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AMERICAN CONSERVATORY THEATRE
THE GEARY THEATRE
JANUARY, 1984

CONTENTS

JOHN GABRIEL BORKMAN Cast
Chilly Scenes of Winter
12

DIAL "M" FOR MURDER Cast
Notes for Knott
16
Of Fairies and the Moon
18

20

PEOPLE}

A MIDSUMMER NIGHTS DREAM

DEPARTMENTS

ELEGANT CELEBRATION OF CHRISTMAS
7
TO THE AUDIENCE
22
"ACT II" AUCTION
24
A.C.T. 1985-86 CALENDAR
25
PROLOGUES
25
MEMORIAL FUND
26
RADIANT AMERICAN ARTISTS
26
CONSERVATORS OF THE AMERICAN ARTS
26
SENNHEISER AT A.C.T.
27
GEARY THEATRE FIRE EXITS
31
WHO'S WHO DIRECTORS
14
WHO'S WHO THE ACTORS
17
WHO'S WHO DESIGNERS
17
THE CONTRIBUTORS
18
AND THE ARTISTS
18

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Wendie in Frederic Knott's "Dial 'M' for Murder"

Photo: Larry Neale. Design: Tony Okuma.

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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 color, 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 Jeffrey Lawrence.

Center: the blanket-checkered scarf in a cotton/linen open weave by Echo, 30" x 64"; $35. Right: the plaid woven gauze scarf of cotton/linen with self-fringed ends. Also by Echo, 30" x 44"; $50. These and more now in Scarf Collections.

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San Francisco • Palo Alto • Monterey
THE GEARY THEATRE
JANUARY, 1984

CONTENTS
JOHN GABRIEL BORKMAN Cast
Chilly Scenes of Winter 11
DIAL "M" FOR MURDER Cast 12
Notes for Knott 16
Of Fairies and the Moon 18

DEPARTMENTS
ELEGANT CELEBRATION OF CHRISTMAS
TO THE AUDIENCE
"ACT II" AUCTION
A.C.T. 1983-84 CALENDAR
PROLOGUES
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CONSERVATORS OF THE AMERICAN ARTS
SENSEHEIM AT A.C.T.
GEARY THEATER FIRE EXITS
WHO'S WHO: DIRECTORS
WHO'S WHO: THE ACTORS
WHO'S WHO: DESIGNERS
THE CONTRIBUTORS
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Cover: Barbara Dilkerson and Peter Donat portray Marquis and Tony Wendel in Frederick Knott's "Dial 'M' for Murder." Photo: Larry Merkle. Design: Tony Okane.

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ONE LONG LINE OF PURE KLEIN

With long-stemmed lines and perfect ease, Calvin Klein signals a new direction for spring: long, lean and beautifully undressed. Could anything be simpler, or more appealing? From the collection, an ankle-dusting shift dress in pale yellow linen. The Shop on Union Square (d. 165) - Macy's San Francisco, Stanford, Fresno and San Rafael.

"ELEGANT CELEBRATION OF CHRISTMAS" A GLITTING SUCCESS!

A verdant forest of opulently appointed Christmas trees set the stage for this year's sold-out 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 Minnun, the Royal Society's 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.

Mrs. Cash, from R.R. A., enjoyed with Figueroa Celebrates of Christmas! Chairman Mrs. Harry de Wolf, C.M.A. and Singer Chairman Mr. Howard Hear.

Conductor of the American Arts Woodrow Kingman (L) chats with Mr. & Mrs. Charles de Forest.

Boutique Chairman Mrs. Virginia Fernando and Mr. Don Sullivan, President of Charlie's, who provided major underwriting for the event, are pictured in front of the fantastic Christmas tree which was decorated with $1 million in gems.

Designer James Hargrave (left) makes a beautiful backdrop for Designer Diane Chapline and Mr. Edwin Peiley.

Conductor of the American Arts Mr. Larry Seif and Sara Dyer's Old Globe Theatre join Radiant American Artists Mrs. Cindy Trotz, Mr. John Houshmand and Mrs. John Harris.
With long-stemmed lines and perfect ease, Calvin Klein signals a new direction for spring: long, lean and beautifully unadorned. Could anything be simpler, or more appealing? From the collection, an ankle-dusting shift dress in pale yellow linen. The Shop on Union Square (3165) - Macy's San Francisco, Stanford, Fresno and San Rafael.

"ELEGANT CELEBRATION OF CHRISTMAS"
A GLITTING SUCCESS!

A veritable forest of opulently appointed Christmas trees set the stage for this year's side-side 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 Minnun, 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.

Mrs. Clark, from L.A., a guest with Elegance Celebrations of Christmas Chairman Mrs. Harry & Walt, C.A.D., and Designer Chairman Mr. Howard Heim.

Boutique Chairman Mrs. Virginia Howard and Mr. Don Sullivan, President of California C.K. who provided major underwriting for the event, are pictured in front of the London of C.A. tree which was decorated with $1 million in gems.

Designer Janice Heyer's tree makes a beautiful backdrop for Designer Diane Cheyenne and Mr. Calvin Peery.

The new Continental. Its luxury is simply a reflection of its high technology.

We're speaking now about a world of luxury that lies beyond Continental's fine fabrics and real wood trim.

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High technology. And luxury. One exists because of the other in the new Continental. From Lincoln—maker of the highest-quality luxury cars built in America.*

*Based on a survey of owner-reported problems during the first three months of ownership of 1983 luxury cars.
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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 . Martian Walters
Student Erhart Borkman . Nicholas Kalefin
Froken 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 — Tyria Thomasisse; 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.
THE AMERICAN CONSERVATORY THEATRE

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Frida Foldal .......... Nancy Carlin
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CHILLY SCENES OF WINTER

by Jeffrey Hinch

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

By the time of his death in 1906, Henrik Ibsen had achieved a certain degree of modern drama. Having written twenty-four plays and survived the controversies that surrounded even the smallest of them at the time of their premieres, he had enjoyed the adulation of progressive-thinking readers and playwrights everywhere. His works were constantly performed around the world by equally regarded literary figures like George Bernard Shaw, George Brandis, Henry James, Thomas Hardy, and Maria Rikke and Sigmund Freud. On the occasion of his seventy-third birthday, as Irish admirer, James Joyce (then but a lad of nineteen), wrote from Dublin to describe the sight and tale of the storm in which he held the aging playwright. “Your work on earth may pass away 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!”. Duskness closed in on Ibsen during his last five years, a series of strokes taking first its toll of his speech and then the ability to walk. But the end was at work even before it was delimited in a chair by the window of his house in Christiania. Ibsen was looking through falling eyes at the world outside. From his deathbed he launched a parting shot to the world: “If you do not respond to family members that follow an afternoon visit from your doctor, the next-generation notice seems to do a little better. His last words, just hours before his death, were corrected: “On the contrary.”

The Norwegian government, with which Ibsen quarreled frequently during his lifetime, gave its departed hero a state funeral. Over twelve thousand mourners paid their respects to the writer as he lay in state. Suzanne, Ibsen’s widow, did not attend the ceremony on the orders of her doctor but instead remained at the bequest of his only child, represented the family at the funeral. It was a sign of his order that his father’s grave was 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

reconciled in John Gabriel Borkman, his pessimistic play. The bourgeois, 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 a tin mine and was seduced by the mystery of mining tunneling ramenously 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 his author frequently revised during the next twenty years until the publication of his Collected Poems in 1871. Its theme remained ever close to Ibsen, foreshadowing his future as an artist. In Michael Meyer’s translation the poem reads:

Green and danger, mountain wall,
Before my brain hunger blow.
Downward must I carve my way till I hear the tin ore ring,
Deep in the mountain’s lonely night.
The iron veins become like diamonds and precious stones.
Among the red branches of the gold.
Here in the darkness there is peace.
Peace and rest for mine eyes.
Henry hammer, break the way to the heart chamber of what lies hidden there.

When I first entered there,
I thought of my innocence,
“The spirit of the dead will solve for me life’s obscure riddles,”
No spirit has yet taught me the answer.
No sun shines from the depths.
Was I wrong? Does my path
Not lead to the light?
But the light on my eyes even if I sleep in the mountains.
No, I must go down into the dark.

Henry hammer, break the way to the heart chamber of what lies hidden there.

So slow follows slow,
Till the smoke cloud and tired.
No joy of seeing, hearing.
No sound of hope rise.

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 impending and in The Wild Duck (1884) he created the character of Old Eldal to illustrate the disgrace a failed banker inherits among his family. This theme is reinforced and introduced in John Gabriel Borkman which also shares in common with the earlier play depen
dence on an incident from Ibsen’s student days. In 1853 the entire city of Christiania became involved 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 unaccountably 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 to 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 plays “Everything 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 Folald, Borkman’s former clerk, is based on the real playwright, is based on a friend from Ibsen’s youth named Vilhelm Foss. Like Folald, Ibsen never rose beyond the sta
tion of clerk, but his spirit was kept alive by the secret dream that one day his work would be published and he would be discovered to be a great poet. Gumbald, Borkman’s long-suffering wife, is based at least in part on Suzanne Ibsen. Certainly Ibsen’s long marriage had been a test of strength by both of them, but did Borkman, Ibsen married to establish a partnership that would help him to achieve his long-felt ambitions. In his later years he carried on several chance

affairs with girls much younger than he, perhaps seeking in their relationships the love he had rejected as a young man. A contemporary account of Ibsen’s marriage not only suggests its similarity to Borkman’s loveless union but also describes Borkman’s sister, Sigrid, in a manner making him seem the model for Ibsen’s Borkman. “They cannot find peace through love,” observed an acquaintance of Ibsen and Sigrid, “but are constantly at odds with each other, ruthlessly, coldly, and yet they love him, if only through their love for their son, who is said to be the saddest that could belong 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 and(newly) 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 that lunatic 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 fill up on my head instead of to write the last scene?” What then? The first draft of the play was set down in July and August as Ibsen worked in close collaboration with his recently acquired portrait of the Swedish playwright August Strindberg. “Having that man staring down at me is so stimulating,” Ibsen explained to astonished visitors. “He is my mental energy, and I have to hang there and watch what I write.”

While making revisions on the play, Ibsen wrote to his publisher, Jacob Hegel, “The play is fairly long and acts. I think the work may be said to be good and successful.” He even sent eight copies of the play, which sold out in eight days, publishing the script from first to final draft and published the manuscript in late October. “I think I shall have some 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 as, in a demand to g that three thousand additional copies were printed the same day. Almost instantly translated into English (by William Archer), German (by Ibsen’s son, Sigurd), French, and Russian appearances. On publication, the work was immediately, widely, and reverently reviewed by literary critics in Norway, Sweden, Denmark, and across Europe.”

Henry James, one of the play’s most notable critics, declared in a letter to John Galsworthy that Ibsen was “the most important name in the theater in his day.” A great name of tragedy was taken

L’Olivier in San Francisco’s Golden Gateway Center is “...like dining in the French countryside.”

Gourmet Magazine
March 1983

12

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CHILLY SCENES OF WINTER

by Jeffrey Hinch

Men must endure/ The heavy, cold, wet winter/ And the bitter long cold nights.

By the time of his death in 1906, Henrik Ibsen had achieved international recognition for his plays, which often dealt with the social and political issues of the time. His early works, such as "A Doll's House," were groundbreaking in their exploration of gender roles and the need for women's rights. His later works, like "The Doll's House," continued to explore these themes, as well as economic inequality and the role of the state. Ibsen's plays were not only popular in his own time but have enduring relevance today, as they continue to challenge audiences to consider the complexities of human relationships and societal structures. Ibsen's influence can be seen in the works of later playwrights, including Tennessee Williams and Arthur Miller, who were inspired by his ability to capture the essence of modern man and his struggles against the forces that shape his life.

Dreams are not your reality.

Ibsen's plays often dealt with the idea of dreams and their role in shaping the characters' lives. In "A Doll's House," for example, Nora Helmer's dream of a perfect home is shattered when her husband reveals his true nature. In "The Doll's House," Ibsen explores the question of whether a woman's dreams are as important as a man's, and whether they should be pursued at the expense of other responsibilities. His plays continue to resonate with audiences today, as they offer insights into the complexities of human nature and the challenges of living in a world that is often difficult and unpredictable.
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 proceeds with an assurance 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 heroes a sad old maid of fifty.

The world premiere of John Gielgud's Borkman took place on January 30, 1872, in simultaneous productions at both the Finnish and Swedish theaters 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 the theater-goers eager for a first look at Boose'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 likeness of either prominent local politicians or Boose himself, presumably to lend the play increased immediacy and topicality. But regardless of the cut of the wig worn by the leading players or the language in which the play was performed during the next year, John Gielgud Borkman had greater success with the press and the public than any of Boose'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 Gantild and the twenty-year-old newcomer Anne Jackson as Frida Fold. The play is less often performed here than in England and was not seen in New York at all between 1896 and 1972 when it was revived by the Roundabout Theatre with Robert Patterson 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 Gantild, Irene Worth as Ella Rentheim and Richard Kuss (seen two seasons ago in A.C.T.'s /Remember Me?/), in William Foldi.

The most celebrated Borkman of recent times was the late Ralph Richardson in John Giel's 1974 production at England's National Theatre. Richardson played the definitive Peer in Shaw's You-Go-Go (1907) 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 Gantild!" The choice of the central character's name is one of the few points on which Boose, 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 quotid- ian concerns. The name of the archangel and transmigrant 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 Boose on the play comes from a newspaper interview. In response to a question regarding the interpretation of the role of Gantild, 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 wolf; so she waits for him.

John Gielgud Borkman is filled with the nervous frustration and anxiety of waiting but it also teases with the energy of an artist's attempt to finish his life's work before time runs out. It provides a retrospective view of Boose'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" Boose claimed and in his penultimate play he judges himself and his tragic counterpart to the full extent of his literary powers. Like the mountain miner in Boose'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 Edward Munch called "The most powerful winter landscape in Scandinavian art!"
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 throngs with an accessibility that fairly shakes us as we read, and in which, as the very flavor of his artistic triumph, he has given us for the most beautiful and touching of his heroes a sad old maid of sixty.”

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American audiences did not see the play until 1936, in a production translated and directed by, and starring Eva Le Gallienne at the Asolo Theatre. 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 in Borkman, Margaret Webster as Gunhild, and the twenty-year-old newcomer Anna Jilson as Frida Fold. The play is less often performed here than in England and was not seen in New York at all between 1946 and 1972 when it was revived by the Roundabout Theatre with Robert Patmore 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 Kunst (seen two seasons ago in A.C.T.’s The Merry Wives). In Willem Fold.

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 Beuys’ The Gay (1965) 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 role; I’ve got the Borkman, but I’m still looking for the Gabrielle!” 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 trumpeter of the Last Judgment, “Gabriel,” on the other hand, is intended to point up the character’s genius and the poetry with which his life is touched. The only other observation we have from Ibsen on the play comes from a 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 or 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 Gielgud’s Borkman is filled with the enervating frustration and anxiety of waiting but it also betrays 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 provokes himself and his tragic counterpart to the fullest 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 rise/ and condemned to die as he lived, in the icy shadows, a figure frozen in time inhabiting what the painter Edward Munch called “The most powerful winter landscape in Scandinavian art.”
THE AMERICAN CONSERVATORY THEATRE
Presents
DIAL "M" FOR MURDER
(1952)
by Frederick Knott

The Cast

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

Directed by Edward Hastings

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

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 15-minute intermissions.

*Jan. 3, 11, 17, 23, 29. Feb. 2 evenings;
Jan. 12, 18, 21, matinees.

**Jan. 3, 6, 13, 18, 20, 23 evenings;
Jan. 11, 14, Feb. 3 matinees.

UNDERSTUDIES
Margot Wendicce—Carolyn McCormick; Max Halliday—D. Paul Yeutell; Tony Wendicce—Peter Bretts;
Captain Legate—Drew Eshelman
Alternate for Inspector Hubbard—James Edmonds.

This production is made possible by a generous gift from the BankAmerica Foundation.
THE AMERICAN CONSERVATORY THEATRE

Presees

DIAL "M" FOR MURDER
(1952)

by Frederick Knott

The Cast

Margot Wendice . . . . . . . . . . . . . Barabara Dyrickson
Max Halliday . . . . . . . . . . . . . . . John Hertzler
Tony Wendice . . . . . . . . . . . . . . . Peter Donat
Captain Legate . . . . . . . . . . . . . . . Ray Reinhart
Inspector Hubbard . . . . . . . . . William Paterson
Thompson . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . John DeMita
Tom O'Brien**

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Hairstyles by . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Rick Echols
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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, 16, 21, matinees.

**Jan. 3, 7, 12, 16, 20, 23 evenings;
Jan. 11, 14, Feb. 3 matinees.

UNDERSTUDIES
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Alternate for Inspector Hubbard—James Edmondson.

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NOTES FOR KNOTT

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OF FAIRIES AND THE MOON

by Jeffrey Rush

Dedolists are as many fairies in the mid-tide of life as there were four hundred years ago, in the time of William Shakespeare. For reasons very likely related to the increased influence of science and industry in our lives, however, we no longer recognize the presence of such supernatural creatures as Kobolds, brownies and elves in quite the same way our Elizabethan ancestors did. To them a fairy was no small thing, bound by superstition and still influenced by lingering pagan traditions, the common man in the Renaissance had only his religious faith (which after all depended on belief in the unseen) to fortify him against the mysteries of the natural world. Christianity went a long way toward suppressing Elizabethan enlightenment but it left still plenty of room for the indulgence of the imagination. Fairy tales, Embellishing and embellishing the stories that were passed down to them, the common man of the day continued to find in the fairy and in the enchantment they practice.

Native English faires of the 16th century were generally benevolent in their actions and willing to help people in need. And thus they would transform their natural diminutive figures—the height of a three-year-old child—so that we could then render themselves invisible or fly through the air with untiring dispatch. They controlled the weather and the seasons and when they quarreled all of Britain was thrown into a flurry. They had great knowledge of the herbs and flowers they breed amidst and even though they lived by music and dance, they were not averse to performing household chores. Fairies were said to be the spirits of the house who could be trusted to see that things remained in order and watch over servants. They took on human form in misleading travelers, occasionally were known to assume the shape of dead relatives or sleeping maids. They were spirits of the night; the under cover of darkness they carried out their more mischievous activity, the stealing of babies from their mothers between the time of the infant’s birth and baptism. This practice grew so popular over the newly born gave Elizabethan fairies their strongest hold on the imaginations of Renaissance men and women who believed that fairy blessed wedding bed would result in a fruitful and domestic contentment.

William Shakespeare may not himself have believed in fairies but he certainly knew that thousands of his contemporaneous playwright, Pepys, confided to his diary on September 29: “To the King’s Theater, where we saw ‘Midsummer Night’s Dream,’ which I have never seen before, nor shall again. For it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, something good dancing, and some handsome women which was all my pleasure.”

Elaborate dances and extravagant spectacles were included in the presentations of the Dream seen over the next two hundred years. Thomas Betterton’s 1682 operatic version of the play, with the Faery Queen, music by Henry Purcell and augmented Shakespeare’s lovers, rustics and fairies with a number of wealthy and socially prominent characters with names like Night, Mystery, Serenity and Sleep. As a four-act interlude, the “Interlude 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 Fairies!” David Garrick’s production at the Drury Lane was noted for its success, it being even more popular 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 Beethoven’s “Writing a Love Letter” may have been lost in the 19th-century scenes in his 1800 production, gradually faded away. Harley Granville-Barker’s contemporary production, seen in London in 1914 and later in New York (the Dream was first performed in America in 1862) led the way for the closest, more restrained approaches to the play. Abandoning the melodramatic, folk tunes, Granville-Barker placed his Dream in a stylized setting formed by dappled light instead of the usual painted scenery and portrayed the fairies not as tutu-clad members of a corps de ballet but all, skinned and eventually consumed, otherworldly creatures. Max Reinhardt’s German-language version of the Dream was performed by cast of hundreds in New York in 1911 and filmed a year later in an English-speaking cast that included Dick Powell, Olivia de Havilland, James Cagney, Vivien Leigh and tricky Mickey Rooney as Puck.

Finally, almost four hundred years after it was written, ‘A Midsummer Night’s Dream’ can be seen for the rightly imagined work about imagination that it has always been. An expertly fashioned fairy tale, it sets us before us all the beauty and terror of our own dreams and like them, deathly serious analysis. The gall between reality and illusion is more easily bridged by fantasy than by rational thought. The same goes, without argument, for the two most properly weaving together, “Man is but as the go-between to expound his dream.”

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OF FAIRIES AND THE MOON

by Jeffrey Helsinki

There are as many fairies in literature 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, fairies was no small thing. Bound by superstition and still influenced by lingering pagan traditions, the common man in the Renaissance had his own 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 driving Elizabethans with enlightenment but is still left plenty of room for the indulgences of popular fairyland. Embroidering and embellishing the stories that were passed down to them, 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 those in need. But would they change their natural demeanor figures—five or three—by utilizing their magic to bring harm to others? That was often the case if they pleased them just as they could render them invisible or fly through the air with limitless dispatch. The controlled weather and the seasons and when they caused all of those were never the same. The fairies had great knowledge of the herbs and flowers they lived amongst and even though they lived by music and dance, they were not averse to performing household chores. Fairies were said to be friendly spiritual beings of the home who could be trusted to do simple tasks and watch over servants. They took much interest in misleading travelers, occasionally were known to be crafty or even of a mischievous sort.

William Shakespeare may not himself have believed in fairies but he certainly knew that they existed.
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“ACT II” AUCTION GALA RECREATES AUTHENTIC 1920s RAILWAY THEME

When guests arrive at the American Conservatory Theatre’s “ACT II” Auction Gala this spring, they will be transported to the glitzy, glamorous and absolute luxury of railway travel in the 1920s. The second annual Gala is scheduled for March 10, 1984, from 5:30 p.m. to 10:30 p.m. in the Grand Ballroom of the elegant St. Francis Hotel. Honorary Chairmen Mrs. and Mr. Samuel H. Armour and Celebrity Chairman, A.C.T. Alumna and actress Miss Michael Learned will host the black-tie event, which will include cocktails, an elegant dinner, live and silent auctions, dancing and entertainment.

A.C.T. Set Designer Richard Seger is recreating a luxury railway car of the period to underscore the event’s theme of the legendary Orient-Express. Working with a staff of twelve from the company’s production, scenic and prop departments, Mr. Seger will perform his own brand of artistry for “ACT II” in the manner of a major theatrical production. Upon entering the foyer of the Grand Ballroom, auction patrons will find themselves in a station loading platform, replete with stream, and will proceed through the side facade of a railway car. Once inside, they will discover the atmosphere of a dining car, without the confines of the real thing. Mr. Seger is adhering to the prestigious train line’s traditional colors of gray, blue, and gold, and will stencil its emblem on the table linen. In addition, he will reproduce with full-screen the art deco marquetry panels of inlaid wood to be found on the walls of various cars.

Attendance to “ACT II” will be limited to 600, including fifteen “Benefactor” tables of ten. “ACT II”’s 100 Benefactors will be treated to a special midnight breakfast at Neiman-Marcus’ Rondana restaurant, where they will be eligible for a drawing with a choice prize for two on the fabled Venice Simplon-Orient-Express as the featured prize.

Reserved tables include a table for ten for two tickets to the A.C.T. “ACT II” Aquitaine Gala dedicated to the French film director Jean-Luc Godard. A table for two for two tickets to the A.C.T. “ACT II” Aquitaine Gala dedicated to the French film director Jean-Luc Godard. A table for two for two tickets to the A.C.T. “ACT II” Aquitaine Gala dedicated to the French film director Jean-Luc Godard.

All interested volunteers or donors of auction items are encouraged to contact “ACT II” Consulting Director Ingrid Neise at A.C.T., (415) 771-3880. Here are just a few of the fabulous donations received for the “ACT II” Acquisitions Committee:

ARMs and the MAN
George Bernard Shaw
November 1-December 2

BRAiL “M” FOR MURDER
Frederick Knott
November 22-February 24

A CHRISTMAS CAROL
Charles Dickens
December 3-December 24

JOHN GABRIEL BORKMAN
Henrik Ibsen
January 30-March 1

A MIDSUMMER NIGHT’S DREAM
William Shakespeare
January 31-March 17

ANGELS FALL
LaMont Wilson
March 13-April 21

THE SLEEPING PRINCE
Terence Rattigan
April 3-May 12

THE DOLLY
Robert Locke
May 8-June 2

A MIDSUMMER NIGHT’S DREAM
Monday, Jan. 30, 1984—Director James Edmondson engages noted Shakespeare scholar Stephen Booth in a lively exchange about the Bard’s most fanciful play.

ANGELS FALL
Monday, March 12, 1984—Director Edward Hastings talks about Wilson’s first piece of theatre.

American Conservatory Theatre Repertory for the 1983-84 Season

Radio Even A City Slicker Can Love.

With Garrison Keillor
Saturdays 6:00 PM

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

Designed to illuminate and enrich the experience of each of the seven new productions in A.C.T.’s 1983-84 repertoire, the PROLOGUE series features directors, actors and scholars in lively discussion and commentary, enhancing your theatre-going this season by attending the PROLOGUES!

John Gabriel Borkman
John Gabriel Borkman
Monday, Jan. 9, 1984—A dialogue on Beow’s praiseworthy play by Director Allen Fletcher and Professor Charles Lycurgus, Chairman, Stanford Department of Drama.

A Prairie Home Companion

Radio Even A City Slicker Can Love.

With Garrison Keillor
Saturdays 6:00 PM

KQED FM 88.5

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“ACT II” AUCTION GALA
RECREATE AUTHENTIC 1920s RAILWAY THEME

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A.C.T. Set Designer Richard Seger is recreating a deluxe railway car of the period to underscore the event’s theme of the legendary Orient-Express. Working with a staff of twelve from the company’s production, scenery and prop departments, Mr. Seger will perform his own brand of artistry for “Act II” in the manner of a major theatrical production. Upon entering the foyer of the Grand Ballroom, auction patrons will find themselves at a station loading platform, replete with steam, and will proceed through the tile facade of a railway car. Once inside, they will discover the atmosphere of a dining car, with the combining dimensions of the real thing. Mr. Seger is adhering to the prestigious train line’s traditional color of grey, blue and gold, and will stencil its emblem on the table linens. In addition, he will re-create with silk-screen the art deco marquetry panels of inlaid wood to be found on the walls of various cars.

Attendance to “Act II” will be limited to 600, including fifteen “Benefactor” tables of ten. “Act II” is a 100 Benefactor will be treated to a special midnight breakfast at Neiman-Marcus’ Rondana restaurant, where they will be eligible for a drawing with a deluxe passage for two on the famed Venice Simplon-Orient-Express as the featured prize.

All interested volunteers or donors of auction items are encouraged to contact “Act II” Consulting Director Ingrid Neis at A.C.T., (415) 771-3880. Here are just a few more of the fabulous donations received by the “Act II” Acquisition Committee:

- A wine country tour hosted by wine critic Harvey Steiman.
- A week of cooking classes at Roger Verge’s Les Cours du Moulin and two dinners for two at L’Amandier and Le Moulin de Mougins, France.
- Ten magnums of 1978 Cabernet Sauvignon from Shaws & Sons Vineyards.
- One week for four at the French Provincial properties in Provence.
- Ten bottles each of 1977, 1978 and 1979 vintage port from Quady Winery.
- Gourmet luncheon and wine-tasting for eight at Jordan Vineyard and Winery.
- Roundtrip airline and a six-night stay for two at the Sun Valley Lodge.
- A banquet for ten at the Mariotti’s restaurant.
- A tour, tasting and luncheon for six with winemaker Thos. Rosengarten at Sterling Vineyards.
- Three nights, one dinner and three breakfasts for two in the fully-equipped and staffed Chateau Bellevue in Provence, France, donated by Reynolds-Vandervoort & Company.

One full session of cooking classes at the Mondavi Winery’s “Great Chefs of France” series.
Four bottles of 1973 Cabernet Sauvignon from Marygann Vineyard.
A jeroboam of 1980 Splashing Merlot and a case of 1983 Splashing Chardonnay from Stonegate Winery.

AMERICAN CONSERVATORY THEATRE
Repertoire for the 1983–84 Season

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

Dial “M” for Murder
Frederick Knott
November 22–February 4

A Christmas Carol
Charles Dickens
December 11–December 24

John Gabriel Borkman
Henrik Ibsen
January 30–March 3

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

Angels Fall
Lanford Wilson
March 11–April 21

The Sleeping Prince
Teresse Rampe
April 3–May 12

The Dolly
Robert Locke
May 8–June 2

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

Designed to illuminate and enrich the experience of each of the seven new productions in A.C.T.’s 1983–84 repertoire, the PROLOGUES series features directors, authors and scholars in lively discussion and commentary. Enhance your theatre-going this season by attending any or all of the PROLOGUES:

JOHN GABRIEL BORKMAN
Monday, Jan. 30, 1984—Director James Edmondson engages noted Shakespeare scholar Stephen Booth in a lively exchange about Ibsen’s most famous play.

ANGELS FALL
Monday, March 12, 1984—Director Edward Hastings talks about Wilson’s “The most popular piece of theatre.”

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

THE DOLLY
Monday, May 7, 1984—This swashbuckler, first produced at A.C.T. as part of the Plays-In-Progress series, receives a stimulating examination by director Larry Hoelt and playwright Robert Locke.

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

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

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

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

RADIANT AMERICAN ARTISTS

The previous recipients of the Radiant American Artists Award—honored for their consistently high quality of artistry—are:

- Ansel Adams, R.A.
- Rene Auberjonois, R.A.
- Lauren Bacall, R.A.
- Willem de Kooning, R.A.
- Richard Diebenkorn, R.A.
- Peter Donahue, R.A.
- Ella Fitzgerald, R.A.
- Joan Fontaine, R.A.
- Lynn Fontanne, R.A.
- Janet Gaynor, R.A.
- Julie Harris, R.A.
- Helen Hayes, R.A.
- Katherine Hepburn, R.A.
- Charlton Heston, R.A.
- James Earl Jones, R.A.
- Burt Lancaster, R.A.
- Marsha Mason, R.A.
- Deanna Mears, R.A.
- Burgess Meredith, R.A.
- Georgia O’Keeffe, R.A.
- William Paterson, R.A.
- Anthony Quinn, R.A.
- Ray Reinhardt, R.A.
- Barbara Rush, R.A.
- Michael Smith, R.A.
- James Stewart, R.A.
- Garry Trudeau, R.A.
- Cicely Tyson, R.A.
- Sydney Walker, R.A.
- Marriott Watson, R.A.
- Tennessee Williams, R.A.

CONSERVATORS OF THE AMERICAN ARTS

The previous recipients of the Conservator of the American Arts Award—honored for their dedication to the health of the arts and to consistently high standards of excellence—are:

- Kurt Herbert Adler, C.A.A.
- Robert O. Anderson, C.A.A.
- Stewart Bracy, C.A.A.
- Thomas Edwards, C.A.A.
- David Fanklin, C.A.A.
- Allen Fletcher, C.A.A.
- Buckingham Fuller, C.A.A.
- Fred Grizk, C.A.A.
- John Houseman, C.A.A.
- Woodward Kingman, C.A.A.
- Michael Leibert, C.A.A.
- W. MacNeil Lowry, C.A.A.
- James B. McKerrow, C.A.A.
- Albert J. Moorman, C.A.A.
- Craig Noel, C.A.A.
- Helene Oppenheim, C.A.A.
- I. M. Pei, C.A.A.
- Joan Stackler, C.A.A.
- Edith Skinner, N.T., C.A.A.
- Roger Stevens, C.A.A.
- William Wilcox, C.A.A.
- Margot de Wille, C.A.A.

A.C.T. INSTALLS SENNHEISER SYSTEM

Thanks to generous contributions from the Stuart and Mabel Hadden 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.

Light emitters mounted on either side of the stage transmit audio from the stage to lightweight headphones worn during the performance. Two types of headphones are available for those patrons who are slightly hard of hearing and for those who wear hearing aids. The headphones for those without hearing aids consists of a receiver worn under the chin supported by two acoustic tubes that attach comfortably to the ears. The second type has earphones instead of tubes that connect directly to a hearing aid. The volume is adjustable in either system and the emitters are positioned so that the signals can be received anywhere in the audience. The results are instant sound amplification and stunning clarity.

This revolutionary system will enable those who have been unable to attend A.C.T.’s performances due to a partial hearing loss to experience the magic of theatre once again. Headsets are available in the lobby one hour before performance at no cost to subscribers and $1.00 to nonsubscribers.

For more information about the Sennheiser System, please call Linda Graham at 415-771-8880. Help a hearing-impaired friend hear the brilliance of A.C.T. by spreading the word.

STACY DAVIS MEMORIAL FUND

“Call me an idealist,” wrote Stacy Davis, “but more than anything I would like to invent a peaceful world or some kind of something to make the world peaceful, harmonious, and full of love... Yes, if only I could, I would invent the true thing called freedom.”

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.

AMERICAN CONSERVATORY THEATRE

Young Conservatory

Ages 8-18

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- Peter Donat, R.A.A.
- Ella Fitzgerald, R.A.A.
- Joan Fontaine, R.A.A.
- Lynn Fontanne, R.A.A.
- Janet Gaynor, R.A.A.
- Julie Harris, R.A.A.
- Helen Hayes, R.A.A.
- Katharine Hepburn, R.A.A.
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AMERICAN CONSERVATORY THEATRE

Young Conservatory

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New Advanced V-6
Turn it loose and you command the most sophisticated V-6 engine of any production line. 3 liters, fuel-injected, turbocharged, 200 horses powerful. You corner on a new ultra-stable, high-performance suspension.

The Computer-age Sports Car
Nissan's advanced electronics instantly perform vital functions and report directly to you. Choose the astounding leather/digital package and watch power curves and RPM visualize graphically right on your tachometer. A world of microprocessors, sensors and memory chips inform you, warn you, warm you, cool you, guide you, entertain you, protect you and propel you.

Nissan Innovation—at Your Fingertips
An electrically operated 8-way power seat, working with a pneumatic pump, allows the driver to recline and adjust for thigh or lumbar support. Electric-adjustable shocks enable you to select your turbo ride with a 2-way switch on the console.

MAJOR MOTION FROM NISSAN
An LED display measures acceleration in G-forces. A sophisticated anti-theft device will lock your ignition, turn on your lights and sound your horn—automatically.

And just wait until you hear the richness of an 80-watt, 8-speaker sound system featuring a cassette player with automatic programming. (Available with leather/digital package.)
The new 300 ZX is right out of tomorrow. You have the exciting choice of 2-seater, 2+2 or turbo 2-seater, with digital or analog instrumentation. Words alone can never fully do this awesome machine justice. You'll just have to experience the 300 ZX yourself. It comes from Nissan. And it is major motion.

AT YOUR DATSUN DEALER
If we could give you the keys and an open road...this magnificent machine would capture your soul forever. It's a whole new world of driving where art and technology intersect. It's the Nissan 300 ZX. And it is major motion.

**New Advanced V-6**

Turn it loose and you command the most sophisticated V-6 engine of any production line. 3 liters, fuel-injected, turbocharged. 200 horses powerful. You corner on a new ultra-stable, high-performance suspension.

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AT ALL A.C.T. PRODUCTIONS
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San Francisco’s Tony Award-Winning Repertory Company

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Hobnobbing At The Mark

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

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

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

After theatre entertainment coming soon!

GEARY THEATRE FIRE EXITS

Please use the NEAREST EXIT. In an emergency, Walk, do not run, to the nearest
call box. All exits marked by signs. Eagles are happy.

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The Original is in Emeryville
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SAN FRANCISCO
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San Francisco's Tony Award-Winning Repertory Company
AMEX, Visa & MasterCard Accepted, $1 service charge per order.
CALL NOW FOR TICKETS (415) 673-6440

Hobnobbing At The Mark

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

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

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

After theatre entertainment coming soon!

* * *

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GEARY THEATRE FIRE EXITS

Please note the NEAREST EXIT in an emergency. Walk, do not run, to the nearest exit by route of the yellow and red exits. Be particularly attentive to the show on the stage.
Good news!

David's is pleased to inaugurate a new service that is bound to please you. Complimentary valet parking.

During the day you have our bonded parking valet take care of your car while you enjoy lunch at David's and then do your shopping or take in a theatre or movie matinee. When you are ready to go home pick up your car where you left it -- in front of David's.

At night our bonded parking valet will take care of your car while you dine at David's before attending one of the City's many theatrical events. Or you may wish to go home first to the theatre and then have a late supper at David's. Either way your car will be ready when you are.

Merely entrust your car to our parking valet, enjoy yourself and when leaving David's have our valet parking ticket validated by the cashier. So daytime or an evening out can be doubly enjoyable. Dining at David's plus complimentary valet parking is good news. You have to agree.

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David's Deli/Restaurant
474 Geary Street Near Taylor, 771-1600

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Critical Words

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

— TALullah BANKEHEAD

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 clever instead of watching me being clever.

— Noël 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 Katherine Cornell or Helen Hayes in mind and then let me have a go at it.

— Beatrice LILLIE

In London, the audience expects to laugh; in Paris they wait grimly for proof that they should.

— Robert DHERY
Good news!

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During the day have our bonded parking valet take care of your car while you enjoy lunch at David's and then do your shopping or take in a theatre or movie matinee. When you are ready to go home pick up your car where you left it — in front of David's.

At night our bonded parking valet will take care of your car while you dine at David's before attending one of the City's many theatrical events. Or you may wish to go in without your car and then have a late supper at David's. Either way your car will be ready when you are.

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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:

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TOTAL $1,127,500

CRITICAL WORDS

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

— TALLULAH BANKEHEAD

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 few cents in his newspaper and is on the verge of incurring an additional $75 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 too 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.

— CELIA BEATON

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

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

— ROBERT DERRY

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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 Shakespeare festivals across the country. Mr. Ball has received his New York directorial debut with Chekhov's little-known work in an off-Broadway production that won the Obie and Vernon Vias Awards for 1968. The next few years have found him directing at Houston's Alley Theatre, San Francisco's Playhouse, 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 The Mandolin Player won the Lilly D'Annunzio and Outer Critics Circle Awards. In 1965, the 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, Nino Arcones, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Tartuffe and Hamlet at 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 Fullbright Scholarship, a Ford Foundation directorial grant and an NICRCA Director's Fellowship. Among the first plays he directed for A.C.T. were To Be Or Not To Be, Six Characters in Search of an Author, The Mandolin Player, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Othello, Titus, The Three Sisters, The Seagull, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams' This Is My Newspaper 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 A Midsummer Night's Dream, which toured Pakistan and Japan, 12 Miserable Mamas, Mourning Becomes Electra, and Morning's at Seven. Mr. Fletcher has also translated and directed numerous plays for A.C.T. including The Enemy of the People, A Doll's House, Pillars of the Community, The Mother, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

ALLEN FLETCHER (Conservatory Director)

Fletcher has spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of those as Resident Director and Director of the training program and two as Assistant 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, Station, and Chekhov's The Seagull. He has also translated The Cherry Orchard, The Merry Widow, The Three Sisters, and The Seagull. He has also directed three of his productions for PBS television, including The Sealing of the Stones, for which he received a "best director" nomination by the Television Critics Circle. He also worked as a teacher in A.C.T.'s Conservatory program.

BENJAMIN MOORE (Managing Director)

Moore has played an integral role in A.C.T.'s development since his arrival thirteen years ago. With his 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 Worcester 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.'s plays, producing over 70 productions in nine seasons. These include The Merchant of Venice, The Conjuror, A Doll's House, The Matchmaker, Pillars of the Community, Peer Gynt, Deseñ Crucy, The Taming of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coordinated the television adaptations of The Seagull, The Conjuror and A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertoire system and has taught theatre administration through our Evening Extension Program. In 1976, he was chosen 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 BARCEO (Company Coordinator)

BarCEO is a charter member of A.C.T., who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revival of Chekhov's The Seagull, The Taming of the Shrew, The Conjuror, Private Lives and Robinson Crusoe at the Grand Opera House. After receiving his bachelor of arts

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Romeo and Juliet Act II, Scene 2

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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. As a director, he is known for his innovative and experimental approach to classical theatre. He has received numerous awards for his contributions to the theatre. Among his most notable achievements is his work with the San Francisco Mime Troupe, where he directed a number of productions that challenged traditional notions of theatre and performance. Ball is also a professor at the University of California, Berkeley, where he teaches courses in theatre direction and production. Under his leadership, A.C.T. has become one of the leading regional theatre companies in the United States, known for its commitment to innovation and excellence in the theatre arts.

ALLEN FLETCHER (Conservatory Director) has spent the last four years as Associate Director of the American Shakespeare Festival in Stratford, Connecticut, two of those as Resident Director and Director of the training program and two as Artistic Director. He is former 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 1985 production of Uncle Vanya, as well as Death of a Salesman, Antigone, and As You Like It. He has also directed productions of The Tempest, The Lion in Winter, and Much Ado About Nothing. Mr. Fletcher has also directed the world premiere of Tennessee Williams' This Is the Picture (Entertainment) and Death of a Salesman, one of the two plays selected to tour the Soviet Union as part of the U.S.-U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness, which toured Hawaii and Japan. He is also a member of the Actors' Equity Association, the Society of Stage Directors and Choreographers, and the Screen Actors Guild. Mr. Fletcher has also translated and directed numerous plays for A.C.T., including the Russian classics and other works. His work with A.C.T. has been recognized with numerous awards, including the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Director) has served as General Manager of the Portland Center Stage since 1990. Prior to that, he was the General Manager of the Oratorio Society of New York and the Executive Director of the Portland Opera. Moore has also served as the Executive Director of the Oregon Symphony and the President of the Portland Symphony Orchestra. He received his bachelor's degree in music from the University of Oregon and his master's degree in business administration from the University of Southern California. He has been recognized for his contributions to the arts with numerous awards, including the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

EUGENE BARCONE (Company Commissary) is the general manager of A.C.T. and is responsible for overseeing all aspects of the theatre's operations. He is also a member of the American Society of Commissaries and has served on the board of directors for the San Francisco Film Commission. He received his bachelor's degree in theater arts from the University of California, Berkeley, and his master's degree in business administration from the University of California, Los Angeles. He has been recognized for his contributions to the arts with numerous awards, including the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

WHAT light through yonder window breaks? It is the east, and Juliet is the sun. I needs must offer her some Puerto Rican white rum.

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LINDA AYDALL is now in his 15th sea-
son with the company, which
opened its 31st season in 1996.
He has directed numerous produc-
tions in various venues, includ-
ing the Old Globe Theatre in San
Diego. He recently attended the
Berkley Shakespeare Festival and
the San Diego Shakespeare Festival for the past two seasons. His work has been honored with several awards, including the Old Globe Theatre's "Outstanding Director" award.

JOSEPH BIRD is in his 14th sea-
son of A.C.T., where he has
played in over 20 productions.
He has also directed on Broadway and
in regional theatres across the coun-
try. Bird has been a member of the
A.C.T. ensemble since 1984 and has
received numerous awards for his work.

THE ACTORS
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted George Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barcone has directed the Plays-in-Progress program and worked on the television adaptations of Gysin & Reggae, The Liming of the Shore and All A Christmas Carol. He now heads the newly formed Trouble-Touring program.

**JAMES EDMONDSON** (Producer Director) made A.C.T. directing debut two years ago with the productions of The King and I, Comedy. Last year he directed The Gin Game and Dear Larry on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV: Part the First Round the Moon, East of Heaven, Romeo and Juliet, and Much Ado About Nothing. Mr. Edmundson has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatre and the California Shakespearean Festival.

**EDWARD HASTINGS** (Principal Guest Director), a founding member of A.C.T., whose production of Chekov's A Month in the Country was seen during A.C.T.'s first two seasons, has staged numerous productions for the company since his new arrival. Mr. Hastings has served for three summers as a resident director and designer at the O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off-Broadway, he co-produced The Soliloquies of Maggie Kemp, Epitaph for George Elliot and directed the national touring company of O'Neill's The Great God Brown. An American production of Mr. Redford's The Skin of Shakespeare's People, directed the Australian premiere of The Hot Milk (both at the Geary Theatre in the Yiddish Dramatic Theatre in Belgium). He has recently been cast director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

**LAWRENCE HECHT** (Guest Director) is in his eighth sea-son 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 Conserva-tory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He has also directed 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, The Trial of Goliath, In the Heat of July, American Buffalo, The Fly, The Mirror, Twice, and the Geary in productions of Who's Afraid of Virginia Woolf. Mr. Hecht has also directed Shakespeare and the Kipnis Family and Minsky's at the Hollywood Playhouse. He has served as a consultant in Shakespeare on the West Coast and in Israel.

**LAIRD WILLIAMSON** (Director) who staged and co-directed A Christmas Carol at A.C.T. also directed The Matchmaker which toured to Russia in 1976. Additionally, he has directed the Geary Stage An Evening with Tomor-row Sisters, A Month in the Country, The Past and Present, in which he directed Animals are Far More Exclusive than We Are for Los Angeles for the Plays-in-Progress program. He has directed and performed extensively with the Oregon Shakespearean Festival and the Pacific Conser-vatory, designing the Performing Arts Theatre. For F.C.P.A. he played the role of Cynical's and the role of the Village Idiot in the world premiere of Robert Patrick's Nolan. He directed Don Quixote and The Tengu for Western Opera and staged The Family of the Show for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delger, the musical comedy The Journey. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged the American premiere of A Christmas Carol. He now heads the newly formed Trouble-Touring program.

**LINDA ALDRICH** becomes Director of the San Francisco Conservatory of Music. She has directed in the San Francisco, New York and London, and in the avoidance of rules for the Geary's Spring Show. In addition, she was also in the avoidance of rules for the Geary's Spring Show. With a B.A. in En-glish and French and a masters in Tuba, she served as Conservatory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. She has also directed the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions she has directed include King Lear, The Trial of Goliath, In the Heat of July, American Buffalo, The Fly, The Mirror, Twice, and the Geary in productions of Who's Afraid of Virginia Woolf. Mr. Hecht has also directed Shakespeare and the Kipnis Family and Minsky's at the Hollywood Playhouse. He has served as a consultant in Shakespeare on the West Coast and in Israel.

**ERINNE BERGEN** joined the A.C.T. company last season after completing the Advanced Training Program. She is currently pursuing a bachelor's degree in English at San Francisco State University and has performed with both the Anthony Shakespeare Festivals in San Diego, Santa Barbara and San Francisco. In addition, she has been a leading actress in the Berkeley Shakespeare Festival for the past two seasons. Last season Miss Bergen appeared in the Geary stage of The Garden of the Lion and A Christmas Carol. A.C.T. PRODUCTIONS: The Three Sisters, The Garden of the Lion: A Christmas Carol. OTHER RESIDENT THEATRES: Love's Labour Lost; Twelfth Night; A Midsummer Night's Dream; Othello; and Romeo and Juliet. For F.C.P.A. she played the role of Cynical's and the role of the Village Idiot in the world premiere of Robert Patrick's Nolan. She directed Don Quixote and The Tengu for Western Opera and staged The Family of the Show for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delger, the musical comedy The Journey. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged the American premiere of A Christmas Carol. He now heads the newly formed Trouble-Touring program.

**JOSEPH BIRD** is now in his 15th sea-son with A.C.T. educated at Brown 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 Lycam Theatre on Broadway, and at the San Francisco 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, Titluffs, Apollo, Valkyrie, Much Ado About Nothing, Richard III, The Three Sisters, A Christmas Carol. BROADWAY: 8 total, including: The Show-off with Helen Hayes, Macbeth (with Ellis Rabb). TV: Kravis-Allan Line, How the Rag Jungle (with Paul Newman). Love Is A Many Splendid Thing (CBS). PETER BRETTZ* joins the A.C.T. company this season as a thirty-year student in the Advanced Training Program. He attended California State University at Hayward and the Joan Durr, Workshop. He has appeared extensively with the Pacific Conservatory of the Performing Arts Theatre and the California Shakespearean Festival. A fencing and martial arts enthusiast, Mr. Brettz recently appeared as the fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Salinas, California. His recent stage performances with A.C.T.'s Conservatory include Macbeth, Macbeth, Macbeth and Juliet, and William Shakespeare's Much Ado About Nothing. Back, Back, Back, Red Ryder?!

**ANNEETTE BENING** joined the A.C.T. company last season after completing the Advanced Training Program. She is currently pursuing a bachelor's degree in English at San Francisco State University and has performed with both the Anthony Shakespeare Festivals in San Diego, Santa Barbara and San Francisco. In addition, she has been a leading actress in the Berkeley Shakespeare Festival for the past two seasons. Last season Miss Bergen appeared in the Geary stage of The Garden of the Lion and A Christmas Carol. A.C.T. PRODUCTIONS: The Three Sisters, The Garden of the Lion: A Christmas Carol. OTHER RESIDENT THEATRES: Love's Labour Lost; Twelfth Night; A Midsummer Night's Dream; Othello; and Romeo and Juliet. For F.C.P.A. she played the role of Cynical's and the role of the Village Idiot in the world premiere of Robert Patrick's Nolan. She directed Don Quixote and The Tengu for Western Opera and staged The Family of the Show for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delger, the musical comedy The Journey. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged the American premiere of A Christmas Carol. He now heads the newly formed Trouble-Touring program.

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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 program. A graduate of Brown University in Comparative Literature and a published poet, she has held roles in LCT's studio productions of "The Seagull" and "In Our Time." Picasso and Rand Round the Moon. Miss Carlin first appeared on the stage last season as aasant 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 Shakespeare Festival/Pacific Conservatory of the Performing Arts in Santa Maria. A.C.T. PRODUCTIONS: Uncle Vanya; Rumpelstiltskin; Uncle Vanya and the Pygmalions. As You Like It; A Midsummer Night's Dream; Hamlet; Tartuffe; Macbeth; Troilus Night.

JOHN DEMITA* comes to the A.C.T. company as a third-year advanced training program student. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos and attended Herbert Berghof's HB Studio in New York City. Mr. DeMita has performed extensively on Broadway and was a member of Ellen Rab's 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; "Othello; "The Importance of Being Earnest, "Lady Chatterley; "Six Characters in Search of an Author. "Cyrano de Bergerac; "A Doll's House; "The Boor; "Orchard; "Essex Man; and "Superman. "The Master Builder; "A Mouth in the Country. "The Lysistrata; "The Three Sisters; "Uncle Vanya.

BARBARA DIRICKSON* has been with A.C.T. for twelve years, having attended the advanced training program 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 in Hawaii, Japan and the U.S.S.R. Other acting credits include "Joy," with Sada Thompson at the Westport Country Playhouse; "Sorrows of Stephen" and "The Importance of Being Earnest," with Ellen Rab at San Diego's Old Globe Theatre. A.C.T. PRODUCTIONS: Including: "Cyrano de Bergerac; "The Master Builder; "A Month in the Country; "The Circle; "Night of the Living; "The Boor; "The Three Sisters; "The Chalk Garden; "Uncle Vanya; "The Hedda. OTHER RESIDENT THEATRES: Sorrows of Stephen, "The Importance of Being Earnest. TELEVISION: "Lettie; "Against the Grain."

PETER DONAT has been with the A.C.T. company for fifteen seasons, having attended the San Diego Summer Shakespeare Festival during the 1979-80 seasons. A native of Hamilt, Texas, and a graduate of the University of Texas at Austin, ten- year acting career includes roles in the following productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego's Old Globe Theatre. Mr. Donat is most noted as a featured actor with the Solvang Theatre/Festival/Pacific Conservatory of the Performing Arts in Santa Maria, California. A.C.T. PRODUCTIONS: "The Crucible; "Blood; "A History of the American Film; "The Tean War Will Not Take Place; "A Christmas Carol; "Night and Day; "Little Foxes; "The Revolutions; "OTHER RESIDENT THEATRES: including "Tess; "Nie; "King; "Medea; "The Trojan War; "Blood; "The Bodies; "The Country; "Hand, "Hum; "King of Country Music. TELEVISION: "Bring 'Em Back Alive (CBS); "A Christmas Carol; "Blood; "The Revolutions; "Medea; "The Country; "Hand, "Hum; "King of Country Music."

MARK HARELICK 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 Hamilt, Texas, and a graduate of the University of Texas at Austin, ten-year acting career includes roles in over 50 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego's Old Globe Theatre. Mr. Harelick is most noted as a featured actor with the Solvang Theatre/Festival/Pacific Conservatory of the Performing Arts in Santa Maria, California. A.C.T. PRODUCTIONS: "The Crucible; "Blood; "A History of the American Film; "The Tean War Will Not Take Place; "A Christmas Carol; "Night and Day; "Little Foxes; "The Revolutions; "OTHER RESIDENT THEATRES: including "Tess; "Nie; "King; "Medea; "The Trojan War; "Blood; "The Bodies; "The Country; "Hand, "Hum; "King of Country Music. TELEVISION: "Bring 'Em Back Alive (CBS); "A Christmas Carol; "Blood; "The Revolutions; "Medea; "The Country; "Hand, "Hum; "King of Country Music."

MIMI CARR* returns to A.C.T. after a season with Salt- lake City's Intermont 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 and the Alley Theatre in Houston and the Hippolyte Repertory Theatre of Detroit. Miss Carr holds a bachelor's degree from the University of Florida and a master's degree in fine arts from the State University in Detorit. A.C.T. PRODUCTIONS: "The Three Sisters; "Enchantment; "A Christmas Carol; "I Remember Mama, The Admirable Crichton; "Black Comedy; "Gentlemen Prefer Blondes; "In Our Time. OTHER RESIDENT THEATRES: In the Jungle of Cities, "The Seagull; "The Man Who Came to Dinner; "Lettie; "Tonight at Eight; "Theatre of the Stars. TELEVISION: "A Christmas Carol (ABC: A.C.T. production)."

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NANCY HOUFKE\n\nincludes to A.C.T. for her third sea- son. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shake- speare Festival, as Cleopatra in its 1982 production of Antony and Cleopatra, the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Rep- ertory Theatre. Most recently Miss Houfke plays Mary Whitefield in the season opener of Man and Superman at Mon- tgomery'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: Julies Garnet A Christmas Carol Ten Minutes for 25 Cents; Monsoon and Exit, Queen for a Day.

OTHER RESIDENT THEATRES: Men and Superman; Antony and Cleopatra; A Midsummer Night's Dream; My Fair Lady; Moon Over Miami; Nick and the Night Worker.

JANICE HUTCHINS prior to A.C.T. eight years ago, she had been receiving her B.S. 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 serves as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student productions. 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!; Valmont; Merry Wives of Windsor; How Far Round the World; The Night before Christmas; A Christmas Carol; Black Comedy. Director: Irene Rasmussen in the Late Afternoon; Dead Letters. OTHER RESIDENT THEATRES: Director: Chapter Two, Miss Appeal TELEVISION: A Christmas Carol (ABC/LCT production).

JOHANNA JANSON has been in- volved with A.C.T. since 1979. She has studied with A.C.T.'s Advance- ment Program, she has played Cleopatra in its 1982 production of Antony and Cleopatra, the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Rep- ertory Theatre. Most recently Miss Janson played Amy Whitefield in the season opener of Man and Superman at Mon- tgomery'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: Julies Garnet A Christmas Carol Ten Minutes for 25 Cents; Monsoon and Exit, Queen for a Day.

OTHER RESIDENT THEATRES: Men and Superman; Antony and Cleopatra; A Midsummer Night's Dream; My Fair Lady; Moon Over Miami; Nick and the Night Worker.

BYRON JENNINGS returns to A.C.T. this year, having held a variety of leading roles on the Grasy stage during the 1980-81 season. A fea- tured performer at the Schubert Theat- re/Pacific Conserve- ry of the Performing Arts in Santa Monica, 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.


NICHOLAS KALEDIN returns to A.C.T. for his fourth season. He holds a Bachelor of Music degree from A.C.T.'s own Advanced Training Pro- gram. Mr. Kaledin also has appeared off- and on Broadway, at the Utah Shakespeare Festival and the The- atre at Monmouth, Maine. Most recently he has been seen in A.C.T.'s production of Mark and his fellow A.C.T. alum, Mark and his fellow A.C.T. alum, Nancy Houfke. He returns to A.C.T. for his third sea- son. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shake- speare Festival, as Cleopatra in its 1982 production of Antony and Cleopatra, the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Rep- ertory Theatre. Most recently Miss Houfke played Amy Whitefield in the season opener of Man and Superman at Mon- tgomery'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: Julies Garnet A Christmas Carol Ten Minutes for 25 Cents; Monsoon and Exit, Queen for a Day.

OTHER RESIDENT THEATRES: Men and Superman; Antony and Cleopatra; A Midsummer Night's Dream; My Fair Lady; Moon Over Miami; Nick and the Night Worker.

ANNE LAWRENCE returns for her four- th season. An original member of the Actor's Work- shop, she was gradu- ated from Stan- ford University where she studied with Wendy Wasserstein and others. Miss Lawrence also appears regularly in New York City Opera. Miss Lawrence is a principal cast member in A Christmas Carol, A Midsummer Night's Dream, And Then There Were None. She recently appeared in a regional production of The Matchmaker, which was directed by James Ellis, and was voted Best Actress by the audience. Miss Lawrence is a graduate of the University of California at Berkeley and holds a B.A. in English from the University of California at Santa Barbara. She has appeared on television in A Christmas Carol, The Christmas Tree and The Country Girl. She currently resides in San Francisco and is a member of the Actors' Equity Association. Miss Lawrence is a principal cast member in A Christmas Carol, which is directed by James Ellis. She has appeared on television in The Christmas Tree and The Country Girl. She currently resides in San Francisco and is a member of the Actors' Equity Association.
NANCY HOUFKE returns to A.C.T. after her third sea- son. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakes- peare Festival, as Cleopatra in its 1982 production of Antony and Cleopatra, the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Rep- ertory Theatre. Most recently Miss Houfke played Ann Whitefield in the season opener of Man and Superman at Mon- tgomery'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: Julie Goan: A Christmas Carol Ten Minutes for 25 Cents; Monogram and Two for a Kiss. OTHER RESIDENT THEATRES: Men and Superman, Antony and Cleopatra; A Mid-summer Night's Dream; My Fair Lady; Moonkey, Rodney Ncek, Harry, Happy Holiday, Wanda Jones, Frankenstein, The Midi, The Vile, Laberam, 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 direct- ing with William Ball and speech with the late Edith Skinner. In addition 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. The summer she represented A.C.T. on an unprec- edented exploratory theatre tour of the People's Republic of China. A.C.T. PRODUCTIONS: Equus, The Glass Menagerie, A Midsummer Night's Dream; Miss Julie, Mister Brown. OTHER RESIDENT THEATRES: California Theatre, San Jose. A.C.T. PRODUCTIONS: Equus, The Glass Menagerie, A Midsummer Night's Dream; Miss Julie, Mister Brown. OTHER RESIDENT THEATRES: California Theatre, San Jose. JANICE HUTCHINS returns to A.C.T. this year, having held a variety of leading roles on the Geary stage during the 1980- 81 season. A fea- tured performer at the Shobre Theatrical/ Pacific Conser- vatory of the Performing Arts in Santa Maria, California, Mr. Jennings also has appeared in over 40 major roles at A.C.T. including the Oregon Shakespearean Festival in Aspen, 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: Mr. Hamlet, The Trojan War Will Not Take Place: Night, Morn- ing and Day, The Roast. OTHER RESIDENT THEATRES: Over 40, including The Duchess of Malfi. As You Like It; Othello; The F lies of Scotland. A.C.T. PRODUCTIONS: A Christmas Carol, Black Comedy. Director: Ernest Boman in the Later Afternoon, Dead Letters. OTHER RESIDENT THEATRES: Director: Chapter Two, Miss Appeal TELEVISION: A Christmas Carol (ABC/ABC production).
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DOUGLAS MARTIN* made his local acting debut this summer as Deacon Mark Dobson in the Summer Repertory Theatre's production of Miss Saigon, and is continuing the role as part of ACT's Troubadour touring program. As a student in the Conservatory's Summer Training and Advanced Training Program, he has appeared in such studio projects as Take Three, Golden Boy and The Lady's Not For Burning. His appearances in the Plays in Progress series have included Memnon and And Dead Letters. Additionally, Mr. Martin has done professional modelling and commercial work.

ACT PRODUCTIONS: Memnon and And Dead Letters, Miss Saigon.

OTHER RESIDENT THEATRES: Miss Saigon.

DAKIN MATTHEWS came to ACT in 1981. He is a director, actor, playwright, translator, dramaturg, moderator of the Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the journalism Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed ACT's 1975 Conservatory's Summer Training Congress in 1982. He is currently Artistic Director of the Berkeley Shakespearean Festival.

ACT PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Measure for Measure; Electric Blood Codey; Another Act of the Century; Dear Liza; The Chaff Garden (Directing, U.S. premiere)." "OTHER RESIDENT THEATRES: Kingston Fzr. The Old Couple, Heavy Four; Part 1; A Midsummer Night's Dream; Inferno's Rainbow; The Caucasian Chalk Circle; Julius Caesar; Twelfth Night; The Merchant of Venice; King John; Two Gentlemen of Verona; Twelfth Night.

TELEVISION: New Actor for the Classics; Farewell to Mammoth's streets of San Francisco.

CAROLYN MCMORRICK 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 Boston College and studied French theatre at the Centre d'Etudes Francaises during the Avignon Summer Festival in 1978. In addition to appearing with the Summer Theatre in Moulins and the Williamstown Theatre Festival, Miss McMorrick has worked as a television news broadcaster at Channel 7 in Boston. In her two years in ACT's Conservatory, she held roles in studio productions of Henry V, Tartuffe, The Taming of the Shrew, Macbeth, Romeo and Juliet; and The Seagull.

OTHER RESIDENT THEATRES: The Greeks with Bryan Dean, Christopher Knee, Robert Maxwell, Edward Herman, Celeste Holm and Kenneth How.

WILLIAM MCKEREGAN returns to ACT, after appearing last season with the Berkeley Repertory Theatre and University of Minnesota, Mr. McKereghan also studied with Amara Dykshorn and at the Berghoff/Hagen Studios in New York City before embarking on his professional acting career. 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 acting through our Conservatory's Summer Training Congress and Evening Extension Program.

ACT PRODUCTIONS: 20 total, including Julius Caesar, Hot Potatoes, The National Health, A Month in the Country (Hamlet text), The Little Foxes (Hamlet source), The Three Sisters, I Remember Mama, Romeo and Juliet; Much Ado About Nothing, Cat among the Pigeons.

OTHER RESIDENT THEATRES: Waiting for Godot, Hamlet; Blind Date, Perch of the Solonem, Play the Thing, As You Like It, King Lear, Richard II, Happy End; The Entertainers; Ah, Wilderness, Richard III.

DEANN MEARls is a charter member of ACT. She studied theatre in New York City with Uta Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour of And Miss Buntin Brown's 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 Means teaches acting through the Advanced Training Program and Summer Training Congress. She is married to actor Frank Sutts.

ACT PRODUCTIONS: 24 total, including: Twelfth Night; Death of a Salesman; Six Characters in Search of an Author; Androcles and the Lion; Tiny Alice; Under Milkwood, Tartuffe; A Month in the Country, The Circle; Night and Day; The Three Sisters; The Reatting Dinner; Lear's Morning; lesson seven; BROOKWAY; Tiny Alice and Hrotsvithe, Too True to Be Good; Never Love Over a Potted Flower; OTHER RESIDENT THEATRES: 9 total, including: The Learned Ladies, The Cherry Orchard, Ashland's Oregon Shakespearean Festivial.

TELEVISION: The Loneliest Runner; Birthday, Testimony of Two Men, McCloud, Barrows Hill, Noted City; Under Milkwood, A Mother for Monday.

FILMS: Justicia: Resul.

TOM O'BRIEN* made his A.C.T. debut last season in Asia; The Tucker in The Holger on the Geary stage and in Queen for a Day in the Flynn's 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 TV series "Movie of the Week", "All for Love".

ACT PRODUCTIONS: Queen for a Day, The Holger.

OTHER RESIDENT THEATRES: Our Town, Look Homeward, Angels South Pacific, Cabaret, Coward, Falstaff on the Roof, Once Upon a Mattress, Miss Saigon.

TELEVISION: Air Force (ABC).

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FRANK OTTILWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1963. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Solomon 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, including The Three Situ (Broadway tour); Matchmaker (U.S.S.R. tour); Dear George (New York); A Christmas Carol; BROADWAY: The Three Situ. TELEVISION: Cyrano de Bergerac (P.B.S./A.C.T. production); Christmas Carol (ABC/A.C.T. production); Gypsy (Hallmark) (P.B.S./A.C.T. production).

RICHARD REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Proctor 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 Dodson in the San Francisco Opera’s recent production of Ariadne auf Naxos.

A.C.T. PRODUCTIONS: 28, 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; How Now, Dowd; The Merry Christmas; Desire Under the Elms (U.S.S.R. tour); and another production of The Two Gentlemen Among the Pigeons.

BROADWAY: Tiny Alice. OTHER RESIDENT THEATRES: 10, including The Wasp; Uncle Vanya; The Caucasian Chalk Circle; The Three-Penny Opera; Othello; The Runaway of the Three Kings; King Lear; Paul; TELEVISION: Has had guest appearances on "Love of Life" and "Search for Tomorrow." FILMS: Time After Time; Empty Hands; The Chalk Garden; and The Philadelphia Story.

HAROLD SHRAPP* is now in his 17th season with A.C.T., having joined the company in 1967 to play Times Tyrone in Long Day’s Journey into Night. He is a graduate of Brown University and 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 each season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own company (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 (Japanese tour); Buried Child; Happy Landings; The Gas Grip.

TYNIA THOMASSIE joins the A.C.T. company this season as a second-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 Tae-In-Gi in Naples, Oklahoma, Miss Thomasie has appeared in A.C.T. studio projects of Henry IV, Part III, Richard II, The Seagull; Man of Modes; His Last Baltimore; and The Colonnade. She is currently serving as a voice trainer in the Conservatory.

RESIDENT THEATRE: Foal of Vienna; 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 Gabor, and Helene Hayes. He has been seen on and off Broadway, was a leading actor with the Theatre Repertory and the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: 29, including Tiny Alice; The Matchmaker (U.S.S.R. tour); Pinter: The Circle, Hood Parodia; The National Health; Buried Child; Richard II; Black Comedy; A Christmas Carol; The Chalk Garden; Love; Morning at Seven.

BROADWAY: 12 total, including Othello, a new production of Iago’s Festival of Chicago’s Colony Site. STAGE: All the Way Home; The Women’s Room: The Troupe; Buried Child; The Addams Family.

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 Chicago, Illinois, he earned his B.A. degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He has performed and directed at the Oregon Shakespearean Festival, the American Shakespearean Festival, the University of Southern California, the Paul Mau Mart Winemey and the San Jose Repertory Company. Mr. White is an expert stage combat choreographer, having taught the stage combat in A.C.T.’s Conservatory and served as fencing master for the Francoise Baller’s production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including Cyrano de Bergerac; Merchant of Venice; The Reviving of the Year; His Last Baltimore; The Matchmaker (U.S.S.R. tour).
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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 Princeton Drama Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera’s recent production of Ariadne auf Naxos.

SYDNEY WALKER is a 39-year veteran of stage, film, and television, having performed in some 251 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Esai Gallienne, and Heidi Hayes. He has been seen on and off Broadway, as a leading actor with the Repertory Theatre and with the Repertory Theatre of Lincoln Center.

TINA TOMASSON joined 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 Taa-I-Gw (in Tel-epa), Oklahoma, Miss Tomasson has appeared in four A.C.T. studio projects of Henry IV, Part III, Richard III, The Scapin, Man of Mode, and Ibsen’s Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

MARRIOTT WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Play-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 28 total, including Tiny Alice; Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Hostage; The Rose Tatoo; Saint Joan; You Can’t Take It With You; His Kind of Woman; The Merry Wives of Windsor; The Burglar Gentleman; The Circle; The Winter’s Tale; Hay Fever; Burnt Child; The Admirable Crichton; Happy Landings; Gentlemen; All About Pigeons; The Gauf in The Circle; Garden Uncle Vanya; Morning’s at Seven.


J. STEVEN WHITE 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’s degree from the Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. Since then, he has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California and the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and has taught the physical stage combat in A.C.T.’s Conservatory and as a training master for the San Francisco Ballet’s production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including Cyrano de Bergerac, Measure for Measure; The Tempest; The Merry Wives of Windsor; The Chalford Garden (U.S.S.R. tour); Peer Gynt; The Circle; Hood Paradox; The Great Adventure; Burnt Child; Richard II, Black Comedy; A Christmas Carol; The Chalford Garden; Love; Morning at Seven. BROADWAY: 12 total, including Rocket: You Can’t Take It With You School for Scandal; War and Piece.

HAROLD SIBERATA 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 played major roles on the Geysers stage and in A.C.T.’s Plays-in-Progress program, as well as teaching this year in the Summer Training Congress. Mr. Sibert has performed with the Old Globe Theatre’s education department, and at the Salvage Theatre’s Festival for the Performing Arts. Originally from Little Rock, Ark., he particularly enjoys all forms of dance.

A.C.T. PRODUCTIONS: Richard III; Christmas Come True; OTHER RESIDENT THEATRES: Dept. of a Subterranean; School for Scandal; Finland’s Rainbows.

WILLIAM PATERSON is now in his 7th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey Into Night. He studied at 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 local television, film and four national tours with his own company 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 in the Way Home (Japan tour); Burnt Child; Happy Landings; The Gaunt.

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DESIGNERS

JOSEPH APPEL (Lighting Designer) has been with A.C.T. for his third season, having designed Mourning Becomes Electra, Morn- ing's at Seven and The Gin Game. Mr. Appel has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on leave from both posi- tions for a year. Mr. Appel has also designed at the Chattanooga Opera Associa- tion; the Kansas City Ballet; and the Great Lakes Shakespeare Festival, where he designed a world- premiere musical, Minsky, this past summer.

ROBERT BLAMKAN (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. Blamkman's designs have included scenery for over 30 productions, including A Midsummer Night's Dream, The Comedy of Errors, The Merchant of Venice,皆因 The Merry Wives of Windsor, Death Defier, the Shrew, and costumes for A Month in the Country, Heartbreak House, The Dumb Waiters, A Doll's House. You Can't Take It With You, The Merry Wives of Windsor, Death Defier and Scapin. He is currently designing the sets for the San Francisco Opera's upcoming production of La Bohème.

DAVID PERCIVAL (Lighting Designer) began his professional career with A.C.T. last season as Lighting Design Intern. In addition to designing for the Play-in-Progress program, Mr. Percival also designed the lighting for the Conservatory’s productions of the Shakespeare Festival, the Seattle Repera- tory Theatre and the South Coast Repertory Theatre, and he recreated his designs for The Turning of the Shaw on PBS television. Recently, Mr. Percival designed the sets for the San Francisco Opera's upcoming production of La Bohème.

MARSHA BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed Ghouls, Night and Day, The Kibits, Buried Child, Fifth of July, Black Comedy, The Browning Version, and The Admiring 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, Amazons for the South Coast Repertory Theatre.

MICHAEL CASEY (Costume Designer) has been a member of A.C.T. for his third season, having designed Ragtime for A.C.T. He has designed for Radio City Music Hall's golden anniversary production of E.F.S. Productions of America and Manhattan Showtime. He has designed costume concerts for such Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed television concerts for the Price Allen and the Baskin. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T. productions: A Man for All Seasons; Remember Mama, Happy Landings; Cat Among the Pigeons; The Gin Game; Dear Liza; The Chalk Garden; and in Seven and The Holiday. Mr. Casey also has numerous New York credits, as well as credits in television, such as for ABC's television movie, Star, starring George Montgomery. Recently, Mr. Casey designed costumes for Heaven, Company and Fiddler on the Roof for the OCPA Theaterfold's San Francisco and Solvang.

Ralph Finocchel (Set Designer) has been a Resident Set Designer at A.C.T. for the last two seasons, designed 26 productions including Uncle Vanya (Murnau) at Seven; As You Like It; All's Well That Ends Well; Company - combinations, Casablanca, A Streetcar Named Desire, Teatro Odeon; A Christmas Carol (AKA: A.C.T. productions). We've Got Your Number. R.A.B. MOTORS is pleased to display an extraordinary selection of new 1986 Mercedes-Benz automobiles, available for immediate delivery to you at ex- tremely attractive pricing. Whether you buy or lease, you may readily record your fields of interest, and promptly be called. Mercedes-Benz has pioneered the investment tax credit. We invite you to come in for a demonstration of the 1986 Mercedes-Benz model of your choice.
DESIGNERS

JOSEPH APPEL (Lighting Designer) has been working with A.C.T. for his third season, having designed Measuring Benevolent Eternity, Mornings at Seven and The Gin Game. Mr. Appel has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on leave from both positions for a year. Mr. Appel 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, Much Ado About Nothing. A Streeter Named tracer (ABC/ABC/TELEVISION: A Christmas Carol (ABC/ A.C.T. productions).

D. PAUL YUELL* returns to the company for his third season. He graduated from Phillips Academy Andover, and received his B.A. from Stanford University. Mr. Yuelle's training includes philosophy with the late Josh Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Repertory Theatre, the North Carolina Shakespeare Festival and the Eureka Theatre. An avid "whistwater" enthusiast, he loves to hike regularly and works occasionally as a river guide in the Sierra. This summer he worked as a carpenter for the prestigious Daggett Assembly and studied "Singing Bogie." A.C.T. PRODUCTIONS: The Trials, The Three Sisters, Richard II, The Admirable Crichton, A Midsummer Night's Dream, The鸡蛋 Comes Home, Carrot and the Pigmen. 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 Parks, Alaska.

MICHAEL CASEY (Costume Designer) returns for his fourth season with A.C.T., having designed for Radio City Music Hall’s golden anniversary production of Escapade at the legendary 5th Avenue Theatre and Manhattan Showtime. He has designed concert costumes for Rich Ginger Riggers and Carol Lawrence and wardrobe for the Rockhetters in the highly acclaimed television series 30 Something and the Asbones. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T.’s productions of Remember Me,归来 for ABC and The Belasco. Mr. Casey also has numerous New York Off-Broadway credits, as well as for ABC’s television movie Digging, starring Genevieve Bujold. Recently, Mr. Casey designed costumes for Heaven, Company and Fiddler on the Roof for the PCPA Theatrefest in Santa Maria and Solvang.

RALPH FINCIELLO (Set Designer) has been a Resident Set Designer at A.C.T. for 12 seasons, designing 26 productions including Uncle Vanya (Murry Mize) & Seven, Ab. Wilderness, Another Part of the Forest, Pan Gun: Immortalistic The Training of the Shin and Miss Julie (Peter Brosnan). Mr. Finccielo’s work has been seen on and off Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, and the Seattle Repertory Theatre and the South Coast Repertory Theatre and he resurrected his designs for For The Shaw of the Shaw on PBS television. Recently, Mr. Finccielo designed the sets for the New York City Opera’s upcoming production of La Forza.

WARREN PERCIVAL (Lighting Designer) began his association with A.C.T. during the 1980-81 season as Lighting Design Intern. In addition to designing for the Plays in Progress program and the Mark Taper Forum, he has designed for the Berkeley Repertory Theatre, the South Coast Repertory Theatre and the Seattle Repertory Theatre. For the Company, he has designed The Heiress, The Collected Plays of Tennessee Williams, and most recently, Anastasia for the South Coast Repertory Theatre.

ROBERT PERKINS (Lighting Designer) designed the Lighting for the West Coast Premiere of the Holiday for A.C.T. in 1982-83 season. He also designed Lighting for the San Francisco Premiere of Damnation at Sea for Seattle’s Intiman Theatre, where other credits include Strindberg’s A Dream Play, with guest Swedish director Peter Oskarsson, and Brecht’s in the Jungle of Cities, with German director Christian Nentwich. He works extensively with the Old Globe Theatre in San Diego, whose recent design include Twelfth Night with Martha Mason, the West Coast Premiere of Severe’s Stipas, Billy Bigby Goes to War, and Anne and Old Lace. He has designed over 25 productions for the Oregon Shakespeare Festival, including the 1983 productions of Hamlet, Hamlet, and Ab. Wilderness. Mr. Perkins has designed over 40 seasons for the Old Globe, devoting a season to the West Coast premiere of “The Lid at the Old Globe Theatre, and since 1989 has been in residence at A.C.T. where he has signed lighting for seven productions and was the staff Technical Director. In addition to traveling regularly, Mr. Perkins is the owner of Pacific Trails Theatrical, a lighting design consulting company with offices in Oregon.

DIANE SCHLIER (Lighting Designer) joins A.C.T. for another season, having designed the company’s The Gift of the Golden West, The Three Sisters and Greek Week in previous years. He is resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed sixty productions, most recently Andrei Serbuk’s The Marriage of Figaro. He has also designed for the Dallas Opera, the Cincinnati Playhouse in the Park, Arena Stage, Milwaukee Rep and Chicago’s Goodman Theatre. In the Off-Broadway, Mr. Scholier has been lighting designer for seven consecutive seasons with Lyric Opera of Chicago. He has designed for the Houston Grand Opera, Opera Company of Bavaria, Colorado Opera, and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet’s productions for the German State Ballet. In Los Angeles, he designed Peggy and Basin for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Singer’s Seek and Her Damnation. Mr. Perl designed an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGEL (Set Designer) returns for a ninth season as Resident Designer with A.C.T. Among his credits are The Chairs, The Hobgoblin, Hotel Paradiso and the Little Grey, as well as The Girl of the Golden West, Much Ado About Nothing, The Trojan Women, No. 8 Place, The Visit of the Six Pins, The Tailor of Panama, The Golden Gilt, and The Fifth of July. The Five, The Reunited German, Get Along Through the Blue, Something’s Afoot, which premiered as the Marriott’s Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of the Art Institute, Mr. Segel also

[Continued on page 58]
ACTS EIGHTEEN REPERTORY SEASONS IN SAN FRANCISCO

1969

*A Flea in Her Ear* by Georges Feydeau; directed by George Hurd.

The Devil's Disciple* by George Bernard Shaw; directed by Edward Hastings.

Little Murders* by John Guare; directed by Nagle Jackson.

Stalactase* by Charles Dyer; directed by Robert Goldby.

The Three Sisters* by Anton Chekhov; directed by William Ball.

The Prom* by Aleksis Iatouros; directed by Edward Hastings.

Rosencrantz and Guildenstern Are Dead* by Tom Stoppard; directed by William Ball.

The Architect and the Emperor of Assyria* by Fernando Arrabal; directed by Robert Goldby.

Room Service* by Allen Biglow and John Murray; directed by Nagle Jackson.

Glory! Hallahajit* by Anna Maria Barchus; directed by Stuart Sheir.

The Hostage* by Bertolt Brecht; directed by Allen Fletcher.

Ooh Dad, Poor Dad* by Mamma's Hung You in the Closet And I'm Feelin' So Sad; directed by Arthur L. Rupe; 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 Intums* by David Halliwell; directed by Nagle Jackson.

Hedden VII* by Peter Lake; directed by Allen Fletcher.

1971

The Merchant of Venice* by William Shakespeare; directed by Ellis Rabb.

The Relapse* by John Vanbrugh; directed by Edward Hastings.

The Lion in the Tenderloin* by Padraic Fracassly; 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 Harold James; directed by Ellis Rabb.

The Tempest* by William Shakespeare; directed by Edward Ball.

Hedden VII* by Peter Lake; directed by Allen Fletcher.

1972

Cesar and Cleopatra* by George Bernard Shaw; directed by William Antony.

Hedden Antony* by William Shakespeare; directed by Allen Fletcher.

Death in Venice* by Arthur Wing Pinson; directed by Edward Hastings.

Paradise Lost* by Clifford Odets; directed by Allen Fletcher.

Imperial Palace* by George C. Moore, 392-440; A Holiday Award Winning Restaurant. The gourmet room of Chinese Cuisine.

Franciscan* by John Gisham's; directed by Francis Ford Coppola.

The Contract* by David Simon; 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 Rover* by George M. Cohan; directed by Peter Donat.

Narwal's, 351 Cole Ave., Kentfield, 527-7800. Classic French and Mediterranean Cuisine, one of the finest wine lists in both the United States and Europe.


Alexis, 301 California St., 885-8600. French Cuisine in Royal Baccarat splendor. Specialties such as Rack of Lamb. Romantic music in cocktail lounge.


Le St. Tropez, 126 Clement St., 307-5689. Creative French cuisine of the highest order. Impressive, yet unpretentious service in a cozy atmosphere. Dinner only.

Zola's, 1722 Sacramento, 779-3111. Critically acclaimed country French food in an intimate setting. Dinner only.

Jaleo's, 304 Clement St., 686-1818. A variety of traditional Mexican fare, Peruvian classics, Spanish favorites and exquisite Mexican Alexandros's own creations. Dinner only.


Sutter 500, 500 Sutter St., 38-1446. 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 steak room.

Narwal, 3230 Clement St., 751-6563. Thai and Chinese specialties masterfully prepared and oh so tempting.


Restorante di Luciano, 750 Lombard St., 823-2224. Gourmet Italian food and impeccable service in an upscale atmosphere. Valet parking. Dinner only.

Rue Lepile French Bistro, 90 Fine St, 474-6707. Within a Continental setting, the most exquisitely broiled steaks are complemented by the lightest, most flavorful sauces. Dinner only.

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ACTS EIGHTEEN REPETORY SEASONS IN SAN FRANCISCO

1969

*A Flea in Her Ear* by Georges Feydeau; directed by George Champion
The Devil’s Disciple by George Bernard Shaw; directed by Edward Hastings
Little Murders by John Pielma; directed by Nagle Jackson
Staircase by Charles Dyer; directed by Robert Goldby
The Three Sisters by Anton Chekhov; directed by William Ball
The Promise by Aleksat Alekseev; directed by Edward Hastings
Rosencrantz and Guildenstern Are Dead by Tom Stoppard; directed by William Ball
The Architect and the Emperor of Assyras by Fernando Arrabal; directed by Robert Goldby
Room Service by Allen Bione and John Murray; directed by Nagle Jackson
Glory! Hallelujah! by Anna Maria Barlow; directed by Devin Shafer
The Hostage by Brecht Behn; directed by Allen Fletcher
Dad, Poor Dad, Mama’s Hong You in the Closet And I’m Feelin’ So Sad by Arthur L. Kopit; directed by Edward Hastings

1970

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

1971

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 R umpish by David Hallidie; directed by Nagle Jackson
Hastian VII by Peter Lake; directed by Allen Fletcher

The Rose Tattoo by Tennessee Williams; directed by Louis Criss
The Tempest by William Shakespeare; directed by William Ball
The Sowers by George M. Cohan; directed by Ellis Rakow
Rosencrantz and Guildenstern Are Dead by Tom Stoppard; directed by William Ball
Saskatchewan by George M. Cohan; directed by Ellis Rakow

1972

Cesar and Cleopatra by George Bernard Shaw; directed by Antony Anton
Antony and Cleopatra by William Shakespeare; directed by Allen Fletcher
Duckie Dick by Arthur Wing Pinson; directed by Edward Hastings
Paradise Lost by Clifford Odets; directed by Allen Fletcher

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