



*Susan age 7  
2nd grade*



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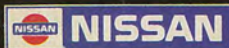
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THE DOLLY



THE SLEEPING PRINCE

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**Performing Arts Network**

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Cover: Hilary Ginsburg Walker appears in *The Dolly* by Robert Locke, directed by Lawrence Hecht.

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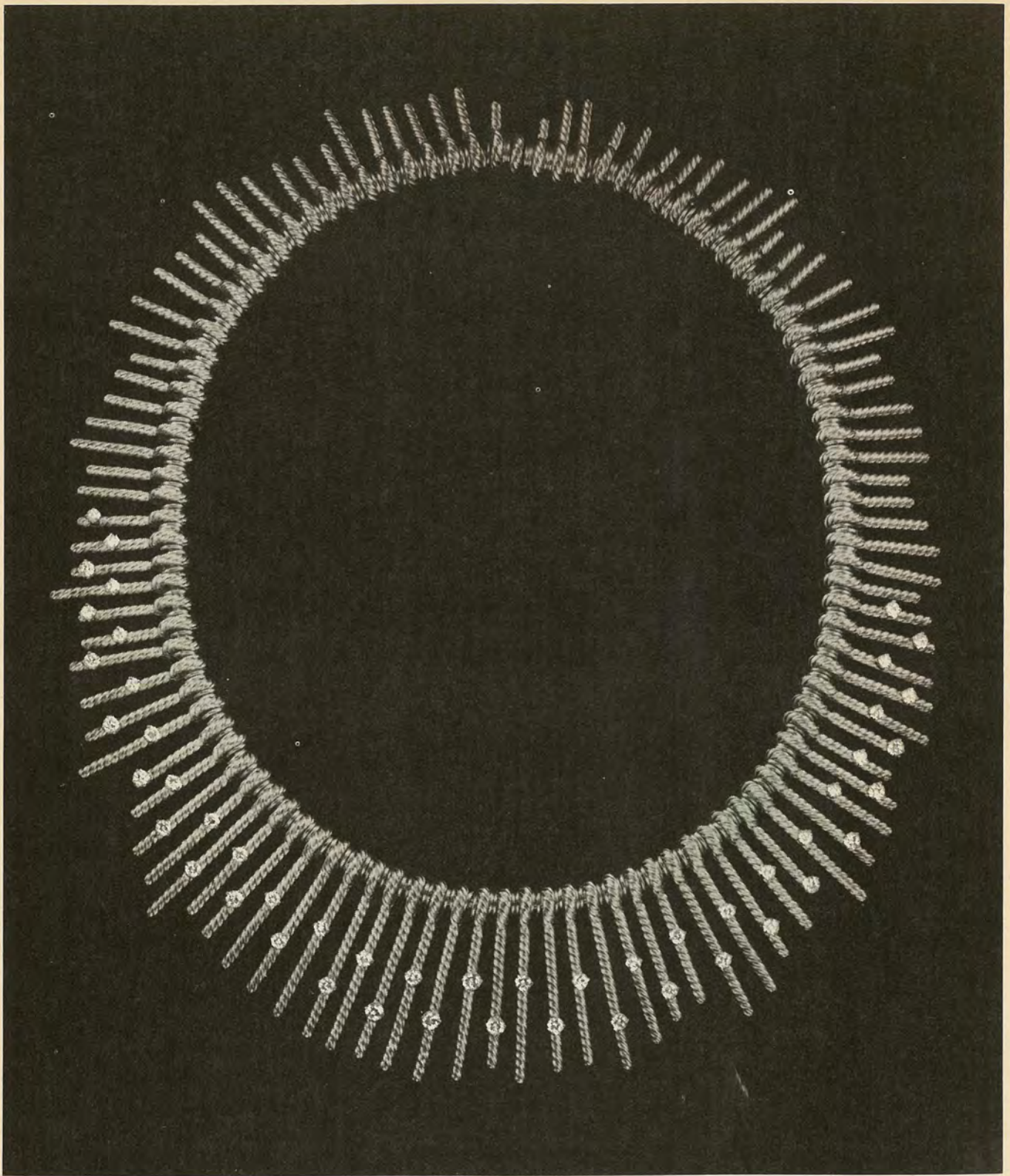
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# A.C.T.'s Fundraising Team Does it Again!

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, \$703,000 in contributions had been received, exceeding the goal by \$3,000.

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 Bothin Helping Fund have each donated \$10,000 for the restoration of the original, turn-of-the-century entrance canopy. Teevan Masonry 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 1985-86 through 1989-90. 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 1981-85 seasons in an effort to cut costs, but is projected to be restored fully by 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



*Teevan Masonry made a \$7,000 gift to clean the facade of the 74-year-old Geary Theatre, while the Bothin Helping Fund and I. Magnin contributed funds for the restoration of the elegant, turn-of-the-century canopy.*

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 1980 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

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

Ms. Marilyn Ryan  
Director, California Arts Council  
1901 Broadway, Suite A  
Sacramento, CA 95818

#### STATE ASSEMBLY

William Filante  
Marin, Sonoma

Phillip Isenberg  
Sacramento, San Joaquin, Contra Costa

Robert Campbell  
Contra Costa

Tom Bates  
Alameda, Contra Costa

Elihu Harris  
Alameda

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Alameda, San Benito, Santa Clara

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  
Hilary 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 ten-minute intermissions.*

## UNDERSTUDIES

*Byron, Jim, Laird*—Harold Surratt; *Deborah*—Janice Hutchins;  
*Inez*—Johanna Jackson; *Susan*—Emily MacKenzie.



# 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 Universities 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 (P.C.P.A.) 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, *Who's Richard*, was given a staged reading at A.C.T. in 1977 and his one-act, *The Play*, has been performed at the Fifth Estate Theatre in Los Angeles.

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

An energetic and engaging conversationalist, Locke seems to have overcome the shyness that set him apart as a child and that vexes 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



Robert Locke

seeing *The Dolly* 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, "Gee, you're a writer!" That was the first time I knew I was a writer. As 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've got a master's degree in it and I've done all this acting—lots of plays. Why was I writing prose when I could be writing for the stage? The reason 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 Dolly*, 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 Dolly*. 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've 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 of the characters in your mind all of the time. You have to be every single character. Actually you can get a little schizoid 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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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 comes in. I mean, Bob Locke is completely gone from *The Dolly*, there's not a trace of him 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 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.:** The ones you might imagine: 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.C.P.A. I really realized what theatre does 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 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 Inez. All three women in the play are dollies, 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 Inez 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 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 *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 who wouldn't go out to the theatre to see a play about incest might 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 magician 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 it 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 not 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 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 P.I.P. last year. During that time, I continued to refine the script, and this past sum-

mer it was done at the Front Row Theatre Company in Walnut Creek. After the P.I.P. 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 Plays-in-Progress production was especially important to what we see on stage now. The kinds of things that they brought to the play enlightened me. It was during and after the P.I.P. 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 always was. Everything happens just the way it did in the early drafts, but now the action is sharper and clearer. The dialogue is better for my having cut some long sequences that didn't play well. But the play is essentially as it always was, even from the original *Family Secrets*. That play talked itself to death, whereas in *The Dolly* everything is acted.

**A.C.T.:** Would you still like to see *The Dolly* 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 90% 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.:** Were you ever concerned that a play about incest might be too controversial to be produced?

**R.L.:** No, I knew from the start that I had a very human dilemma. What motivated me to write the play was reading about a case of child molestation between a grandfather and granddaughter, 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've got loyalties 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 problem cut across all social and economic strata?

**R.L.:** That's what the statistics show. When we did the play as a P.I.P., the set suggested a dumpty lower-class apartment. The way we're doing it now, the set is a rather expensive looking condo in what could be 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—why didn't I 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, that help children who are 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 Dolly* to be a part of that educational effort?

**R.L.:** I'm happy that the play means something to people who have experience with 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 Dolly* 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.

macys

# A CELEBRATION OF COOKING WITH JAMES BEARD

*The First 80 Years*

Macy's celebrates Cookware Week with the dean of American cuisine, James Beard. He'll visit Macy's San Francisco Cellar on Tuesday, May 8, at noon to present a few of his favorite recipes. All week long from May 6-12, guest chefs will prepare recipes written by Beard, himself. Just call or visit your local Macy's for a calendar of events. And while you're there make sure and enter The American Express® Card Sweepstakes. Register to win a week of cooking classes for one person at the home of James Beard. "A Celebration of Cooking with James Beard" is presented in cooperation with The American Express® Card, Pan Am and the Plaza Hotel, New York.



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THE AMERICAN CONSERVATORY THEATRE

*Presents*

**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 . . . . . Marrian Walters  
The Countess . . . . . Nancy Houfek  
The Baroness . . . . . Johanna 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  
Costumes by Martha Burke  
Lighting by Joseph Appelt  
Original Music by Larry Delinger  
Hairstyles 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 thirteen-minute intermission.*

UNDERSTUDIES

*Peter Northbrook—D. Paul Yeuell; Mary, The Princess—Janice Hutchins;  
Major-Domo—Douglas Martin; The King—Kent Winfrey; The Grand Duchess—Barbara Dirickson;  
The Countess, The Baroness—Linda Aldrich; The Archduchess—Nancy Houfek.*

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# A FAIRY TALE WRIT FOR A QUEEN

by Jeffrey Hirsch

“On 1 January 1953,” writes Terence Rattigan in a reminiscence of that once 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 Ruritanian 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 his monarch’s ascension to the throne. Not very sporting of me, Rattigan must have thought, *but this bloody headache!*

Rapidly overcoming his indisposition, Rattigan got down to work. He seized upon a suggestion made by his mother and decided to write a play set at the 1911 Coronation of King George V and Queen Mary. Rattigan’s birth in the month of George’s Coronation had prevented mama from attending the ceremony. Ever the dutiful son, he now sought, some forty years later, to make up for having caused 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 silenced the music for four tragic 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 fanned the flames of nationalism and strained the alliances be-

tween 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 royalty of other nations in celebrating the British Empire’s glory and great good fortune.



Tom O'Brien (l) portrays 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 as far away as America and Japan for George’s Coronation and the Festival of Empire that accompanied it. The city was lit up as never before by gaslights and hundreds of bonfires as distinguished guests made their way from one effervescent function to the next. It was the grandest social season anyone could recall, with brilliant entertainments, fancy dress balls, garden parties, gala performances and elaborate fetes of every kind filling the hectic summer days and nights. Among the festivities was a Shakespeare ball held in Albert Hall at which four thousand splendidly clad Shakespearean characters cavorted to the strains of period gavottes and galliards. At a smaller, more private party—2,500 guests at the most—the Australian coloratura Nellie Melba sang, accompanied by the celebrated Polish pianist and composer, Ignace Jan Paderewski.

The highlight of the fortnight-long celebration, the Coronation ceremony itself notwithstanding, was a

command 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 *petit scandale* arose when all of the royal party departed the theatre without giving any thanks or congratulations to the actors who had entertained them so earnestly. 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, fault lay in the programming. King George and his guests might have responded more generously to a rousing melodrama than excerpts from Sheridan’s *The Critic*. But where in plays like *Fifteen Years of A Drunkard’s Life* or *Lady Audley’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 his 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 Cesare Borgia.

By the time he reached Oxford, Rattigan was determined to become a man of the theatre. “I’d have been a terrible ambassador,” he admitted many years later, “I can’t resist careless talk and I would have been an utter disgrace to my father, who’d had an immensely distinguished time 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): *Flare Path*



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(1942); *The Winslow Boy* (1946); *The Browning Version* (1948) and *The Deep Blue Sea* (1952), Rattigan never forgot the stories his father had told of the glamor and glory of the 1911 Coronation.

The senior Rattigan's enchanting tales combined neatly with anecdotes Terence found in several memoirs of the period as he began writing *The Sleeping Prince*. In researching 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 epicurean tastes might find and discreetly indulge 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 concoct a buoyant soufflé, an "occasional fairy tale" as he subtitled the play, that would add brilliant sparkle 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 is fashioned as a simple variation on a familiar theme. Rattigan explains that his idea was based on "the comedic formula of standing a well-worn dramatic (in this case, romantic) cliché 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 *Histoires ou Contes du Temps Passé* (Histories, or Tales of Passed Times), published in 1667. 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 regal nerd. Although Mary Morgan, the chorus girl, is certainly taken in hand and handsomely adorned by her fairy godmother (here the Grand Duchess, quite unconcerned by her husband's philandering) before being sent off to the Coronation ball, it is the Prince Regent who undergoes the usual transformation of the story, his emotions awak-

ened 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 chorine 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 on 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 'darling old boys' and 'lovelys,'" 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 *Anthony and Cleopatra* and Shaw's *Caesar and Cleopatra*. Now they had in mind to return to the stage in Rattigan's trifling 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 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-Brooklynese-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 temeritous 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-Olivier-Leigh collaboration in honor of Her Majesty, Queen Elizabeth.

Rattigan's *pièce d'occasion* 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 mental illness that plagued her throughout her life, and the start of rehearsals was pushed back to September while 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 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. "Is it as funny as all that?" Olivier would ask anxiously. "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.

After a sold out five week tryout on the road, *The Sleeping Prince* opened at London's Phoenix Theatre on November 5, 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 confection" 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

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room just before curtain time and found before him "a rather dull-looking man, with an anemic complexion, a thin, prissy, humorless mouth, hair parted in the middle and plastered repulsively 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 adorned by a costume jewelry Order did Rattigan recognize Olivier as his own "true, living, breathing, Sleeping Prince."

Like several other of Rattigan's twenty-four stage plays, *The Sleeping Prince* made an unsuccessful Atlantic crossing and was short-lived in its New York production. Noël Coward, who later, in 1963, wrote lyrics for *The Girl Who Came to Supper*, a musical version of *The Sleeping Prince*, was among the Broadway first-nighters in 1956. He reported to his diary that the play was monumentally miscast with Michael Redgrave as the Regent and Barbara Bel Geddes 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 Showgirl*, 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, escorted 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 much more sympathetically this time around than when it first appeared, reviewers joining audiences in accepting the play as the bon-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 urbane fairy tale.

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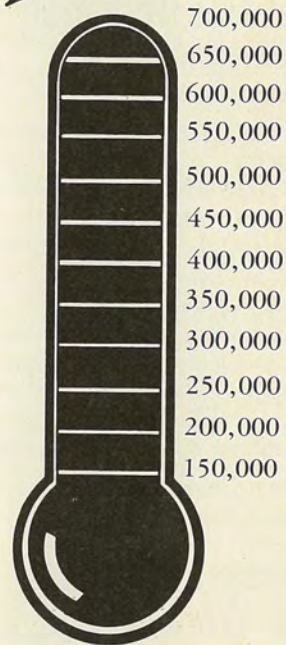
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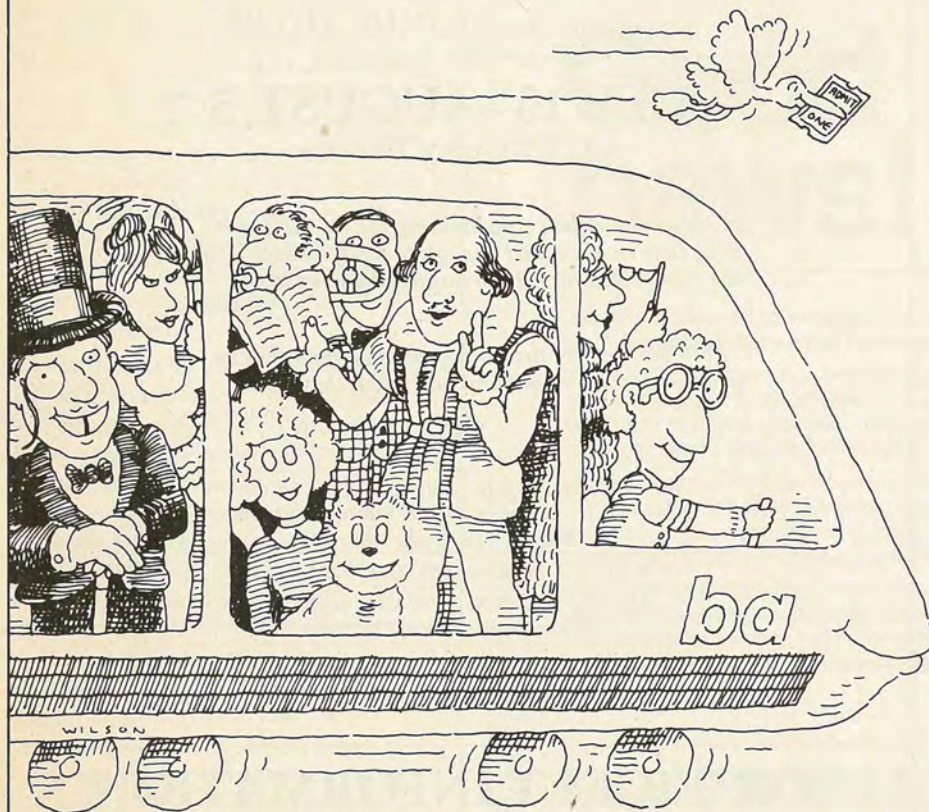
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*THE DOLLY*, a drama about the tragedy of incest in a family ill-equipped to handle such a sensitive and oft-closeted problem, was targeted by Parents United as the perfect means to draw the public's attention to the unfortunate fact of incest, and 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 movie *Something About Amelia* 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 no exception. Their crisis line was inundated with calls from abused children, as well as adults who were either abusers who wanted help, or who were one-time victims themselves. Parents United hopes to see that trend furthered 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 Radiance Room. Excellent orchestra and balcony seating is still available. For more information, or to order tickets, call Parents United at 408/280-5055.

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# TO THE AUDIENCE

## HOW TO BUY TICKETS

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

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

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

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

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

## BOX OFFICE TICKET EXCHANGE AND DONATION POLICY

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

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

## LATE ARRIVAL TO THE THEATRE

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

## NOTICES

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

## WHEELCHAIR ACCESS

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

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

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

## CHILDREN

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

## CREDITS

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

## SPECIAL DISCOUNT RATES

Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacque Jordan at A.C.T. (415) 771-3880.

## GIFT IDEAS

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

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

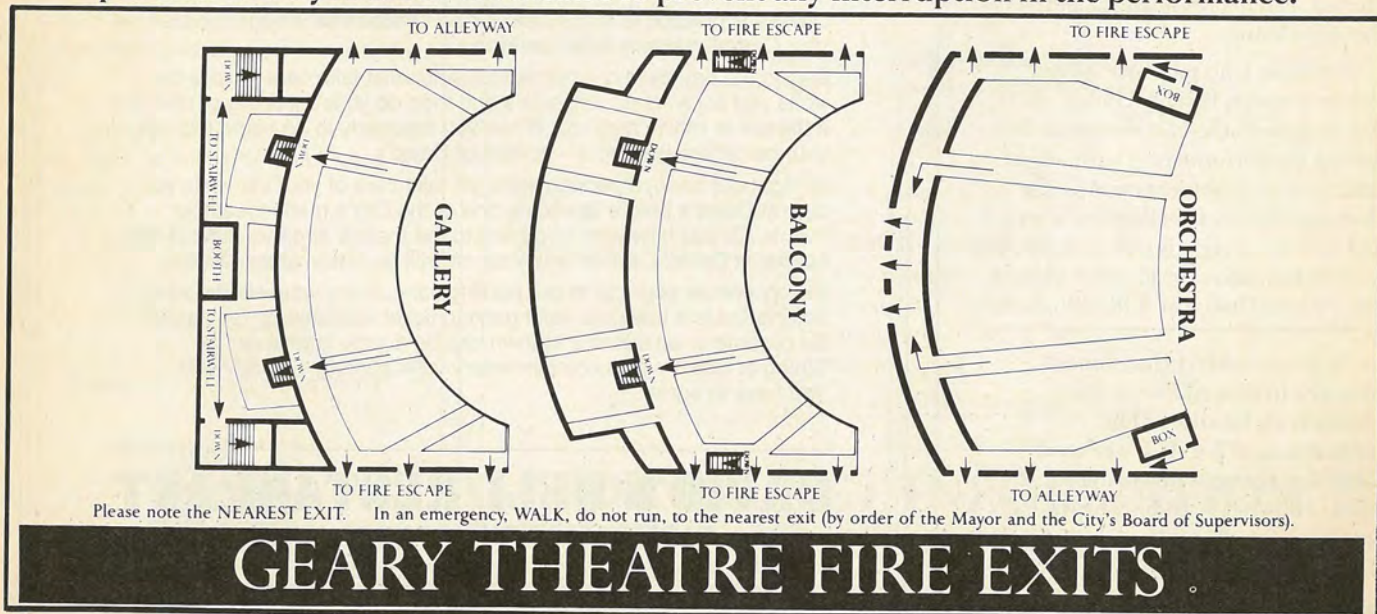
Please... if you would like to welcome one or two young actors into your home this season for an evening meal, put your name on the Hospitality List now. Call Meribeth or Emilya at the Conservatory office (771-3880).

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

## SPRING CLEANING

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

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.



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# WHO'S WHO AT A.C.T.

**WILLIAM BALL** (*General Director*)



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

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

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

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



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

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

**BENJAMIN MOORE** (*Managing Director*)



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

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

**EUGENE BARCONE** (*Company Coordinator*)



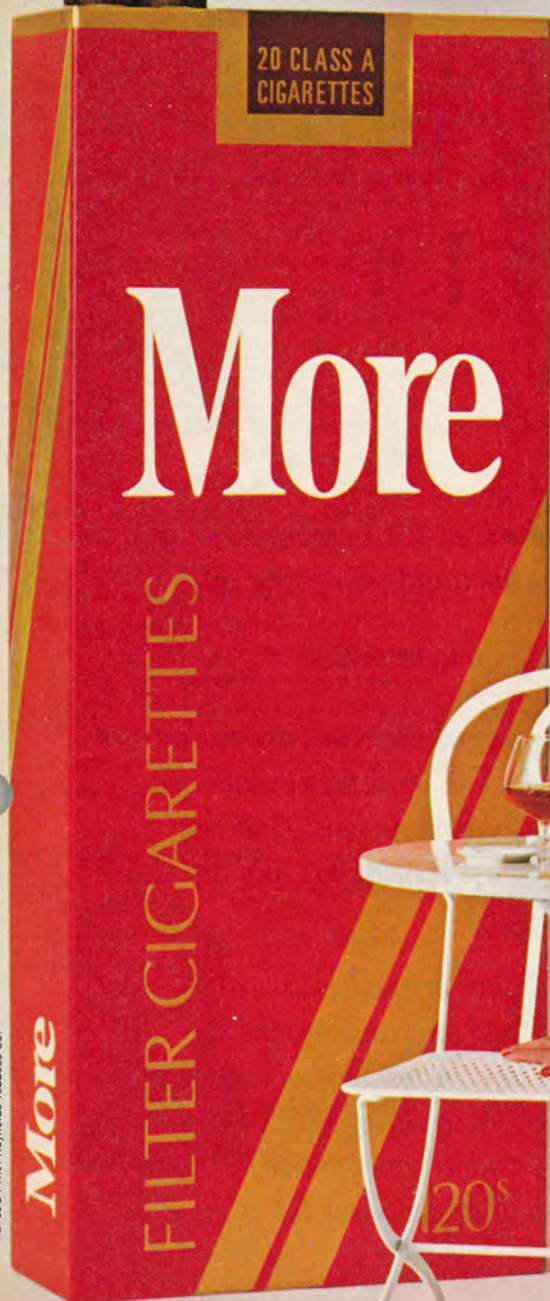
is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and

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



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

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



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

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



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

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

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



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

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



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

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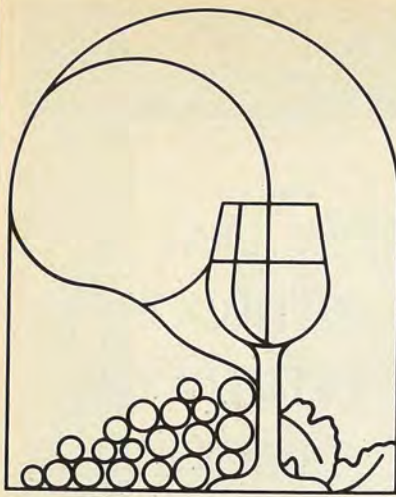
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# THE ACTORS

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



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

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

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



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

**A.C.T. PRODUCTIONS:** *The Three Sisters; The Chalk Garden; A Christmas Carol.*  
**OTHER RESIDENT THEATRES:** *Love's Labors Lost; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; All's Well That Ends Well; The Winter's Tale; Two Gentlemen of Verona; King John; Ivanhoe.*  
**TELEVISION:** *Parent Effectiveness (PBS).*

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



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

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

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

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



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

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

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

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



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

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



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

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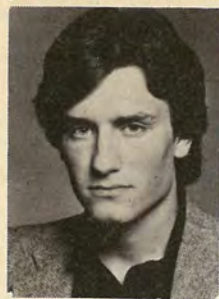


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**JOHN DeMITA\*** comes to the A.C.T.



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

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

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

**BARBARA DIRICKSON\*** has been



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

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

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

**OTHER RESIDENT THEATRES:** *Shay*; *Sorrows of Stephen*; *The Importance of Being Earnest*.

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

**PETER DONAT** has been with the A.C.T.



company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival. A

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

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

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

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

**DREW ESHELMAN** attended A.C.T.'s



Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as numerous student productions. He has been seen most recently in the extended

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

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

**OTHER RESIDENT THEATRES:** *Cloud Nine*; *Hamlet*; *The Tempest*; *The Taming of the Shrew*; *The Jail Diary of Albie Sachs*; *The Alchemist*; *Mary Barnes*; *Uncle Vanya*; *The*

*Fantasticks*; *One Flew Over the Cuckoo's Nest*; *The Mousetrap*.

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

**JOHN HERTZLER** returns to A.C.T. this



year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minneapolis' Guthrie Theatre, he has also appeared with the Hartman Theatre,

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

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

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

**BROADWAY:** *The Bacchae*.

**OFF-BROADWAY:** (Director) *Practice*.

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

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

**NANCY HOUFEK\*** returns to A.C.T.



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

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



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OTHER RESIDENT THEATRES: *Man and Superman*; *Antony and Cleopatra*; *A Midsummer Night's Dream*; *Sly Fox*; *Hooters*; *Rookery Nook*; *Grease*; *Happy Birthday*; *Wanda June*; *Frankenstein*; *The Miser*; *The Visit*; *Cabaret*; *A Little Night Music*.

**JANICE HUTCHINS** joined A.C.T. eight



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

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

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

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

**JOHANNA JACKSON** \* has been in-



involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theaterfest, and at A.C.T.'s own 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 auditioning techniques, musical theatre, voice, and text. This season she continues to

teach in A.C.T.'s Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting and music in theatre for actors.

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

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

**NICHOLAS KALEDIN** \* returns to



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

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

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

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

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

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

**ANNE LAWDER** returns for her four-



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

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





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

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

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

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



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

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

OTHER RESIDENT THEATRES: *Mass Appeal*.

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



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

A.C.T. PRODUCTIONS: *The Three Sisters*; *I Remember Mama*; *A Christmas Carol*; *Mourn-*

*ing Becomes Electra*; *Black Comedy*; *Another Part of the Forest*; *Dear Liar*; *The Chalk Garden* (Director); *Uncle Vanya*.

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

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

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



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

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

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



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

sion Program.

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

**ANNE McNAUGHTON** 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 Actors 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 has — with husband Dakin Matthews — four children.

RESIDENT THEATRES: 20 total, including: *The Madwoman of Chailot*, *The Caucasian Chalk Circle*, *The Music Man*, *Ring Round the Moon*, *The Hostage*, *The School for Scandal*, *The Three Sisters*, *Romeo and Juliet*, *The Importance of Being Earnest*, *King John*; Directing: *Much Ado About Nothing*, *The Cherry Orchard*, *The Maids*, *Letters Home*, *Dear Liar*, *The Taming of the Shrew*, *Miss Julie*, *The Importance of Being Earnest*, *Two Gentlemen of Verona*, and in A.C.T.'s own projects and P.I.P.'s, *The Man of Mode*, *Queen for a Day*, and *Melanie in August*.

**DEANN MEARS** is a charter member of A.C.T. She studied theatre in New York City with Uta Hagen, Lloyd Richards and William Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour of *And Miss Reardon Drinks a Little*, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomina-





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tion for best performance at the Los Angeles Theatre Critics Awards. Miss Mears teaches acting through the Advanced Training Program and Summer Training Congress. She is married to actor Frank Savino.

A.C.T. PRODUCTIONS: 24 total, including: *Twelfth Night; Death of a Salesman; Six Characters in Search of an Author; Antigone; Tiny Alice; Under Milkwood; Tartuffe; A Month in the Country; The Circle; Night and Day; The Three Sisters; The Browning Version; Dear Liar; Morning's at Seven.*  
BROADWAY: *Tiny Alice; Abelard and Heloise; Too True to be Good; Never Live Over a Pretzel Factory.*

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

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

FILMS: *Justine; Petulia.*

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



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

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

**FRANK OTTIWELL** has taught the



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

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

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

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

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



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

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

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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 Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr.



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

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

**BROADWAY:** *Tiny Alice*.

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

**TELEVISION:** Has had guest appearances on all major networks.

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

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



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

forms of dance.

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

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

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



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

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

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



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

**A.C.T. PRODUCTIONS:** 39 total, including *Tiny Alice*; *The Matchmaker* (U.S.S.R. tour); *Peer Gynt*; *The Circle*; *Hotel Paradiso*; *The National Health*; *Buried Child*; *Richard II*; *Black Comedy*; *A Christmas Carol*; *The Chalk Garden*; *Loot*; *Morning's at Seven*.

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

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

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

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

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



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

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

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

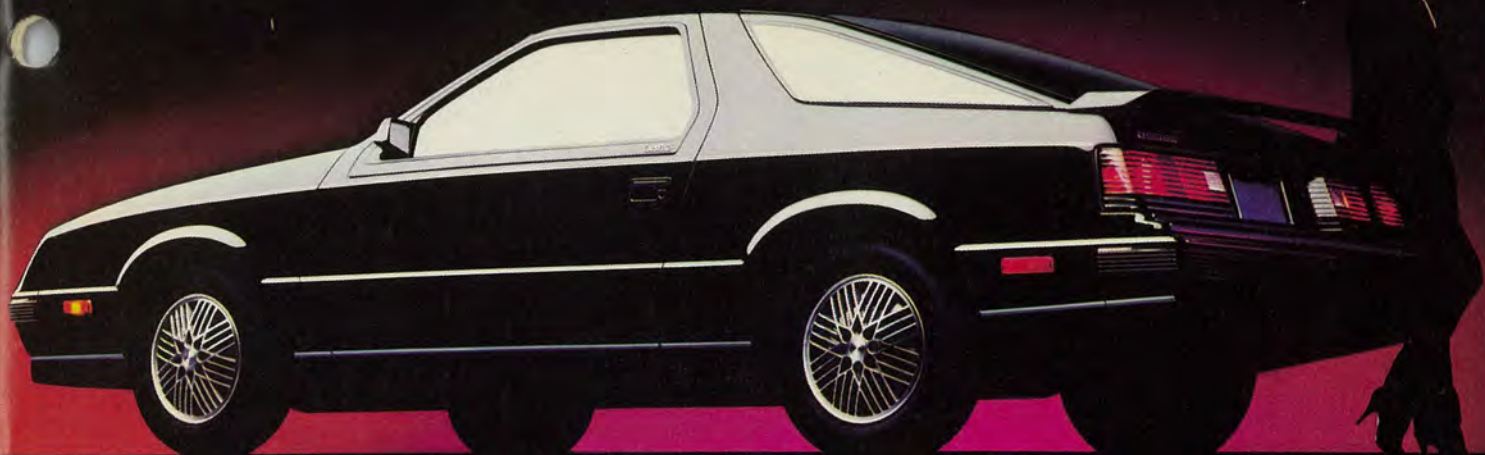
**FILMS:** *Petulia*; *Bullitt*; *Medium Cool*.

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



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

**A.C.T. PRODUCTIONS:** 24 total, including *Cyrano de Bergerac*; *Merchant of Venice*; *The Taming of the Shrew*; *Hot L Baltimore*; *The Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour); *Othello*; *Valentin and Valentina*; *Peer Gynt*; *Julius Caesar*; *All the Way Home* (Japan



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

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



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

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

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

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

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



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

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

OTHER RESIDENT THEATRES: 12 total, including *The Tempest*; *King Lear*; *Julius Caesar*; *The Merchant of Venice*; *A Man for All Seasons*; *Man of La Mancha*; *South Pacific*; *The Basic Training of Pavlo Hummel*.

## DESIGNERS

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

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

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

**MICHAEL CASEY** (*Costume Designer*), who returns for his third season with A.C.T., has designed for Radio City Music Hall's golden anniversary production of *Encore* and productions of *America* and *Manhattan Showboat*. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed

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

**CATHLEEN EDWARDS** (*Costume Designer*) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed *Desire Under the Elms*, *All the Way Home*, *Valentine and Valentina*, and *Crucifer of Blood*, 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 Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Ms. Edwards lives in a Queen Anne Victorian with a small but vicious parrot.

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

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





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represented later this season by *How the Other Half Loves* and *School for Scandal* at the San Jose Repertory Theatre.

**ROBERT PETERSON** (*Lighting Designer*) designed lights for the West Coast premiere of *The Holdup* for A.C.T.'s 1982-83 season. He also designed lighting for the West Coast premiere of *Damien* for Seattle's Intiman Theatre, where other credits include Strindberg's *A Dream Play*, with guest Swedish director Peter Oskarson, and Brecht's *In the Jungle of Cities*, with German director Christof Nel. He works extensively with the Old Globe Theatre in San Diego, where recent designs include *Twelfth Night* with Marsha Mason, the West Coast premiere of *Sorrows of Stephan*, *Billy Bishop Goes to War*, and *Arsenic and Old Lace*. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of *Dracula*; *Hamlet*; and *Ah, Wilderness!* Mr. Peterson has designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the staff Technical Director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Trails Theatrical, a lighting design/consulting/sales company with offices in Oregon.

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

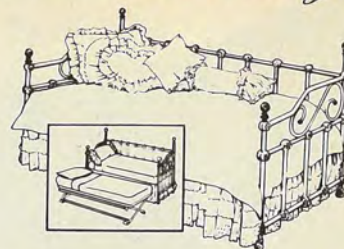
**RICHARD SEGER** (*Set Designer*) returns for a ninth season as Resident Designer with A.C.T. Among his credits are *The Three Sisters*, *The Holdup*, *Hotel Paradiso* and *The Little Foxes*, as well as *The Chalk*

*Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *A Winter's Tale*, *The Fifth of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons* and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of *The Country Wife*, *Arsenic and Old Lace*, *The Gin Game*, and *The Importance of Being Earnest*; the Ahmanson Theatre's production of *Hay Fever*, and the 50th anniversary season production of *La Traviata* for the Central City Opera Association in Central City, Colorado.

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

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

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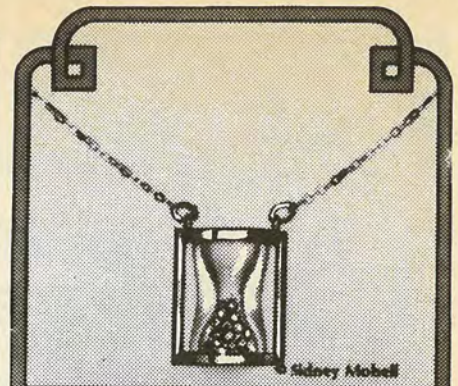
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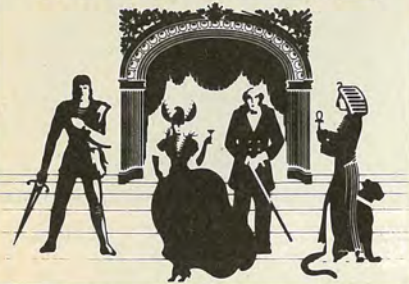
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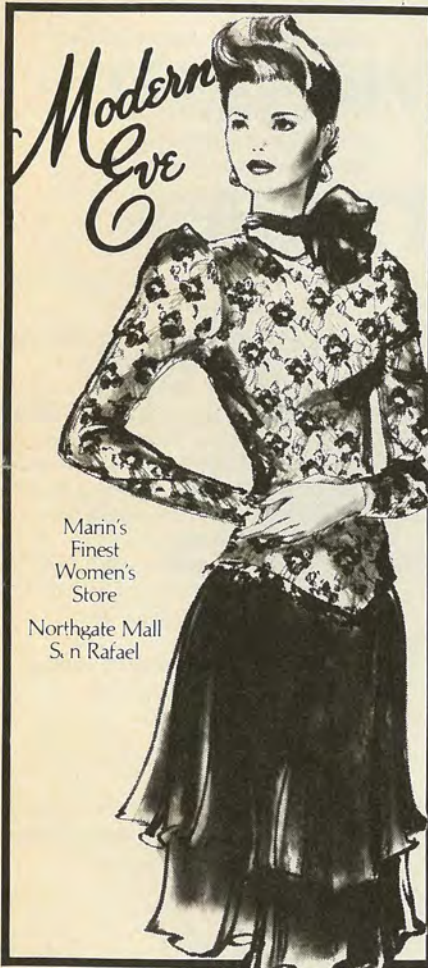
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*If anyone speak ill of thee, consider whether he hath truth on his side; and if so, reform thyself, that his censures may not affect thee.*

— EPICTETUS

*Nature, when she invented, manufactured and patented her authors and contrived to make critics out of the chips that were left.*

— OLIVER WENDELL HOLMES

*Get your enemies to read your works in order to mend them; for your friend is so much your second self that he will judge too much like you.*

— ALEXANDER POPE

*I find the pain of a little censure, even when it is unfounded, more acute than the pleasure of much praise.*

— THOMAS JEFFERSON

*Opera in English is, in the main, just about as sensible as baseball in Italian.*

— H.L. MENCKEN

*Rimsky-Korsakov — what a name! It suggests fierce whiskers stained with vodka!*

— MUSICAL COURIER, Oct. 27, 1897

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— VOLTAIRE

*All singers have this fault: if asked to sing among friends they are never so inclined; if unasked, they never leave off.*

— HORACE

*I am bound by my own definition of criticism: a disinterested endeavor to learn and propagate the best that is known and thought in the world.*

— MATTHEW ARNOLD

*No chronically happy man is a trustworthy critic.*

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*Hell is full of musical amateurs. Music is the brandy of the damned.*

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Robert Blackman, <i>Scenery</i>	Karen Van Zandt	Dawn Line, <i>Non-Rep. Wardrobe</i>	David Bluford, <i>Sound Technician</i>
Martha Burke, <i>Costumes</i>	Sarah J. Eggleston,	Fred Mlejnek, <i>Head Tailor</i>	Dave Heron, <i>Flyman</i>
Michael Casey, <i>Costumes</i>	Carolyn Grigsby, <i>Interns</i>	Sonia Tchakedjian, <i>Head Seamstress</i>	Michael Whitehurst, <i>Asst. Elect.</i>
Cathleen Edwards, <i>Costumes</i>	SCENE SHOP	Domenica Todaro, <i>Cutter</i>	James Kershaw, <i>Stage Doorman</i>
Ralph Funicello, <i>Scenery</i>	Ed Raymond, <i>Shop Foreman</i>	Walter Watson, <i>Costumer</i>	June Bergstorm, <i>Stage Door</i>
Richard Goodwin, <i>Design Assoc.</i>	William Barr, <i>Asst. Shop Foreman</i>	Margaret Foy, Sandra Jenkins, <i>Interns</i>	MUSICIANS
Christopher D. Moore, <i>Sound</i>	Dale Haugo, <i>Lead Scenic Artist</i>	PROPERTIES	Richard Hindman, <i>Music Director</i>
David Percival, <i>Lighting Assoc.</i>	Carl Assmus, <i>Carpenter</i>	Oliver C. Olsen, <i>Prop. Dir.</i>	Larry Delinger, <i>Composer</i>
Robert Peterson, <i>Lighting</i>	Chuck Ray, <i>Carpenter</i>	Lynn Gustafson, <i>Shopper</i>	Lee Hoiby, <i>Composer</i>
Duane Schuler, <i>Lighting</i>	Craig Mohagen, <i>Carpenter</i>	Jamie Ann Stewart, <i>Artisan</i>	Lois Cantor
Richard Seger, <i>Scenery</i>	Chris Kelly, <i>Carpenter</i>	Mary Prlain, Cheryl Riggins, <i>Interns</i>	John Price

## ADMINISTRATION

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

## SUBSCRIPTIONS

Robert Gunderson, *Manager*  
 James Block  
 Ellen Mathews  
 FACILITIES  
 Cynthia Walsh  
 Robin Lawrence  
 Lesley Pierce  
*Security:* Curtis Carr, Jr.  
 Robert A. Davis

## GEARY THEATRE

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

## DEVELOPMENT

Peter M. Kellogg, *Exec. Dir. Planning & Development*  
 Jane E. Preston, *Mgr. of Dev.*  
 Stephen Dunatov, *Dev. Coord.*  
 Lauren Brown, *Exec. Asst.*  
 Terry Phelan, *Dev. Asst.*  
 Ingrid Weiss, *Consulting Dir., Auction*  
 Randi Merzon, *Auction Coord.*  
 Chuck Cornelius, *Phone Room Sup.*  
 COMMUNICATIONS & MARKETING  
 Marne Davis Kellogg, *Director*  
 Kirsten Mickelwait, *Mgr. of Pub.*  
 Joan Olson, *Mgr. of Mktg.*  
 Terry Oksner, *Art Dir.*  
 Jacque Jordan, *Group Sales Dir.*  
 Ralph Hoskins, *Exec. Asst.*  
 Michael Beidler, *Mailroom Mgr.*  
 Johnny Callaway, *Data Proc.*  
 J.J. Burns, *Mktg. Asst.*  
 Ilana Sharlin, *Pub. Asst.*

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