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THE DOLLY

Mother's Day at SFA: Glimpses of Luxury and Love.
May 13th: the day to demonstrate just how much you really care. And, here, just a glimpse of all the gifts she will treasure throughout the year. Clockwise from top left: our very own Paradis, 1 oz. Parfums, $150; the collection, from 22.50 to $170. Miriam Haskell's 1.4" 14mm simulated pearl necklace; 40. Judith Leiber's 2" contoured whipstitch belt with gold-toned buckle studded with semiprecious stones. In black-white: One size, $35. Judith Leiber's black and white Karung snakeskin evening bag, gently gathered to a hermatone frame and golden-toned chain to tuck inside; $93.00. In Accessory Collections, Fashion Jewelry Collections, and Pulse Points.

San Francisco • Palo Alto • Moorpark

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# American Conservatory Theatre

## The Geary Theatre

### May, 1984

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A.C.T.'s Fundraising Team Does it Again!

For the second year in a row, A.C.T.'s Fundraising team has met and surpassed its Bay Area goal, on time. By March 15th, the campaign deadline, $700,000 in contributions had been received, exceeding the goal by $5,000.

A.C.T. also has been actively building its Theatre Capital Campaign with great success. Most recent of the acquisitions for this drive was $36,000 received from an anonymous individual, intended to repair the two water tanks on the roof of the Geary Theatre. I. Magnin and the Rothman Helping Fund have each donated $10,000 for the restoration of the original, turn-of-the-century entrance canopies. Tevis E. Munson made a $7,000 gift to clean the entire facade of the 74-year-old theatre. The work was done on consecutive weekends and completed on April 29. The $100,000 leadership grant for the Capital Campaign was made by the James Irvine Foundation in January and was used to construct the theatre's downstairs Radiance Room, creating new potential for earned income.

We've been busy with several other new grant applications as well. A request has been made of the National Endowment for the Arts for assistance from its Ongoing Ensembles program to provide $500,000 in federal and matching funds for the five-year period 1987–86 through 1992–93. If awarded, this vital new support would enable A.C.T. to restore its resident repertory ensemble to its former size of 45 actors in continuous residence for 36 weeks and ten full-scale productions, including revivals of previous productions. This format has been temporarily modified in the 1981–83 season in an effort to cut costs, but is projected to be restored fully in the end of the five-year program. A $200,000 grant also has been sought from the California Arts Council for 1984–85 to support actor training programs and outreach efforts to promote artistic growth and appreciation throughout the state. This is the third consecutive year that A.C.T. has requested $700,000, and is indicative of our ongoing campaign to restore the company's CAC allocations to parity with other arts organizations of similar size. A.C.T.'s yearly funding from this group dropped from $140,000 in 1981 to $50,000 and $70,000, respectively, over the last two years. An additional grant application has been submitted to the U.S. Information Agency for $100,000 to underwrite A.C.T.'s unprecedented theatrical exchange with the People's Republic of China in 1985–86.

We need your help now! Letters to support A.C.T.'s $200,000 grant application to the California Arts Council and the Council's total budget request of $15.5 million should be sent immediately to the following leaders and politicians:

The Hon. George Deukmejian Governor
State of California
555 Capitol Mall
Sacramento, CA 95814
San Jose, CA 95126

Ms. Consuelo Santos Killins
264 Alamedo Way
San Jose, CA 95126

Mr. Marshall Ryan
Director, California Arts Council
1901 Broadway, Suite A
Sacramento, CA 95818

STATE ASSEMBLY
William Filante
Martin, Sonoma
Phillip Lemberg
Sacramento, San Joaquin, Contra Costa
Robert Campbell
Contra Costa

Tom Bates
Alameda, Contra Costa
Elaine Harris
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Byron Sher
Santa Clara, San Mateo
Ernest Komura
Santa Clara
John Vaccairellis
Santa Clara

STATE SENATE
Milton Marks
San Francisco
Dan Butterworth
Contra Costa
John F. Foran
San Francisco, San Mateo
Nicholas C. Petris
Alameda, Contra Costa
Bill Lockyer
Alameda
Alfred E. Aguila
Alameda, San Benito, Santa Clara

A Dazzling Sunburst
Joan Schlinamerger’s eighteen karat gold necklace sprinkled with diamonds set in platinum.

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BUILDING THE DOLLY'S HOUSE

An Interview with Robert Locke

by Jeffrey Hirsch

Robert Locke was born in Vallejo in 1944 and raised in the Bay Area. His first theatre experience came not as an audience member but as a player in a high school production of The Bad Seed. He went on to train as an actor at the California State University at Chico and San Francisco and performed at such notable West Coast theatres as the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts (PCPA) in Santa Maria.

Locke began writing while serving as a Peace Corps volunteer in Liberia, west Africa. His efforts to record some of the remarkable encounters he had with natives of the village where he taught secondary school English have led to the publication of two books, Truth About the Moon and Story for a Black Night, which was awarded a Silver Medal for Best First Novel by the Commonwealth Club of California. His first play, The Richard, was given a staged reading at A.C.T. in 1977 and his one-act, The Pig, has been performed at the Fifth Estate Theatre in Los Angeles.

The Doll, Locke's most recent play, was written in 1977 and performed last season in part of A.C.T.'s Play-In-Progress (PIP) series. This summer the play was produced by the Front Row Theatre Company in Walnut Creek. The Doll, receives its premiere professional production as the final play of A.C.T.'s 1983-84 repertoire season.

An energetic and engaging conversationalist, Locke seems to have overcome the shyness that set him apart as a child and that veers the central character of the book he is now writing entitled The Foundling and the Frankenstein Tree. In a recent luncheon interview, he spoke of his excitement at seeing The Doll given life at A.C.T., and the circumstances that led him to write a play on so controversial and compelling a subject as incest.

A.C.T.: When did you decide to become a playwright?

ROBERT LOCKE: I came back from Africa with a story I had written there which was eventually published as Story for a Black Night. I showed it to a few people and they said, "Yes, you're a writer." That was the first time I knew I was a writer. I continued writing and got several more pieces under my belt. I began to wonder why I wasn't writing for the theatre. The theatre is what I know, my whole background. I got a master's degree in it and I've done all this acting-in-studio of plays. Why do I writing prose when I could be writing for the stage? The solution was, I realized, that I just hadn't come across the right plot. The first idea I had for a play became Where's Richard? It's not a very good play. I now think, but there are some good moments in it. My next play, a one-act called The Play, was taken from some notes I had made while in college. But it was not until five or six years ago when I read an article describing an incident of child molestation that I knew I had the perfect precipitating incident for a play; something that compels somebody to act despite the fact that there is every obstacle in the way. As soon as I began work on what was to become The Doll, I knew I had a play.

A.C.T.: How has your experience as an actor helped you as a playwright?

R.L.: I know what lines are easy to say. I know how long it takes to move across the stage. I know how to invent pieces of business that will make a character more interesting and allow him to move around and seem natural. You see a lot of that kind of detail in The Doll. Of course, Larry Hecht, who is directing the play and has done a good deal of acting himself, brings an eye for that kind of detail to the work, too.

A.C.T.: How is writing different from acting?

R.L.: As an actor, it's best for you not to think about the other characters in the play and what's motivating them. You're got to put them out of your mind and concentrate on the details of your character. But when you're writing a play, you have to have all the characters in your mind all of the time. You have to see the whole single character. Actually you can get a little Schindlerized as you write a play because one moment you have to be totally convinced of one character's point-of-view and the very next moment you have to be absolutely convinced of another character's point-of-view. As a playwright, you have to know all your characters intimately and you have to believe them all. Otherwise
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THE AMERICAN CONSERVATORY THEATRE

Presents

THE DOLLY

by Robert Locke

The Cast

Ray Reinhardt ......... Byron
John Hertzler .......... Jim
Bruce Williams ............. Laird
Barbara Dirickson .......... Deborah
DeAnn Mears .......... Inez
Hillary Ginsburg Walker .... Susan

Directed by Lawrence Hecht

Scenery by Ralph Funicello
Costumes by Cathleen Edwards
Lighting by Robert Peterson
Hairstyles by Rick Echols

There will be two pre-show intermissions.

UNDERSTUDIES

Byron, Jim, Laird—Harold Surratt; Deborah—Janice Hutchinson; Inez—Johanna Jackson; Susan—Emily MacKenzie.
you can’t write convincing dialogue. What you wind up with is a series of monologues.

A.C.T.: How is writing prose different from writing drama?

R.L.: When writing a play I don’t have to worry about my own voice. The narrator never speaks. In the play, there are just all of those characters. When you’re writing a story or a novel, on the other hand, you have to invent a narrator who is usually the author. I don’t like that voice getting in there. What I want is to write dialogue that is true to the character and the situation so that I can watch them act and react. I don’t want to be informed of anything by a narrator.

A.C.T.: Which playwrights have influenced you the most?

R.L.: The ones you might expect: Tennessee Williams and Arthur Miller. My favorite play of all time is Miller’s A View from the Bridge. The first time I read it I just couldn’t put it down, it affected me so. It is a brilliant, brilliant play. When I saw a production of it at P.S./122, I really realized what theatre does in no other art form can do.

A.C.T.: What is that?

R.L.: The way an audience participates in theatre is so much more direct than with any other form. There you are as an audience member having a direct effect on what you’re seeing. Those actors out there are responding to what you’re giving them at the moment and it can all change in an instant.

A.C.T.: What do you learn from seeing your own plays performed?

R.L.: You discover what’s possible and what’s not possible with the play. There are lots of things that you try to write into the script at the beginning. But along the way, through rehearsals and performances, you find that some of them will never work. So you change them, sometimes just a little bit, and then they work. You realize, for instance, that you had a very shallow perception of one of your characters when an actor playing him tells you: “You know, I can’t get there. I have to get from here to there emotionally in this scene and I can’t do it. I need a bridge, a transition.” You make up that bridge and all of a sudden something that you have understood only very dimly before becomes clear to you and the actor. Watching an actor work on a role you have written often helps you define your own thinking about the character.

A.C.T.: Who is the dolly referred to in your play’s title?

R.L.: Deborah is the dolly, not Susan as many people assume. It’s Deborah and also to some extent here. All three women in the play are dollys, really. They are loved intensely but at the same time, they are abused. They are not allowed to have feelings of their own, they are dressed up nicely, put up on pedestals and then slapped around. Deborah is very isolated as are Lizzy and Susan.

A.C.T.: Is there an undertone of feminism in the play?

R.L.: Very definitely. I have always felt that women are given a horrible break in our society. I watch the insensitive ways men treat women and how it is allowed. Not just allowed but maybe even encouraged. Women are not given the stature they deserve and frequently they don’t even know how to ask for it.

A.C.T.: How did You Doby develop from the time you wrote it to the current A.C.T. production?

R.L.: In 1977, I wrote a play called Family Secrets and submitted it to A.C.T. My agent at the time read the play and suggested that I rewrite it as a television script. I thought, “Television? Am I holding this subject could never be dealt with on television?” Then I realized that because of the intimacy of the story, television would be a very good medium for Family Secrets. The subject is so scary that people wouldn’t go out to the theatre to see a play about incest. We need to watch a movie about it in the privacy of their own homes on television. And maybe it would be important to them.

I went back and reread Family Secrets after a couple of months, preparing to rewrite it for television. I was so embarrassed by the first draft of the play; it was too talky. Everything was explained. It was like a map from a nut who not only pulls a rabbit out of a hat but also tells you what he is doing at every moment. It just destroyed the effect of the play. So I rewrote it for television and called it You Doby. Shortly after, Larry Hecht called and said that A.C.T. was interested in doing a reading of Family Secrets. I told him that I was delighted but that I wasn’t happy with the first version of the play and didn’t want it read. I wrote a third, compromise version, combining elements of Family Secrets with elements of the television script of You Doby.

Some time went by before I heard from Larry again. He said that he preferred the original Family Secrets to my rewritten version. We talked about it back and forth for a while and then the project seemed to die. Two years went by and other fish to fry and I just assumed that You Doby was not going to be done. Then in January 1982, Janice Hitchens called me and said that A.C.T. wanted to do You Doby as a Play-in-Progress. I talked a lot with Larry Hecht, who was going to direct the project, about what he disliked in the rewritten version. I made some more changes based on Larry’s suggestions, and the play was produced as a PIP last year. During that time, I continued to refine the script, and this past summer...
you can't write convincing dialogue. What you wind up with is just a series of monologues.

A.C.T.: How is writing prose different from writing drama?

R.L.: When writing a play I don't have to worry about my own voice. The narrator never comes in; I mean, Rob Locke is completely gone from 'The Dolly'. There's no trace of him in the play. There are just all of these characters. When you're writing a story or a novel, on the other hand, you have to invent a narrator who is usually the author. I don't like that voice getting in there. What I want a good story to do is put some characters into a situation so that I can watch them act and react. I don't want to be informed of anything by a narrator.

A.C.T.: Which playwrights have influenced you the most?

R.L.: Tennessee Williams, Arthur Miller. My favorite play of all time is Miller's 'A View from the Bridge'. The first time I read it I just couldn't put it down. It affected me so. It is a brilliant, brilliant play. When I saw a production of it at PCPA, I really realized what theatre can do that no other art form can do.

A.C.T.: What is that?

R.L.: The way an audience participates in theatre is so much more direct than with any other form. There you are as an audience member having a direct effect on what you're seeing. Those actors up there are responding to what you're giving them at the moment and it can all change in an instant.

A.C.T.: What do you learn from seeing your own plays performed?

R.L.: You discover what's possible and what's not possible with the play. There are lots of things that you try to write into the script at the beginning. But along the way, through rehearsals and performances, you find that some of them will never work. So you change them, sometimes just a little bit, and they're not there. You realize, for instance, that you had a very shallow perception of one of your characters when an actor playing him tells you:

"You know, I can't get there. I have to get from here to there emotionally in this scene and I can't do it. I need a bridge, a transition." You make up that bridge and all of it suddenly something that you have understood very dimly before becomes clear to you and the actor. Watching an actor work on a role you have written often helps you define your own thinking about the character.

A.C.T.: Who is the dolly referred to in your play's title?

R.L.: Deborah is the dolly, not Susan as many people assume. It's Deborah and to some extent Here. All three women in the play are dollys, really. They are loved intensely, but at the same time, they are abused. They are not allowed to have feelings of their own, they are dressed up nicely, put up on pedestals and then slapped around. Deborah is very isolated as are Here and Susan.

A.C.T.: Is there an undercurrent of feminism in the play?

R.L.: Very definitely. I have always felt that women are given a horrible break in our society. I watch the insensitive ways men treat women and how it is allowed. Not just allowed but probably even encouraged. Women are not given the stature they deserve and frequently they don't even know how to ask for it.

A.C.T.: How did 'The Dolly' develop from the time you wrote it to the current A.C.T production?

R.L.: In 1977, I wrote a play called 'Family Secrets' and submitted it to A.C.T. My agent at the time read the play and suggested that I rewrite it as a television script. I thought, "Television? Are you kidding?" This subject could never be dealt with on television." Then I realized that because of the intimacy of the story, television would be a very good medium for 'Family Secrets'. The subject is so scary that people wouldn't go out to the theatre to see a play about incest. Yet I think it's important to them. I went back and read 'Family Secrets' after a couple of months, preparing to rewrite it for television. I was so embarrassed by the first draft of the play; it was too bulky. Everything was explained. It was like a map for someone who not only pulls a rabbit out of a hat but also tells you what he is doing at every moment. It just destroyed the effect of the play. So I rewrote it for television and called it 'The Dolly'. Shortly after, Larry Hecht called and said that A.C.T. was interested in doing a reading of 'Family Secrets'. I told him that I was delighted but that I wasn't happy with the first version of the play and didn't want it read. I wrote a third, compromise version, combining elements of 'Family Secrets' with elements of the television script of 'The Dolly'.

Some time went by before I heard from Larry again. He said that he preferred the original family Secrets to my rewritten version. We talked about the back and forth for a while and then the project seemed to die. Two years went by. I had other fish to fry and I just assumed that 'The Dolly' was going to be done. Then in January 1982, Janice Hutchins called me and said that A.C.T. wanted to do 'The Dolly', as a Play in Progress. I talked a lot with Larry Hecht, who was going to direct the play, about what he disliked in the rewritten version. I made some more changes based on Larry's suggestions and the play was produced as a PPL last year. During that time, I continued to rewrite the script and this past summer...
together how personal the story is and how it relates to them. The fact that one out of four girls has been molested and that 50% of sexual harassment of children occurs within the family means that, although we may not be aware of it, all of us have some kind of contact with people who have been victims.

A.C.T.: Would you ever consider that a play about incest might be too controversial to be produced?

R.L.: No, I know from the start that I had a very human dilemma. What motivated me to write the play was realizing about a case of child molestation between a grandfather and grand daughter, with the mother caught in between. It was not the incident itself that I responded to, horrible though it was, but the juxtaposition of the family members and the conflict among them after the incident. What do you do if you discover that your father has molested your daughter and you’re in the middle? You’re getting a kick on both sides. You have a tremendous sense of having been betrayed and you know that you have to do something even though you might not be the kind of person who has ever acted before. What do you do in such a case? You have all kinds of obstacles in your way, and everybody has his own reasons for acting against you. What do you do?

A.C.T.: Does the play cut across all social and economic strata?

R.L.: That’s what the statistics show. When we did the play as a one-act, the set suggested a dump lower-class apartment. The way we’re doing it now, the set is a rather expensive-looking house in which we can have an affluent suburb. The play will have a completely different look, but the characters are the same. I have been asked why I made the characters members of a working-class household—who didn’t make them white-collar workers? Well, the reason I wrote the characters as I did is because they are patterned after my family, who are blue-collar workers. So far as I know, no incident depicted in the play has ever occurred in my family, but I wrote the play about them nevertheless because they are the people that I know best.

A.C.T.: Why has public interest in the problems posed by incest become increasingly keen?

R.L.: Incest is the last taboo and America is very fond of breaking taboos. This is a subject that hasn’t been talked about nearly enough and it is prevalent.

A.C.T.: What can be done about the problems of incest and child molestation?

R.L.: Talk about them as much as possible. Find out where the problems exist. There are a lot of fine organizations, like Parents United, which help children who are being victimized and, after all, are the ones who should be helped. But these organizations are also helping the parents who are either committing the incest, or who have to deal with spouses who are molesting their children. More open dialogue is needed, more information to let people know that there are places where they can get help.

A.C.T.: Did you intend for The Daily to be a part of that educational effort?

R.L.: I’m happy that the play means something to people who have experienced the problem, but I’m even happier that it means something to people with no direct associations. My intention was to write good theatre. I hope that The Daily provides audiences with an intense evening of theatre. That’s what I want out of theatre and that’s what I hope to give some remembered moments. Whether or not they connect to one another or to the subject matter of the play doesn’t even matter. I just want people to remember a few special moments.
mer it was done at the Front Row Theatre Company in Walnut Creek. After the FLP production, Larry suggested that I continue thinking about act three of the play. I have done that, altering my vision somewhat and making the precipitating action into the act just a little bit different. The new things that came out of the change—new conflicts and new ways of presenting the conflicts—have really helped sharpen the script.

A.C.T.: Has the collaborative process between playwright, director and actors contributed a lot to the development of this play?

R.L.: Yes. And the contribution of the actors in the FLP-in-Progress production was especially important to what we were on stage now. The kinds of things that they brought to the play enlightened me. It was during and after the FLP that most of the changes in the script took place. For all the polishing and refining that occurred, though, the play is basically the same as it was always. Everything happens just the way it did in the early drafts, but now the action is sharper and clearer. The dialogue is better for having cut some long sequences that didn't play well. But the play is essentially as it was always, even from the original Family Secret. That talk talked itself to death, whereas in The Daily everything is acted.

A.C.T.: Would you still like to see The Daily done on TV?

R.L.: Absolutely. I've had a lot of gratification from seeing how the play affects people and I would like it to reach as large an audience as possible. It is so intensely dramatic that, like all good theatre, it has the power to affect people regardless of their experience. But it is particularly poignant for people who have in fact been victims of incest, or who have been associated with the problem in any way. Many times while watching the play, I have seen audience members gasp as they discover how personal the story is and how it relates to them. The fact that one out of four girls has been molested and that 50% of sexual harassment of children occurs within the family means that, although we may not be aware of it, all of us have some kind of contact with people who have been victims.

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THE SLEEPING PRINCE

by Terence Rattigan

The Cast

Peter Northbrook . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . William Paterson
Mary . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Annette Bening
The Major-Domo . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Harold Surratt
The Regent . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Peter Donat
The King . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Tom O’Brien
The Grand Duchess . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Maritan Walters
The Countess . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Nancy Houdek
The Baroness . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Johanna Jackson
The Archduchess . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Anne McNaughton
The Princess . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Tynia Thomassie
The Butler . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . James Lewis
The Footmen . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Henry Bolz
Scott Freeman

Directed by James Edmondson

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

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

ACT ONE

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

ACT TWO

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

There will be one fifteen-minute intermission.

UNDERSTUDIES
Peter Northbrook—D. Paul Yezell; Mary, The Princess—Janice Hutchins;
The Major-Domo—Douglas Martin; The King—Kent Windley; The Grand Duchess—Barbara Dirickson;
Alternate for The Regent—Bruce Williams

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THE AMERICAN CONSERVATORY THEATRE

Present

THE SLEEPING PRINCE
by Terence Rattigan

The Cast

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

Directed by James Edmondson

Scenery by Richard Seger
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Original Music by Larry Delinger
Hairstyles by Rick Ehchis
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A FAIRY TALE WRIT FOR A QUEEN
by Jeffrey Hirsch

"O n 1 January 1953," writes Terence Rattigan in a reminiscence of that one upon a time, "I woke up with the customary blinding hangover, and later in the day, to the equally blinding thought that this was Coronation Year and I ought to do something about it." So begins wryly and a bit reticently the story of The Sleeping Prince, Rattigan's breathtaking fairy tale. With just six months to go before the crown would be set upon the head of England's second Queen Elizabeth, one of the Empire's most popular playwrights had no contribution to make to the festivities surrounding the monarch's ascension to the throne. Not very sporting of him, Rattigan must have thought, but his blood was thinner.

Rapidly overcoming his indisposition, Rattigan got down to work. He sat up upon a suggestion made by his mother and decided to write a play set at the 1931 Coronation of King George V and Queen Mary. Rattigan's birth in the month of George's Coronation had preventedmama from attending the ceremony. Ever the dutiful son, he now sought, some forty years later, to make up for having missed his mother's absence by writing and dedicating to her a play that would recall the bygone celebration.

King George's Coronation was indeed an auspicious event, providing European royalty and high society the world round with an opportunity for a last waltz before the outbreak of World War I disciplined the music and forced the Triple Alliance to break, thus depriving Rattigan's inimitable villainesses of their grand performance arranged by Sir Herbert Beerbohm Tree and given at His Majesty's Theatre on the second night after George took the throne. Over one thousand of England's finest actors delighted the King and Queen and their guests with selected scenes from Shakespeare and others. A pen-sacred scene when all of the royal party departed the theatre without giving any thanks or congratulations to the actors who had entertained them so exuberantly. Certainly King Edward would have invited the players to the royal box after the performance; he understood the artistic temperament. Perhaps, it was suggested at the time, fastidiously in the programming, King George and his guests might have responded more generously to a rousing melodrama than excerpts from Sheridan's The Du Barry. But where in plays like 'Fifteen Years of A Dandik's Life' or Lady Godiva's Secret would there have been found parts for a thousand actors?

One of the minor participants in the Coronation and its attendant celebration was Frank Rattigan, father of the newly born Terence. A career diplomat who at the peak of his success was Britain's Acting High Commissioner in Turkey, Frank was colorfully decorated by his government and given the title Commander of the Order of St. Michael and St. George. It was naturally Frank's hope that this son should one day follow him in the foreign service. To this end, Terence was educated at Harrow and Oxford. Summer vacations in France and Germany provided the boy opportunities to improve his languages and were intended to further prepare him for the privileged life of a diplomat. But while still at Harrow, young Terence came under the spell of Chekhov, Galsworthy and Shaw, and at the age of ten he wrote his first play, a one-act about Cesar Borgia.

By the time he reached Oxford, Rattigan was determined to become a man of the theatre. "I'll be a terrible ambassador," he admitted many years later, "I can't resist talking and I would have been an utter disgrace to my father, who'd had an immensely distinguished place there." Through his early years as an aspiring playwright, though, and even after he had firmly established himself with such plays as French Without Tears (1936),兰格 Pith, an Olympic arts festival. The elegance of gymnastics. The thrill of a 100-meter dash.

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The highlight of the fortnight-long celebration, the Coronation ceremony itself notwithstanding, was a command performance given at his Majesty's Theatre on the second night after George took the throne. Over one thousand of England's finest actors delighted the King and Queen and their guests with selected scenes from Shakespeare and others. A pen-sacred scene when all of the royal party departed the theatre without giving any thanks or congratulations to the actors who had entertained them so exuberantly. Certainly King Edward would have invited the players to the royal box after the performance; he understood the artistic temperament. Perhaps, it was suggested at the time, fastidiously in the programming, King George and his guests might have responded more generously to a rousing melodrama than excerpts from Sheridan's The Du Barry. But where in plays like 'Fifteen Years of A Dandik's Life' or Lady Godiva's Secret would there have been found parts for a thousand actors?
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King George's Coronation was indeed an auspicious event, providing European royalty and high society the world round with an opportunity for a last waltz before the outbreak of World War I allowed the music for forty years. In Edwardian England there was not yet an income tax to cramp the style of the upper class and such novel inventions as the automobile, telephone and electric light held out promise for lives of even greater elegance and ease than had been enjoyed under Queen Victoria's reign. Recently affected military alliances seemed to unify European nations, offering the prospect of lasting international peace. As it happened, of course, such treaties as the Triple Alliance between Germany, Austria-Hungary and Italy and the Entente Cordiale that allied Great Britain with France and later Russia actually contributed to the causes of World War I by effectively dividing Europe into two armed camps. But in 1911, before the Balkan Wars flamed the flames of nationalism and strained the alliances between smaller nations and the major powers, the monarchs of such Eastern European countries as Serbia, Bosnia and the much less consequential (and entirely mythical) Carpathia were free to join the royalties of other nations in celebrating the British Empire's glory and great good fortune.

Tom O'Brady as The King and William Paterson appears as Peter Northbrook in Rattigan's delightful comedy The Sleeping Prince.

A quarter of a million visitors came to London from across the world to see the coronation. For those who could not attend, Rattigan's play provides a vivid reminder of the event. The play opens with the royalty of the Empire gathered in the ballroom at the Palace of Westminster. The Queen, wearing her diamond tiara and earrings, sits at the head of the table, flanked by the Duke of Edinburgh and the Prince of Wales. The Duke of Cornwall and York, the Duke of York and the Duke of Connaught are all present, along with the Prince of Wales's brother, the Earl of Wessex. The scene is set for a grand ball, with music playing and lights flickering softly in the background.

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THE GOLD RUMS
OF PUERTO RICO

(1942): The Wireless Ray (1946), The Romancing (1948), and The Day of the Blue Sea (1952). Rattigan never forget the stories his father had told of the glories and glory of the 1911

Coronation.

The actor Rattigan’s enchanting tales were written and anachronistic characters found in several memoirs of the period as he began writing The Sleeping Prince. In recounting the play, the writer also came across a number of pamphlets marked “Strictly Confidential” that had been issued to foreign royalty and other officials in 1911. These little books contained certain useful telephone numbers and private addresses at which a visitor with an eccentric taste might find and discover unbidden in the hidden pleasures of London.

Rattigan knew from the start that The Sleeping Prince would be a light comedy—the sort with which he had made his early reputation and was supposed to have outgrown. It was his intention to connect a buoyant story, an occasional fairy tale, as he sub-titled the play, with new brilliance sparkling to Queen Elizabeth’s Coronation celebration. “I meant it as a little nonsense for a great occasion,” he said, expecting that the play would be cast with unknown actors and be given a modest production for a limited run.

The play was fashioned as a simple variation on a familiar theme. Rattigan explains that his idea was based on “the comic formula of standing a well-worn dramatic (in this case, romantic) cliche on its head.” The Cinderella story, undoubtedly the best-known fairy tale in the world, provided Rattigan with his basic plot line. As old as it is well-loved, the story dates back at least as far as the 9th century, where it turns up in Chinese literature. The form of the story most familiar to us today derives from Charles Perrault’s masterful retelling in his Contes du Temps Passé (Histories, or Tales of Passed Times), published in 1697. It is Rattigan’s invention to place a willful American chorus girl at the center of the action and to make her Prince charming something of a royal nerd. Although Mary Morgan, the chorus girl, is an American in background and famously adopted by her fairy godmother (the Grand Duchess, quite unconscious of her husband’s philandering) before being sent off to the Coronation ball, it is the Prince Regent who takes charge of the road transformation of the story, his emotions awakened for the first time “from the long gray sleep of Prudence to the magnificent scarlet dawn of Folly.” In place of the expected happy ending, Rattigan subverts a strikingly modern dénouement in which Mary gently but pragmatically suggests that even the most lovely of romances must come to an end and asserts that her career as a chorus is, at least for the moment, more important to her than the love of a prince.

Work on The Sleeping Prince went along quickly even for Rattigan, an expert craftsman who typically required no more than eight weeks to complete a play, including final polishing. By mid-February 1953 he was almost halfway through his hastily begun new work. Late one night as he was relaxing in the study of his Sunningdale country house, the telephone rang. Answering the call, Rattigan was surprised to hear the sound of the other end of the line, the voice of Laurence Olivier. Rattigan was acquainted with this great actor but not so well to expect calls from him after midnight. “After only the minimal exchange of ‘Darling old boy’ and ‘Lovely,’ the playwright recalls, Olivier stated his purpose for phoning. He had heard that Rattigan was working on a play for the Coronation and wondered if it might contain parts for him and his wife, Vivien Leigh. Rattigan briefly held out in his belief that the play he was writing was too fragile a vehicle to carry the considerable weight of two such renowned acting talents, but before ringing off, consented to let Olivier see the script.

Olivier and Leigh had last appeared in the theatre together two years earlier when they played opposite one another in both Shakespeare’s Taming of the Shrew and Chekhov’s Three Sisters and Calendar. Now they had in mind to return to the stage in Rattigan’s retelling. The writer was understandably reluctant to consent, wondering “How Larry could persuade anyone that he was ‘Prince Uncharming’ when he had made even Richard III into one of the most sexually attractive characters ever to disgrace a stage.” Moreover, Rattigan asked, “How on earth could darling Vivien, one of nature’s grand duchesses if ever I saw one, walk on to a stage as a chorus girl thrilled to her Brooklyn-doll-death at the prospect of meeting a real grand duke in the flesh?” Olivier wanted The Sleeping Prince and Rattigan discovered that if there were playwrights alive who could turn down Sir Larry’s request to appear in one of their plays, he was surely not among those tumescent fellows. Plans went ahead for an all-star, lavishly mounted West End production while Rattigan completed the play and the world pres-aged the novelist’s news of a Rattigon-Olivier-Leigh collaboration in honor of Her Majesty, Queen Elizabeth.

Rattigan’s pace of work did not even slow down for several months after the occasion it was intended to commemorate, Queen Elizabeth’s June coronation. In April, Vivien Leigh suffered a relapse of the mortal illness that plagued her throughout her life, and the start of rehearsals was pushed back to September 10th. The actress recovered from a nervous collapse. When, at last, work on the play began, it looked like there would be clear sailing ahead. Rattigan attended rehearsals more often than he usually cared to, just for the pleasure of watching Olivier go through his paces. The actor often had his wife and Rattigan in tears, both of them laughing helplessly at some tiny detail of character he was trying out. “It’s as funny as all that,” Olivier would ask solemnly. “Oh, yes, it’s marvelous!” Rattigan would respond, attempting to regain control of himself. “No, I think it’s too much,” Olivier would say after a moment’s thought and then frequently, to Rattigan’s amusement, he would discard forever a bit of comic business because he judged it too funny.

After a sold-out five week tryout in the road, The Sleeping Prince opened at London’s Phoenix Theatre on November 3, 1953, the date of Vivien Leigh’s fortieth birthday. The critics received the play coolly as Rattigan had predicted they would, but English audiences were thrilled to see their darlings, the Oliviers, back on stage together and affectionately welcomed Vivien Leigh after her illness. The play became a great hit with audiences eager to see its stars, and could easily have continued beyond its eight month run had not Leigh’s fragile nerves once again begun to falter and Olivier been previously committed to begin filming Richard III.

For Rattigan, Olivier’s performance as the Prince Regent was a revelation, but Leigh’s, as Mary Morgan, was a disappointment he blamed on miscasting. The playwright’s fear that his “flimsy little concoction” would be torn asunder by the vastness of Olivier’s talent was laid to rest at a dress rehearsal before the play’s Manchester opening. Rattigan went into Olivier’s dressing
The Sleeping Prince would be a light comedy—the sort with which he had made his early reputation and was supposed to have outgrown. It was his intention to connect a buoyant worldly, occasional fairy tale as he sub-titled the play, but on the need for brilliant sparkle to Queen Elizabeth’s Coronation celebration. “It meant it as a little nonsense for a great occasion,” he said, expecting that the play would be cast with unknown actors and be given a modest production for a limited run. The play is fashioned as a simple variation on a familiar theme. Rattigan explains that his idea was based on “the comic formula of standing a well-worn dramatic (in this case, romantic) cliche on its head.” The Cinderella story, undoubtedly the best-known fairy tale in the world, provided Rattigan with his basic plot line. As old as it is well-loved, the story dates back at least as far as the 9th century, where it turns up in Chinese literature. The form of the story most familiar to us today derives from Charles Perrault’s masterful retelling in his Contes du Temps Passé (Histories, or Tales of Passed Times), published in 1697. It is Rattigan’s invention to place a willful American chorus girl at the center of the action and to make her Prince Charming something of a rebel royalty. Although Mary Morgan, the chorus girl, is a bit of a bad egg in her husband’s opinion and disinterestedly adored by her fairy godmother (the Great Duchess, quite unconscious of her husband’s philandering) before being sent off to the Coronation ball, it is the Prince Regent who undergoes the most transformation in the story, his emotions awakened for the first time “from the long gray sleep of Prudence to the magnificent scarlet dawn of Folly.” In place of the expected happy ending, Rattigan substitutes a strikingly modern denouement in which Mary gently but pragmatically suggests that even the most lovely of romances must come to an end and asserts that her career as a chorus girl is, at least for the moment, more important to her than the love of a prince.

Work on The Sleeping Prince went along quickly even for Rattigan, an expert craftsman who typically required no more than eight weeks to complete a play, including final polishing. By mid-February 1953 he was almost halfway through his hastily begun new work. Late one night as he was relaxing in the study of his Sunnydale country house, the telephone rang. Answering the call, Rattigan was surprised to hear from the other end of the line, the voice of Laurence Olivier: Rattigan was acquainted with the great actor but not so well as to expect calls from him after midnight. “After only the minimal exchange of ‘dashing old boys’ and ‘lovely,’ the playwright recalls, Olivier stated his purpose for phoning. He had heard that Rattigan was working on a play for the Coronation and wondered if it might contain parts for him and his wife, Vivien Leigh. Rattigan briefly held out in his belief that the play he was writing was too fragile a vehicle to carry the considerable weight of two such renowned acting talents, but before ringing off, consented to let Olivier see the script.

Olivier and Leigh had last appeared in the theatre together two years earlier when they played opposite one another in both Shakespeare’s Taming of the Shrew and Chekhov and Shaw’s Caesar and Cleopatra. Now they had in mind to return to the stage in Rattigan’s tender comedy. The writer was understandably reluctant to consent, wondering “How Larry could persuade an audience that he was ‘Prince Uncharming’ when he had made even Richard III into one of the most sexually attractive characters ever to disgrace a stage.” Moreover, Rattigan asked himself, “How on earth could Vivien, one of nature’s grand duchesses, if ever I saw one, walk on to a stage as a chorus girl thrilled to her Brooklyn-girl-death-at-the-prospect-of-meeting-a-real-grand duke in the flesh.” Olivier wanted The Sleeping Prince and Rattigan discovered that if there were playwrights alive who could turn down Sir Larry’s request to appear in one of their plays, he was surely not among those tenacious fellows. Plans went ahead for an all-star, lavishly mounted West End production while Rattigan completed the play and the world press trumpeted the news of a Rattigan-Oliver Leigh collaboration in honor of Her Majesty, Queen Elizabeth. Rattigan’s piece d’oeuvre did not even go into production until several months after the occasion it was intended to commemorate: Queen Elizabeth’s June coronation. In April, Vivien Leigh suffered a relapse of the nervous illness that plagued her throughout her life, and the start of rehearsals was pushed back to September. But she recovered from a nervous collapse. When, at last, work on the play began, it looked like there would be clear sailing ahead. Rattigan attended rehearsals more often than he usually cared to, just for the pleasure of watching Olivier go through his scenes. The actor often had his wife and Rattigan in tears, both of them laughing helplessly at some tiny detail of character he was trying out. “It is as funny as all that?” Olivier would ask occasionally. “Oh, yes, it’s marvelous,” Rattigan would respond, attempting to regain control of himself. “No, I think it’s too much,” Olivier would say after a moment’s thought and then frequently, to Rattigan’s amazement, he would discard forever a bit of comic business because he judged it too funny.

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room just before curtain time and
found before him a rather dull-
looking man, with an emaciated com-
plexion, a thin, pocky, homely
mouth, hair parted in the middle and
plastered regrettably downwards over
his ears, and a sad-looking monocle
glued over his right eye.' Only when
he saw that the man was wearing an
Edwardian dress uniform altered by a
costume jeweler, did Rattigan recog
nize Olivier as his own "true,
living, breathing, Sleeping Prince."'
Like several others of Rattigan's twenty-
four stage plays, The Sleeping Prince
made an unsuccessful Atlantic crossing
and was short-lived in its New York
production. Noel Coward, who later, in
1953, wrote lyrics for The Girl Who
Came to Supper, a musical version of The
Sleeping Prince, was among the Broad-
way way-first-nighters in 1956. He re
ported to his diary that the play was
monumentally miscast with Michael
Redgrave as the Regent and Barbara
Boydides as Mary Morgan, and that the
opening went disastrously. After only
fifty-two performances, the show
closed.

A film version of the play was made in
1956. Retitled The Prince and the
Sleeping, the movie starred Laurence
Olivier opposite Marilyn Monroe in
what Josh Logan predicted would be
"the most exciting combination since
black and white." Filming took four
hard months and left Olivier, also the
picture's director, unhappy with its
quality. The film's world premiere
nonetheless had all the magic of a fairy
tale about it. Huge crowds gathered
outside the London movie theatre on
opening night and cheered as Rattigan,
excited by his mother, entered the
theatre along with Olivier and Vivien
Leigh, followed by Marilyn Monroe and
her husband, Arthur Miller.
The most recent incarnation of The
Sleeping Prince was seen just this past
season in a revival at the Chichester
Festival Theatre in England. The play,
with Omar Sharif in the leading role,
was received with much more sympa
thetically this time around than when it
first appeared, reviewers joining audi
cences in accepting the play as the bom
bon Rattigan always intended it to be.
There is no good reason, the critics
now allow, why adult theatre-goers
ought not to take the same delight in
the drawing room romance of The
Sleeping Prince as children find in
Cinderella, a rather less urban fairy
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THE TRAINING OF AN ACTOR

Few realize the work behind a mature actor’s seemingly relaxed yet authoritative performance. Few realize that his or her craft is not instinctual, but learned. It was this fact that inspired KQED producers Bruce Franchini and Dennis Powers to document on videotape an A.C.T. actor’s training, and reveal the process so fundamental to the magic of live theatre: craftsmanship.

The documentary winds its way through classes such as Phonetics, the Alexander Technique, Stanislavski, Voice and Movement, among others. Also appearing as representatives of the three-year intensive program are alumni Paul Shenar, Sadi Thompson, Harry Henslin, Michael Learned, Franchise Tacker and one-time Conservatory teacher Ellis Rabb.

For Franchini and Powers, three months of residency culminated in six days of shooting, and when the editing was done, Franchini had culled, from sixteen hours of footage, a half an hour of the most telling moments of an actor’s infancy. The viewer learns of the demanding variety of skills expected of the repertory artist, and witnesses first-hand the fitter-to-the-vest tradition endemic to an enduring training program. As Powers puts it, “A.C.T. is not only the philosophy, it is...the past, the past, the future.”

At one point in the program, veteran actor Sidney Wolter is observed conducting his popular Audition Techniques Class. What Powers describes as the true purpose of a Conservatory—the conserving and passing on of wisdom—is beautifully demonstrated.

Technical is at the heart of A.C.T.’s Advanced Training Program. Immense versatility is demanded of the student, and it is the producers’ hope that the theater fans will come to appreciate the discipline inherent in the actor’s profession after enjoying “A.C.T.—The Training of an Actor.”

“A.C.T.—The Training of an Actor” will air on KQED-TV Channel 9 on May 10, 1984, at 8:00 p.m. and May 13, 1984, at 10:00 p.m.
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PARENTS UNITED HOSTS DOLLY BENEFIT  
If you want to see a great play and contribute to a worthy cause at the same time, Friday, May 11, 1984 is the date to remember. The Institute for the Community as Extended Family (I.C.E.F.) is offering special benefit tickets to A.C.T.'s regularly scheduled performance of THE DOLLY. Appropriately, proceeds from the sale of the benefit tickets will go to Parents United Inc., an international organization for the treatment and prevention of child sexual abuse.  

THE DOLLY, a drama about the tragedy of incest in a family ill-equipped to handle such a sensitive and oft-closed problem, was targeted by Parents United as the perfect means to draw the public's attention to the unfortunate fact of incest, and the recourse available to victims through this fine agency.  

The national spotlight has been on the issue of incest ever since the A.B.C. television show made a story about it aired Monday, January 9. In direct response to the film, social service agencies across the country reported an increase in the number of calls received regarding incest, and Parents United, a non-profit organization with 110 chapters and headquarters in San Jose, was in no exception. Their crisis line was inundated with calls from abused children, as well as adults who were either assessors who wanted help, or who were one-time victims themselves. Parents United hopes to see that trend turn around.  

With THE DOLLY, I.C.E.F. offers a variety of treatment and counseling programs, including Adults Molested As Children United, Daughters & Sons United, Parents Anonymous and Parents United.  

For those who purchase special tickets through Parents United, there will be a meet-the-cast reception following the performance, with a light buffet and refreshments in A.C.T.'s Reception Room. Excellent orchestra and balcony seating is still available. For more information, or to order tickets, call Parents United at 408/280-5055.  

It is estimated that incest occurs in one of every four American families. The resources of I.C.E.F. are available for those who desire it at 408/280-5055. In San Francisco call the San Francisco Child Abuse Council at 415/647-4376.

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Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time. If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

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

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

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-6588 or 771-3883 (Voice). Special thanks to Steven Fisch Roser for his hard work and excellent performance in the interpreting of each show.

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

CREDITS
Larry Mercieca for A.C.T. photography; special thanks to Herbert Bernhard and staff of Herbert's Fine Inc. for their storage and services.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 12 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacob Jordan at A.C.T. (415) 771-3883.

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

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most.
Please... if you would like to welcome one or two young actors into your home this session for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emily at the Conservatory office (771-3883).

SPRING CLEANING
The A.C.T. props department welcomes the donation of any usable furniture, clothing, books and other household items. Please call the production office, 771-3883.

Savor the sense of Remy.

GEARY THEATRE FIRE EXITS

Please note the NEAREST EXIT. In an emergency, WALK to the nearest exit by the order of the M.P.E. and the City's Board of Supervisors.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard (1% service charge per order).

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

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

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

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

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

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPRING CLEANING
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Savor the sense of Rémy.
WHO’S WHO AT A.C.T.

WILLIAM BALL (General Director) returned to the American Conservatory on Theatre in 1965, beginning in the role as a designer. He soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known 1916 hit, in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington, DC’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 Underhill won the Lola D’Amantzou and Outer Circle Critics’ Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the librettos for an opera, Natalie Remon, with composer Lee Holley, based on A Month in the Country. In 1964, he directed Rattle and Hummage to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCN Director’s Fellowship. Among the first plays he directed for A.C.T. were Jurrass, Six Characters in Search of an Author Underhill, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Reinachter and Goddard’s Ice Dead, Dover’s Ghost, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Timbuktu, Equus, The Bremerton Gentleman and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a “Best Director” nomination by the Television Critics’ Circle. He also works as a teacher in A.C.T.’s Conservatory program. He accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Actor, Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, director of two of those seasons, and Director and Director of the training program and two as Coach and Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. For A.C.T., Mr. Fletcher has directed the 1965 production of Uncle Vanya, as well as Death of a Salesman, Antony and Cleopatra, Othello, Henry V, The Lotos Eaters, The Tempest, Romeo and Juliet, A History of the American Film, Another Requiem of the World, and the world premieres of Tennessee Williams’ The Double (An Entertainment) and Deacon Under the Elms, one of the two plays selected to open the Soviet Union as part of the U.S.A. U.S.S.R. Cultural Exchange Program as well as The Wilderness, which toured Hawaii and Japan. In November, Music, Momentum, Becomes Electric, and Musician’s Square. Mr. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including the Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.’s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1975. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conjuror, A Doll’s House, The Matchmaker, Pillars of the Community, Peer Gynt, Desire Under the Elms, 5th of July, The Widows of Eastwick, A Midsummer Night’s Dream, A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.’s complex theatre repertoire system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring programs to the western states, Hawaii, Japan, the U.S.S.R., and, currently, mainland China. He became Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 13 years, he has served as Associate Director on many of William Ball’s productions, and has been largely responsible for the revivals of Cypresses de Bergman, The Taming of the Shrew, Hay Fever, The Cake, Private Lives and Reinachter and Goddard and The Dead. After receiving his bachelor of arts...
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) had founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York debut in a production of "Hamlet" at the E.S.D. Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of "Under Milk Wood" won the Lola D'Amour Egan and Outer Circle Critics' Awards. In 1962, his production of "Six Characters in Search of An Author proved a 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, "Nunzilla Renounced" with composer Lee Holley, based on a novel by the same title. In 1964, he directed "Rustieke" and "Newman's Eyes" at Lincoln Center, then traveled to London to recreate his staging of "Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant, and an NBC- RCA Director's Fellowship. Among the first plays he directed for A.C.T., were "Ruffia", "Six Characters in Search of "An Author," "Tiny Alice" and "King Lear." They were followed by "Twelfth Night," "The American Dream," "Hamlet," "Oedipus Rex," "The Three Sisters," "The Tempest," "Rehearsal and Goldenstein," "The Devil," "The Crucible," "The Taming of the Shrew," "The Cherry Orchard," "King Richard III," "Juno," "Equus," "The Bourgeois Gentleman" and "The Winter's Tale." Mr. Ball has directed three of his productions for PBS television, including "The Taming of the Shrew," for which he received a "Best Director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory program. He received an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Executive Director) 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 Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed at 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 "Antigone," as well as "Death of a Salesman," "Streetcar," and "Othello," all under his direction in A.C.T.'s recent production of "Othello," which toured Hawaii and Japan. Mr. Fletcher has also translated and directed numerous Israeli plays for A.C.T. including "The Enemy of the People," "A Doll's House," "The Dybbuk," and "The Major Director and Ghost. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

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When there's no place to go but up

We enhanced 101 Lombard the only way we could—by going up.

Nine stories up, to be precise.

In the West Tower the views are more breathtaking. The residences include spacious three-bedroom designs. And new models showcase the elegance and distinction of 101 Lombard.

Even if you have previously visited our East Tower (now sold out) come see the one, two and three-bedroom residences in the new West Tower. Priced from $217,000 to $1,061,000 (subject to availability). At a certain level of achievement, up is the only way to go.

Four new designer models open weekends noon to 5 p.m. Or call 415-956-1010 for a private weekday appointment between 9 a.m. and 5 p.m. At the foot of Telegraph Hill, adjacent to Levi's Plaza. Broker cooperation invited.

degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Fred Coppola. Mr. Barcote has directed the Plays-in-Progress program and worked on the televised adaptations of Camino del Rey, The Taming of the Shrew and 4 Chansons of Notre Dame. He now heads the newly formed Troubadour touring program.

JAMES EDMONSDON (Resident Director) made his ACT directing debut two years ago with the productions of The Rehearsal Scene and Black Comedy. Last year he directed The Gin Game and Dear Love on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long list of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry VI, Part II; Round the Moon; Sense of Honor; Romeo and Juliet; and Much Ado About Nothing. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Director), a founding member of A.C.T. whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. OffBroadway, he co-produced The Saddlebags of Henry Kempe, Epithet for George Dilloin and directed the national touring company of Office. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Hot L Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Drama Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center and the San Francisco Opera Center.

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

Mr. Hecht currently serves as Conservatory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions he has directed include King Lear, A Fight of Jails, American Buffalo, All the Way Home, A. A. and S. and Separation Table; as well as the Plays-in-Progress productions of Mr. Darling Heirs, Strictly a Formality, and The Dally.

LAIRD WILLIAMSON (Director), who staged and co-adapted A Christmas Carol at A.C.T. also directed The Matchmaker which toured to Russia in 1976. Additionally, he has directed for the Geary Stage: An Evening with Tennessee Williams, In the Country, The Visit and Pentacle, as well as The Healer and Animals for Pandping from the One for the Plays-in-Progress Program. He has directed and performed extensively at both the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts, Theater.

For P.C.P.A. he played the title role in Pirandello's Six Characters in the Style of theatre, and created the role of Pontius Pilate in the world premiere of Robert Paredes' Jesus. He has directed Don Pasquale and The Prodigal Son for Western Opera and staged The Taming of the Shrew for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Lanny Delorge, the musical comedy The Journey. He has been a guest director for the Brooklyn Academy of Music, Theatre Company where he staged The Recruiting Officer, and directed Arthur Kopit's Wings for the Denver Center. This year Mr. Williamson was named Artistic Director of the P.C.P.A. Theatre.
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JAMES EDMONSON (Assistant Director) made his A.C.T. directing debut two years ago with the productions of The Roving Scoundrel and Black Comedy. Last year he di- rected The Gin Game and Dear Last 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 V, Ring Round the Moon, Shaw's Heart of House, Romeo and Julia, and Much Ado About Nothing. Mr. Edmondson has served as an actor and director with the Pacific Conservatory of the Performing Arts Theatrefest and the Colorado Shakespeare Festival.

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Carnelian Room

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SAN FRANCISCO
415-433-7500
THE ACTORS

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

OTHER RESIDENT THEATRES: Aggie Kazuo’s Cosmic Comic; A Child’s Guide to Fairyland; What’s On Tonight; Dylan Richard III; A Christmas Carol; The Ramblers of Red Chief; Director: The Madwoman of Chaillot, The Little Prince, Spassovledy, Threes, Sunny Morning, Poets of Piccadilly.

ANNETTE BENING* joined the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has performed with various Shakespeare Festivals in San Diego, Saratoga and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Bening appeared on the Geary stage in The Chalk Garden and A Christmas Carol.


OTHER RESIDENT THEATRES: Lion’s Lobster Latin Twist of Athens, Romans and Julius, Antony and Cleopatra, APF, Wall That Ends Wall, The Winter’s Tale, Two Gentlemen of Verona, King John, Ivanhoe.

TELEVISION: Parent Effectiveness (PBS).

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


BROADWAY: 8 total, including: The Shaw-Off with Nels Hanson; Hamlet (with Ellis Rahl).

TELEVISION: Kaiser Aluminum Hour; The busy bungle (with Paul Newman); Love is a Many Splendored Thing (CBS).

PETER BREITZ joins the A.C.T. company this season as a third-year student in the Advanced Training Center. He attended California State University at Hayward and the Joan Dancy Workshop, and has appeared extensively with the Pacific Conservatory of the Performing Arts Theatre on Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Breit replaced the choreography on a production of Romeo and Juliet at the Western Stage Company in Salinas. His solo performances with A.C.T.’s Conservatory include Miss of M’od, Henry V, Peri 2 and 3, Romeo and Juliet, and When You Comin’ Back, Red Ryder.

OTHER RESIDENT THEATRES: Equus, Harvey, Tangle, Camino Real, Antoinette, The Miracle Worker, What’s Old is New, Golden Boy, The Seagull, Measure for Measure.

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

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

Gourmet Magazine

March 1983

NANCY CARLIN joins the company as third-year Advanced Training Program student. Nancy first studied in the 1977 Summer Training Center. A graduate of Brown University in Comparative Literature and a published poet, she has held roles on A.C.T. and community productions of The Seagull, Romeo and Juliet, Peer Gynt and King Round the Moon. Miss Carlin first appeared on the Geary stage last season as a peasant in Uncle Vanya, and toured with that production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatre Festival/Pacific Conservatory of the Performing Arts in Santa Maria.

A.C.T. PRODUCTIONS: Uncle Vanya.

OTHER RESIDENT THEATRES: Penelope, Antiches, Janus and the Together, As You Like It, A Midsummer Night’s Dream, Macbeth, Troilus and Cressida.

MIMI CARR returns to A.C.T. after a season with Seattle’s Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland’s Oregon Shakespearean Festival, the Pacific Conservatory of the Performing Arts Theatre, the Alley Theatre in Houston and the Hilbers Repertory Theatre of Detroit. Miss Carr holds a bachelor’s degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit.

A.C.T. PRODUCTIONS: The Three Sisters, A Christmas Carol; I Remember Mama, The Admirable Crichton, Black Comedy, Cabaret, A Piggy’s Diary, Little Big Train, The Last Season, Morning’s at Seven, A Christmas Carol.

OTHER RESIDENT THEATRES: In the Jungle of桂, The Seagull, The Men Who Came to Dinner, Twelfth Night, Tobacco Road, Ring Round the Moon, Macbeth, Cavedinm, Memo; School for Scandal.

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

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THE ACTORS

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

OTHER RESIDENT THEATRES: Aggie Hudson's Country Czarina, 4 Child Go, Getha, What's On Tonight; Dylan Richard II; A Christmas Carol; The Remains of Red Chief; Director, The Madwoman of Chaillot; The Little Prince; Squirellene; Trapp's Sunny Morning; Pets of Priscilla.

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

ACT PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Travesties; Ab Willesinuid; Much Ado About Nothing; Richard II; The Three Suicides; A Christmas Carol. BROADWAY: 8 total, including: The Show-Off with Nicky Hays; Hamlet (with Elke Bamb). TELEVISION: Kaiser Shuman Mouse; The Book with Paul Newman. Love Is a Many Splendored Thing (CBS). PETER BREITZ* joins the A.C.T. company this season as a third-year student in the Advanced Training Program. He attended California State University at Hayward and the Joan During Workshops, and has appeared extensively with the Pacific Conservatory for the Performing Arts Theatre in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Breit recently served as the Fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Salinas. His studio performances with A.C.T.'s Conservatory include Much Ado About Nothing, Henry VI, Parts 2 and 3, Romeo and Juliet, and When You Comin' Back, Red Ryder?

ANNETTE BENING* joined the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with various Shakespeare and Thrash in San Diego, Sarasota and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Bening appeared on the Greasy stage in The Chalk Garden and A Christmas Carol. ACT PRODUCTIONS: The Three Suicides; The Chalk Garden; A Christmas Carol.

OTHER RESIDENT THEATRES: Lord's Kitchen; Lane-Th넙s of Athens; Romeo and Juliet; Antony and Cleopatra; APF; Wall That Ends Wall; The Winder's Tale; Two Gentlemen of Verona; King John; Ivanov. TELEVISION: Parent Effectiveness (PBS).

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 Macbeth, The Taming of the Shrew, Romeo and Juliet and Macbeth. Last season she appeared on the Greasy stage as a peasant in Uncle Vanya, and toured with that production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatre Festival/Pacific Conservatory of the Performing Arts in Santa Maria. ACT PRODUCTIONS: Uncle Vanya; THE THREE SUICIDES; A CHRISTMAS CAROL; THE WINTER'S TALE; IVANOV. OTHER RESIDENT THEATRES: Penelope, Atticible; Joan and the Boyfriend; Ye'like Kle; A Midsummer Night's Dream; Henry V; Macbeth; Twelfth Night.

PETER BREITZ* joins the A.C.T. company this season as a third-year student in the Advanced Training Program. He attended California State University at Hayward and the Joan During Workshops, and has appeared extensively with the Pacific Conservatory for the Performing Arts Theatre in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Breit recently served as the Fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Salinas. His studio performances with A.C.T.'s Conservatory include Much Ado About Nothing, Henry VI, Parts 2 and 3, Romeo and Juliet, and When You Comin' Back, Red Ryder?

MMI CARR returns to A.C.T. after a season with Seattle's Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory of the Performing Arts Theatre, the Alley Theatre in Houston and the Hillbarn Repertory Theatre of Detroit. Miss Carr holds a bachelor's degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit. ACT PRODUCTIONS: The Three Suicides; A Christmas Carol; I Remember Mama; The Admirable Crichton; Black Comedy; Cat on a Hot Tin Roof; Lesser Women in the Last Afternoon; Morning's Mourning. OTHER RESIDENT THEATRES: In the Jungle of Irene; The Seagull; The Men Who Came to Dinner; Twelfth Night; Tobacco Road; Ring around the Moon; Macbeth; Coriolanus; Memo; School for Scandal. TELEVISION: A Christmas Carol (ABC; A.C.T. production).

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JOHN DeMITA has come to the A.C.T. as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghof’s HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Selvaggio/California Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home for the Holidays; Henry V; Paris 1, 2, 3; Man ofMODE; and The Banquet.

OTHER RESIDENT THEATRES: Markethedeker's; the Beef; the Beep; Manor of the Moon; Camino Real; the Matchmaker; The Realest of Reals; A Child of the Sun; Mrs. Dolly Has a Lover; Terminal.

PETER DONAT has been with the A.C.T. company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellis Rabb's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.

A.C.T. PRODUCTIONS: 11 total, including: Saville; Oliver Millbrooks; The Importance of Being Earnest; Hedda Gabler; Six Characters in Search of an Author; Cyrano de Bergerac; A Doll's House; The Cherry Orchard; Equus; Man and Superman; The Master Builder; A Month in the Country; The Little Foxes; Dodes Newspaper; The Entertainer (with Lawrence Olivier); There's One in Every Marriage.

FILMS: Godfather II; The Hindenburg; A Different Story; E.L.S.T.; Highopia; All Washed Up; China Syndrome.

BARBARA DIRECKSON has been with A.C.T. for twelve years, having attended the Conservatory's Advanced Training Program. Previously, she attended the Perry Manning School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dierckson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan, and the U.S.S.R. Other acting credits include Shap, with Sada Thompson at the Westport Country Playhouse; Scours of Stephen; The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre.

A.C.T. PRODUCTIONS: Including: Cyrano de Bergerac; The Merchantman (U.S.S.R.); Peer Gynt; A Month in the Country; The Cherry Orchard; Hedda Gabler; The Importance of Being Earnest with Ellis Rabb at the Geary; the Winter of the World; The Three Sisters; The Chalk Garden; Uncle Vanya; The Hound.

BROADWAY: The Barber.

OFF-BROADWAY: (Director) Practice.

TELEVISION: One Life to Live; Maria's Day in White Shadows.

FILMS: Main Airport '79; Fort Apache; The Bent; An Affair. For All.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1975-76 and first appeared with the company in The Ruling Class as well as numerous student productions. He has been seen most recently in the extended local run of Good News at the Eureka, Mattress Memos! and Other Men's, in addition to a featured role in the film The Right Stuff. Other major stage productions include Hamlet at the Berkeley Shakespearean Festival, and The Tempest and The Taming of the Shrew at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original San Francisco cast of Los Angeles revival of A New Day Over the Cuckoo's Nest.

A.C.T. PRODUCTIONS: The Ruling Class.

OTHER RESIDENT THEATRES: Shap; The Importance of Being Earnest.

TELEVISION: Los Grant; Incidence at Cunningham.

JOHN HERZLER returns to A.C.T. this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Milwaukee's Guthrie Theatre, he has also appeared in The Caucasian Chalk Circle; the Virginia Stage Company, the Cincinnati Playhouse and the New Jersey Shakespeare Festival. In addition to his work as an actor, Mr. Herzler directed Cyrano de Bergerac at the San Diego Shakespeare Festival and Pozzello at the Penny Street Theatre Off-Broadway. He has also been seen on Broadway, television and in several feature films.


OTHER RESIDENT THEATRES: Markethedeker's; The Imperial; Hamlet; The Midsummer Night's Dream; The Christmas Carol; Murder, Verity, FL, Parts 1, 2, 3; (Director) Cyrano de Bergerac.

BROADWAY: The Barber.

OFF-BROADWAY: (Director) Practice.

TELEVISION: One Life to Live; Maria's Day in White Shadows.

FILMS: Main Airport '79; Fort Apache; The Bent; An Affair. For All.

NANCY HOEFER returns to A.C.T. company for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespearean Festival, as Cleopatra in its 1982 production of Othello and as Jane in the Alaska Repertory Theatre's production of Ibsen's Hedda Gabler. Most recently, Miss Hoefek played Ann Whitefield in the season opener of Man and Superman at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company's...
JOHN DeMItA comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghoef's HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Sewing Trestle/Facile Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home, The Rehearsal, Henry V, Pars L.L.C., Man ofMODE, and The Duchess.

PETER DONAT has been with the A.C.T. company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of the Ring by Haina A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.


DREW ESHelman attended A.C.T.'s Advanced Training Program in 1975-76, and first appeared with the company in The Ruling Class as well as numerous student productions. He has been seen most recently in the extended, local run of Great Expectations at the Folger Theatre. His recent off-Broadway credits include The Importance of Being Earnest with Richard Griffith at San Francisco's Old Globe Theatre.

A.C.T. PRODUCTIONS: The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest.

NANCY HOUPEK returns to A.C.T. company for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with resident theatres as the Berkeley Shakespeare Festival, as Cleopatra in its 1982 production of "Othello" and as Cleopatra in its 1983 production of "Othello." She has also played in the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houpek played the lead in "The Barber of Seville."
voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

ACT. PRODUCTIONS: Julius Caesar, A Christmas Carol, Ten Minutes for 25 Cents: Mistletoe and Fez, Queen for a Day.


JANICE HUTCHINS joined ACT eight years ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chinese native, she also studied direct­ ing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on­ going Plays-in­ Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conserva­t ory and has directed numerous Con­ servatory student projects. This summer she represented ACT in an unprec­ edented exploratory theatre tour of the People's Republic of China.


OTHER RESIDENT THEATRES: Director: Chapter One, Miss Appeal.

TELEVISION: A Christmas Carol (ABC/ACT production).

JOHANNA JACKSON* has been involved with ACT since 1979. She has studied with the Pacific Con­ servatory of the Per­ forming Arts in Santa Maria, Cal­ ifornia, where she also has held roles in its annual Thea­ trefest, and at ACT's own Ad­ vanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and audition­ ing techniques, musical theatre, voice, and text. This season she continues to teach in ACT's Academy (formerly the Evening Extension Program) in the disciplines of acting and music in theatre for actors.

ACT. PRODUCTIONS: Another Part of the Forest (Hawaii tour), A Christmas Carol, I Remember Mama, Mourning Becomes Electric.

OTHER RESIDENT THEATRES: Death of a Salesman, Member of the Wedding, A Review of the Sun, The Sea Horse.

NICHOLAS KALEDIN returns to ACT, after having held a variety of roles on the Geary stage during the 1979–82 seasons. He holds a bache­ lor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from ACT's own Advanced Training Pro­ gram. Mr. Kaledin also has appeared off­ and­ off­ Broadway, as well as at the Utah Shakespeare Festival and the Thea­ tre at Mum­ mertown, Maine. Most recently, he has been seen in Ken Ruta's produc­ tion of Design For Living at Boston's Hunt­ ington Theatre Company.


TELEVISION: A Christmas Carol (ABC/ACT production) Tex (NBC).

ANNE LAWDER returns for her fourth season. An original member of the Actor's Work­ shop, she was gradu­ ated from Stan­ ford University. In New York she studied movement with Kara Della­ Motta and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA Theatre at...
OTHER RESIDENT THEATRES: Death of a Salesman. Member of the Wedding. A Review of the Sue: The Sea Horse.

JANICE HUTCHINS* joined A.C.T. eight years ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the new Player’s weekends series, which has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer she represented A.C.T. in an unprecedented exploratory theatre tour of the People’s Republic of China. A.C.T. PRODUCTIONS: Equus, The Winter’s Tale, Ali: Industrial and Inhuman; Merry Wives of Windsor; Hamlet; The Shaw, The Little Foxes, The Admirable Crichton; A Christmas Carol; Black Comedy. Director: Lizzy Borden in the Lates Afternoon; David Letterman.
OTHER RESIDENT THEATRES: Director: Closure, Two Men Appealed. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

JOHANNA JACKSON* has been involved with A.C.T. since 1975. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theatre festivals, and at A.C.T.’s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company’s Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to

NICHOLAS KALEIDIN* returns to A.C.T. after having held a variety of roles on the Geary stage during the 1979-80 season. He holds a bachelor’s degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.’s own Advanced Training Program. Mr. Kaleidin also has appeared off- and off-off-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Monmouth, Main. Most recently, he has been seen in Ken Rutko’s production of the Great Design for Living at Boston’s Huntington Theatre Company.
A.C.T. PRODUCTIONS: I Remember Mama. Much Ado about Nothing. Hay Fever; Mourning Becomes Electric. The Three Sisters; Another Part of the Forest (Hawaiian tour). A Christmas Carol; The Crutches; Blood, Lust, and a Lesson; Down on the Funny Farm; Journey’s End; The Blue Devils.
OTHER RESIDENT THEATRES: Producer for Measure; A Commedia of Errors; A Midsummer Night’s Dream; Antony and Cleopatra; King Lear.

ANNE LAWDER returns for her fourteenth season. An original member of the Actor’s Workshop, she was graduated from Stanford University. In New York she studied movement with Karin Delias and speech with Alice Hermes, Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the Pittsburgh Playwrights at

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A.C.T. PRODUCTIONS: 21 total, including: Romeo & Juliet; A Doll's House; Tonight and Tomorrow; You Can't Take It With You; After the Revolution; Bus Gun; Man and Superman; Antigone: The Master Builder; All the Way Home; Ah, Wilderness; Heartbreak House; Romeo and Juliet; A History of the American Film; Gnome. Another Part of the Forest; I Remember Mama; Mourning Becomes Electra; Morning's at Seven. PCPA/THEATREFEST: Ah, Wilderness; Showboat; My Friend, the Movie; The Music Master; Hello, Dolly! P.C. presents "A Christmas Without Snow," a CBS Movie of the Week, The Magic School (PBS "American Short Story" series).

DOUGLAS MARTIN * made his local acting debut last summer as Desdemona Mark Doolin in the Summer Repertory Theatre's production of Othello, and is continuing the role as part of A.C.T.'s Foolish Touring Company program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio productions as A Tale of Two Cities, Golden Boy, and The Lady's Not For Burning. His appearances in the Play-in-Progress series have included Mammon and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Mammon and Fun; Dead Letters; Mass Appeal. OTHER RESIDENT THEATRES: Othello.

CAROLYNN MCCORMICK * joins the A.C.T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree in Theatre from Williams College, and studied French theatre at the Centre d'Etudes Francophone during the Auguste Summer Festival in 1978. In addition to appearing with the Summer Repertory Theatre in Montalcino and the Williams College Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 39 in Houston. In her two years in A.C.T. Conservatory, she held roles in studio productions of Henry IV, Part II; As You Like It; The Country Wife; The Alchemist; The Hot L Baltimore; Man of Modes; Romeo and Juliet; and The Girl Next Door.

A.C.T. PRODUCTIONS: Othello, The Man of Modes; Bud, Not Buddy.

CAROLYN MCCORMICK

ANNE MCLAUGHTON re-joins A.C.T. for a second season this year. She holds a B.F.A. in Drama from Juilliard, and was a founding member of John Houseman's Acting Company. She has acted and directed with numerous theatres across the United States, including the California Great Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory for the Performing Arts, San Jose Repertory Company, Berkeley Stage Company, and the Berkeley Shakespeare Festival. She has a busy career as a drama teacher, and also works with husband, Dakin Matthews—four children.


DEANNA MEARS is a charter member of A.C.T. She studied theatre in New York City with Utzi Haagen, Lloyd Richards and Will liam Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour of And Miss Reardon Drinks a Little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination.
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Don for best performance at the Los Angeles Theatre Critics Awards. Miss Meers teaches acting through the Advanced Training Program and Summer Training Congress. She is married to actor Frank Saving.

A.C.T. PRODUCTIONS: 24 total, including: Twelfth Night; Death of a Salesman; Six Characters in Search of an Author; Antigone; Troilus; Under Milkwood; Tariff; A Month in the Country; The Cuckoo; Night and Day; The Three Sisters; The Boyfriend; besting; Dear Earl; Morning's at Seven; BROADWAY: Tiny Alice; beak and Helicon; The 23rd. To be good. Never live over a Pressed Foods.

OTHER RESIDENT THEATRE: 9 total, including: The Learned Ladies; The Cherry Orchard; TELEVISION: The Tonight Show; Rudolph; Testimony of Two Men; McGill; Beacon Hill; Nefertiti; Under Milkwood; A Mother for Joseph.

EML: Justine; Patras.

FRANK OTHWELL has caught the Alexander Technique at A.C.T. since the company's beginning in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Sokolov Studio of Acting in New York, before returning to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 13 total, including: The Three Sisters (Broadway tour); Matchmaker (U.S.S.R. tour); Dare Under the Eyes (U.S.S.R. tour); A Chorus Line; BROADWAY: The Three Sisters; TELEVISION: Romeo and Juliette (PBS); A.C.T. production; a Christmas Carol (ABC); A.C.T. production; Glen Hally (PBS); A.C.T. production.

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

A.C.T. PRODUCTIONS: Including major roles in You Can't Take It With You; Juniper; The Matchmaker (U.S.S.R. tour); The Love; The Way to Write His Own Story: Busted; Child; Happy Landings; The Gin Game.

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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 Piatigorsky 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 “The Boys in the Band.” Since then, he has performed major roles and toured with us both in Hawaii and the UK, as well as being involved in the Conservatory’s Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared in the Major Domino in the San Francisco Opera’s 2006 production of Bizet’s “Carmen.”


Broadway: Tall, Dark.

OTHER STUDIO THEATERS: 10 total, including: The Wolf, Uncle Vanya, The Conscious Child, Gin Game, The Elephant Man, Other People’s THEABING THE SHOES: King Lear, Posh, FLYING: Has guest appearances on all major networks.

FILMS: Time after Time, Genius, Arrest Me, China Blue, and the Philly Flash.

TINA THOMASSIE joins the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry Kyle and the HB Studio in New York City. In addition to performances with the A.C.T. at the San Francisco Opera, she appears in A.C.T. projects of Henry IV, Part II, Richard III, The Seagull, Man ofMODE, and Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRES: Troil of Tears: A Tribute to Bill Rierson.

SYDNEY WALKER is a 35-year veteran of stage, film, and television, having performed in some 211 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva Le Gallienne, and Helen Hayes. He has been seen on both Broadway, was a leading actor with the APA Repertory Theater and with the Repertory Theatre of Lincoln Center.


MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirteen productions as well as the Playhouse Progress Program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 15-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 Farrell and daughter, Gina, she also designs and manufactures for their Jeflo robe shops in the city.


FILMS: Penelope, Bullitt, Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Peoria, Illinois, he earned his bachelor’s degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He is a veteran of many productions, and directed the Oregon Shakespeare Festival, the American Shakespeare Festival, the University of Southern California, the Shakespeare Festival of San Diego, and the San Jose Repertory Company. Mr. White is an expert combat choreographer, and has taught stage combat at A.C.T. The Chalk Garden, and served as fencing master for the San Francisco Ballet’s production of Romeo and Juliet.

AC T PRODUCTIONS: 24 total, including: Cyrano de Bergerac, Merchant of Venice, The Taming of the Shrew, Hot L Baltimore, The Matchmaker (U.S.S.R. tour), Don Juan Under the Elms (U.S.S.R. tour), Othello, Ibsen’s, Isabella and Peer Gynt.


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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 Fiacco 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 ‘Who’s Afraid of Virginia Woolf’. Since then, he has performed major roles and toured with us both here and in Europe and in the Conservatory’s Advanced Training Program and Summer Theatre Congress. Additionally, Mr. Reinhardt appeared in the New York City Opera’s recent production of Bizet’s “Carmen” and as the Major Domo in the San Francisco Opera’s production of Bizet’s “Carmen.”

TYNNA THOMASSIE joins the A.C.T. company this season as a thirteenth-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she worked with John Dennis and Barry Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at Top of the Mark and the California Theatre in San Francisco, she has appeared in A.C.T. studio productions of Henry IV, Part III, Richard III, The Seagull, Man of Mode, Hot L Baltimore, and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

REGENCY THEATRES: Trail of Tears: A Tribute to Wild West.

SYDNEY WALKER is a 35-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 Lawrence Olivier, Anthony Quinn, Eva Le Gallienne and Helen Hayes. He has been seen on and off Broadway, was a leading actor with the APA Repertory Theatre and with the Repertory Theatre of Lincoln Center.


MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Playwrights’ Program. The Monta Vista native attended the University of Washington before going on to perform in all the major resident theatres. Her 15-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stops, 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.


J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Peoria, Illinois, he earned his bachelor’s degree in fine arts from Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He has since been performing and directing in the Oregon Shakespeare Festival, the American Shakespeare Festival, the University of Southern California, the Rhode Island Playwright and the San Jose Repertory Company. Mr. White is an ex-pert combat choreographer, has taught stage combat at A.C.T. The Chalk Garden, and served as fencing master for the San Francisco Ballet’s production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including: Clytemnestra, Macbeth; A Midsummer Night’s Dream; Under the Elbow (U.S.S.R. tour); Dames at Sea; Androcles and the Lion; The Sunshine Boys; By the Wind; Julius Caesar; All the Way Home; Japanese.

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OTHER RESIDENT THEATRES: A Midsummer Night's Dream.

JOSPEH APPEL (Lighting Designer) joins A.C.T. for his third season, having designed Mounting Room, Moonlighting: A Love Story and The Cat in the Hat. Mr. Appel has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 80 productions with 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 has also designed at the Chicago 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, Biane, this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Barbara. During his eleventh season at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including A Christmas Carol, The Cycle, The Cane, The Boys From Syracuse, Heaven, Pippin, Rainbowalli, and the annual Christmas Spectacular. His designs have been seen at such regional theaters as the Alaska Repertory Theatre, Berkeley Repertory Theatre, Berkeley Shakespeare Festival, and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and Cleveland Actors Theatre. A resident of San Francisco, Mr. Blackman lives in a Queen Anne Victorian with a small but victorious poodle.

RALPH FUNKELLO (Costume Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including Uncle Tom's Cabin, Moonlighting: A Love Story, and Witch. Another Production of the Oregon Shakespeare Festival's annual Christmas Spectacular. Mr. Funkellos' work has been seen on and off-Broadway and at many resident theaters, the Berkeley Repertory Theatre, the Denver Center for the Performing Arts, the Denver Center Theatre Company, the San Francisco Mime Troupe, and McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre, and the South Coast Repertory Theatre. He has designed costumes for The Tempest on PBS television. Recently, Mr. Funkellos designed the sets for the New York City Opera's upcoming production of La Boheme.

DAVID PERCEVAL (Lighting Designer) began his association with A.C.T. in 1977, directing Lighting Design Intern. In addition to designing for the Plays-in-Progress program, he has worked on a number of productions for the Conservatory's Playhouse and the A.C.T. New Works series. His most recent design was a three-week production of A.R. Gurney's A School for Scandal at A.C.T.'s New Works Festival. In the fall, he will design for the New York City Opera's production of La Boheme.
DESIGNERS

JOSEPH APPELT (Lighting Designer) joined A.C.T. for his third season, having designed "Mounting Beesomes Blues," Morning at Seven and The Gin Game. Mr. Appelt has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on leave from both positions for a year. Mr. Appelt has also designed at the Cheyenne 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, "Dumas," this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Barbara. During his eleventh season as A.C.T.'s Set Designer, Mr. Blackman's designs have included scenery for over 30 productions, including A Christmas Carol, The Glass Menagerie, A Moon for the Misbegotten, Private Lives, Juniper, King Richard III, Equus, The Chairs, Oedipus, The Countess, We Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Month in the Country, House of Blue Leaves, The Visit, Private Passages, A Day in the Death of the Pig, Home. He can't take it with you; You, Miss. The Drowsy Chaperone, Passion, Four O’Clock at the Sun, and The Curious Savage. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

MARSHA BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed Ghosts, Night and Day, The River, Buried Child, Fifth of July, Black Comedy, The Browning Version, and The Merchant of Venice. Miss Burke's other credits include two seasons with the Oregon Shakespearean Festival, where she designed Inherit the Wind, Man and Superman, and You Can't Take It With You. She recently designed for The Importance of Being Earnest for the South Coast Repertory Theatre.

MICHAEL CASLY (Costume Designer), who returns for his second season with A.C.T., has designed for Orlando City Music Hall's golden anniversary production of Flash! and productions of Lumberjacks and Mississippi Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed television production of Peter Pan and the Rockettes. A graduate of the University of Texas, Mr. Casly created costumes for 3 C.T. productions of Oliver! Romanoff-Maimi Happy Landings, Cat Among the Pigeons, The Gin Game, Poor Lot, The Child Garden, Much Ado About Nothing, Morning at Seven and The Milk. Mr. Casly also has numerous New York Off-Broadway credits, as well as TV scripts and television commercials. Currently, Mr. Casly designed costumes for Harvey Company and Falstaff on the Roof for the FCPA Theatre in Santa Marta and Selveng.

CATHELINE EDWARDS (Costume Designer) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed Olde Time's End, The Italian Streetcar, Matter and Antidote, and The Girl of the Golden West, as well as over 20 productions for the Plays-in-Progress series. Her work has also been seen at such other regional theatres as the Alaska Repertory Theatre, Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. She has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Shrewsbury Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Ms. Edwards lives in a Queen Anne Victorian with a small but victorian patio.

RALPH FUKINCELLO (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including Uncle Tom's Cabin, Morning at Seven, A Midsummer Night's Dream, Another Part of the Forest, Peer Gynt, La Bohemian. The editing of the show and Mounting Beesomes Blues. Mr. Fukinelo's work has been seen on and off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, the Denver Center Theatre Company, the Colorado Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre. He has recast his design for The Tempest of the Show on PBS television. Recently, Mr. Fukinelo designed the sets for the New York City Opera's up-coming production of La Boheme.

DAVID PERCEVAL (Lighting Designer) began his association with A.C.T. at Lighting Design Intern. In addition to designing for the Plays-in-Progress program, his work included four studio productions for the Conservatory. Prior to coming to A.C.T., Mr. Perceval designed a number of productions for the Oregon Contemporary Theatre, including 4 Anne Wolf Cabaret featuring Martha Schlamme, and Lost. A recent graduate of the University of Washington, Mr. Perceval will be...
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represented later this season by How the Other Half Lives and School for Scandal at the San Jose Repertory Theatre.

ROBERT PETERSON (Lighting Designer) designed lights for the West Coast premiere of The Heiress at Seattle’s Intiman Theatre, where other credits include Steenberg’s The Dream Play, with guest Swedish director Peter Otkerson, and Brecht’s The Caucasian Chalk Circle, with German director Chritstl Nei. He works extensively with the Old Globe Theatre in San Diego, where recent designs include Twelfth Night with Marilyn Mason, the West Coast premiere of Sartoris of St. Louis, Billy Bishop Goes to War and Annie and Old Love. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of Don Juan, Hamlet, and A Midsummer Night’s Dream. Mr. Peterson has designed at least one production per season for the past three seasons at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the staff technical director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Trail Theatrical, a lighting design consultancy company with offices in Oregon.

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

RICHARD SAGER (Set Designer) returns for a ninth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Houdini, Hotel Paradiso and The Little Jew, as well as The Chief Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Buried Child, The Girl of the Golden West, A Winter’s Tale, The Fifth of July, The Visit, The Bourgeois Gentlemen, Cat Among the Pigeons and Something’s Afoot, which premiered at the Martinez Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of the Art Institute, Mr. Sager also created sets for the Broadway production of Butterflies, A Few and several off-Broadway productions. Mr. Sager’s other credits include the Old Globe Theatre’s productions of The Country Wife, Are You Now and Old Love, The Utter Game, and The Importance of Being Earnest, the Alhambra Theatre’s production of My Fair Lady, and the 50th anniversary season production of La Traviata for the Central City Opera Association in Central City, Colorado.

GREG SULLIVAN (Lighting Designer) was born in Texas, raised in Colorado, and presently lives in California. His recent work includes productions of The Seagull and Wintertime for the Intiman Theatre in Seattle, The Hostage and Of Mice and Men for the Denver Center Theatre, and The Nut for Houston’s Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre’s productions of Sogno, Children In Salo and Pygmalion. During the past three years, Mr. Sullivan has served in the capacity of technical director at the Pacific Conservatory of the Performing Arts, where he has designed over 20 productions for its Threecial, including Billy Budd, Carousel and Mood Indigo. He is the recipient of three Dramalogue Awards as well as this year’s Bay Area Theatre Critics Award, and holds degrees from the University of Colorado and California Institute of the Arts.

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

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