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THE SLEEPING PRINCE Cast
A Fairy Tale Wit For a Queen

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DEPARTMENTS
"ACT II" AUCTION
A.C.T., 1983-84 CALENDAR
PROLOGUES
TO THE AUDIENCE
GEARY THEATRE—FIRE EXITS
WHO'S WHO THE ACTORS
WHO'S WHO DESIGNERS
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March 13 – April 21

**The Sleeping Prince**
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April 3 – May 12

**The Dolly**
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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’Brian
The Grand Duchess. Marrian Walters
The Countess. Nancy Houfeck
The Baroness. Johanna Jackson
The Archduchess. Anne McNaughton
The Princess. Tyna 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;
The Major-Domo—Douglas Martin; The King—Kent Windrey; The Grand Duchess—Barbara Dirickson;

Alternate for The Regent—Bruce Williams

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A FAIRY TALE WRIT FOR A QUEEN

by Jeffrey Hirsch

"On 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 facetiously--the story of the Sleeping Prince, Rattigan's pantomime 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 sparkling, one, Rattigan must have thought, but this became available.

Rapidly overcoming his indigposition, Rattigan set down to work. He seized upon a suggestion made by his brother 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 actual ceremony. Ever the doting 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 with the world with a unique opportunity for a last walk before the outbreak of World War I. The music for this tragic era. In Edwardian England there was no income tax to cramp the style of the upper class and no modern inventions as the automobile, telephone and electric light held out promises for lives of ever greater elegance and ease than had been enjoyed under Queen Victoria's reign. Recently affected military alliances seemed to unity 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 Cordial that afflicted 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 between smaller nations and the major powers, the monarchs of such Eastern European countries as Serbia, Russia, and the much less consequential and entirely mythical Corfu were free to join the royalty of other nations in celebrating the British Empire's glory and good fortune.

Tenzan O'Brien (left) portrays the King and William Frayton appears in Peter Northnuck 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; the 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 and elaborate feasts of every kind filling the hectic summer days and nights. Among the festivities was a Shakespearean play 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 Nella 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 peerly audience, it was among the royal party that the evening without giving any thanks or congratulations to the actors who had entertained them the previous evening. 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 running melodrama than excerpts from Sheridan's The Duenna. But where in plays like Forty Years of a Drummer's Life or Lady Oxford's Secret would there have been found parts for a thousand actors?

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, Gosse and Shaw, and at the age of ten he wrote his first play, a one act about Cesar Bogart.

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), Have Pen
On January 1913, 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 my Coronation Year and I ought to do something about it!" So begins a witty and a bit reluctantly—the story of the Sleeping Prince, Rattigan's pantomime 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 her majesty'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 George V and Queen Mary. Rattigan's birth in the month of George's Coronation had prevented mums from attending the ceremony. Even the dullest son he, now sought, some forty years later, to make up for having caused his mother's absence by writing and dedicating it 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 walk 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, Conflict that stilled 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 between smaller nations and the major powers, the monarchs of such Eastern European countries as Serbia, Russia, and the much less consequential (and entirely mythical) Carpathia were free to join the royalities of other nations in celebrating the British Empire's glory and good fortune.


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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 boy and 'love yous,'" 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 Antony 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-daughters of ever so rare, with the stage as a chorus girl thrilled to her Brooklynlene death at the prospect of meeting g 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 timorous fellows. Plans went ahead for 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 popular 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 Oliver 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 amusement, he would discard forever a bit of comic business because he judged it too funny.

A few sold out five week tryout run had been 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 cooledly as Rattigan had predicted they would, but English audiences were thrilled to see their darlings, the Olivers, 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 apart by the vastness of Olivier's talent was laid to rest at a dress rehearsal before the play's Manchester opening. Rattigan went into Oliver's dressing room after the first performance, shook hands with Olivier, and congratulated him on a fine performance. It was the first and last time Rattigan ever shook hands with Olivier. The actor was so taken aback by the mere mention of the name that he ducked into the dressing room, a reaction Rattigan thought so funny that he shared it with me."

The Window Box (1946), The Browning Version (1948) and Deep Blue Sea (1952), Rattigan never forgot the stories his father had told of the glamour and glory of the 1911 coronation of King George V. 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 epi-

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Canadian Club

Canadian Club
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curian tastes might find and discreetly indulge in the hidden pleasures of London.

Rattigan’s attempt to create a lighthearted drama in which a young American journalist (the expected happy ending, Rattigan substitutes a strikingly modern development 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 actress is, at least for the moment, more important to her than the love of a prince.

Work on The Sleeping Prince went along quite quickly 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 Lawrence Olivier. Rattigan was ac-
quainted with the great actor but not so well as to expect calls from him after midnight. “After only the minimal ex-
change of ‘darling old boys’ and ‘love-
lys’,” the playwright recalls, Olivier stated his purpose for phoning. He had heard that Rattigan was working on a play for the Cornean 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 Antony 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 under-
standably reluctant to consent, won-
dering “How Larry could persuade an audience that he was ‘Prince Un-
charming’ when he had made even Richard III into one of the most sex-
ually attractive characters ever to grace a stage.” Moreover, Rattigan asked himself, “How on earth could darling Vivien, one of nature’s grand-
childhoods if ever I saw one, who once as a chorus girl thrilled to her-Brooklyn-ness-death at the prospect of meeting her real grand duke in the flesh?”

Olivier wanted The Sleeping Prince and Rattigan discovered that if there were playwrights alive who could turn down Sir Larry’s request to appear in one of their plays, he was surely not among those tenacious fellows. Plans went ahead for an all-star, lavishly-mounted West End production while Rattigan completed the play and the world press trumpeted the news of a Rattigan-Oliver-Leigh collaboration in honor of Her Majesty, Queen Elizabeth.

Rattigan’s pièce d’occasion did not go into production until six months after the occasion it was intended to commemorate. Queen Elizabeth’s 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 char-
acter he was trying out. “It is as funny as all that?” Olivier would ask anx-
iously. “Oh, yes, it’s marvelous,” Rattigan would respond, attempting to re-
gain control of himself. “No, I think it’s too much.” Olivier would say after a moment’s thought and then frequently, in response to Rattigan’s amusement, he would dis-
card forever a bit of comic business because he judged it too funny.

A few sold out five week tryout run 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 coldly 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 audi-
ciences eager to see its stars, and could easily have continued beyond its eight month run had not Leigh’s fragile nerves once again began 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 as Mary Morgan was a disappoint-
ment he blamed on miscasting. The playwright’s fear that his “flimsy little confection” would be torn apart 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
room just before curtain time and
found before him a rather droll-
looking man, with an ascetic com-
plexion, a thin, pinched, barefoot
mouth, his hands in the middle
and plastered regrettably downwards
to his hips, and a stiff-looking moccas
sewed over his right eye. Only when
he saw that the man was wearing an
Edwardian suit adorned by a
stiff, living, breathing, Sleeping Prince.

Like several other of Rattigan's twenty-
four plays, The Sleeping Prince
made an unsuccessful Atlantic crossing
and was short-lived in its New York
production. Nils C澜uid, who later, in
1965, wrote lyrics for The Girl Who
Came to Supper, a musical version of The
Sleeping Prince, was among the Broad-
way first-nighters in 1956. He re-
ported to his diary that the play was
monumentally miscast with Michael
Rodrigue as the Regent and Barbara
Bel Geddes as Mary Morgan, and that
the opening went disastrously. After
only five 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
months and left Olivier, also the
picture's director, unhappy with its
quality. The film's world premiere
somehow 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 at the Chichester Festival Theatre in
England. The play, with Omar Sharif in the leading role,
was received much more sympa-
thetically this time around than when it
first appeared, reviewers calling audi-
cences in accepting the play as the
romantic Rattigan always intended it to be.

The action of the play takes place
in a small adobe mission in northwestern New Mexico

TERMINATION

UNDERSTUDIES

Don — J. Steven White; Mike — D. Paul Yenne; Marit — Nancy Carliti; Zapp — Douglas Martin; Otto — Carolyn McCormick; Alternate for Father Doherty — William Paterson
room just before curtain time and found before him "a rather dull-looking man, with an acneic complexion, a thin, pinched, humorless mouth, hair parted in the middle and plastered regally down towards his ears, and a stiff-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, 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. Niko 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 1950. 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 Joe 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 joined audiences in accepting the play as the bomb Rattigan always intended it to be.

There is no good reason, the critics now allow, why adult theatregoers 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.

THE AMERICAN CONSERVATORY THEATRE

Presents

ANGELS FALL

by Lanford Wilson

The Cast

Don Tabah                    Peter Bretz
Niles Harris                 Dakin Matthews
Vita Harris                  Barbara Dirickson
Marion Clay                  DeAnn Mears
Salvatore (Zappy) Zappia     John DeMita
Father William Doherty      Sydney Walker

Directed by Edward Hastings

Scenery by Ralph Funicello
Costumes by Michael Casey
Lighting by Greg Sullivan
Sound by Christopher Moore
Hairstyles by Rick Echols
Assistant Director Michael Pulizzano

The action of the play takes place
in a small adobe mission in northwestern New Mexico

There will be one twelve-minute intermission.

UNDERSTUDIES

Don—J. Steven White; Mike—D. Paul Yenelli
Marian—Nancy Carlin; Zappy—Douglas Martini; Vita—Carolyn McCormick
Alternate for Father Doherty—William Paterson
Making Music Out of the American Voice

An Interview with Laila Wilson

Twenty years ago, Laila Wilson's play, "Taste," was performed at the legendary Cafe Carlyle in New York's Greenwich Village. Five years later, in 1969, Wilson founded the Off Broadway Circle Repertory Company with Marshall Mason and began a collaboration that is now one of the longest and most successful in the history of the American theater.

Wilson's most recent play, "Angels Fall," was written on a commission from the New World Festival in Miami and given its world premiere there on June 19, 1983.

In the following conversation, Laila Wilson displays her delightful form and speaks enthusiastically about "Angels Fall" and her other plays.

A.C.T.: How did the idea for the play come to you?
L.W.: When I came back from Los Angeles where I worked on a production of A Tale Told, I had very little time to write the play before it was due for the New World Festival in Miami. I didn't really have an idea for it, or at least I didn't know what I had. One night I was checking out the local bars in the neighborhood around my New York apartment and I went into one that was practically deserted. Over the bar were two postcards. They were from an area in New Mexico where I've been quite a bit, the low mountains range up in the north. Perhaps the bartender had gone home to New Mexico and sent the cards back. Seeing the postcards I imagined the missions that I used to go into the desert to paint when I was an art student at San Diego State College.

For many years, I had been studying about New Mexico and the Indians who live there and the nuclear production that goes on there, but not until that moment did the idea come together in my mind. The professor and his wife came into one of those bars and the priest was there and he was unlike any of the stage priests that we now who drink and smoke and swear and don't believe in God. He was not one of those. He was an art dealer there and his boyfriend was an artist who had just died. Everyone else was there in my mind instantly the moment I saw that postcard image of a barren New Mexico mountainside. I didn't know what had happened to me so I paid no attention to it until the next day. Then it all came crashing back. But it was the most exciting, you see, I had the art dealer and her tennis on the roof轩 years ago. For six years, I've been going to write that professor and his wife who writes children's stories and has no children, since I had taught and not professors like that. The priest I was going to write even since I've got sick of all those sweet and tender, and Indian women who've been in American literature since the 60s. I wanted to write an Indian who was all in the desert and that was all over space in my mind for many years. But then they all came together in the same metaphors: We are living underground and we don't know where to get to, the place where we are. I've been too much for a long time now to write a play in less than a year and a half.

A.C.T.: How did you come to take the play's title from a Gerard Manley Hopkins poem?
L.W.: I live out in Bag Harbor which is a tiny little town. Since we've been talking I've walked out onto my deck, five times now, of course, and looked across at the house of a friend that is oh, forty feet away but on another block. I can see the garage at the back of the house that used to be the studio of my artist friend Lou Fink. About three years ago he died out here on the highway. He was sixty-five years old and a wonderful artist. And he was very important to me. We wound up our work days at about the same time and I would go over and say, "How are things going with you because I'm not getting anything done?" And he would say, "I'm doing great." Or he would come over and say "I'm doing better today, tell me something good." Tell me that you've done a breeze through." He was an older man and a little taciturn but he was a kind of mentor. I saw him every single day. Either I would take a bottle of wine over to him or he brought one over to me and we would sit and wait for his wife to come home from work and join us.

He was so much a part of my life that when he died it was an enormous loss. It was so profound that I didn't know how I could live in this town anymore. And I hadn't known that at all. I hadn't known that we were that close and that

he was that important to me. Angels Fall is dedicated to Lou. The loss of him permeates the entire play. The speech that the priest has about Ernest Hemingway, the dead artist—"I don't go out to that barber anymore. He'd drink wine and I'd drink tea, and we both get drunk"—is like that. He was very important to me. Hopkins was Lou's favorite poet. When I started writing the play I didn't know what the name of it was but I knew it had to come from a Hopkins poem. The poem says, "Angels fall, they are unseen from heaven." But people have nowhere to fall from. I was writing simultaneously about people who have nowhere to fall from and in glasses. These people are all saints who fall enormously and fall, but at the same time they are just people who have nowhere to fall from. I'm thinking particularly about Don Tapia who goes off, as far as I'm concerned, to make a name for himself instead of staying and helping his people. He's destined to do that from the beginning because angels fall but it's profoundly sad to see it happen.

A.C.T.: What appeals to you about New Mexico?
L.W.: The light, the space, the people. Once you go there you are back every couple of three years because it draws you. The people—Indians, Spanish, and Anglos, they call them—really make the place, you can touch it. It belongs to the Indian gods. Of course the Indians are getting ripped-off like crazy, but many of the places where there are huge uranium deposits can't be mined because they are holy grounds of the Indians and they just won't let anyone go there. Those places are very mysterious. No one has ever been to them but the Indians.

A.C.T.: How important is the anti-nuclear statement in the play?
L.W.: To think it is where we are living today. It's anti-nuclear, it is just that the things going on are so big, the threat of imminent danger. "Will it happen now?" is the characters in the play. "No, it didn't. What do you know? Can we do anything about it? No. Are we doing anything about it? No, we are saying. 'Oh my God, that was close.' When can we leave this church and go on about our lives?" Maybe never, maybe in fifteen minutes. Do we care? Well, what can we do? It is not the action of the play. It is a metaphor for this in which we are living. Please recognize that you are living completely under a threat of imminent immolations. I'm not just talking about somebody pushing a button, about war. I'm saying that the danger is everywhere.
Making Music Out of the American Voice

An Interview with Leonard Wilson

Twenty years ago, I knew Wilson's play, Home Run, was performed at the legendary Cafe One in New York's Greenwich Village. Five years later, in 1969, Wilson founded the Off Broadway Circle Repertory Company with Marshall Mason and began a collaboration that is now one of the longest and most intense among playwrights and directors in the history of American theatre.

Wilson's most recent play, Angels Fall, was written on a commission from the New World Festival in Miami and in its world premiere there on June 19, 1983.

In the following conversation, Randall Wilson displays his delightful form and speaks enthusiastically about Angels Fall and his other plays.

A.C.T.: How did the idea for the play come to you?

L.W.: When I came back from Los Angeles where I worked on a production of A Tale Told, I had very little time to write the play before it was due to the New World Festival in Miami. I didn't really have an idea for it, or at least I didn't know I had one. One night I was checking out the local bars in the neighborhood around my New York apartment and I went into one that was practically deserted. Over the bar were tucked two postcards. They were from an area in New Mexico where I've been quite a bit, the low mountains range up in the north. Perhaps the bartender had gone home to New Mexico and sent the cards back. Seeing the postcards I imagined the mission that I used to get into the desert to paint when I was an art student at San Diego State College.

For many years, I had been studying about New Mexico and the Indians who live there and the nuclear production that goes on there, but not until that moment did the idea come together in my mind. The professor and his wife had come into one of those bars and the priest was there and he was unlike any of the stage priests that we see now who drink and smoke and wear and don't believe in God. He was not one of those. He was an art dealer and his wife, an artist who had just died. Everyone was there in my mind instantly the moment I saw that postcard image of a barren New Mexico mountainside.

I didn't know what had happened to me. I had no attention to it until the next day. Then it all came crashing back. But it was most the characters, you see. I had the art dealer and her tennis player five years ago. For six years, I've been going to write that professor and his wife who writes children's stories but has no children, since I had taught and wrote professors like that. The priest was going to write even since I saw the nonbelieving priest in the theatre and said, "That doesn't conform to the priests I know." The Indian I've been going to write even since I got sick of all those wise, heartless, soft Indians that have been in American literature since the 60s. I wanted to write an Indian that was as intelligent and militant as the ones I had met.

All of those people had been occupying space in my mind for many years. But then they all came together in the new metaphor: We are living under crisis and we don't know what to do about it. I wrote the play for Miami in five months, having never before written a play in less than a year and a half.

A.C.T.: How did you come to take the play's title from a Gerard Manley Hopkins poem?

L.W.: I live out in Sag Harbor which is a tiny little town. Since we've been talking I've walked out onto my deck five times—it's night here, of course—and looked across at the house of a friend that is on the rocky string away but on another block. I can see the garage at the back of the house that used to be the studio of my artist friend Lou Fink. About three years ago he died out there on the highway. He was sixty-five years old and a wonderful artist. And he was very important to me. We wound up our work days at about the same time and I would go over and say, "How are things going with you because I'm not getting anything done?" And he would say, "I'm doing great." Or he would come over to my house and say: "I'm doing badly today, tell me something good. Tell me that you've had a breakthrough." He was another old man and a little taciturn but he was a kind of mentor. I saw him every single day. Either I would take a bottle of wine over to him or he brought one over to me and we would sit and wait for his wife to come home from work and join us.

He was so much a part of my life that when he died it was an enormous loss. It was so profound that I didn't know I could live in this town anymore. And I hadn't known that at all. I hadn't known that we were that close and that he was that important to me. Angels Fall is dedicated to Lou. The loss of him permeates the entire play. The speech that the priest has about Ernesto Che, the dead artist—"I don't go out to that atrocity anymore. He drink wine and I'd drink too, and we both get drunk"—is like that. He was very important to me.

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A.C.T.: What appeals to you about New Mexico?

L.W.: The light, the space, the people. Once you go there you are back every couple of three years because it draws you. The people—Indians, Spanish and Anglos, they call them—really make the place, you can't touch it. It belongs to the Indian gods. Of course the Indians are getting ripped off like crazy, but most of the places where there are huge uranium deposits can't be mined because they are holy grounds of the Indians and they just won't let anyone go there. Those places are very mysterious. No one has ever been to them but the Indians.

A.C.T.: How important is the anti-nuclear statement of the play?

L.W.: I think it is thinking where we are living today. It's not anti-nuclear, it just says that the environment is just as important as the threat of imminent danger. "Will it happen now?" is the character in the play asks. "No, it didn't. What do you know of the threat of imminent danger? Can we do anything about it? No. Are we doing anything about it? No, we are living. 'Oh my God, what's going on?'. When can we leave this church and go on about our lives? Maybe, maybe in fifteen minutes. Do we care? Well, what can we do? Is it not the action of the play? It is a metaphor of this in where we are living. Please recognize that you are living completely under a threat of imminent immolation. I'm not just talking about somebody pushing a button, about war. I'm saying that the danger is everywhere.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone — Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($ 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. Information call 673-6440.

Mail Orders — Write A.C.T., 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 returning 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 wearing perfumes or deodorants. No refreshments are available during performances. 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 (415) 771-0318 or 771-3880 (Voice). Special thanks to Steven Frischel Rudier for his hard work and excellent performance in the interpreting of each show.

CHILDREN
Patrons are encouraged to bring 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 Herborn's Fine Art for 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 Jacob Jordan at A.C.T. (415) 771-3880.

GIFT IDEAS
Gifts available from A.C.T. T-shirt are a collection of recipes from the kitchens of the A.C.T. fellows, available by mail for $5.00 (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 each and the aprons are $14.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory, students coming to A.C.T. from other parts of the country say they miss the most. Please... if you would like to welcome one or two young actors into your home for an evening meal, put your name on the Hospitality List now. Call Merle or Edna at the Conservatory office (771-3880)

This is a new program sponsored by the Friends, that needs more advance preparation.

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

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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.

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 Coding 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 bag is $15.75 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please call Jacque Jordan at A.C.T. (415) 771-3880.

CHILDREN
Children are encouraged to bring very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

CREDITS
Jerry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbet's Fabrics for fur storage and services.

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If anyone asks you if I’m not blushing, consider whether he’s right on his side; and if so, return the word, that his columns may not affect thee.

— EPICURUS

Nature, when she invented, manufactured, and patented her authors and con

created to make critics out of the chips... that were left.

— OLIVER WENDELL HOLMES

Get your enemies to work on your image and your friends; for your friends are... 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... more acute than the pleasure of much praise.

— THOMAS JEFFERSON

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

— MUSICAL COURIER, Oct. 27, 1897

The Most High has a decided taste for vocal music, provided that it be lugubri

rous and gloomy enough.

— VOLTAIRE

All singers have this fault; if asked to sing among friends, they are never so in

clined; if unskilled, 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 trust

worthy critic.

— GEORGE JACOB OTIS

Halt is full of musical amateurs. Music is the strength of the dammed.

— GEORGE BERNARD SHAW
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CRITICAL WORDS

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

— EPICURUS

Nature, when she invented, manufactored 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 friends are 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 unbounded, 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

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

— MUSICAL COURIER, Oct. 27, 1897

The Most High has a decided taste for vocal music, provided that it be lugubrious and gloomy enough.

— VOLTAIRE

All singers have this trait: 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.

— GEORGE JEAN NATHAN

Hell is full of musical amateurs. Music is the bane of the damned.

— GEORGE BERNARD SHAW

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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 throughout the country. Mr. Ball now directs a New York City theatrical company, as well as staging several operas for the New York City Opera. In 1995, Off Broadway productions of "Under Milkwood" won him the Los Angeles Drama Critics' Award. In 1962, his production of 6 of Shakespeare's in an hour, with a new director, proved another major success 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, "Naboth's Rebellion," with music by Lee Halls, produced on 40 Months in the Country in 1962. He directed "Shakespeare in the Park" at Lincoln Center, then traveled to London to recreate his staging of "Shakespeare's." 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 "The Raisins," "Sea of Stone," and "A Clockwork Orange." He directed the production of "Uncle Vanya," as well as "Death of a Salesman," "Antony and Cleopatra," "A Midsummer Night's Dream," "Venus and Adonis," "The Insect Follies," "Fiddler on the Roof," "The Zoo Story," "The Importance of Being Earnest," and "The Three Sisters." His productions of "Romeo and Juliet," "As You Like It," and "Hamlet" have been widely acclaimed.

ALLEN FLETCHER (Director, Director, Manager, Director, Director of the training program)


BENJAMIN MOORE (Managing Director)

MANAGING DIRECTOR has played an integral role in A.C.T.'s development since his arrival thirteen years ago. He is a graduate of the University of California at Berkeley and has an M.F.A. in Theatre Administration from the Yale School of Drama. He has 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 production of A.C.T. play, producing over 70 productions in nine years. He has directed the production of "The Insect Follies," "The Importance of Being Earnest," "The Zoo Story," and "The Taming of the Shrew." He has also cofounded the television adaptation 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 touring programs to the western states, Hawaii, Japan, Taiwan, and the Americas. He has also developed a unique marketing and financial system to support the company's touring programs to the western states, Hawaii, Japan, and Taiwan. He has also served as Associate Director on many of William Ball's productions, and has been largely responsible for the revival of "Cyrano de Bergerac," "The Taming of the Shrew," "The Zoo Story," "The Sound of Music," and "The Master Builder.

EUGENE BARCNI (Company Coordinator)

Company Coordinator is a charter member of A.C.T. who began his career as stage manager for the company. In the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revival of "Cyrano de Bergerac," "The Taming of the Shrew," "The Zoo Story," "The Sound of Music," and "The Master Builder.

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You don't know Dennis Jones. Pity. Because Dennis is one of the few men still working on this earth who can, with good conscience, call themselves master craftsmen of the old school.

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Dennis Jones typifies the small band of rare craftsmen who practically hand-build the Rolls-Royce. This is why we can say without hesitation that only ordinary cars may come in and out of Vogue, the Rolls-Royce lives forever.

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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 tours. Currently, he is based in the country. Mr. Ball moved to 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'Ambrosio and Outer Critics Circle 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, Nefrets Petrona, with composer Lee Hulita, based on A Month in the Country in 1964. He directed Syrinx and Hamlet to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of An Octoroon. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation doctoral grant and an NBC- RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Sir Raffle, Scarecrow in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Delphi Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Constant Wife, 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 accepted an Autocine Perry (Tony) Award for his work from the company at 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.T.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training programs 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, Orpheus, Hadrian VII, The Latent Honeymoon, The Hot L. Baltimore, The Mice, The Ruling Class, Abroad Rezon Sing polling, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams’ This Is A Performance and Under the Idea, 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 H. Wilder, which toured Hawaii and Japan. A Member of the 1976-77 American Repertory Theatre Company, Mr. Fletcher has also translated and directed numerous Israeli plays for A.C.T., including The Entity of the People, A Doll’s House, Pull of the Community, Past Gun, The Master Builder and Gogol. 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 Yale’s School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1975. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conjuror, A Doll’s House, The Matchmaker, Penguins of the Community, Post Gun, Desire Under the Elms, 56th of July, Big White Car, 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 Company tours 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 Barciniak (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 revival of Cyrano de Bergerac, The Taming of the Shrew, The Circle, Flowers for Mrs. Aldrich and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts

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Dennis Jones typifies the small band of rare craftsmen who practically hand build the Rolls-Royce.

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It lives forever because there are craftsmen with the skills.

The Rolls-Royce.

Dennis will slowly and carefully work on a Rolls-Royce grille for days. And in the end, in an unobtrusive corner inside the grille, where it may never be seen by another human being, he will put his initials. A sign of pride in his work.

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degree in music, he directed the famous
Red Diamond Chorus in the Army, and
since has assisted Gower Champion, Ellis
Rabl and Francis Ford Coppola. Mr. Bar-
cone has directed the Plays-in-Progress
program and worked on the televised
adaptations of Groke de Bogarek, The
Taming of the Shrew and a Christmas Carol.
He now heads the newly formed Trouble-
door touring program.

JAMES EDMONSON
(Resident Direc-
tor) made his A.C.T.
directing debut two years ago with the
productions of The
Browning Version and Black Comedy.
Last year he di-
rected The Gin
Game and Dear Love
on the Geary stage.
Additionally, he has
directed summer productions of Romeo
and Juliet and The Two Gentlemen of
Verona at the Utah Shakespearean
Festival. He has a long line of directing
credits at the Oregon Shakespearean
Festival in Ashland, among them Henry
IV, King Lear, the Moors, Twelfth Night,
Roméo and Juliet, and Much Ado About
Nothing. Mr. Edmundson has served as
both an actor and director with the Pacif-
ic Conservatory of the Performing Arts
Theaterfest and the Colorado Shake-
peare Festival.

EDWARD HASTINGS
(Principal Guest
Director) is a found-
ing member of A.C.T.,
whose pro-
ductions of The
C第五e's Second
on the company since
1965 and founded the Plays-in-Progress
program devoted to the production of
new writing. Mr. Hastings has served for
three summers as a resident director of
the Eugene O'Neill Playwrights Confer-
ence in Connecticut and the Squaw
Valley Community of Writers.
Off-
Broadway, he co-produced The Satin
Glove of Margaret Kempe, Epiphany for
George Balanchine and directed the national touring
company of Othello. He staged the
American production of Sir Mecha
Redgrave in Shakespeare's Taming,
directed the Australian premiere of The Hot L
Balti-
more, and restaged his A.C.T. production of
Sam Shepard's Buried Child in Serbia.
Creation at the Yugoslavia Dramatic
Theater 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 twentieth sea-
son with the com-
pany, first as a
student in the Con-
servatory, then as
an actor, trainer
and director for
nine seasons. This
year marks his
debut as a director on the Geary stage.
Mr. Hecht currently serves as a Conserva-
tory Director and Resident Stage Direc-
tor with the Pacific Conservatory of
the Performing Arts in Santa Maria. He
also has directed with the Summer Repertory
Theatre in Santa Barbara, 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,
9/11, Alice, American Buffalo, All the Way,
Hobo, Andante and Song, Separate Tables, as
well as the Play-in-Progress productions of
My Darker Hues, Youthful Exaggeration
and The Daily.

LAIRD WILLIAMSON
(Director) who staged and co-
applied A Christmas Carol at A.C.T. also
directed The Match-
maker which toured to Russia in 1976.
Additionally, he has directed for the
Geary Stage: An Evening
with Keat-

in the Country, The Visit and Pame
ergo, as well as The Hour and Animals Are Passing
from Our Lives for the Play-in-Progress
program. He has directed and performed
extensively at both the Oregon Shake-
pearean Festival and the Pacific Conser-

vatory of the Performing Arts Theaterfest.
For P.C.P.A., he played the title role in
Pinocchio's Enraged and created the role
of Footman Prince in the world premiere
of Robert Patrick's Joust. He has directed
Don Pasquale and The Magic Flute for
Western Opera and staged The Tonying
of the Show for the Old Globe Theatre.
Recently Mr. Williamson created, along
with composer Larry Delinger, the music-
al odyssey The Journey. He has been a
guest director for the Brooklyn Academy
of Music Theatre Company where he
staged The Reptile, Office, and directed
Arthur Kopit's Wings for the Denver
Center. This year, Mr. Williamson
became Artistic Director of the P.C.P.A.
Theaterfest.
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Bar- cone has directed the Plays in Progress program and worked on the televised adaptations of Gone With The Wind and The Christmas Carol. He now heads the newly formed Tribute tour program.

JAMES EDMONSON (Resident Director) made his A.C.T. directing debut two years ago with the productions of The Taming of the Shrew and Black Comedy. Last year he directed The Gin Game and Dear Dear on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long list of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, King Lear, MacBeth, Titus Andronicus, Macbeth, and Much Ado About Nothing. Mr. Edmondson has served as an actor and director with the Pacific Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Director), a founding member of A.C.T., whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays in Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers Off-Broadway, he co-produced The Smallness of Margaret Kemp, Epitaph for George Dallas and directed the national touring company of O'Neill. He staged the American production of Sir Michael Redgrave in Shakespeare's As You Like It, directed the Australian premiere of The Hustler, in Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbia - Creation and the Yugoslavian National 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 an actor, then as a director and director for nine seasons. This year marks his debut as a director on the Geary stage. Mr. Hecht currently serves as a Conservatory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions he has directed include King Lear, A Period of Adjustment, 56th of July, American Buffalo, All the Way Home, A Day in the Death of Joe Egg, and The Crucible, as well as the 1984-85 Studio productions of My Darling Clementine, Sweeney Todd, and The Dolly.

LAIRD WILLIAMSON (Director) who staged and co-directed A Christmas Carol at A.C.T. also directed The Matchmaker which traveled to Russia in 1976. Additionally, he has directed for the Geary Stage: An Evening with Keanu - a Night in the Country, The Visit to Patagonia, as well as The Hanover 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 Theatrefest. For P.R.E.A. he played the title role in Pirandello's Henry IV and co-created the role of Pontius Pilate in the world premiere of Robert Patrick's Judas. He has directed Don Pasquale and The Marriage (for Western Opera) and staged The Tooth of the Storm 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 Rehearsal Office, and directed Arthur Kopit's Wings for the Denver Center. This year, Mr. Williamson became Artistic Director of the P.R.E.A. Theatrefest.
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THE ACTORS

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

OTHER RESIDENT THEATRES: Aggie Kesow’s Cosmic Cannibal, A Cloak 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; Spamalot; Trifles; Jonny Mountain; Posh of Princess.

ANNETTE BENING joined the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has performed with various Shakespeare Festivals in San Diego, Saratoga and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Benning 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: John Lithgow; Timon of Athens; Romeo and Juliet; Antony and Cleopatra, A Midsummer Night’s Dream; King John, Winter's Tale; The Winter’s Tale; Two Gentlemen of Verona; Measure for Measure. TELEVISION: Moon Effluence (CBS).

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: An Ideal Husband; Peer Gynt; Merchant of Venice; Tuesdays, 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 Eliot Kastner).

PETER BREITZ* 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 Davis 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. Breitz recently served as the fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Sausalito. His studio performances with A.C.T.’s Conservatory include: Man ofMODE: Henry VI, Parts 2 and 3; Romeo and Juliet; and, When You Come Back, Red Ryder.

OTHER RESIDENT THEATRES: Equus; Harvey; Terribly Comic Real, Michelangelo; The Miracle Worker; Wuthering Heights; Goodbye, Yellow Brick Road; The Secret Life of Humidifiers.

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

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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 under-studying a variety of roles for the Greasy Stage this season. With a B.A. in English and French from the University of New Hampshire and an M.A. in theatre arts from Florida State University, she also has taught and directed at this city’s Center for Theatre Training the Horace Custen 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; Dramabats in Georgia and Marketplace, Inc.; a children’s theatre company in Tallahassee, Florida.

OTHER RESIDENT THEATRES: Agee Keaton’s Connie Cardinali, A Clockwork Orange; What’s On Tonight; Dylan, Richard III; A Christmas Carol; The Raisin of the Sun; Director: The Husbands of the Oldman; The Little Prince; Spanard; Trifles; Jenny’s Morning; Pash & 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 Benning appeared on the Greasy stage in The Chalk Garden and 4 Chiricaus, as Cordelia.

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

OTHER RESIDENT THEATRES: Love’s Labor’s 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; Romeo.

TELEVISION: Second Effort (CBS).

JOSEPH BIRD is now in his 5th 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: With a Little Help from My Friends; Merchant of Venice; Rosencrantz and Guildenstern Are Dead; Much Ado About Nothing; Richard III; The Three Sisters; A Christmas Carol.

BROADWAY: 8 total, including: The Show-Off with Helen Hayes; Hamlet (with Eliot Kohn).

TELEVISION: Kaiser Aluminum Hour; The Big Bounce (with Paul Newman); Low Is a Many Splendored Thing (CBS).

PETER BREITZMANN 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 Davis 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 Summer Shakespeare Festival. A fencing and martial arts expert, Mr. Breitzenmann recently served as the fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Sausalito. His studio performances with A.C.T.’s Conservatory also include: Macbeth; Henry VI, Parts 2 and 3; Romeo and Juliet; and, When You Comin’ Back, Red Ryder?

OTHER RESIDENT THEATRES: Equus; Harvey; Terrence Cotton’s Bald; Michelangelo; The Miracle Worker; Wuthering Heights; Golden Road; The Seagull; Measure for Measure,

(Studied in A.C.T.’s Advanced Training Program prior to joining the company.)

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NANCY CARLIN joins the company as a third-year-advanced Training Program student, having first studied in the 1977 Summer Training Congress. A graduate of Brown University in Comparative Literature and a published poet, she has held roles in ACT's studio productions of *The Seagull*, *Romio and Juliet*, *Peric* and *Ring Around the Moon*. Miss Carlin first appeared on the Geary stage last season as a peasant in *Uncle Vanya*, and toured with that production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company, and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatre Festival/Pacific Conservatory of the Performing Arts in Santa Maria. ACT PRODUCTIONS: *Uncle Vanya, Merry Christmas, Junes and the Pines*, *As We Lie Here and I*, *Midsummer Night's Dream*, *Hamlet*, *Trowel*, *Marcel* and *Threepenny Night*.

MIMI CARR returns to ACT after a season with Seattle's Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory of the Performing Arts Theatre, the Alley Theatre in Houston and the Hilbory Repertory Theatre of Detroit. Miss Carr holds a bachelor's degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit. ACT PRODUCTIONS: *The Three Sisters*, *A Christmas Carol*, *I Remember Mama*, *The Admoralles Comedien*. *Black Comedy*, *Cat Among the Pigeons*, *Beeze Bearden in the Last Afternoon: A Memoir*, *As You*. OTHER REPERTORY THEATRES: *In the Jungle of Genius*, *The Seagull*, *The Man Who Came to Dinner*, *Twilight in Tokyo*, *Toilet Bowl*, *Ring Around the Moon*, *Machek*; *Coronation, Mame*, *School for Scandal*. TELEVISION: *A Christmas Carol* (ABC, ACT production).

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BARBARA DICKIE
has been with ACT 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 Dickie 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 *Sky*, with Sara Thompson at the Westcoast Country Playhouse, *Sorensen of Stephen* and *The Importance of Being Earnest* with Ellis Rabb at San Diego's Old Globe Theatre. ACT PRODUCTIONS: *Including: Cyrano de Bergerac*, *The Matchmaker*, *Divorced*.

JOHN DEMLA comes to the ACT company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghof's H.I. 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 Theatre Festival/Pacific Conservatory of the Performing Arts in Santa Maria. As an ACT student, he has held roles in studio productions of *Home of the Brave*, *The Deliverance: Henry VI, Parts 1, 2, 3*, *an Ordeal of Man*, *and The Barbarians*. OTHER REPERTORY THEATRES: *Macbeth*, *Tahiti*; *the Ka'iwi State*; *Man of La Mancha*, *Comma: Road, the Matchmaker*, *The Reasable Row of Arrows*; Children of the Sun; *Mrs. Dally Has a Lower Terminal*.

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Nancy Carlin joins the company as a third-year Advanced Training Program student, having first studied in the 1977 Summer Training Congress. A graduate of Brown University in Comparative Literature and a published poet, she has held roles in A.C.T. studio productions of The Seagull, Romeo and Juliet, Pericles 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 Sovang Theatre/Pacific Conservatory of the Performing Arts in Santa Maria.

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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 Herbert Berghof’s H.B. Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Stockbridge, and the Sovang Theatre/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 Deliverance Henry IV, Pericles, 1.3, Man of Medan, and The Baraunias.

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


DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1971-72 and first appeared with the company in The Rolling Circus as well as numerous student productions. He has been seen most recently in the extended local run of I, Claudius at the Eureka, Marin's Memorial and Aixia theaters, in addition to a featured role in the film Right Stuff. Other major stage productions include Hamlet at the Berkeley Repertory Festival, and The Tempest at the Summer at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original San Francisco cast of Los Angeles revival of One Hundred Over the Garden's Wall.

A.C.T. PRODUCTIONS: The Rolling Circus.


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 Seattle's GarthGrae Theatre, he has also appeared with the Hunterst 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 a director, Mr. Hertzler directed Cyrano de Bergerac at the San Diego Shakespeare Festival and Pride and Prejudice at the Perry Street Theatre Off-Broadway. He has also been seen on Broadway, television, and in several feature films.


BROADWAY: The Barons: Off-Broadway: (Directing) Practice.


NANCY HOFFEK returns to A.C.T. in her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with each resident theatre as well as Berkeley Shakespeare Festival, as Cymbeline in its 1982 production of Antony and Cleopatra, the Alaska Repertory Theatre, Seattle's Emery Space and the Santa Rosa Repertory Theatre. Most recently, Miss Hoffek played Ann Whitefield in the season opener of Man and Superman at Monteverdi's newly formed California Repertory Theatre. She is the A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.


JANICE HUTTON joined A.C.T. eight years ago, after receiving her B.A. and M.A. from San Jose State University. At San Francisco State University, she served as assistant director with distinction. In addition to acting, Miss Hutton has also directed the one-on-one Plays in Progress series, has toured with the Washington Shakespeare Company and serves as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects.


OTHER RESIDENT THEATRES: Director: A Christmas Carol: Black Comedy: Director: Lizzie Borden in the Last Ten Years: Director: A Christmas Carol (ABC/ A.C.T. production).

JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Barbara, California, where she has also held roles in its annual Theatre Fest and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's London Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to Many Olympic stars this year won't be competing for gold medals. These particular performers will be actors, musicians, singers, dancers, painters, sculptors, and other artists.

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PETER DONAT has been with the ACT company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he is now appearances on most major television and radio series and spent six years with Canada’s Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of the Bill Rabino A.P.A. company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years.


BROADWAY: The Player’s Gentleman, The Country Wife (with Julie Harris), The Chinese Prince (Dorothy Loudon), The Inspector General (Laurence Olivier’s)’s One in Every Marriage, Film: Godfather II, The Hindenburg, A Different Story, I, M.A.D., High Anxiety, All Washed Up, China Syndrome.

DREW EISHMAN attended A.C.T.’s Advanced Training Program in 1973-74 and first appeared with the company in The Rolling Circus as well as numerous student productions. He has been seen most recently in the extended run of Local Color at the Eureka, Marines’ Memorial and A.C.T. theatre, in addition to a featured role in the film The Right Stuff. Other major stage productions include Charlie at the Berkeley Repertory Theatre, The Teapot and the Joking of the Show at San Diego’s Old Globe Theatre. Additionally, Mr. Eisman was a member of the original San Francisco cast of Los Angeles revival of the New York production of No.

A.C.T. PRODUCTIONS: The Ruby Glass. OTHER RESIDENT THEATRES: Good News Hamlet; The Tempest; The Satyr; The Antony of These Sheads; The Alaskan; Man Names Uncle Vanya. The

JOHN HERZLER returns to A.C.T this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with 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. Herzler directed Cynthia de Ridder at the Saratoga Shakespeare Festival and Pensive at the Perry Street Theatre Off-Broadway. He has also been seen on Broadway, television and in several feature films.


NANCY HOUFKE 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 each resident theatre as the Berkeley Shakespeare Festival, as Cynthia 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 Houfke played Ann Whitefield in the season opener of Man and Superman at Monterey’s newly formed California Repertory Theatre. She is A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.


JANICE HUTCHINS joined A.C.T. eight years ago, after receiving her B.A. and M.A. degrees from Harvard University. A Chicago native, she also studied directing with William Ball and speech with the late Erich Skinner. In addition to acting, Miss Hutchins is a director of the on-going Plays-In-Progress series, a series with us in Hawaii and Japan and has served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer she represented A.C.T. in an unprecedented theatre tour of the People’s Republic of China.


JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Barbara, California, where she has also held roles in its annual Theatre Festival, and at A.C.T.’s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company’s young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to

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teach in ACT's Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting and music in theatre for actors.

ACT PRODUCTIONS: Another Act of the Great (Human Voice), A Christmas Carol, 1 Remember Mama, Mourning Becomes Electra.

OTHER RESIDENT THEATRES: Death of a Salesman, Member of the Wedding, A Hat in the Rain, The Sea Horse.

NICHOLAS KALEDIN* returns to ACT after having held a variety of roles on the Geary stage during the 1979-82 seasons. He holds a bachelor's degree from Bowdoin in Brunswick, Maine, and a Master of Fine Arts degree from ACT's own Advanced Training Program. Mr. Kaledin also has appeared off- and off-off-Broadway, as well as at the Utah Shakespearean Festival and the Theatre at Monmouth, Maine. Most recently, he has been seen in Ken Ruin's production of Design for Living at Boston's Huntington Theatre Company.


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

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

DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Dolson in the Starmont Summer Repertory Theatre's production of Miss Appol, and is continuing to do the role as a part of ACT's Troubadour touring company. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio productions as A Little Safe, Golden Boy, and The Lady's Not for Rent. His appearances in the Plays in Progress series have included Monsieur and Flat and Dead Letters. Additionally, Mr. Martin has done professional modelling and commercial work.

ACT PRODUCTIONS: 1 Remember Mama, Flat and Dead Letters. Miss Appol.

OTHER RESIDENT THEATRES: Miss Appol.

CAROLYN MCCORMICK* joins the ACT 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 Francaises during the Avignon Summer Festival in 1978. In addition to appearing with the Summerland Summer Theatre in Monticello and the Williamson Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 9 in Houston, and in her two years in ACT's Conservatory, she held roles in studio productions of Henry IV, Part II, The Country Wife, The Electrification, The Hot L. Baltimore, Man of Mode, Romeo and Juliet, and The Seagull.

OTHER RESIDENT THEATRES: The Guards (with Aside Dance; Christopher Kane, Robert Maxwell, Edward Herrmann, Gale Todd and Bozeman Hart).

WILLIAM MCKEEGHAN returns to ACT after appearing last season with the Berkeley Repertory Theatre and Ashland's Oregon Shakespearean Festival. His face is a familiar one to Geary Theatre audiences, having appeared in 20 ACT productions between 1972 and 1982. With a bachelor's and a master's degree from the University of Minnesota, Mr. McKeeighan also studied with Tamin Dyuken and at the Byrdcliff/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-

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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 (Herman Wouk), 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 Kalедин* 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. Kalедин has also appeared off- and off-off-Broadway, as well as at the Utah Shakespearean Festival and the Theatre at Monmin, Maine. Most recently, he has been seen in Ken Raiz’s production of Design for Living at Boston’s Huntington Theatre Company.


OTHER RESIDENT THEATRES: Much Ado About Nothing, Hamlet, The Iceman Cometh, Of Mice and Men, Death of a Salesman, The Sea Horse.

Carolyne McCormick* joins the A.C.T. company this season as a third-year student in the A.C.T. Advanced Training Program. She holds a bachelor’s degree in theatre from Williams College, and studied French theatre at the Centre d’Etudes Français during the Avignon Summer Festival in 1978. In addition to appearing with the Summerline Theatre Company in Montclair and the University of Wisconsin’s 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 such productions as Henry V, Bert Hill, The Country Wife, The Sleeping Beauty, The Hot End of the Bat, Monadnock, and The Seagull.

OTHER RESIDENT THEATRES: The Goodies (with Gale Danner, Christopher Ramey, Robert Maxwell, Edward Herrmann, Gale Halder and Benno von Hochstetl).

William McKeeghan returns to A.C.T. after appearing last season with the Berkeley Repertory Theatre and Addison’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. McKeeghan also studied with Tamas Dukatkanov at the Magyar National Theatre in Budapest and with the Hagen Studio in New York City before beginning 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 through our Conservatory’s Summer Training Congress and evening extension programmes.

Anne Lawder returns for her fourth consecutive year. An original member of the Actor’s Work- shop, she was graduated from Stanford University in New York, she studied acting with Aaron Alien, and 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 Theaterfestival at Santa Maria/Solvang.

A.C.T. PRODUCTIONS: 21 total, including Cyrano de Bergerac, A Doll’s House, To Kill a Mockingbird, Picasso at the Lapin Agile, The Three Sisters, Mourning Becomes Electra, Black Comedy, Another Part of the Forest, Door Laszlo, The Chalk Garden (Director), Uncle Vanya.


TELEVISION: New Actors for the Classics, Farewell to Mainzer’s Streets of San Francisco.

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.’s Conservatory’s Summer Training Congress in 1982. He is currently Artistic Director of the Berkeley Shakespeare Festival.


Douglas Martin* made his local acting debut last summer as Deacon Mark Dolsen in the Summerline Theatre Company’s production of Miss 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 productions as A Life with Golden Red and The Lady’s Not for Renting. His appearances in the Plays-in-Progress series have included Mennonites and Fate and Dead Letters. Additionally, Mr. Martin has done professional modelling and commercial work.

A.C.T. PRODUCTIONS: Mennonite and Fate, Dead Letters, Miss Appeal.

OTHER RESIDENT THEATRES: Miss Appeal.
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OPERA
SUMMER 1984
THE WORLD’S YOUR STAGE
DON PASQUALE
DON GABRIEL
Soviero/Montasoro, Araiza, Elynn, Muhl
Agnese-Scardin “Montasoro”/ Condlin/Cordmum
May 25-27, 28, JUNE 1, 7, 9, 11

SINFRIED WAGNER
Marton, Deresch, Parrish, Korgel, Stearns, Thomas/VP (5/25, 6/3, 8/3)
Egerton (S/8,12), Patterson de Waert, Lebharf, Cordmum
May 20, 21, JUNE 3, 8, 11

AIDA
Villli
Price (S/6, 2/10, 15), Eustace* (S/23, 27, 30), Baldassari, Zaghe
Ronsoni, Poon, Langan (S/6, 2/10), Tomlinson (6/15, 20, 23, 27, 30), Patterson, Harpeter de Waert, Donnello, Schacht
Craus, Merren
JUNE 2, 6, 10, 15, 20, 23, 27, 30

DIE FLEDERMAUS
STRASS
Barson, Sosnov/Deremich, Hofmann, Ullfong, Devlin, Langan
Anscher, Webster, Neith, Ruhl, Mark
JUNE 18, 22, 24, 26, 28, JULY 1

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SYDNEY WALKER is a 79-year veteran
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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: 11 total, including
Donkey Toreador: The Matchmaker (1981-82 Tour); Peer Gynt: The Circle; Hotel Paradiso: The National Health: Buried Child; Richard III; Black Comedy: A Christmas Carol; The Chilly Garden: Lost Morning; Sister of the Buffalo Club: 12 total, including; Rock! You Can’t Take It With You: School for Scandal; War and Peace.

OTHER RESIDENT THEATRES: 35 total, including; The Playhouse of the Western World; An Enemy of the People; Antigone; Twelfth Night.

TELEVISION: The Guiding Light; The Secret Storm; As the World Turns; The Price for Lovers; Skin of Happy Chance.


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SYDNEY WALKER is a 79-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: 11 total, including Donkey Toreador: The Matchmaker (1981-82 Tour); Peer Gynt: The Circle; Hotel Paradiso: The National Health: Buried Child; Richard III; Black Comedy: A Christmas Carol; The Chilly Garden: Lost Morning; Sister of the Buffalo Club: 12 total, including; Rock! You Can’t Take It With You: School for Scandal; War and Peace.

OTHER RESIDENT THEATRES: 35 total, including; The Playhouse of the Western World; An Enemy of the People; Antigone; Twelfth Night.

TELEVISION: The Guiding Light; The Secret Storm; As the World Turns; The Price for Lovers; Skin of Happy Chance.

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Anatole-Marvin/Montosoro/
Conklin-Conklin/Munn
May 25, 27, JUNE 1, 9, 11

SIGSFRED WAGNER
Marton, Dessxch, Parrish-Kelly
Stevens/Schmalfeldt/7, (6.25, 31, 8.3)
Egerton (6, 8, 12), Patterson
de Waart, Leinhof/Conklin/Munn
May 20, 25, JUNE 3, 8, 11

AIDA
Verdi
Price (6, 2, 10, 15), Estafatea*
Baldassari, Zago
Bonisolli, Pons, Langani (6, 2, 10)
Iommi, 1, 5, 20, 23, 27, 30
Patterson, Harpers
de Waart, Donelli*
Schmitt
Coney, Minn
JUNE 2, 10, 15, 20, 23, 27, 30

DIE FLEDERMUER STRASS
Barstow/Saunders/Dessxch/Hofmann, Ullfmg, Devlin, Langan
Medeiros/Westy/Neath/Robb/Munn
JUNE 19, 22, 24, 26, 29, JULY 1

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1984 European Summer Festivals
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OTHER RESIDENT THEATRES: 15 total, including The Playboy of the Western World, Everyman, The Caledonian, The Secret Garden, The World Turned Upside Down, Hair, Heartbeats, Spikes and Happy Chand...

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OTHER RESIDENT THEATRES: 15 total, including The Playboy of the Western World, Everyman, The Caledonian, The Secret Garden, The World Turned Upside Down, Hair, Heartbeats, Spikes and Happy Chand...
MARRIANE WALTERS joined the ACT company in 1974, and since then has appeared in short-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 theaters. Her fifteen-year career span over 900 productions and has earned her two Joseph Jefferson Awards for her work in Bay Steps with Sondra Ernest, and Hot L Baltimore. With her husband, director Michael Ferrall and daughter, Giana, she also designs and manufactures for their Josef Rube shops in the city.

ACT PRODUCTIONS: 33 total, including: Pilots of the Community: Menotti's The Ballad of Baby Jesus; The Matchmaker (U.S.S.R. tour); The Merry Wives of Windsor; The Brothers Karamazov; The Circle; The Winter's Tale; May Fever; Room Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons; The Gin Game; The Chalk Garden; Uncle Vanya; Morning's at Seven.

OTHER RESIDENT THEATRE: 27 total, including: El Rey Sin, The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite; T.V.M. Revival; Salome; Medium Cool.

J. STEVEN WHITE first joined ACT 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. Since he has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Massion Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in ACT's Conservatory and served as fencing master for the San Francisco Ballet's production of Romeo and Juliet.

ACT PRODUCTIONS: 24 total, including: Cyrano de Bergerac; Merchant of Venice; The Taming of the Shrew; Hot L Baltimore; The Matchmaker (U.S.S.R. tour); Don Quixote (U.S.S.R. tour); Othello; Voltaire and Voltaire; Bar Gymn; Julius Caesar; All the Way Home; Japan;

D. PAUL WUDELL returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Wuell's training includes a 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 Fureka Theatre. An avid "westerner" 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 "siting yoga."

ACT PRODUCTIONS: The Round; The Three Sisters; Richard III; The Ammable Crichton; A Christmas Carol; Maud in Excess; Cat Among the Pigeons; OTHER RESIDENT THEATRE: 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 Boys' Tail.jpg: of Pueblo Hamburger.

BRUCE WILLIAMS has been with the company for six years. A native of Fort Worth, he studied as the University of Texas with Polish actor-director Jaroslaw Zych and has appeared at Ashland's Oregon Shakespearean Festival.

Mr. Williams has performed and directed numerous scripts for ACT'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.

ACT PRODUCTIONS: 17 total, including: Julius Caesar, The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; Ah, Wakerina; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard II; Black Comedy; Cat Among the Pigeons; A Christmas Carol; List; Morning's at Seven; OTHER RESIDENT THEATRE: The Devil's Disciple; Henry V; Pen II; Henry VI; Port II; Much Ado About Nothing; A Streetcar Named Desire; Sweet Eros.

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

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MARRIAN WALTERS joined the ACT company in 1974, and since then has appeared in short-three productions as well as the Play-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theaters. Her 15-year stage career spans over 900 productions and has earned her two Joseph Jefferson Awards for her work in Bob Styn with Sondra Dentez, and Hor L. Bohmstein. With her husband, director Michael Ferrall and daughter, Gisa, she also designs and manufactures for their Joseph Robe shops in the city.

ACT PRODUCTIONS: 83 total, including: Pilgrims of the Community: Hermitos; The Rising Class; Peck Gynn: The Matchmaker; (U.S.S.R. tour); The Merry Wives of Windsor; The Beowulf Gospels; The Circle; The Winter’s Tale; May Fever; Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons; The Sam 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. 171.3N. Aida; Indiana; Medium Cool.

J. STEVEN WHITE first joined ACT 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. Since he has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Mason Winery and the San Jose Repertory Company, Mr. White is an expert combat choreographer, has taught stage combat in ACT’s Conservatory and served as fencing master for the San Francisco Ballet’s production of Romeo and Juliet.

ACT PRODUCTIONS: 24 total, including: Cyrano de Bergerac; Merchant of Venice; The Taming of the Shrew; Hec L. Baltman; The Matchmaker (U.S.S.R. tour); Don Quixote. The Fugitive (U.S.S.R. tour); Other: The Visit (U.S.S.R. tour); All the Way Home (Japan tour).

OTHER RESIDENT THEATRES: 1 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 Jagielska Zych and has appeared at Ashland’s Oregon Shakespearean Festival.

Mr. Williams has performed and directed numerous scripts for ACT’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.

ACT PRODUCTIONS: 17 total, including: Julius Caesar; The Modern Builders; Hotel Borobudur; The National Health; A Month in the Country; A Midsummer Night’s Dream; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III; Black Comedy; Cat Among the Pigeons; A Christmas Carol; Love’s Labour’s Lost; The Importance of Being Earnest; Plaza Suite. 171.3N. Aida; Indiana; Medium Cool.

D. PAUL YEDELL returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeelled’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 Furuke Theatre. An avid “white-water” enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierra. This summer he worked as a carpenter for the prestigious Duquette Assembly and studied “Sitting Yoga.”

ACT PRODUCTIONS: The Rivals; The Three Sisters; Richard III; The Admimable Crichton; A Christmas Carol; Macbeth; Romeo and Juliet; Cat Among the Pigeons. OTHER RESIDENT THEATRES: 12 total, including: The Tempest; King Lear; Julius Caesar; The Merchant of Venice; A Midsummer Night’s Dream; Julius Caesar; All the Way Home; Japanese tour; The Bois Traitiing of Paris, Hamlet.
DESIGNERS

JOSEPH APPLET (Lighting Designer) joins A.C.T. for his third season, having designed "Mourning Becomes Electra, Muri- ing" at Seven and The Gin Game. Mr. Applet 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 post-itions for a year. Mr. Applet has also designed at the Chezanne 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, Memory, 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 20 productions, including "The Caucasian Chalk Circle, The Blue Bird, The Country Wife, The Trip to Bountiful, The Importance of Being Earnest," and "The Old Man." Mr. Blackman has also designed for the Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious puppy.

CATHLEEN EDWARDS (Costume Designer), returns for her fifth season, having received a 1983 Regional Gypsy Award for "Splashes of Color, a New Musical" designed for San Jose Shakespeare. Her other designs include "The Caucasian Chalk Circle, The Old Man," and "The Old Man." Mr. Blackman has also designed scenery for the San Jose Shakespeare Festival, the Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious puppy.

RALPH FONTECELLO (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including "Sweeney Todd," "Shakespeare's A Midsummer Night's Dream," "The Importance of Being Earnest," and "The Old Man." Mr. Foncello has also designed "The Caucasian Chalk Circle, The Country Wife, The Trip to Bountiful, The Importance of Being Earnest," and "The Old Man." Mr. Blackman has also designed scenery for the San Jose Shakespeare Festival, the Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious puppy.

MARSHA BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed "The Whale, The Old Man," and "The Old Man." Miss Burke's other designs include "Sweeney Todd," "Shakespeare's A Midsummer Night's Dream," "The Importance of Being Earnest," and "The Old Man." Mr. Blackman has also designed scenery for the San Jose Shakespeare Festival, the Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious puppy.

MICHAEL CASEY (Costume Designer) returns for his second season with A.C.T., having designed for Radio City Music Hall, the golden anniversary production of "Shrek the Musical," "Annie," "7th Heaven," "Black Comedy," "The Browning Version," and "The Admirable Crichton." Miss Burke's other designs include "Sweeney Todd," "Shakespeare's A Midsummer Night's Dream," "The Importance of Being Earnest," and "The Old Man." Mr. Blackman has also designed scenery for the San Jose Shakespeare Festival, the Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious puppy.

DAVID PERCIVAL (Lighting Designer) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for A.C.T.'s Plays in Progress program, he worked in 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 "Duet for One," "I Love You," "The Old Man," and "The Old Man." Mr. Blackman has also designed scenery for the San Jose Shakespeare Festival, the Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious puppy.

RICHARD SEGEL (Set Designer) returns for a sixth season as Resident Designer with A.C.T. Among his credits are "Three Sisters," "The Old Man," "Hot and Handsome," and "The Little Prince." Mr. Blackman has also designed scenery for the San Jose Shakespeare Festival, the Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. He has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious puppy.

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TELEVISION PRODUCTION OF PETER ALLEN AND THE ROCKETEER. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T. productions of Seconds Mama, Happy Landings, Cat Among the Pygmies, The Gin Game, Dirt Lice, The Chair Garden, Uncle Vanya, God's Morning, and Seven and the Holdup. Mr. Casey also has numerous New York off-Broadway credits, as well as for ABC's television movie Leg, starring Gwen Verdon. Recently, Mr. Casey designed costumes for Hamlet, Company, and The Ruff on the Roof for the FCPA Theatre at Santa Maria and Solvang.}

CATHELINE EDWARDS (Costume Designer) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed Desdem On the Elms, All the Way Home, Interior, and interior; as well as 30 other productions for the Play-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, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious poodle.

RALPH FURINCELLO (Set Designer) is the 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, Ben Gazzara, The Teming of the Shrew and Molière's Rich Man. Mr. Furincello's work has been seen on and off Broadway and at many other venues, including the Berkeley Repertory Theatre, the San Francisco Opera, the O'Neill Center, the Broadway Theatre, and the Long Wharf Theatre. He has been a recipient of the Audra Award for his work on the production of The Teming of the Shrew and Molière's Rich Man. Recently, Mr. Furincello designed the sets for the New York City Opera's upcoming production of La Traviata.

DAVID PERCIVAL (Lighting Designer) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for the Play-In-Progress program, he worked on 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 4 Shall We Tell the World? and The Chalk Garden, and author of a recent graduate of the University of Washington, Mr. Percival will be represented later this season by How the Other Half Loves and School for Scandal at the San Jose Repertory Theatre.

ROBERT ORTIZ (Lighting Designer) designed lights for the West Coast premiere of The Hoosier for A.C.T.'s 1982-83 season. He also designed lighting for the West Coast premiere of Rumors for Seattle's Intimate Theatre, where other credits include Sidney's 4 Dream Play, with guest Swedish director Peter Oskarsson, and Bouchon's The Jungle of Cities, with German director Cheinain Niels. 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 Shaw's St. John, Billy Bishop Goes to War and Anna Christie. He has also over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of Don Quixote, Hamlet and 45 A.C.T. and Mr. Percival designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at FCPA 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-construction company with offices in Phoenix.
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### Gourmet Magazine March 1983

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1967

**First Season**

**Season**

**Beyond the Fringe**

- by Bennett, Cook, Miller and Moore; directed by René Auberjonois

Endgame

- by Samuel Beckett; directed by Edward Payson Call

**Charley’s Aunt**

- by Brandon Thomas; directed by Edward Hastings

Man and Superman

- by George Bernard Shaw; directed by Jerome Kilty

**Arsecle and Old Lace**

- by Joseph Sommerville; directed by Allen Fischer

Our Town

- by Thornton Wilder; directed by Edward Hastings

**Dear Lazar**

- by Jerome Kilty; directed by Jerome Kilty

The Torch-Beavers

- by George Kelly; directed by Edward Payson Call

Long Day’s Journey into Night

- by Eugene O’Neill; directed by Byron Ringland

**The Seagull**

- by Anton Chekhov; directed by Edward Payson Call

**One-Act Plays**

- **The Zoo Story**
  - directed by Richard A. Doyar

- **Krapp’s Last Tape**
  - directed by Allen Fischer

- **Tartuffe**
  - directed by Melville

- **Tiny Alice**
  - directed by Edward Ball

- **Six Characters in Search of an Author**
  - directed by Alfred Michel

- **Under Milkwood**
  - directed by Dylan Thomas

- **The Importance of Being Earnest**
  - directed by Oscar Wilde

- **Oedipus Rex**
  - directed by Sophocles

- **The Blood Knot**
  - directed by Brandon Thomas

- **Long Day’s Journey into Night**
  - directed by Robert Goldby

- **St Joan**
  - directed by George Bernard Shaw

- **The Devil’s Disciple**
  - directed by Edward Hastings

- **The Whitecrook**
  - directed by George Bernard Shaw

- **The Importance of Being Earnest**
  - directed by Sophocles

- **The Blood Knot**
  - directed by Brandon Thomas

- **Long Day’s Journey into Night**
  - directed by Robert Goldby

- **St Joan**
  - directed by George Bernard Shaw

- **The Devil’s Disciple**
  - directed by Edward Hastings

- **The Whitecrook**
  - directed by George Bernard Shaw

1969

**A Flea in Her Ear**

- by Georges Feydeau; directed by Gosse Champion

**An Evening’s Frost**

- by David Wilmot

**The Misanthrope**

- directed by Marcella Simey

**The Streetcar Named Desire**

- directed by Tennessee Williams

**Hamlet**

- directed by William Ball

**Don’t Shoot Man**

- directed by Jerome Kilty

**It’s Your Husband**

- directed by Jerome Kilty

**Deirdre, Deirdre Dumping My Son God**

- directed by Patricia Tward

**Long Live Life**

- directed by Jerome Kilty

**White America**

- directed by Jackson

**The American Dream**

- directed by Edward Allen

**Dear Lazar**

- directed by Edward Ball

**Under Milkwood**

- directed by Dylan Thomas

**The Importance of Being Earnest**

- directed by Sophocles

**Oedipus Rex**

- directed by Sophocles

**The Blood Knot**

- directed by Brandon Thomas

**Long Day’s Journey into Night**

- directed by Robert Goldby

**St Joan**

- directed by George Bernard Shaw

**The Devil’s Disciple**

- directed by Edward Hastings

**Little Murders**

- directed by Nage Jackson

**Stair Case**

- directed by Robert Goldby

**The Three Sisters**

- directed by Aim Plischke

**The Promise**

- directed by Nage Jackson

- directed by Robert Goldby

**Rosencrantz and Guildenstem Are Dead**

- directed by Allen Fischer

**The Merchant of Venice**

- directed by Edward Hastings

**The Belge**

- directed by George Murray

**The Time of Your Life**

- directed by Edward Hastings

1971

**The Merchant of Venice**

- by William Shakespeare; directed by Ellis Rike

**The Belge**

- by George Murray; directed by Edward Hastings

**The Time of Your Life**

- by George Murray; directed by Edward Hastings

**The Latent Heresy**

- directed by Patty Chudowsky

**The Time of Your Life**

- by George Murray; directed by Edward Hastings

**The Latent Heresy**

- directed by Patty Chudowsky

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U.S. Government Report

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