midsummer Night's Dream*, combining a variety of literary sources with what he had learned as a boy of the fairies inhabiting the Stratford woods. Even as a few months earlier he had immortalized Mab, queen of the fairies and midwife to dreams, in Mercutio's famous reverie in *Romeo and Juliet*, the playwright now fixed in time forever Oberon, Titania and Robin Goodfellow, the most puckish hobgoblin of them all, in a magical moon-lit tale of mischievous fairies, young lovers and rustic clowns.

Although the date when *A Midsummer Night's Dream* was written cannot be precisely fixed, two topical references within the play help to establish 1595-6 as the probable period of its composition. Titania's description of a year of tempestuously foul weather in act two corresponds to the unseasonably cold and wet spell England is known to have suffered in 1594. Late in that same year, King James of Scotland planned to celebrate the christening of his son Henry by having the baptismal carriage drawn into the courtyard of Sterling Castle by a lion. At the last minute James decided that the sight of an uncaged lion would scare the ladies in his court out of their wits and so he chose instead to have the coach drawn by a Moor. This incident is slyly ridiculed in the *Dream's* third act when Bottom and his fellows advise Snug the joiner to temper his performance as the lion in *Pyramus and Thisby* lest the ladies in Theseus' court be given

a fright and the workmen-cum-actors be hanged, "every mother's son."

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

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

Frequent public performances of the *Dream* followed its premiere in private quarters. Some early performances were given under such titles as *A Play of Robin Goodfellow* and *The Merry Conceits of Bottom the Weaver*, indicating how rapidly the popularity of the play's leading characters was established. In 1662 Samuel Pepys saw the play performed under its proper title in London. An inexhaustible (he attended the theatre over 350 times between 1660 and 1669 and saw some forty-one productions of twelve different Shakespeare plays) but somewhat tem-

peramental playgoer, Pepys confided to his diary on September 29: "To the King's Theatre, where we saw *Midsummer Night's Dream*, which I have never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing, and some handsome women which was all my pleasure."

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

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

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

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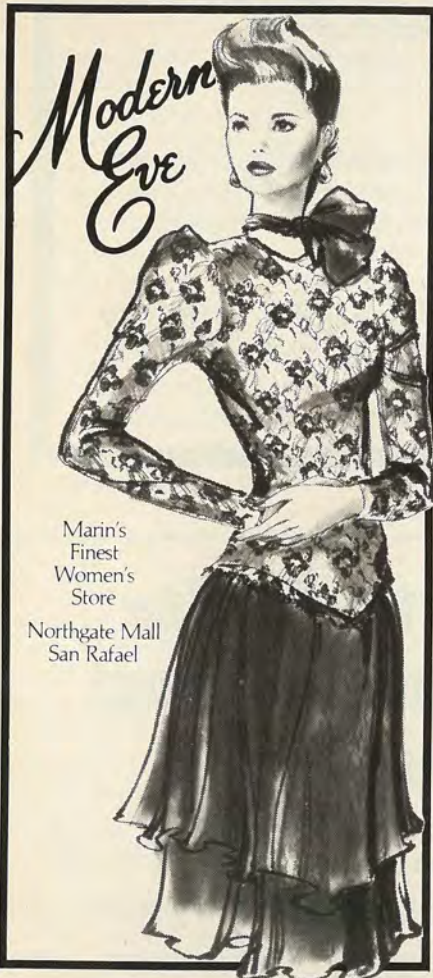
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Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 673-6440.

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

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Larry Merkle for A.C.T. photography; special thanks to Herbert Benard and staff of Herbert's Furs Inc. for fur storage and services.

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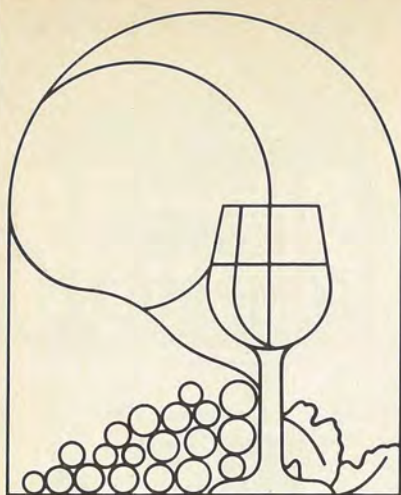
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Ray Reinhardt, R.A.A.
Barbara Rush, R.A.A.
Michael Smuin, R.A.A.
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Stacy Davis, a student in A.C.T.'s Young Conservatory, died tragically at the age of 16. In honor of this eager and vital young woman, A.C.T. has created a memorial fund.

All gifts to the Stacy Davis Memorial Fund should be directed to Penny Simi at A.C.T., 450 Geary Street, San Francisco, California 94102. Contributions will go to the aid of the Young Conservatory.



A.C.T. INSTALLS SENNHEISER SYSTEM

Thanks to generous contributions from the Stuart and Mabel Hedden Trust and the Alma Brooks Walker Foundation, A.C.T.'s hearing impaired patrons are now able to hear every word spoken on the Geary Stage. Since the beginning of this season, the Geary Theatre has been equipped with the Sennheiser Sound System, an infrared audio transmission system that works much like FM radio.

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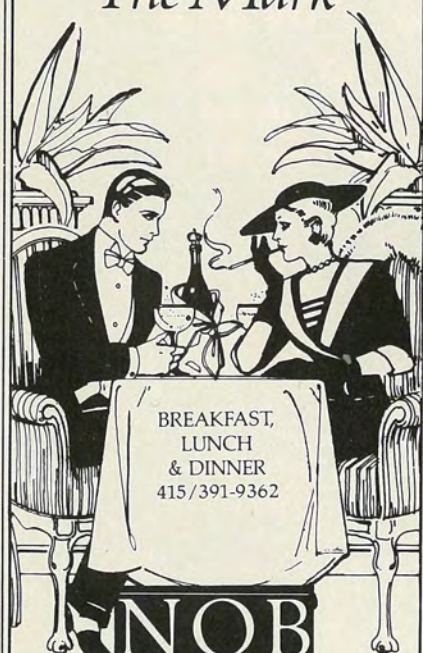


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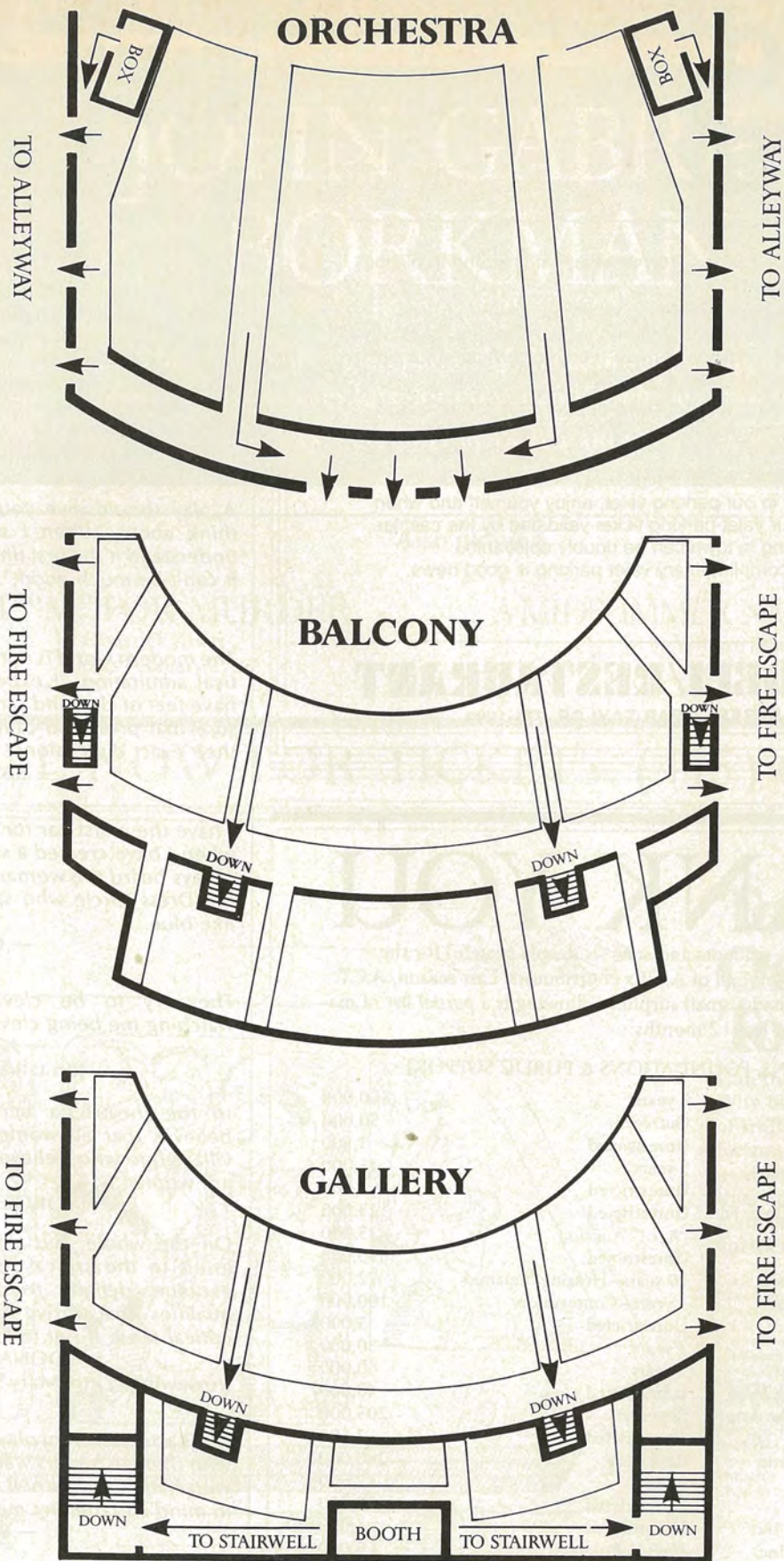
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THANK YOU

The A.C.T. family—actors, students and staff—is deeply grateful for the generosity and enthusiasm of *all* of A.C.T.'s contributors. Last season, A.C.T. balanced its budget and had a small surplus. Following is a *partial* list of major gifts to A.C.T. over the last 12 months:

CORPORATIONS, FOUNDATIONS & PUBLIC SUPPORT

BankAmerica Fdn.	3 years	\$50,000
California Arts Council	Outreach	50,000
Carlin Fund	Unrestricted	3,500
Carter Hawley Hale Stores, Inc.	5 years	25,000
Chevron U.S.A., Inc.	Unrestricted	6,000
Edwin W. & Catherine M. Davis Fdn.	Unrestricted	25,000
McKesson, Inc.	"Act I" Auction	25,000
The Hearst Fdn.	Unrestricted	30,000
Stuart & Mabel Hedden Trust	10 years—Hearing Impaired	72,000
William & Flora Hewlett Fdn.	3 years—Conservatory	100,000
Hyperian Fdn.	Unrestricted	5,000
Louis R. Lurie Fdn.	3 years	30,000
Andrew W. Mellon Fdn.	3 years	60,000
National Corporate Theatre Fund	Unrestricted	40,000
National Endowment for the Arts	Repertory	205,000
Pacific Telephone Co.	Unrestricted	3,500
San Francisco Hotel Tax Fund	Repertory	260,000
Shaklee Corporation	3 years	72,000
Shubert Fdn.	Unrestricted	22,500
U.S. Leasing International, Inc.	Unrestricted	4,000
Warner Communications, Inc.	Plays-in-Progress	5,000
The Paul L. & Phyllis Wattis Fdn.	Unrestricted	10,000
The Xerox Fdn.	Unrestricted	15,000
TOTAL		\$1,121,500

CRITICAL WORDS



If you really want to help the American theatre, don't be an actress, darling. Be an audience.

— TALLULAH BANKHEAD

The newspaper critic's obligation is not to the man who has invested a thousand dollars in a project he hopes to make a profit on; it is to the reader who has invested five cents in his newspaper and is on the verge of investing an additional \$7.50 in a theatre seat.

— WALTER KERR (written in 1958)

A play should give you something to think about. When I see a play and understand it the first time, then I know it can't be much good.

— T.S. ELIOT

The modern world is not given to uncritical admiration. It expects its idols to have feet of clay, and can be reasonably sure that press and camera will report their exact dimensions.

— BARBARA WARD

I have the worst ear for criticism: even when I have created a stage set I like, I always heard the woman in the back of the Dress Circle who says she doesn't like blue.

— CECIL BEATON

They try to be clevah instead of watching me being clevah.

— NOEL COWARD
(on talkative audiences)

In the theatre, a hero is one who believes that all women are ladies, a villain one who believes that all ladies are women.

— GEORGE JEAN NATHAN

On the whole, this production is an insult to the critical sense, and yet a genuine delight to those amiable qualities that thrive best when the critical sense is out to lunch.

— DONALD MALCOLM
(reviewing "Little Mary Sunshine" 1959)

Most actresses want playwrights to write with them in mind. I want them to write with Katharine Cornell or Helen Hayes in mind and then let me have a go at it.

— BEATRICE LILLIE

In London, theatregoers expect to laugh; in Paris they wait grimly for proof that they should.

— ROBERT DHERY



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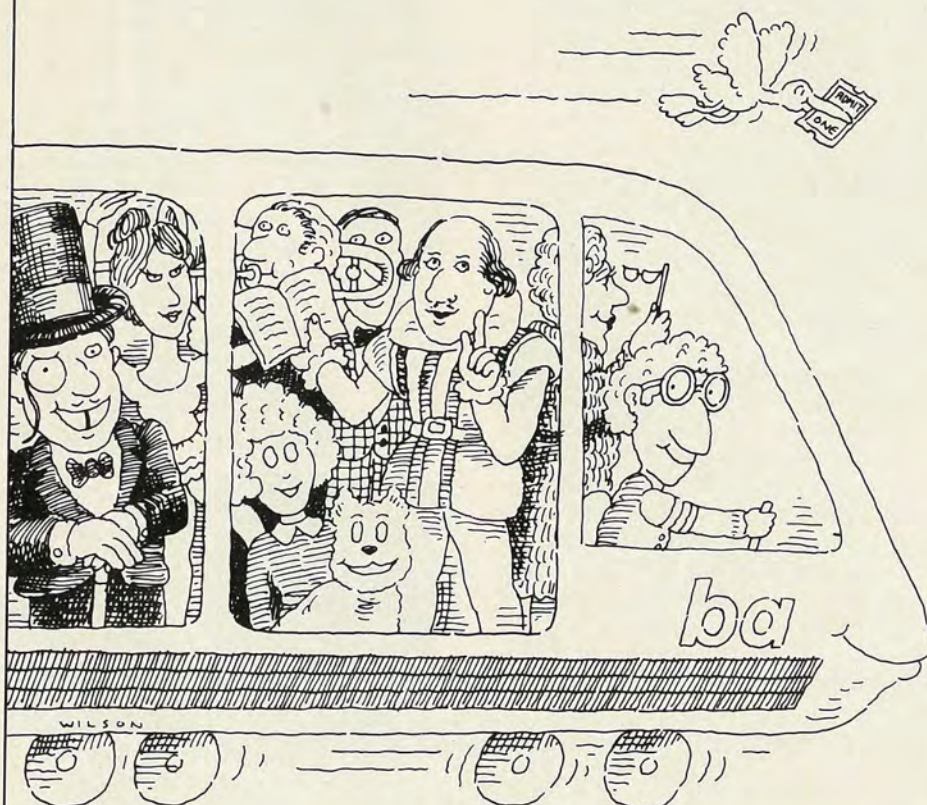
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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the

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

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

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



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

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

BENJAMIN MOORE (Managing Director)



has played an integral role in A.C.T.'s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the

Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include *The Merchant of Venice*; *The Contractor*; *A Doll's House*; *The Matchmaker*; *Pillars of the Community*; *Peer Gynt*; *Desire Under the Elms*; *5th of July*; *Ah, Wilderness!*; *All the Way Home*; *Knock, Knock*; *Cyrano de Bergerac*; *The Taming of the Shrew*; *Street Scene* and *The Master Builder*. In addition, Mr. Moore coordinated the televised adaptations of *Cyrano de Bergerac* and *A Christmas Carol* for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertory system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARCONE (Company Coordinator)



is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and

has been largely responsible for the revivals of *Cyrano de Bergerac*, *The Taming of the Shrew*, *Hay Fever*, *The Circle*, *Private Lives* and *Rosencrantz and Guildenstern Are Dead*. After receiving his bachelor of arts



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Act II, Scene 2

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degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. He now heads the newly formed Troubadour touring program.

JAMES EDMONDSON (*Resident Director*) made his A.C.T. directing debut two years ago with the productions of *The Browning Version* and *Black Comedy*. Last year he directed *The Gin Game* and *Dear Liar* on the Geary stage. Additionally, he has



directed summer productions of *Romeo and Juliet* and *The Two Gentlemen of Verona* at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them *Henry IV*, *Ring Round the Moon*, *Taste of Honey*, *Romeo and Juliet*, and *Much Ado About Nothing*. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatrefest and the Colorado Shakespeare Festival.

EDWARD HASTINGS (*Principal Guest Director*), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since



1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillion* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot L Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie

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

LAWRENCE HECHT (*Guest Director*), is in his twelfth season with the company, first as a student in the Conservatory, then as an actor, trainer and director for nine seasons. This year marks his debut as a director on the Geary stage.



Mr. Hecht currently serves as Conservatory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions he has directed include *King Lear*, *A Period of Adjustment*, *5th of July*, *American Buffalo*, *All the Way Home*, *Awake and Sing*, *Separate Tables*, as well as the Plays-in-Progress productions of *My Dueling Hearts*, *Strictly a Formality*, and *The Dolly*.

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



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

THE ACTORS

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



from the University of New Hampshire and an M.A. in theatre arts from Florida State University, she also has taught and directed at this city's Center for Theatre Training, the Horace Cureton School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. Miss Aldrich has additionally made stage appearances with the Performing Arts Foundation; Drumbeats in Georgia and Marketplace, Inc.; a children's theatre company in Tallahassee, Florida.

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

ANNETTE BENING* joined the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with various Shakespeare festivals in San



Diego, Saratoga and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Bening appeared on the Geary stage in *The Chalk Garden* and *A Christmas Carol*.

A.C.T. PRODUCTIONS: *The Three Sisters; The Chalk Garden; A Christmas Carol.*

OTHER RESIDENT THEATRES: *Love's Labors Lost; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; All's Well That Ends Well; The Winter's Tale; Two Gentlemen of Verona; King John; Ivanhoe.*

TELEVISION: *Parent Effectiveness (PBS).*

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



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

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

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

PETER BRETZ* joins the A.C.T. company this season as a third-year student in the Advanced Training Congress. He attended California State University at Hayward and the Joan Darling Workshop, and has appeared extensively with the



Pacific Conservatory for the Performing Arts Theatrefest in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Bretz recently served as the fight choreographer for a production of *Romeo and Juliet* at the Western Stage Company in Salinas. His studio performances with A.C.T.'s Conservatory include *Man of Mode; Henry VI, Parts 2 and 3; Romeo and Juliet*, and *When You Comin' Back, Red Ryder?*

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

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

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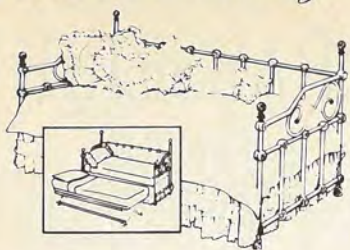
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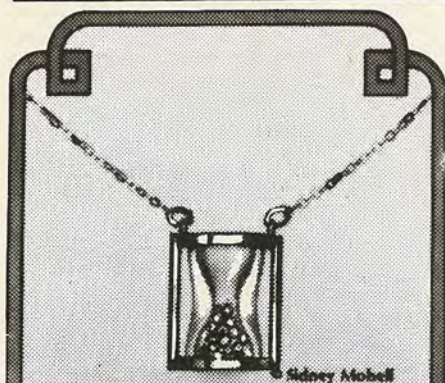
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NANCY CARLIN* joins the company as a third-year Advanced Training Program student, having first studied in the 1977 Summer Training Congress. A graduate of Brown University in Comparative Literature and a published poet, she



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

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



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

JOHN DeMITA* comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Her-



bert Berghof's HB Studio in New York City. Mr. DeMITA has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of *Home of the Brave*; *The Abdication*; *Henry VI, Parts 1,2,3*; *Man of Mode*; and *The Barbarians*.

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

BARBARA DIRICKSON* has been with A.C.T. for twelve years, having attended the Conservatory's Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs,



Colorado. Since joining the acting company, Miss Dirickson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include *Shay*, with Sada Thompson at the Westport Country Playhouse, *Sorrows of Stephen* and *The Importance of Being Earnest* with Ellis Rabb at San Diego's Old Globe Theatre.

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

TELEVISION: *Lou Grant*; *Incident at Crestridge*.

PETER DONAT has been with the A.C.T. company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival. A

winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellis Rabb's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.

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

BROADWAY: *The First Gentleman*; *The Country Wife* (with Julie Harris); *The Chinese Prime Minister* (with Margaret Leighton); *The Entertainer* (with Laurence Olivier); *There's One in Every Marriage*.

FILMS: *Godfather II*; *The Hindenburg*; *A Different Story*; *F.I.S.T.*; *Highpoint*; *All Washed Up*; *China Syndrome*.

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

Nine at the Eureka, Marines' Memorial and Alcazar theatres, in addition to a featured role in the film *The Right Stuff*. Other major stage productions include *Hamlet* at the Berkeley Shakespearean Festival, and *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original San Francisco cast and Los Angeles revival of *One Flew Over the Cuckoo's Nest*.

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

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

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

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

A.C.T. PRODUCTIONS: *The Crucifer of Blood*; *A History of the American Film*; *The Trojan War Will Not Take Place*; *A Christmas Carol*; *Night and Day*; *The Rivals*.

OTHER RESIDENT THEATRES: Including *Terra Nova*; *King Lear*; *Much Ado About Nothing*; *Blood Wedding*; *The Country Girl*; *Hank Williams, King of Country Music*.

TELEVISION: *Bring 'Em Back Alive* (CBS).

JOHN HERTZLER returns to A.C.T. this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minneapolis' Guthrie Theatre, he has also appeared with the Hartman Theatre,

the Kennedy Center, the Folger Theatre, the Virginia Stage Company, the Cincinnati Playhouse and the New Jersey Shakespeare Festival. In addition to his work as an actor, Mr. Hertzler directed *Cyrano de Bergerac* at the Saratoga Shakespeare Festival and *Practice* at the Perry Street Theatre Off-Broadway. He also has been seen on Broadway, television and in several feature films.

A.C.T. PRODUCTIONS: *Richard II*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*.

OTHER RESIDENT THEATRES: *Macbeth*; *Custer*; *The Impresario*; *Hamlet*; *Richard III*; *A Midsummer Night's Dream*; *The Crucible*; *A Christmas Carol*; *Medea*; *Henry VI, Parts 1, 2, 3*; (Director) *Cyrano de Bergerac*.

BROADWAY: *The Bacchae*.

OFF-BROADWAY: (Director) *Practice*.

TELEVISION: *One Life to Live*; *Movin' On*; *White Shadow*.

FILMS: *Hair*; *Airport '79*; *Fort Apache, The Bronx*; *And Justice for All*.

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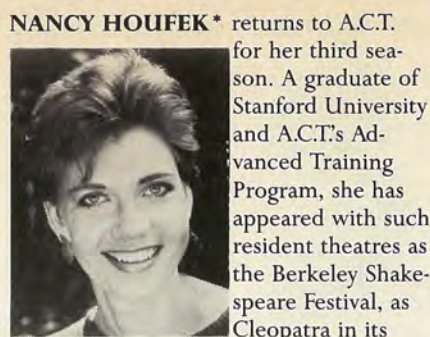
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NANCY HOUFEEK* returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespeare Festival, as Cleopatra in its

1982 production of *Antony and Cleopatra*; the Alaska Repertory Theatre; Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houfek played Ann Whitefield in the season opener of *Man and Superman* at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

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

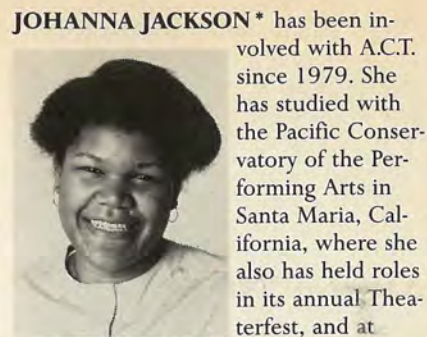


JANICE HUTCHINS joined A.C.T. eight years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition

to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer she represented A.C.T. on an unprecedented exploratory theatre tour of the People's Republic of China.

A.C.T. PRODUCTIONS: *Equus*, *The Winter's Tale*; *Ah, Wilderness!*; *Valentin and Valentina*; *Merry Wives of Windsor*; *Hay Fever*; *The Rivals*, *The Little Foxes*; *The Admirable Crichton*; *A Christmas Carol*; *Black Comedy*. Director: *Lizzie Borden in the Later Afternoon*, *Dead Letters*.

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



JOHANNA JACKSON* has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theatrefest, and at

A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting, and music in theatre for actors.

A.C.T. PRODUCTIONS: *Another Part of the Forest* (Hawaii tour); *A Christmas Carol*; *I Remember Mama*; *Mourning Becomes Electra*.

OTHER RESIDENT THEATRES: *Death of a Salesman*; *Member of the Wedding*; *A Raisin in the Sun*; *The Sea Horse*.



BYRON JENNINGS returns to A.C.T. this year, having held a variety of leading roles on the Geary stage during the 1980-81 season. A featured performer at the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in

Santa Maria, California, Mr. Jennings also has appeared in over 40 major roles at the Oregon Shakespearean Festival in Ashland, Oregon; the Mark Taper Forum in Los Angeles; San Diego's Old Globe Theatre and the California Actors Theatre in Los Gatos.

A.C.T. PRODUCTIONS: *Hay Fever*; *The Trojan War Will Not Take Place*; *Night and Day*; *The Rivals*.

OTHER RESIDENT THEATRES: Over 40, including *The Duchess of Malfi*; *As You Like It*; *Othello*; *The Taming of the Shrew*; *Hamlet*; *A Winter's Tale*; *Moon for the Misbegotten*; *Richard III*; *Measure for Measure*; *The Seagull*; *Hedda Gabler*; *Macbeth*; *Much Ado About Nothing*; *A Midsummer Night's Dream*; *Troilus and Cressida*; *Love's Labours Lost*; *Henry V*.

NICHOLAS KALEDIN * returns to



A.C.T. after having held a variety of roles on the Geary stage during the 1979-82 seasons. He holds a bachelor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree

from A.C.T.'s own Advanced Training Program. Mr. Kaledin also has appeared off-and off-off-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Monmouth, Maine. Most recently, he has been seen in Ken Ruta's production of *Design for Living* at Boston's Huntington Theatre Company.

A.C.T. PRODUCTIONS: *I Remember Mama*; *Much Ado About Nothing*; *Hay Fever*; *Mourning Becomes Electra*; *The Three Sisters*; *Another Part of the Forest* (Hawaii tour); *A Christmas Carol*; *The Crucifer of Blood*; *Pantaglieze*.

OFF-BROADWAY: *Becoming Memories*; *Deros on the Funny Farm*; *Journey's End*; *The Blue Dahlia*.

OTHER RESIDENT THEATRES: *Measure for Measure*; *A Comedy of Errors*; *A Midsummer Night's Dream*; *Antony and Cleopatra*; *King Lear*.

TELEVISION: *A Christmas Carol* (ABC/A.C.T. production); *Texas* (NBC).

ANNE LAWDER returns for her four-



teenth year. An original member of the Actor's Workshop, she was graduated from Stanford University. In New York she studied movement with Katya Delakova and speech with Alice Hermes.

Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA Theaterfest at Santa Maria/Solvang.

A.C.T. PRODUCTIONS: 21 total, including *Cyrano de Bergerac*; *A Doll's House*; *Tonight at 8:30*; *You Can't Take It With You*; *Pillars of the Community*; *Peer Gynt*; *Man and Superman*; *Equus*; *The Master Builder*; *All the Way Home*; *Ah, Wilderness!*; *Heartbreak House*; *Romeo and Juliet*; *A History of the American Film*; *Ghosts*; *Another Part of the Forest*; *I Remember Mama*; *Mourning Becomes Electra*; *Morning's at Seven*.

PCPA THEATERFEST: *Ah, Wilderness!*; *Showboat*; *Ring Round the Moon*; *Hamlet*; *Mame*; *My Fair Lady*; *Harvey*.

FILMS: *A Christmas Without Snow* (CBS Movie of the Week); *The Music School* (PBS "American Short Story" series).

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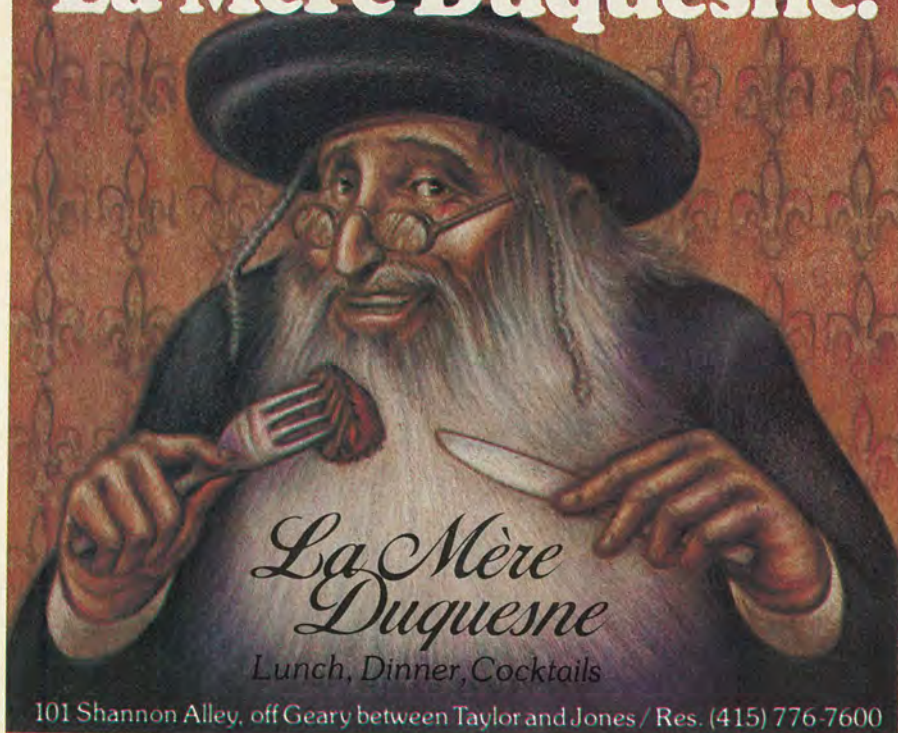
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DOUGLAS MARTIN * made his local acting debut last summer as Deacon Mark Dolson in the Sunnyvale Summer Repertory Theatre's production of *Mass Appeal*, and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a



student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as *A Tale Told*, *Golden Boy* and *The Lady's Not for Burning*. His appearances in the Plays-in-Progress series have included *Mammon and Fist* and *Dead Letters*. Additionally, Mr. Martin has done professional modeling and commercial work.

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

OTHER RESIDENT THEATRES: *Mass Appeal*.

DAKIN MATTHEWS came to A.C.T. 1981. He is a director, actor, playwright, translator, dramaturge and Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a



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

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

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

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

CAROLYN McCORMICK * joins the



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

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

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

WILLIAM McKEREGHAN returns to



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

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

A.C.T. PRODUCTIONS: 20 total, including *Julius Caesar*; *Hotel Paradiso*; *The National Health*; *A Month in the Country* (Hawaii tour); *The Little Foxes* (Hawaii tour); *The Three Sisters*; *I Remember Mama*; *Romeo and Juliet*; *Much Ado About Nothing*; *Cat Among the Pigeons*.

OTHER RESIDENT THEATRES: *Waiting for Godot*; *Hamlet*; *Birthday Party*; *Death of a Salesman*; *Play's the Thing*; *As You Like It*; *King Lear*; *Richard II*; *Happy End*; *The Entertainer*; *Ah, Wilderness!*; *Richard III*.

DEANN MEARS is a charter member



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

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

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

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

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

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

FILMS: *Justine*; *Petulia*.

TOM O'BRIEN * made his A.C.T. debut



last season as Archie Tucker in *The Holdup* on the Geary stage and in *Queen for a Day* in the Plays-in-Progress series. A former student with our Young Conservatory, he attended last year's

Summer Training Congress and is currently a student in the Advanced Training Program. In addition to television commercial work and local community theatre, Mr. O'Brien has made a pilot for the ABC "Movie of the Week," *Air Force*. A.C.T. PRODUCTIONS: *Queen for a Day*; *The Holdup*.

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

TELEVISION: *Air Force* (ABC).



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



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

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

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

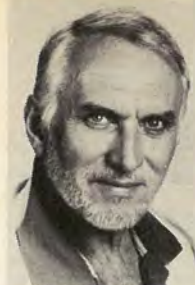
WILLIAM PATERSON is now in his 17th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years



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

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

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



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

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

BROADWAY: *Tiny Alice*.

OTHER RESIDENT THEATRES: 10 total, including: *The Wall*; *Uncle Vanya*; *The Caucasian Chalk Circle*; *The Threepenny Opera*; *Othello*; *The Taming of the Shrew*; *King Lear*; *Puntilla*.

TELEVISION: Has had guest appearances on all major networks.

FILMS: *Time after Time*; *Cardiac Arrest*; *Chu Chu and the Philly Flash*.

HAROLD SURRATT* is joining A.C.T. for his second professional season after attending the Advanced Training Program. A graduate of San Diego State University, he has had several roles on the Geary stage and in A.C.T.'s Plays-in-Progress program,



as well as teaching this year in the Summer Training Congress. Mr. Surratt has performed with the Old Globe Theatre's educational tour, and at the Solvang Theatrefest/Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance.

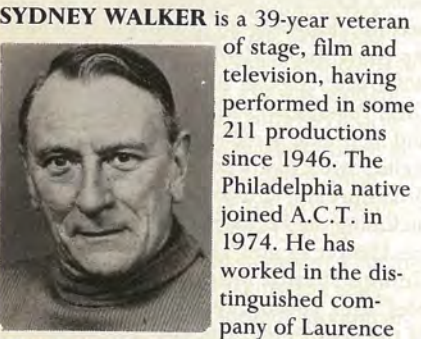
A.C.T. PRODUCTIONS: *Richard II*; *A Christmas Carol*; *Loot*.

OTHER RESIDENT THEATRES: *Death of a Salesman*; *School for Scandal*; *Finian's Rainbow*.



TYNIA THOMASSIE* joins the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry

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



SYDNEY WALKER is a 39-year veteran of stage, film and television, having performed in some 211 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence

Olivier, Anthony Quinn, Eva le Gallienne and Helen Hayes. He has been seen on and off-Broadway, was a leading actor with the APA Repertory Theatre and with the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: 39 total, including *Tiny Alice*; *The Matchmaker* (U.S.S.R. tour); *Peer Gynt*; *The Circle*; *Hotel Paradiso*; *The National Health*; *Buried Child*; *Richard II*; *Black Comedy*; *A Christmas Carol*; *The Chalk Garden*; *Loot*; *Morning's at Seven*.
BROADWAY: 12 total, including *Becket*; *You Can't Take It With You*; *School for Scandal*; *War and Peace*.

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

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

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



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

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

A.C.T. PRODUCTIONS: 33 total, including: *Pillars of the Community*; *Horatio*; *The Ruling Class*; *Peer Gynt*; *The Matchmaker* (U.S.S.R. tour); *The Merry Wives of Windsor*; *The Bourgeois Gentleman*; *The Circle*; *The Winter's Tale*; *Hay Fever*; *Buried Child*; *The Admirable Crichton*; *Happy Landings*; *Cat Among the Pigeons*; *The Gin Game*; *The Chalk Garden*; *Uncle Vanya*; *Morning's at Seven*.

OTHER RESIDENT THEATRES: 27 total, including: *Blythe Spirit*; *The Chalk Garden*; *The Glass Menagerie*; *The Rainmaker*; *The Importance of Being Earnest*; *Plaza Suite*.
FILMS: *Petulia*; *Bullitt*; *Medium Cool*.



J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas,

before beginning his acting career 16 years ago. He since has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T.'s Conservatory and served as fencing master for the San Francisco Ballet's production of *Romeo and Juliet*.

A.C.T. PRODUCTIONS: 24 total, including *Cyrano de Bergerac*; *Merchant of Venice*; *The Taming of the Shrew*; *Hot L Baltimore*; *The Matchmaker* (U.S.S.R. tour);



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

BRUCE WILLIAMS* has been with the



company for six seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagienka Zych and has appeared at Ashland's Oregon Shakespearean Festival.

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

A.C.T. PRODUCTIONS: 17 total, including: *Julius Caesar*; *The Master Builder*; *Hotel Paradiso*; *The National Health*; *A Month in the Country*; *Ah, Wilderness!*; *Much Ado About Nothing*; *Another Part of the Forest*; *The Three Sisters*; *Richard II*; *Black Comedy*; *Cat Among the Pigeons*; *A Christmas Carol*; *Loot*; *Morning's At Seven*.

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

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

D. PAUL YEUELL* returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeuell's training includes speech with the late Edith Skinner and dance with



Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre. An avid "whitewater" enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the prestigious Daggett Assembly and studied "Sitting Yoga."

A.C.T. PRODUCTIONS: *The Rivals*; *The Three Sisters*; *Richard II*; *The Admirable Crichton*; *A Christmas Carol*; *Mourning Becomes Electra*; *Cat Among the Pigeons*. OTHER RESIDENT THEATRES: 12 total,

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

DESIGNERS

JOSEPH APPELT (*Lighting Designer*) joins A.C.T. for his third season, having designed *Mourning Becomes Electra*, *Morning's at Seven* and *The Gin Game*. Mr. Appelt has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on leave from both positions for a year. Mr. Appelt has also designed at the Chautauqua Opera Association; the Kansas City Ballet (where he is currently the Resident Lighting Designer); and the Great Lakes Shakespeare Festival, where he designed a world-premiere musical, *Blanco*, this past summer.

ROBERT BLACKMAN (*Set Designer*), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including *A Christmas Carol*, *The Circle*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *Heartbreak House*, *The Visit*, *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera*, *Peer Gynt* and *Mourning Becomes Electra*. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

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

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

RALPH FUNICELLO (*Set Designer*) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including *Uncle Vanya*; *Morning's At Seven*; *Ah, Wilderness!*; *Another Part of the Forest*; *Peer Gynt*; *Pantaglieze*; *The Taming of the Shrew* and *Mourning Becomes Electra*. Mr. Funicello's work has been seen on and off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for *The Taming of the Shrew* on PBS television. Recently, Mr. Funicello designed the sets for the New York City Opera's upcoming production of *La Rondine*.

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

ROBERT PETERSON (*Lighting Designer*) designed lights for the West Coast premiere of *The Holdup* for A.C.T.'s 1982-83 season. He also designed lighting for the West Coast premiere of *Damien* for Seattle's Intiman Theatre, where other credits include Strindberg's *A*

Dream Play, with guest Swedish director Peter Oskarson, and Brecht's *In the Jungle of Cities*, with German director Christof Nel. He works extensively with the Old Globe Theatre in San Diego, where recent designs include *Twelfth Night* with Marsha Mason, the West Coast premiere of *Sorrows of Stephan*, *Billy Bishop Goes to War*, and *Arsenic and Old Lace*. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of *Dracula*; *Hamlet*; and *Ah, Wilderness!* Mr. Peterson has designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the staff Technical Director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Trails Theatrical, a lighting design/consulting/sales company with offices in Oregon.

DUANE SCHULER (*Lighting Designer*) joins A.C.T. for another season, having designed the company's *The Girl of the Golden West*, *The Three Sisters* and *Uncle Vanya* in previous years. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban's *The Marriage of Figaro*. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for seven consecutive seasons with Lyric Opera of Chicago. He has also designed for the Houston Grand Opera, Opera Company of Boston, Colorado Opera and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's productions for the Boston Ballet. Last spring, he designed *Porgy and Bess* for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Singer's *Teibele* and *Her Demon*. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

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



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

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

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

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Mr. & Mrs. Robert Lurie
Albert J. Moorman, C.A.A.
Kenneth E. Nitzberg
Robert Noyce
Mrs. Maurice Oppenheimer, C.A.A.
John B.M. Place
Dr. & Mrs. H. Harrison Sadler, C.A.A.
Mr. & Mrs. Charles Schwab
Mr. & Mrs. Anthony M. Schiavo
Mr. & Mrs. Renn Zaphiropoulos

THE TEAM
Ron Barrington
Orlando Diaz-Azcuy
Mrs. Peter Donat
Peter Fairbanks
Arthur Gensler
Mrs. Gordon Getty
Mrs. Edward L. Ginzton
Patricia Glynn
Mr. & Mrs. Leon Goldstein
Emily Hall
Sherry Hugi
Marguerite Minnis Jerome
Mrs. John W. Mailliard III
Mrs. Michael Marsten
Joe Montana
Mrs. Michael J. Sanchez
Miss Mae Sexauer
Mrs. Roger B. Stephens
Mrs. Melvin M. Swig
Mrs. John A. Vietor
Jill Weissich

CHEERLEADERS
Mrs. James T. Ream
Mrs. Ralph Wallerstein
Ruth Barton
Hope McCrum
Mrs. Michael Marston
Sandra Briggs
Mrs. Bruce J. Sams, Jr.

A.C.T.'S EIGHTEEN
REPERTORY SEASONS
IN SAN FRANCISCO

1969

A Flea in Her Ear
by Georges Feydeau;
directed by Gower Champion
The Devil's Disciple
by George Bernard Shaw;
directed by Edward Hastings
Little Murders
by Jules Feiffer;
directed by Nagle Jackson
Staircase
by Charles Dyer;
directed by Robert Goldsby
The Three Sisters
by Anton Chekhov;
directed by William Ball
The Promise
by Aleksei Arbuzov;
directed by Edward Hastings
**Rosencrantz and Guildenstern
Are Dead**
by Tom Stoppard;
directed by William Ball
**The Architect
and the Emperor of Assyria**
by Fernando Arrabal;
directed by Robert Goldsby
Room Service
by Allen Boretz and John Murray;
directed by Nagle Jackson

Glory! Hallelujah!
by Anna Maria Barlow;
directed by Edwin Sherin
The Hostage
by Brendan Behan;
directed by Allen Fletcher
**Oh Dad, Poor Dad,
Mama's Hung You in the Closet
And I'm Feelin' So Sad**
by Arthur L. Kopit;
directed by Edward Hastings

* **A Delicate Balance**
by Edward Albee;
directed by Edward Hastings
* **In White America**
by Martin Duberman;
directed by Nagle Jackson

1970

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

The Rose Tattoo
by Tennessee Williams;
directed by Louis Criss
The Tempest
by William Shakespeare;
directed by William Ball
The Tavern
by George M. Cohan;
directed by Ellis Rabb
* **Rosencrantz and Guildenstern
Are Dead**
by Tom Stoppard;
directed by William Ball
* **Six Characters
in Search of an Author**
by Luigi Pirandello;
directed by Mark Healy

1971

The Merchant of Venice
by William Shakespeare;
directed by Ellis Rabb
The Relapse
by John Vanbrugh;
directed by Edward Hastings
The Latent Heterosexual
by Paddy Chayefsky;
directed by Allen Fletcher
The Time of Your Life
by William Saroyan;
directed by Edward Hastings
An Enemy of the People
by Henrik Ibsen;
directed by Allen Fletcher
The Selling of the President
by Hamble, James and O'Brien;
directed by Ellis Rabb
* **The Tempest**
by William Shakespeare;
directed by William Ball
* **Hadrian VII**
by Peter Luke;
directed by Allen Fletcher

1972

Caesar and Cleopatra
by George Bernard Shaw;
directed by William Ball
Antony and Cleopatra
by William Shakespeare;
directed by Allen Fletcher
Dandy Dick
by Arthur Wing Pinero;
directed by Edward Hastings
Paradise Lost
by Clifford Odets;
directed by Allen Fletcher
Private Lives
by Noel Coward;
directed by Francis Ford Coppola
The Contractor
by David Storey;
directed by William Ball
Sleuth
by Anthony Shaffer;
directed by Ellis Rabb
* **Rosencrantz and Guildenstern
Are Dead**
by Tom Stoppard;
directed by William Ball
* **The Tavern**
by George M. Cohan;
directed by Peter Donat

Lesson 25: Decisions, decisions.

If you were to multiply the number of different cuisines by the number of restaurants that serve them, you'd have quite a few places to go tonight.

Being faced with an endless array of restaurants may

seem like heaven to someone who adores food.

But at some point you've got to make a choice.

To help you focus, look for places like these that welcome the American Express® Card.

Narsai's. 385 Colusa Ave., Kensington, 527-7900. Classic French and Mediterranean Cuisine, one of the finest wine lists in both the United States and Europe.

Delice de France. 320 Mason, 433-7560. A gourmet repast in an atmosphere of understated sophistication. Fresh French seafood and fish daily. Try Cotellets d' Agneau Sautees Daniels.

Alexis. 1001 California St., 885-6400. French Cuisine in Royal Byzantine splendor. Specialties such as Rack of Lamb. Romantic music in cocktail lounge.

Julius Castle. 302 Greenwich, 362-3042. Romantically situated overlooking the San Francisco Bay. Continental Cuisine featuring Veal specialties.

Imperial Palace. 919 Grant Ave., 982-4440. A Holiday Award Winning Restaurant. The gourmet room of Chinese Cuisine.

Franciscan. Pier 47½ Fisherman's Wharf, 362-7733. Seafood specialties on the waterfront. All Bay view seats. Lunch & Dinner.

Castagnola's. 286 Jefferson St., Fisherman's Wharf, 776-5015. Seafood a specialty. View of the San Francisco Bay, lunch and dinner.

Waterfront. Pier 7, 391-2696. Featuring seafood and many original pasta dishes. Enjoy an unobstructed water view.

Le St. Tropez. 126 Clement St., 387-0408. Creative French cuisine of the highest order. Impeccable, yet unpretentious service in a cozy atmosphere. Dinner only.

Zola's. 1722 Sacramento, 775-3311. Critically acclaimed country French food in an intimate setting. Dinner only.

Alejandro's. 1840 Clement St., 668-1184. A variety of traditional Mexican fare, Peruvian classics, Spanish favorites and some of Alejandro's own creations. Dinner only.

Cafe Mozart. 708 Bush, 391-8480. Fine Continental dining in a quaint and intimate atmosphere. Dinner only.

Sutter 500. 500 Sutter St., 362-3346. Chef Hubert Keller employs his art in this new San Francisco restaurant featuring French and California specialties. A lighter menu is featured in the adjoining cafe.

Narai. 2229 Clement St., 751-6363. Thai and Chinese specialties masterfully prepared for lunch and dinner.

Nikko's Suki-yaki House. 1450 Van Ness Ave., 474-7722. Relaxed Japanese dining featuring Sushi, combination dinners of a la carte selections. Lunch and dinner.

Ristorante di Luciano. 2018 Lombard St., 922-1900. Exquisite gourmet Italian food and impeccable service in an elegant atmosphere. Valet parking. Dinner only.

Rue Lepic French Broiler. 900 Pine St., 474-6070. Within a Continental setting, the most exquisitely broiled entrees are complimented by the lightest, most flavorful sauces. Dinner only.

Dante's. 430 Columbus Ave., 956-0676. Authentic Northern Italian cuisine. Cucina Toscana meat, poultry and pasta. Cocktails and coffee specialties. Open 7 days.

Enzo's. #3 Embarcadero Center, 981-5530. Specializing in Northern Italian cuisine with a comfortable atmosphere. Set in the Embarcadero Center. Pasta, veal and chicken are our best.

La Felce. 1570 Stockton, 392-8321. Tuscan cuisine specializing in fried calamari, veal saltimbocca a la Lilliano, veal scallopini and parmigiana, and seafood.

Battery Point. 1300 Battery, 956-8199. California, American and Continental cuisines served in a warm, friendly atmosphere. Open for breakfast, lunch and dinner.



Don't leave home
without it.®

THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

ALLEN FLETCHER, C.A.A.
Conservatory Director

BENJAMIN MOORE
Managing Director

JAMES B. McKENZIE, C.A.A.
Treasurer

ACTORS AND DIRECTORS

Linda Aldrich
Annette Bening
Joseph Bird
Peter Bretz
Nancy Carlin
Mimi Carr
John Demita
Barbara Dirickson
Peter Donat
James Edmondson
Drew Eshelman
Allen Fletcher

Mark Harelik
John Hertzler
Nancy Houfek
Janice Hutchins
Johanna Jackson
Byron Jennings
Nicholas Kaledin
Anne Lawder
Douglas Martin
Dakin Matthews
Carolyn McCormick
William McKereghan

DeAnn Mears
Tom O'Brien
William Paterson
Ray Reinhardt
Harold Surratt
Tynia Thomassie
Sydney Walker
Marrian Walters
J. Steven White
Bruce Williams
D. Paul Yeuell

SECOND YEAR
STUDENTS
James Andreassi
Henry Bolzon
Richard Butterfield
Francia DiMase
Geoffrey Elliott
Christopher Faville
Scott Freeman
Mimi Gauthier
Susan Gregory
Wendell Grayson

Katherine Levy
Lilli Ann Linford
James Lewis
Dag MacLeod
James Marilley
Judith Moreland
Dougald Park
Jim Poyner
Ken Sonkin
Cynthia Simmons
Rosemary Smith
Michael Tatmon

Adrienne Thompson
Scott Utley
Chris Valentine
Lyda Woods
STAGE DIRECTORS
William Ball
Eugene Barcone
James Edmondson
Allen Fletcher, C.A.A.
Edward Hastings
Lawrence Hecht
Janice Hutchins

CONSERVATORY

Meribeth Meacham, *Dean*
DeAnn Mears, *Asst. Director*
Emilya Cachapero, *Registrar*
John Hartnett, *Financial Aid Dir.*
Fern Van Maren, *Assistant*
Terry Felde, *Assistant*
TRAINERS
William Ball, *Voice/Acting*
Bonita Bradley, *Yoga*
Stewart Brady, C.A.A., *Singing*

Deborah Capen D'Orazi, *Make-up*
James Edmondson, *Acting*
Rose Glickman, *History*
Allen Fletcher, C.A.A., *Acting*
Richard Hindman, *Music Theory*
Nancy Houfek, *Voice*
Janice Hutchins, *Acting*
John Loschmann, *Ballet*
Dakin Matthews, *Text*

DeAnn Mears, *Acting*
Frank Ottiwell, *Alexander*
John Pasqualetti, *Dance*
Douglas Russell, *History*
Jared Sakren, *Masks*
Harold Surratt, *Acting*
Deborah Sussel, *Scansion*
Francine Tacker, *Period Movement*
Bernard Vash, *Speech*

Sydney Walker, *Audition Technique*
J. Steven White, *Combat*
D. Paul Yeuell, *Voice*
YOUNG CONSERVATORY
Linda Aldrich, *Director*
Trainers: Johanna Jackson
Sarah Norris
Deeana Pampena
Bernard Vash

PRODUCTION

John Brown, *Production Manager*
Joan Juster, *Asst. to the Prod. Mgr.*
Eric Shortt, *Assoc. Prod. Mgr.*
Alice Smith, *Playroom/PIP Coord.*
Cynthia McCain, *Scheduler*
David Ford, *Shopper*
DESIGNERS
Joseph Appelt, *Lighting*
Robert Blackman, *Scenery*
Martha Burke, *Costumes*
Michael Casey, *Costumes*
Cathleen Edwards, *Costumes*
Ralph Funicello, *Scenery*
Richard-Goodwin, *Design Assoc.*
Christopher D. Moore, *Sound*
David Percival, *Lighting Assoc.*
Robert Peterson, *Lighting*
Duane Schuler, *Lighting*
Richard Seger, *Scenery*

Greg Sullivan, *Lighting*
Walter Watson, *Costumes*
Jeffrey Hunt, *Design Intern*
Cindy Kalman, *Lighting Intern*
Trisha O'Donnell, *Sound Intern*
STAGE MANAGEMENT
James Haire, *Production Stage Manager*
Eugene Barcone
James L. Burke
Karen Van Zandt
Sarah J. Eggleston,
Carolyn Grigsby, *Interns*
SCENE SHOP
Ed Raymond, *Shop Foreman*
William Barr, *Asst. Shop Foreman*
Dale Haugo, *Lead Scenic Artist*
Carl Assmus, *Carpenter*
Chuck Ray, *Carpenter*
Irle White, *Carpenter*
Chris Kelly, *Carpenter*

COSTUMES AND WIGS
Katharine E. Kraft, *Supervisor*
Josef Bjorklund, *Tailor*
Milo Coates, *Accessories Tech.*
Rick Echols, *Wigmaster*
Anne-Charlotte Ulfung, *Wig Assistant*
Lorraine Forman, *Design Asst./Shopper*
Pamela Harris, *Seamstress*
Dawn Line, *Non-Rep. Wardrobe*
Fred Mlejnek, *Head Tailor*
Sonia Tchakedjian, *Head Seamstress*
Walter Watson, *Costumer*
Margaret Foy, Sandra Jenkins, *Interns*
PROPERTIES
Oliver C. Olsen, *Prop. Dir.*
Lynn Gustafson, *Shopper*
Jamie Ann Stewart, *Artisan*
Mary Prlain, Cheryl Riggins, *Interns*

WARDROBE
Donald Long-Hurst, *Rep. Supervisor*
Thea Heinz, *Asst. Supervisor*
Tara Shannon, *Dresser*
GEARY THEATRE, BACKSTAGE
Vance DeVost, *Master Carpenter*
Daniel Michalske, *Master Electrician*
George Mauricio, *Properties Master*
David Bluford, *Sound Technician*
Dave Heron, *Flyman*
Michael Whitehurst, *Asst. Elect.*
James Kershaw, *Stage Doorman*
June Bergstorm, *Stage Door*
MUSICIANS
Richard Hindman, *Music Director*
Larry Delinger, *Composer*
Lee Hoiby, *Composer*
Lois Cantor
John Price

ADMINISTRATION

Dianne Prichard, *Asst. to Managing Dir.*
Carole Hewitt, *Business Manager*
Michael Burnor, *Operaions Mgr.*
Accounting: Wendy Adler
Cheryl Kuhn
Lutz & Carr, C.P.A.'s
Mary Garrett, *Admin. Coord.*
Penny Simi, *Exec. Asst. to Mr. Ball*
Exec. Office: Martha Manqueros
Gary Pryde
Beulah Steen,, *Receptionist*
Eugene Barcone, *Troubadour Program*
Linda Graham, *Dir. Friends*
BOX OFFICE
William N. Koehler, *Manager*
Patty Costa, *Asst. Mgr.*
Joe Duffy, *Group & SMAT*
Robert Holloway, *Treasurer*
Linda Serrato, *Treasurer*
Tamara Teague, *Treasurer*
Janice Cole, *Clerk*
John Dixon, *Clerk*
Joseph Huth, *Clerk*
Terri McCall, *Clerk*

SUBSCRIPTIONS

Robert Gunderson, *Manager*
FACILITIES
Cynthia Walsh
Donald Hansen
Robin Lawrence
Lesley Pierce
Security: Curtis Carr, Jr.
Robert A. Davis

GEARY THEATRE

House Staff
Dorothy Lamoureux, *House Manager*
Fred Geick, C.A.A., *Doorman*
Ushers—Janet Burns; Meredith Clark;
Jody De Hoog; Molly Delahanty; Lezly
Freier; Leslie Hojem; Leonard Lyons;
Lisa Molvig; Mark Nairns; Dwayne Owens;
Alfred Pignat; Evelyn Ramos; Beverly Saba;
Stephen Sears; Jane Smith; Jennifer
Stolworthy; Michelle Wagner
Radiance Room Staff
Robert Edney, *Manager*
Timothy Flinn
Donald Harvey

DEVELOPMENT

Peter M. Kellogg, *Exec. Dir. Planning & Development*
Jane E. Preston, *Mgr. of Dev.*
Stephen Dunatov, *Dev. Coord.*
Lauren Brown, *Exec. Asst.*
Terry Phelan, *Dev. Asst.*
Ingrid Weiss, *Consulting Dir., Auction*
Randi Merzon, *Auction Coord.*
Steven Bowling, *Telerep. Mgr.*
COMMUNICATIONS & MARKETING
Marne Davis Kellogg, *Director*
Kirsten Mickelwait, *Mgr. of Pub.*
Joan Olson, *Mgr. of Mktg.*
Terry Oksner, *Art Dir.*
Jacque Jordan, *Group Sales Dir.*
Ralph Hoskins, *Exec. Asst.*
Margaret Lange, *Mailroom Mgr.*
John Callaway, *Data Input*
Arabella Colton, *Mktg. Asst.*
Ilana Sharlin, *Pub. Asst.*



Toronado Caliente. Oldsmobile's latest statement in personal luxury.



There's a special feel in the new 1984 Toronado Caliente. It's a feeling of pride that you've never experienced before.

The comfort legendary to Toronado with leather in the seating areas, even the option of soft lambswool shearling. And an electronic instrument panel. Even the choice of an electronic synthesized voice information

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The new 1984 Toronado Caliente, Oldsmobile's latest and most sophisticated statement of personal luxury.



Let's get it together... buckle up.

There is a special feel
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Oldsmobile

NEWEST RELEASE!

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

U.S. Gov't Report:

Carlton Box—Lowest Tar King. No Brand Listed Lower

Less than 0.5 mg. tar, 0.05 mg. nicotine

Carlton—Lowest Tar Menthol

Less than 0.5 mg. tar, 0.1 mg. nicotine

Carlton—Lowest Tar 120's

Regular & Menthol—6 mg. tar, 0.6 mg. nicotine

Carlton 100's Regular & Menthol

Less tar than over 160 brands—4 mg. tar, 0.4 mg. nicotine



19th Consecutive Report: No Brand Listed Lower Than Carlton.

Carlton Box 100's

Less than 1 mg. tar, 0.1 mg. nicotine

*Read the numbers
on the packs* →



Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Menthol: Less than 0.5 mg. "tar", 0.1 mg. nicotine;
Soft Pack and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 4 mg. "tar", 0.4 mg. nicotine;
120's: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Mar. '83.