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Contents
8 In the A.C.T.
10 Radiant American Artists
24 To The Audience
28 A.C.T. 19th Season Repertory
30 Who's Who at A.C.T.

Lawrence Hecht
A.C.T.'s Triple Threat
Talent
A CHRISTMAS CAROL
Playbill
The Loving Gift of
"A Christmas Carol"
THE SCHOOL FOR WIVES
Playbill
A Comedy Tonight

58 A.C.T. Contributors
92 A.C.T. Company, Staff & Administration
94 Geary Theatre Fire Exits

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10 Radiant American Artists
24 To The Audience
28 A.C.T. 19th Season Repertory
30 Who's Who at A.C.T.

Lawrence Hecht: A.C.T.'s Triple Threat Talent A CHRISTMAS CAROL Playbill The Loving Gift of "A Christmas Carol" THE SCHOOL FOR WIVES Playbill A Comedy Tonight

Following page 46

58 A.C.T. Contributors
92 A.C.T. Company, Staff & Administration
94 Geary Theatre Fire Exits

Cover: William Patterson is one of three actors playing Scrooge this year in A Christmas Carol. Photo: Larry Merkle

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AMERSK FRANCE
IN THE A.C.T.
News of the American Conservatory Theatre

ACTORS PREPARE
The winter session of the A.C.T. Academy will offer eight weeks of theatre training from January 21 through March 16, 1983. The curriculum includes basic acting, intermediate acting, scene study, voice, speech and audition techniques. All classes are held during evening hours.

Students enrolling in an acting class along with one additional class receive a ten percent discount on tuition. MasterCard and Visa are accepted for tuition payment.

Each class is limited in size to sixteen students in order to insure individual attention, and early enrollment is encouraged. For complete information and an application, please call the Conservatory at (415) 771-3880.

BALL TELLS ALL
A Sense of Direction represents a life's work in the art and craft of directing. William Ball, founder and general director of the American Conservatory Theatre, engages his audience in a wide-ranging discussion of the director's process—from first reading through opening night. Speaking as a director's director, Mr. Ball offers a candid personal account of his method of working—including the choice of a play's essential elements, preproduction homework, casting, and rehearsal techniques.

Theatre-goers will find this an informative, insightful and often astonishingly clear look at the people and the process behind that wonderful and magical phenomenon we call theatre. Exciting reading for all theatre lovers, A Sense of Direction by William Ball is on sale now in the Geary Theatre lobby.

Conservatory students Taylor Young and Doug Sils learn fencing skills from instructor J. Steven White.

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IN THE A.C.T.
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season, and although the season is under-
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Shakespeare’s Macbeth, Thornton
Wilder’s Our Town and Tina Howe’s
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In addition to preferential seating,
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RADIANT WITH WARMTH
A.C.T.’s Radiance Room, downstairs from
the Geary Theatre lobby, has a special
holiday schedule during the month of
December. It will open one hour before
curtain time for all performances of A
Christmas Carol and The School for Wives,
and it will remain open throughout intermis-
sions of the latter show.
Following all performances of A Christ-
mas Carol, which is presented without
intermission, the Radiance Room will be
open so that the audience may meet
members of the cast.
During December only, in addition to
the usual selection of cocktails, beer, wine,
soft drinks, mineral water and coffee, the
Radiance Room will serve hot spiced cider
(with or without rum) and holiday egg
nog (with or without brandy).
A Radiance Room policy in effect all
season allows theatregoers to reserve
their drinks for intermission. They may
do so by placing and paying for the order
in the Radiance Room prior to curtain
time. When they return at intermission,
their drinks will be waiting for them on a
reserved table bearing their name. The
service bypasses the lines that frequently
form at the bar during intermissions.
Those attending A Christmas Carol may
make drink reservations and have a table
reserved for them following the perfor-
mance.

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season, and although the season is underway, special five-play subscriptions are still available. They offer guaranteed priority seating for the quintet of major productions on the Geary Theatre schedule, including Molière’s The School for Wives, Brian Friel’s Translations, William Shakespeare’s Macbeth, Thornton Wilder’s Our Town and Tina Howe’s Painting Churches.

In addition to preferential seating, A.C.T. subscribers also receive special benefits and privileges not available to non-subscribers. For prices, schedules and all other information, please call the A.C.T. subscription office at (415) 775-5811.

RADIANT WITH WARMTH

A.C.T.’s Radiance Room, downstairs from the Geary Theatre lobby, has a special holiday schedule during the month of December. It will open one hour before curtain time for all performances of A Christmas Carol and The School for Wives, and it will remain open through intermission of the latter show.

Following all performances of A Christmas Carol, which is presented without intermission, the Radiance Room will be open so that the audience may meet members of the cast.

During December only, in addition to the usual selection of cocktails, beer, wine, soft drinks, mineral water and coffee, the Radiance Room will serve hot spiced cider (with or without rum) and holiday eggnog (with or without brandy).

A Radiance Room policy in effect all season allows theatregoers to reserve their drinks for intermission. They may do so by placing and paying for the order in the Radiance Room prior to curtain time. When they return at intermission, their drinks will be waiting for them on a reserved table bearing their name. The service bypasses the lines that frequently form at the bar during intermissions.

Those attending A Christmas Carol may make drink reservations and have a table reserved for them following the performance.

There are only 10 people in the world who know how to make the Rolls-Royce grille.

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music, favors, dancing
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Reservations are being taken now for the
ninth annual A.C.T. London Theatre
Tour, scheduled this year from May 31
through May 30, with an optional three-
day extension through June 2. The tour
offers plenty of sightseeing as well as
theatre-going, including a Thames boat
trip from London to Greenwich and a
performance at the Greenwich Theatre,
birthplace of several international hits;
a day excursion to Canterbury, with a visit
to its celebrated cathedral and a perfor-
ance at its Marlowe Theatre; and a
special tour of Hogarth’s London that
encompasses the settings of the artist’s
life as well as his work.

Participants will also tour the Royal
Shakespeare Company’s Barbican Arts
Centre, largest facility of its kind in
Europe, attend an R.S.C. performance
and talk informally with a member of the
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Theatre, performances at Britain’s
National Theatre and the West End, a tour
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sion of period costume design are among
the other highlights.

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continued on p. 20)

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TO LONDON, WITH A.C.T.
Reservations are being taken now for the ninth annual A.C.T. London Theatre Tour, scheduled this year from May 19 through May 30, with an optional three-day extension through June 2. The tour offers plenty of sightseeing as well as theatre-going, including a Thames boat trip from London to Greenwich and a performance at the Greenwich Theatre, birthplace of several international hits; a day excursion to Canterbury, with a visit to its celebrated cathedral and a performance at its Marlowe Theatre; and a special tour of Hogarth's London that encompasses the settings of the artist's life as well as his work.

Participants will also tour the Royal Shakespeare Company's Barbican Arts Centre, largest facility of its kind in Europe, attend an R.S.C. performance and talk informally with a member of the R.S.C. acting company. A performance and backstage tour at the historic Old Vic Theatre, performances at Britain's National Theatre and the West End, a tour of Cambridge that includes the city as well as the colleges, and a visit to the Victoria and Albert Museum with a special discussion of period costume design are among the other highlights.

Those opting for the three-day extension will visit Chester and North Wales, see a performance at one of England's foremost regional theatres and visit Stratford for an R.S.C. Shakespearean performance.

In addition to top London guides, leading A.C.T. director or actor will accompany participants on the tour. Complete information, prices and itinerary are available now from Abby Johnson at Tour Arts, 231 Franklin Street, San Francisco CA 94102, (415) 864-8565.

continued on p. 20
IN MEMORIAM

Members of our company were stunned and saddened by the deaths last month of two respected colleagues and beloved friends, Stewart Brady and Michael Leibert.

Through his many years as singing teacher in A.C.T.'s Conservatory, Stewart Brady helped innumerable students give voice to their feelings. With a deep understanding of the problems that face actors, he encouraged us to find the music deep within ourselves and to express it in a most jubilant, celebratory manner. He was a gentle man of great commitment to art and life whose eminence will be missed by us all.

As founder of the Berkeley Repertory Theatre, Michael Leibert brought into being one of the most important and best respected resident theatres on the West Coast. He often directed and acted at his own theatre and at others, sharing with theatre artists and audiences alike his natural instinct for what is honest and good in human nature. In Michael, passion ran deep and often found expression in his exuberant laugh, a lovely sound that we can hear still.

Stewart Brady and Michael Leibert were both honored by A.C.T. in their lifetimes with Conservator of the American Arts awards; their legacies will now inspire young artists through memorial scholarships bearing their names. In addition, the A.C.T. voice studio where Stewart Brady spent so many hours with his students has been renamed the Brady Room, in his honor and memory.
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Stewart Brady and Michael Leibert were both honored by A.C.T. in their lifetimes with Conservator of the American Arts awards; their legacies will now inspire young artists through memorial scholarships bearing their names. In addition, the A.C.T. voice studio where Stewart Brady spent so many hours with his students has been renamed the Brady Room, in his honor and memory.
COMING ATTRACTIONS!
When Translations joins the A.C.T. repertory next month, it will mark the first time that the company has produced a play by Ireland's Brian Friel. His earlier works include Livestock, which toured the country starring Art Carney following a successful run at Lincoln Center; Philadelphia Here I Come, the playwright's biggest American hit to date; The Faith Healer, which starred James Mason on Broadway, and Freedom of the City. Friel's most overtly political play.
Although Translations has plenty of comedy and romance along with its drama, and is set in nineteenth-century Ireland, Friel acknowledges that the tensions still dividing England and Ireland today are inherent in his play and its characters. He's also aware that his work is perhaps better known and more highly regarded outside his homeland than within it. "Of course it's pleasing and it would be untrue to say it wasn't," he says about his international success, "but as you get older it becomes more important to make some impact on your own tiny little island. Maybe when you're younger, you want to conquer the world."
A.C.T.'s production of Translations will continue at the Geary through March 13, playing in repertory with The School for Wives, Macbeth and Our Town. An interview with Lawrence Fleit, director of Translations, appears elsewhere in this program book.

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The School
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by Molière
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by Charles Dickens
December 1 - December 26

Translations
by Brian Friel
January 2 - March 13

Macbeth
by William Shakespeare
January 23 - March 30

Our Town
by Thornton Wilder
March 6 - April 20

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by Tina Howe
April 3 - May 15

Present Laughter
by Noël Coward
May 1 - June 1

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TO THE AUDIENCE

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

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

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

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

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

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time. If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the 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 AT 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.

(continued on next page)
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(continued on next page)

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3860 (Voice). Special thanks to Steven Triebes Rudner for his hard work and excellent performance in the interpreting of each show.

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

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacque Jordan at A C T, 771-3060.

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

ANY DISCARDS?
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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Who's Who at A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespearean productions across the country. He made his New York directorial debut with an Off-Broadway production of Chekov's 'Three Sisters' which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off-Broadway production of 'Under Milk Wood' won both the Lola D'Annunzio and the Outer Critics' Awards, and in 1962 his Six Characters in Search of an Author proved another multiple-award winner and toured an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, 'Natali Brescows, with composer Lee Hoiby, based on A Month in the Country. In 1964 he directed 'Tartuffe' and 'Hamlet' at Shakespeare at Lincoln Center, and then traveled to London where he recreated his staging of Six Characters.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation directorial grant, and an NBC-RCA director's fellowship. Among the first plays he directed for A.C.T. were 'Tartuffe', Six Characters in Search of an Author, 'Under Milk Wood', 'Tiny Alice', and 'King Lear'. They were followed by 'Twelfth Night', 'The American Dream', 'Hamlet', 'Oedipus Rex', 'The Three Sisters', 'The Tempest', 'Roseencrantz and Guildenstern are Dead', 'Caesar and Cleopatra', 'The Contractor', 'Crane de Bergerac', 'The Crucible', 'The Taming of the Shrew', 'The Cherry Orchard', 'Richard III', 'Jumpers', 'Eugene, the Bourgeois Gentleman', 'The Winter's Tale', and 'Mass Appeal'.

He has directed three of his productions for PBS television, including 'The Taming of the Shrew' for which he was nominated by the Television Critics Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoniette Perry ('Tony') Award voted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He's active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, A Sense of Direction: Some Observations on the Art of Directing, was published in September, 1984.

LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California. This will be his 11th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of 'The Dolly'. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T.


BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include 'The Merchant of Venice', 'The Contractor', 'A Doll's...
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He has directed three of his productions for PBS television, including The Taming of the Shrew, for which he was nominated by the Television Critics Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to Director, The School for Scandal, Equus, Hamlet, The Crucible, The Miracle Worker, Major Barbara, Bus Stop.
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NAGLE JACKSON (Guest Director) directed McCarter Theatre’s productions of St. Joan, Hamlet, A Christmas Carol, At This Evening’s Performance, The Three Sisters, Just Between Ourselves, Kangaroo and Arms and the Man. He was Artistic Director of the Milwaukee Repertory Theater from 1972-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major outlets for new playwrights in the Midwest. A resident director for three years at A.C.T., he
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has returned regularly to direct plays, includ-
ing Tristan and Isolde and An Evening with Tom Stop-
pard, which he devised with Mr. Stoppard’s par-
ticipation. He directed Feydeau’s Cat Among
the Pigeons for A.C.T. and Feydeau’s The
Ridderman System for Seattle’s Intiman Theatre.
Mr. Jackson has directed on Broadway and at
leading regional theatres including the Hart-
ford Stage Company, the Old Globe Theatre
in San Diego, the Seattle Repertory Theatre, the
Washington, D.C. Summer Shakespeare Festi-
val, the Oregon Shakespeare Festival and the
Acting Company.

LAIRD WILLIAMSON (Director), who staged
and co-authored the dramatization of A Christ-
mas Carol for A.C.T. also directed The Match-
maker, which toured the U.S.S.R. in 1976. His
other Geary Theatre productions include An
Evening with Tennessee Williams, A Month in the
Country, The Visit and Parastrophe, and he
directed The Healers and Animals Are Passing
from Our Lives for the Play-in-Progress
program. He has directed and performed
extensively at the Oregon Shakespearean
Festival and the P.C.P.A. Festival, playing
the title role in Pirandello’s Enrico IV and
creating the role of Pontius Pilate in the world
premiere of Robert Patrick’s Judas. He directed
Dom Pasquale and The Portuguese Inx for
Western Opera as well as The Taming of the
Shrew for San Diego’s Old Globe Theatre. With
composer Larry Delinger Mr. Williamson
created the musical odyssey The Journey. He
has been a guest director at Brooklyn Academy
of Music Theatre Company and directed
Arthur Kopit’s Wings at the Denver Center.
His most recent productions include Lorca’s
Blood Wedding, Festive and Kopit’s Indians. He
served as Artistic Director of the P.C.P.A.
Festival in 1983 and 1984, and will direct
Shakespeare’s Patrick’s Emblems for the Denver Center
later this season.

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THE ACTORS

ANNETTE BENING*, joined the A.C.T. com-
pany in 1982 after completing the Advanced
Training Program. She holds a bachelor’s
degree from San Francisco State University
and has performed with Shakespeare festivals
in San Diego, Saratoga and Colorado. In
addition to roles in Arms and the Man, A
Midsummer Night’s Dream and The Sleeping

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THE ACTORS

Annette Bening joined the A.C.T. company in 1982 after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with Shakespeare festivals in San Diego, Saratoga and Colorado. In addition to roles in Arms and the Man, A Midsummer Night's Dream and The Sleeping
Pripara for A.C.T. last season, Miss Bening has been a leading actress with the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol; The Man; A Midsummer Night’s Dream; The Sleeping Prince.

OTHER RESIDENT THEATRES: Lee’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; Ibsen.

TELEVISION: Parent Trap/Efficiency (PBS).

JOSEPH BIRD is now in his 18th 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 Elia Kazan, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Traversities; Ah, Wilderness; Much Ado About Nothing; Richard II; The Three Sisters; A Christmas Carol; A Midsummer Night’s Dream.

BROADWAY: 8 total, including: The Show-Off (with Helen Hayes), Hamlet (with Elia Kazan).

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Primer for A.C.T. last season, Miss Bening has been a leading actress with the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol; Arms and the Man; A Midsummer Night’s Dream; The Sleeping Prince.

OTHER RESIDENT THEATRES: Lee’s Labors Lost; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; All’s Well That Ends Well; The Winter’s Tale; Two Gentlemen of Verona; King John; 120 Hours.

TELEVISION: Parent Effectiveness (PBS).

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

A.C.T. PRODUCTIONS: Paradise Lost; Pent Cynt; Merchant of Venice; Tragedies: Ah, Wilderness; Much Ado About Nothing; Richard II; The Three Sisters; A Christmas Carol; A Midsummer Night’s Dream.

BROADWAY: 8 total, including: The Shining (with Helen Hayes); Hamlet (with Elsa Raff).

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in Otello and Peer Gynt on the Geary stage, and in studio productions of The Cherry Orchard, The School for Scandal and Treachery of the Wells. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candide and The Usher of Morivsey Hall.

BARBARA DIRICKSON attended A.C.T.’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 Dickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Other acting credits include Shay, with Sada Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre.

TELEVISION: One Night Band, Quincy, M.E.; Eddie Capra, The Seekers, B.J. and the Bear, Hart to Hart, Galactica ‘80, Star of the Family Series regular; 9 to 5 (series regular); Too Close For Comfort.

GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of Jef. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in The Robber Bridgroom, played Cleante in The Imaginary Invalid at the Cincinnatii Playhouse in the Park and was seen on the ABC comedy series 9 to 5. In 1982 he played Orlando to Deborah Moy’s Rosalind in As You Like It; the inaugural production of San Diego’s Old Globe Theatre. They were married in 1983.

A.C.T. PRODUCTIONS: Jef.

BROADWAY: The Robber Bridgroom, El Grande de Coca Cola.

OTHER RESIDENT THEATRES: The Imaginary Invalid; Kiss Me Kate; Viva! Viva! Regina!; Man of La Mancha; The Tempest; Opera; What the Butler Saw; The Trial of the Catonsville Nine; The Front Page; Playboy of the Western World.

BROADWAY: The Robber Bridgroom, El Grande de Coca Cola.
KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in Otello and Peer Gynt on the Geary stage, and in studio productions of The Cherry Orchard, The School for Scandal and Treachery of the Wells. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candida and The Utter Glory of Morrissey Hall.

GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of Loot. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in The Robber Bridegroom, played Cleante in The Imaginary Invalid at the Cincinnati Playhouse in the Park and was seen on the ABC comedy series 9 to 5. In 1982 he played Orlando to Deborah Mayo’s Rosalind in As You Like It, the inaugural production of San Diego’s Old Globe Theatre. They were married in 1983.

A.C.T. PRODUCTIONS: Loot.
BROADWAY: The Robber Bridegroom, El Cid, Open Window.
OTHER RESIDENT THEATRES: The Imaginary Invalid; Kiss Me Kate; Viola! Viola! Reginald; Man of La Mancha; The Threepenny Opera; What the Butler Saw; The Trial of the Catonsville Nine; The Front Page; Playboy of the Western World.
TELEVISION: One Night Stand, Quincy, M.E.; Eddie Capra, The Seekers, B.J. and the Bear, Hart to Hart, Galactica ’80, Star of the Family (series regular); 9 to 5 (series regular); Too Close for Comfort.

BARBARA DIRICKSON attended A.C.T.’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 Dickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S. and R. Other acting credits include Shay, with Sada Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: Over 35, including: Cyrano de Bergerac; The Matchmaker (U.S.S.R. tour); Peer Gynt; A Month in the Country; The Circle; Hay Fever; Stained Child; Another Part of the Forest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Holiday; 5th of July; All the Way Home; Absurd Person Singular; Traviata; Dial “M” For Murder; Angels Fall; The Dolly.
OTHER RESIDENT THEATRES: Shay; Sorrows of Stephen; The Importance of Being Earnest.
TELEVISION: Lou Grant, Incident at Crescendo.
PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare Festival. He has performed on- and off-Broadway (winning the Theatre World Award for Best Featured Actor) and participated in Ellis Rabb's legendary APA company. He starred in the NBC-TV series Hastings Road for two years.

A.C.T. PRODUCTIONS: 34 total, including Under Milkwood; Merchant of Venice; Importance of Being Earnest; Hadrian VII; Cyrano de Bergerac; A Doll's House; Equus; Man and Superman; A Month in the Country; The Little Foxes; The Three Sisters; Uncle Vanya; The Sleeping Prince; Dial "M" For Murder; A Midsummer Night's Dream.

BROADWAY: The First Gentleman; The Country Wife; The Chinese Prime Minister; The Entertainers: There's One in Every Marriage.

FILMS: Godfather II; The Hindenburg; A Different Story; E.T.; Highpoint; China Syndrome; Massacre in Belltown; The Boy B.
PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada’s Stratford Shakespeare Festival. He has performed on- and off-Broadway (winning the Theatre World Award for Best Featured Actor) and participated in Ellis Rabb’s legendary APA company. He starred in the NBC-TV series “Hart to Hart” for two years.


FILMS: Godfather II, The Hindenburg, A Different Story, E.L.T., Highpoint, China Syndrome, Massacre, The Bay Boy, Picnic and Twelfth Night. In addition to studio productions of Carolamines, The Lower Depths and The Mound Builders, Mr. Elliott was seen most recently in The Merchant of Venice for the Berkeley Shakespeare Festival.

RESIDENT THEATRES: Romeo and Juliet, As You Like It, The Time of Your Life, Othello, The Merchant of Venice.

DREW ESHELMAN attended A.C.T.’s Advanced Training Program in 1973-74, and first appeared with the company in The Ruling Class, as well as in numerous student productions. He has been seen most recently in the extended local run of Cloud Nine at the Eureka, Marines’ Memorial and Alcazar theatres, in addition to a featured role in the film The Right Stuff and a television appearance on Shaughnan. Other major stage productions include Hamlet at the Berkeley Shakespeare Festival, and The Tempest and The Taming of the Shrew at San Diego’s Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original cast of La Cage aux Folles at the Los Angeles revival of Our Man in Havana, A Midsummer Night’s Dream.

SCOTT FREEMAN* attains the status of Journeymen this year, following roles in last season’s repertory production of The Sleeping Prince and studio productions in A.C.T.’s Advanced Training Program. His training at S.F. was preceded by receipt of a Bachelor of Science at UC Berkeley.

GEORGE FREEMAN* joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting, Mr. Elliott studied with David Shelton and Richard Green while appearing in...
WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.'s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of Corduroy, Our Friends the Lovers, and The Lady's Not For Burning. Mr. Grayson claims, as a special skill, the art of one-hand clapping.

SCOTT HITCHCOCK returns to A.C.T., after a one-year working hiatus, as a company member and Master of Fine Arts candidate in the Advanced Training Program. Following a B.A. in Theatre from the University of Washington, Mr. Hitchcock entered A.C.T.'s Conservatory in 1981, later appearing in studio productions of Henry IV, parts II and III, Romeo and Juliet, Barabbas and Picnic. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Love's Labor's Lost and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Kushiku Medusa, and appeared in the Parallax Productions film Listening for Serpents.

JANICE HUTCHINS joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has served as associate director on several A.C.T. productions and has co-directed The Woofgatherer with William Ball. She teaches acting, voice and speech in the Conservatory and has directed numerous student projects. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented tour of the People's Republic of China. On the Geary stage, Miss Hutchins has appeared in, among other plays, Equus, The Winter's Tale, Ah, Wilderness!, The Merry Wives of Windsor, Hay Fever, The Rivals, The Little Foxes, A Christmas Carol and Black Comedy.

JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with...
Arts from California State University at Fullerton, and work in the Summer Conservatory at South Coast Repertory Theatre. In addition to A.C.T., where he performed studio roles in Twelfth Night, Cleobhen in Yalta and A Tale Told; his professional experience includes the Grove Shakespeare Festival, and understanding the role of Muddle in the Old Globe Theatre's production of Quaremaine's Terms.

WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.'s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of Coriolanus, Ulysses, The Three Sisters, The Lower Depths and The Lady's Not For Burning. Mr. Grayson claims, as a special skill, the art of one-hand clapping.

SCOTT HITCHCOCK returns to A.C.T. after a one-year working hiatus, as a company member and Master of Fine Arts candidate in the Advanced Training Program. Following a B.A. in Theatre from the University of Washington, Mr. Hitchcock entered A.C.T.'s Conservatory in 1981, later appearing in studio productions of Henry IV, parts II and III, Romeo and Juliet: Berberian and Picnic. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Love's Labour's Lost and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Kusuki Makus, and appeared in the Parallax Productions film Listening for Serpents.

JANICE HUTCHINS joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has served as associate director on several A.C.T. productions and has co-directed The Woolgatherer with William Ball. She teaches acting, voice and speech in the Conservatory and has directed numerous student projects. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented theatre tour of the People's Republic of China. On the theatre stage, Miss Hutchins has appeared in, among other plays, Euphas, The Winter's Tale, Ah, Wilderness!, The Merry Wives of Windsor, Hay Fever, The Rivals, The Little Foxes, A Christmas Carol and Black Comedy.

JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with...
DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Deacon in the Sunnyvale Summer Repertory Theatre’s production of Mass Appeal, and is continuing the role as part of A.C.T.’s Troubadour touring program. As a student in the Conser-

tatory’s Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as A Tale Told, Golden Gown and The Lady’s Not For Burning. His appearances in the Plays-in-Progress series have included Mammam and Fist; Dead Letters and AWOL. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Mammam and Fist; Dead Letters; Mass Appeal; AWOL; A Christmas Carol; A Midsummer Night’s Dream.

OTHER RESIDENT THEATRES: Mass Appeal.

Dakin Matthews came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Professor of English at Cali-

fornia State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division,

Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.’s Conservatory Summer Training Congress in 1982. He appeared in the Los Angeles Olymop Art Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Black Comedy; Another Part of the Forest; Door Lister; The Chalk Garden (Director: Uncle Vanya; Arms and the Man; John Gabriel Borkman; Angels Fall; Melanie in August (Play in Progress).

OTHER RESIDENT THEATRES: Errol IV: The Odd Couple; Henry IV, Part I: A Midsummer Night’s Dream; Finian’s Rainbow; The Caucasian Chalk Circle; Julius Caesar; Twelfth Night; The Merchant of Venice; King John; Two Gentlemen of Verona; T linebacker; Sherlock’s Last Case: Sherlock; TELEVISION: New Actors for the Classics: Farewell to Manzanar; Streets of San Francisco; Remington Steele.

DEBORAH MAY* has been associated with A.C.T. for 11 years, playing such roles as Goven in Translations; Elizabeth in The Circle Roxane in Cyrano de Bergerac; Desdemona in Othello; Alice in You Can’t Take It With You; Mrs. Molloy in The Matchmaker (which toured the USSR in 1976); Polly Peachum in The Threepenny Opera.

In 1986, the cook at The old Northern Lumber Camp thought it would be all right if she enjoyed a cigarette with the boys.

VIRGINIA SLIMS

the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also played roles in its annual Theaterfest, and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text.

This season she continues to teach in A.C.T.'s Academy in the disciplines of basic and intermediate acting, and music in theatre for actors.

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

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

DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Deacon in the Sunnyvale Summer Repertory Theatre's production of Mass Appeal, and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as A Tale Told, Golden Boy and The Lady's Not For Burning. His appearances in the Plays-in-Progress series have included Mammie and Fist: Dead Letters and AWOL. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Mammie and Fist; Dead Letters; Mass Appeal; AWOL; A Christmas Carol; A Midsummer Night's Dream.

OTHER RESIDENT THEATRES: Mass Appeal.

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

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

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Black Comedy; Another Part of the Forest; Door Leis; The Chalk Garden (Director); Uncle Vanya; Arms and the Man; John Gabriel Borkman; Angels Fall; Melanie in August (Play in Progress).

OTHER RESIDENT THEATRES: Enrico IV; The Odd Couple; Henry IV, Part 1; A Midsummer Night's Dream; Finian's Rainbow; The Caucasian Chalk Circle; Julius Caesar; Twelfth Night; The Merchant of Venice; King John; Two Gentlemen of Verona; Tinschade; Sherlock's Last Case: Scroop.

TELEVISION: New Actors for the Classics; Forwell to Manazanar; Streets of San Francisco; Remington Steele.

DEBORAH MAY* has been associated with A.C.T. for 11 years, playing such roles as Gwyn in Travesties; Elizabeth in The Circle Roxane in Cyrano de Bergerac; Desdemona in Othello; Alice in You Can't Take It With You; Mrs. Molloy in The Matchmaker (which toured the USSR in 1976); Polly Peachum in The Threepenny Opera.
A.C.T.'s Triple Threat Talent

By Dennis Powers

Back in 1972, Lawrence Hecht came to A.C.T. as a first-year student in the company's Advanced Training Program. Two years later, he joined the Conservatory faculty as the voice teacher. He also created and directed workshop productions as well as acting classes. As an actor himself, Hecht first appeared on the West Coast stage in a musical direct by Frank Rich. His first speaking role came a year later in another show directed by Rich.

MARK MERRITT
MARK MERRITT has appeared in Shakespeare in the Park seasons after being in the O.B. Valley Festival in California. His previous roles include The Tempest, Macbeth, and Hamlet at the Oregon Shakespeare Festival. He has also been the voice of the king in Henry V and the role of Hamlet in a production of Hamlet at the University of California, Berkeley. He received a B.A. degree in theatre from the State University of New York at Stony Brook. His recent work includes the role of Sir Andrew Aguecheek in Twelfth Night at the Hartford Stage Company and the role of Richard III in a production of Richard III at the Odyssey Theatre Company in Los Angeles.

OTHER RESIDENT THEATRES: Roman and Juliet, The Time of Your Life, and The Member of the Wedding. His other work includes a role in the film Night of the Living Dead. He has also appeared in the plays Bette Davis, High on the Hog, and the musical Fiddler on the Roof. He has directed productions of A Midsummer Night's Dream, The Importance of Being Earnest, and The Magician's Nephew. He is currently a member of the Alexander Technique at A.C.T.'s advanced training program.

RICHARD MORELAND
RICHARD MORELAND is a graduate of the California Institute of the Arts, where he studied with Frank Rich. He has appeared in numerous productions at A.C.T. and in various roles in various Off-Broadway productions. He is currently a member of the Alexander Technique at A.C.T.'s advanced training program.
and Abigail in The Crucible. She has been seen on Broadway in Tom Moore’s production of Once in a Lifetime and Romantic Comedy. During the summers at PCTPA in Solvang, she was seen in the title roles of Hedda Gabler and The Unsinkable Molly Brown. She also played leading roles in The Music Man, Brigadoon, The Mikado, Fidelio’s Rainbows, Sondheim and Finzi’s Man of La Mancha. At the Old Globe Theatre she played Rosalind in the inaugural production of As You Like It opposite George DeLoney as Orlando. They were married in August 1983.

A.C.T. PRODUCTIONS: 10 total, including: The Circle; General Conference; Travesties; Ohlala; Cyrano de Bergerac; Three Penny Opera; The Matchmaker (U.S.S.R. tour); The Taming of the Shrew; Uncle Vanya.

BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATRES: 17 total, including: Machbeth; Gold Dust; Hindu Gabler; The Unsinkable Molly Brown; The King and I; A Midsummer Night’s Dream; The Mikado; The Music Man; As You Like It; The American Clock; Wild oats.

TELEVISION: Ray of Angels; The Guiding Light; Mom, the Wolfman and Mr. Welcome Home; Jillyfham (CBS Special); The Taming of the Shrew (PBS/A.C.T. production); Falconcrest; Remington Steele: Hotel.

MARK MURPHY returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clown in Winter’s Tale; Charles Courtley in London Assurance; and Cordelia in The Matchmaker. In his five previous seasons at A.C.T. he has been seen as Ken Talley in A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; A Midsummer Night’s Dream; 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by Ball, the 1974 King Richard III. Since then, A.C.T. audiences have seen him in more than twenty shows, including The Three Sisters, Night and Day, Much Ado About Nothing, Hay Fever, Buried Child, The Visit, A Christmas Carol and The National Health.

Over the years he has also directed frequently for A.C.T.'s Plays-in-Progress series, and last season he staged Robert Locke's play about sexual child abuse, The Daily, at the Geary.

Born in Salt Lake City and a graduate of the University of San Francisco where he switched majors after two years from political science to theatre, Hecht says his tendency to work in three theatre disciplines more or less simultaneously isn't all that unusual these days. "In the theatre, it's always good to have more than one specialty," he notes. "I know very few people, especially in regional theatre, who have made careers out of doing one single thing."

As Conservatory Director, Hecht has already auditioned hundreds of young applicants for the Advanced Training Program and will audition hundreds more every year, each one of them hoping to be chosen to fill one of the forty-eight places available annually in the first year of the ATP. He feels that students now are different than those he trained with at A.C.T. in the early seventies.

"For one thing," he points out, "they're better trained and more developed as actors than they used to be, because college theatre departments are hiring more qualified teachers now. So overall, the level of student work is better, but what you don't see as much of these days is the highly individual kind of talent, the one-of-a-kind actor. Maybe that has something to do with the fact that theatre training is more institutionalized now than ever before and therefore more formalized."

Hecht emphasizes that A.C.T. training "is here to serve the individual actor's needs. The point of what we do here is to nourish the individual talent—even at the expense of the institutional aspects of our training. Every actor is different, and each one has to be dealt with differently."

Student attitudes have changed over the past decade, too, Hecht says. "They're much more serious about their work these days, much more concerned with preparing themselves for getting a job in the theatre. He applauds such dedication, of course, but admits that once in a while he misses "the zaniness of the days when theatre was something you did to avoid having to get a job."

At the moment, Hecht is deep in rehearsals of Translations, the comedy-drama by Ireland's Brian Friel, set to open January 2 at the Geary where it will play in repertory with Macbeth and The School for Wives. He was drawn to the play immediately, he says: "It's one of the best scripts I've read in years, a damned good story, and so full of life, so full of struggle. It's also got about 400 years of English and Irish history in it, along with a lot of romance, humor and strong characters. I'm really excited about directing it."

Hecht's teaching and directing schedule don't leave him much time for acting this season, but he will appear on the Geary stage next month to conduct the "Prologue" for Translations. It's scheduled on Monday, January 7, at 5:30 p.m., and Hecht will talk informally about the play and his production of it as well as about training at A.C.T. "Prologues" are co-sponsored by A.C.T. and the Junior League of San Francisco and presented without charge.
by Ball, the 1974 King Richard III. Since then, A.C.T. audiences have seen him in more than twenty shows, including The Three Sisters, Night and Day, Much Ado About Nothing, Hay Fever, Buried Child, The Visit, A Christmas Carol and The National Health.

Over the years he has also directed frequently for A.C.T.'s Plays-in-Progress series, and last season he staged Robert Locke's play about sexual child abuse, The Daily, at the Geary.

Born in Salt Lake City and a graduate of the University of San Francisco where he switched majors after two years from political science to theatre, Hecht says his tendency to work in three theatre disciplines more or less simultaneously isn't all that unusual these days. "In the theatre, it's always good to have more than one specialty," he notes. "I know very few people, especially in regional theatre, who have made careers out of doing one single thing."

As Conservatory Director, Hecht has already auditioned hundreds of young applicants for the Advanced Training Program and will audition hundreds more every year, each one of them hoping to be chosen to fill one of the forty-eight places available annually in the first year of the ATP. He feels that students now are different than those he trained with at A.C.T. in the early seventies.

"For one thing," he points out, "they're better trained and more developed as actors than they used to be, because college theatre departments are hiring more qualified teachers now. So overall, the level of student work is better, but what you don't see as much of these days is the highly individual kind of talent, the one-of-a-kind actor. Maybe that has something to do with the fact that theatre training is more institutionalized now than ever before and therefore more formalized."

Hecht emphasizes that A.C.T. training is here to serve the individual actor's needs. The point of what we do here is to nourish the individual talent—even at the expense of the institutional aspects of our training. Every actor is different, and each one has to be dealt with differently."

Student attitudes have changed over the past decade, too, Hecht says. "They're much more serious about their work these days, much more concerned with preparing themselves for getting a job in the theatre. He applauds such dedication, of course, but admits that once in a while he misses "the zaniness of the days when theatre was something you did to avoid having to get a job."

At the moment, Hecht is deep in rehearsals of Translations, the comedy-drama by Ireland's Brian Friel, set to open January 2 at the Geary where it will play in repertory with Macbeth and The School for Wives. He was drawn to the play immediately, he says: "It's one of the best scripts I've read in years, a damned good story, and so full of life, so full of struggle. It's also got about 400 years of English and Irish history in it, along with a lot of romance, humor and strong characters. I'm really excited about directing it."

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THE AMERICAN CONSERVATORY THEATRE

presents

A CHRISTMAS CAROL
(1843)

A Ghost Story of Christmas
by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

Directed by Laird Williamson

The Caroler
Eric Layer

Ebenzer Scrooge
Sydney Walker
(Dec. 1, 6, 8, 16, 18, 19, 20, 23, 26)
William Paterson
(Dec. 3, 8, 12, 13, 14, 15, 19, 20, 21, 22, 23, 24, 26)
Dakin Matthews
(Dec. 2, 17, 16, 23)

Charles Dickens and The Ghost of Christmas Present
Richard Riebe
Henry Vassallo

Bob Cratchit
Richie Winn

Fred
Wendell Grayson
Scott Hitchcock
Jim Poyner

A Woman in the Street
Stephanie Shroyer
Tara Jones
Jennifer Rogers

The Cobblers
Samuel J. Arenisvar

Marley's Ghost
Henry Wonnicz
Frank Oritewell

Whitney Cook

The Ghost of Christmas Past
Whitney Cook

His Family
Aaron Denney, Bessie Weiss

Scheebogs
Eric Davison

Little Fan
Tatiana Harrison

Boy Scrooge
Eric Layer

Belle Cousens
Annette Bening
(Dec. 1, 3, 5, 6, 8, 12, 13, 14, 15, 16, 16, 18, 19, 20, 21, 22, 23, 26)

Janice Hutchins
(Dec. 19, 20, 22, 23, 24, 26)

Young Scrooge
Scott Freeman

Fussing Dances
Drew Eshelman

Dick Willie
Scott Hitchcock

Mama Scrooge
Tatiana Jackson

The Fezziwig Guest
Kate Brickle
Judith Moreland, Stephanie Shroyer

Tatiana Harrison, Samuel J. Arenisvar

Wendell Grayson, Jim Poyner

A Tiny Dancer
Tatiana Harrison

A Tiny Clown
Erica Mutoon

Mrs. Crackth
Francine Tacker

Peter Crackth
Damon Poeter

Belinda Crackth
Jennifer Rogers

Ned Crackth
David Mitchell

Sally Crackth
Tara Jones

Martha Crackth
Teresa Strasser

Tiny Tim Crackth
Michael Berreman

Mary
Stephanie Shrayer

Jack
Frank Oritewell

Ted
Scott Hitchcock

Topper
Wendell Grayson

Beth
Judith Moreland

Meg
Kate Brickle

The Scrooge
Scott Freeman

His Family
Joseph Bird

The Seaman
Drew Eshelman

Cabin Boy
Jonathan Maguire

Wife
Bessie Weiss

Ignorance
Aaron Denney

The Ghost of Christmas Future
Samuel J. Arenisvar

Businessman
Drew Eshelman

Mrs. Ficher
Scott Freeman

Mrs. Diller
Judith Moreland

Uncle Potters
Eric Davison

Old Joe
Joseph Bird

Boy in the Street
Eric Layer

Associate Director
Eugene Barcone

Scenery by
Robert Blackman

Lighting Racket by
David Percival

Music by
Lee Hoby

Fussing Dances by
Angene Feves

A Christmas Carol will be performed without intermission.

The children performing in A Christmas Carol are students in A.C.T.'s Young Conservatory program.

*matiner performance

UNDERSTUDIES


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A Ghost Story of Christmas

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The Caroler

Ebenzer Scrooge

The Ghost of Christmas Present

The Marley's Ghost

The Weepers

Mary's Ghost

The Caroler and
The Ghost of Christmas Present

The Marley's Ghost

The Weepers

Belinda Cratchit

Sally Cratchit

Martha Cratchit

Tiny Tim Cratchit

Ned Cratchit

Mrs. Cratchit

Peter Cratchit

Jennifer Rogers

David Mitchell

Tara Jones

Teresa Strasser

Michael Barreiras

Stephanie Shroyer

Frank Oritwell

Wendell Grayson

Judith Moreland

Kate Brickley

Scott Freeman

Joseph Bird

Whitney Cook, Eric Davison

The Seaman

Cabin Boy

Wendy Cook, Eric Davison

Bessie Weiss

Irene

Aaron Denney

Samuel J. Areniviar

Drew Eschelman

Scott Freeman, Wendell Grayson

Scott Hitchcock, Frank Oritwell

Kate Brickley

Judith Moreland

Eric Davison

Joseph Bird

Eric Davison

Irene

Drew Eschelman

Robert Morgan

David Percival

Angela Feves

The Christmas Carol will be performed without intermission.

The children performing in A Christmas Carol are students in A.C.T.'s Young Conservatory program.

*matinee performance

UNDERSTUDIES

The Caroler, Ned - Chris Daddio, Dickens, Christmas Present - Lawrence Hecht, Bob Cratchit - Mark Murphy; Fred, Cratchet, Topper, Fezziwig, Scrooge, Businessman - Brian White, Second Gentleman - Fried Dick Wilkins, Businessman - William Ball, Fred, Fezziwig, Cratchit, Young Scrooge, Younger

Businessman, Geoffrey Elliott, Woman in Street, Mary, Fezziwig, Guest - Janet Hutchins; Beggars - waitress, Bide, Cratchit, Daughter of Christmas Past, West - Debra Pellet, Weepers, Fezziwig, Fezziwig, Guest, Scrooge, Businessman, Christmas Father, Alice Dadian, Marley's Ghost - Joseph Bird, Christmas Past, Jack, Businessman - Bernard Yoak, Wife of Christmas Past, Martha, Fezziwig, Cratchit, Molly Stadium, Carol Boy, Son of Christmas Past, Ignorance - David Matarazzo, Peter Cratchit, Undersheriff's Boy, Mine's Boy - Scott Davison; Tiny Dancer, Tiny Choos, Little Fun, Sally - Danielle Bourbon; Bob Scrooge, Boy in the Street - Aaron Denney, Fezziwig, Scamdim, Businessman - Bruce Williams, Mrs. Fezziwig, Marvins Walters, Fezziwig, Mr. Dillor, Nancy Houtek, Fezziwig, Guest, Mr. Scrooge, Father, Mrs. Cratchit, Rosemarie Smith; Tiny Tim - Danston Char, Old Joe, Miner's Grandfather - Frank Oritwell

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A.C.T.4

A.C.T.5
THE LOVING GIFT OF “A CHRISTMAS CAROL”

It is good to be children sometimes,” Charles Dickens wrote in his immortal story A Christmas Carol, “and never better than at Christmas when its mighty Founder was a child himself.” Children were very much on Dickens’ mind in 1843 when he received the inspiration to write what has become, next to the Nativity itself, the best-known and loved Christmas story of all time.

One of nine children and already at the age of thirty-one the father of four with another on the way (and five more to come), Dickens had shown in his immensely popular early novels a rare compassion for the plight of London’s poor and especially for the hardships suffered by the city’s innumerable underprivileged young. Visits to London jails and workhouses and to the factories where young children toiled alongside their elders under grueling conditions to man the machinery of the Industrial Revolution had convinced him that education was the only means by which the destitute could help themselves to better lives. He was planning to write a pamphlet entitled “An Appeal to the People of England on Behalf of the Poor Man’s Child” calling for basic schooling to be made available to the urchins that filled London’s back streets when an important public event came along at which he was asked to speak.

On October 5, 1843, the Manchester Athenaeum opened its doors. Dickens, the most famous English novelist of the day, presided over the festivities inaugurating the charitable cultural institution and gave the day’s keynote address. He spoke on the matter nearest his heart, the education of the very poor. He protested the folly of calling a little learning a dangerous thing. “Why, a little hanging was considered a very dangerous thing, according to the same authorities, that because a little hanging was dangerous, we had a great deal of it,” he remarked, “and because a little learning was dangerous, we were to have none at all.” In the writer’s view, even the least bit of education was preferable to none at all. Concluding his speech with a few lines of doggerel, Dickens observed that “Though house and land be never got, learning can give what they can not.” Filled with the passion of the moment and buoyed by the “bright eyes and beaming faces” before him, Dickens decided to write a Christmas story that would at once prove uplifting to his large readership and bring to their attention the predicament of the starving class. Better than any pamphlet or tract, he hoped, would such a story help to save London’s children from lives of ignorance and ignominy.

Dickens had twice before used Christmas settings in his fiction. A sketch entitled A Christmas Dinner appeared in 1835 describing the conviviality of a family as it gathered around the Christmas table where past misdeeds are forgiven and past misfortunes forgotten in the spirit of the season. “Look on the many faces of your children as they sit around the fire,” Dickens urged his readers. “One little seat may be empty; one slight form that gladdened the father’s heart and roused the mother’s pride to look upon, may not be there. Dwell not upon the past. Reflect upon your present blessings.” The following year the writer further developed his Yuletide theme in the ninth monthly installment of Pickwick Papers. Here is told the story of Gabriel Grub, a misanthropic sexton, who is carried away by goblets one Christmas eve to view scenes of family happiness and goodness. The next morning the sexton awakes, repents his uncharitable feelings and reforms his curmudgeonly ways.

Both the poignancy of the “empty little seat” at the family table and the piquancy of the conversion of an unreasonable and unsociable misanthrope by unearthly visitors were recalled by Dickens as he set his Carol down on paper. Taking time from work on the eleventh installment of Martin Chuzzlewit, he wrote the story in a single two-week burst of creative energy. He marveled at the joy he felt in the effort he brought him and reported to a friend in America:
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BY JEFFREY HIRSCH

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“Charles Dickens wept and laughed and wept again, and excited himself in a most extraordinary manner in the composition; and thinking whereby he walked about the black streets of London, fifteen and twenty miles many a night when all the sober folk had gone to bed.”

A Christmas Carol was ready for the publisher by the middle of November. Dickens demanded that the production of the book be of the highest quality possible. He selected the binding and endpapers himself and commissioned Punch artist John Leech to provide the book with eight original illustrations which were individually hand-colored in each volume. A few days before Christmas, 1843, the little book appeared for sale at the price of five shillings, the rate set by the author to insure that even members of the working class could afford their own copies.

Very quickly everybody in London had the book in hand. The entire first edition of six thousand sold out in one day and the publisher went back to press on a second edition. Reviewers could hardly find praise lavish enough for Dickens’ achievement. They spoke of the book's humanity and its author’s sympathy for human suffering. William Thackeray summed up the feelings of the English reading public when he wrote in Fraser's magazine that “A Christmas Carol seems to me a kind of national benefit, and to every man or woman who reads it a personal kindness.” Dickens reveled in his success, and when Christmas arrived he celebrated with the abandon of Scrooge after his transformation. “Such dinners, such dancing, such conjuring, such blind-man's buffs, such theatre-gigs, such kissings out of old years and kissings in of new ones,” he wrote a friend, “never took place in these parts before. I broke out like a madman.” The festivities in the Dickens household that year seemed in their congeniality to epitomize the “Carol Philosophy.” Dickens set out in his story: “I have always thought of Christmas time,” he had written, “when it has come A.C.T.8 round—apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys.”

Barley had the twelfth night of Christmas 1843 passed when Dickens was called upon to authorize the first stage adaptation of A Christmas Carol. The author brought his interest in amateur acting to the enterprise, attending rehearsals at the Theatre Royal Adelphi and furnishing valuable suggestions. One day he arrived at the theatre to find the lovely child playing the role of Tiny Tim wearing a leg iron and bandages on his supposed weak leg. Dickens sought out the producer and took him aside to express displeasure with the child’s realistic costuming. “No, no; this won’t do,” he said, “remember how painful it would be to many of the audience having crippled children.”

The American Conservatory Theatre first presented its production of Dickens' classic story, adapted by Dennis Powers and Laird Williamson, in 1976. Over the years A.C.T.'s A Christmas Carol has become as much a part of traditional holiday entertainment for Northern Californians as the Messiah and the Nutcracker. Every time the play is performed—a loving gift from the A.C.T. company to its audience—hundreds of theatre-goers delight in the miraculous transformation of Ebenezer Scrooge, many for the first time. And along with the grown-ups around them, the children who fill the Geary Theatre with laughter and wonder each holiday season learn the lesson that Charles Dickens, England’s great entertainer and educator, intended: Honor Christmas in your heart and try to keep it all the year.

Yuban Decaffeinated Coffee is made from the same 100% Colombian beans as Regular Ground Yuban. Which gives it a rich aroma, and a taste that is deep, dark, and Colombian. In fact, Yuban Decaffeinated coffee so rich, you can expect people to ask for seconds. Yuban Richness is worth a second cup.
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The road has met its match: Fila Thunderbird.

This year the American Road will play host to a very special Thunderbird. The Fila Thunderbird, inspired by the world-famous sportswear known for quality and style, the Fila Thunderbird was created expressly for active lifestyles.

Fila colors are tastefully underlaid in either black, red, medium charcoal or the unique pastel crook with dark charcoal lower accent treatment. According to these stylish colors, the sublimated sportswear, coordinated components, fabrics, and the distinctive Fila emblem.

The interior features a newly designed digital instrument panel, six-way power articulated driver’s seats available in Oxford grey suede style cloth, or Oxford white leather. Power lock group, illuminated entry system, tilt steering wheel, fingertip speed control, and premium sound system with an electronically tuned AM/FM stereo cassette.

To complement the international style of the Fila Thunderbird, one can add the limited edition package that includes a 3.8 liter V6 engine with electronic fuel injection, variable ratio power rack and pinon steering. Modified Fia/Borg war front suspension with gas-filled struts. Four-bar link rear suspension with gas-filled shocks. And all-season radials on fourteen-inch aluminum alloy wheels.

Match up this new Fila Thunderbird to any road you feel is competitive enough, and see who has the advantage.


This year, every new Fila Thunderbird owner will receive a unique Fila canvas sport bag containing a leather portfolio, beach towel, sun visor, headband, and wrist bands all imprinted with the stylish Fila logo.

Also for 1985, every new Fila Thunderbird will have the exclusive "Ford Care" extended maintenance and limited warranty program.

Lifetime Service Guarantee.

As part of Ford Motor Company's commitment to your total satisfaction, participating Ford Dealers stand behind their work, in writing, with a Lifetime Service Guarantee. See your participating Ford Dealer for details.

Have you driven a Ford... lately?

Get it together—Buckle up.
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Have you driven a Ford... late?

Get it together—Buckle up.
Out of the wood comes the perfect smoothness of the world's first barrel-blended 12 year-old Canadian whisky.

THE AMERICAN CONSERVATORY THEATRE presents

THE SCHOOL FOR WIVES
(1662)
by Molière

English verse translation by Richard Wilbur

Cast, in order of appearance:

Agnes  Annette Bening
Georgette  Rosemarie Smith
Alain  Geoffrey Elliott
Chrysinde  Sydney Walker
 Arnolphe  Peter Donat
 Horace  Mark Murphey
 Enoine  Ray Reinhardt
 Oroonoko  William Paterson
 Valets du Théâtre  Peter Jacobs
                  Richard Mason

Directed by Nagle Jackson

Scenery by  Richard Seger
Costumes by  Liz Covey
Lighting by  Robert Peterson
Hairstyles by  Rick Echols

Scene: A street in front of Arnolphe's house.

There will be one twelve-minute intermission.

UNDERSTUDIES
Agnes—Jill Fine, Georgette—Judith Moreland,
Alain—Wendell Grayson, Chrysinde—Frank Ottiswell,
Arnolphe—Richard Reeb, Horace—Jim Pyper,
Enoine—Joseph Bird, Oroonoko—Dakin Matthews

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

Special thanks to the McCarter Theatre
of Princeton, New Jersey for production assistance.
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Sometimes added—Richard Mason

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A.C.T.
A COMEDY TONIGHT

The Golden Age of French dramatic literature dawned in the first part of the seventeenth century and lasted a glorious forty years. Between 1637 when Pierre Corneille's Le Cid was first played in Paris and the 1677 premiere of Jean Racine's Phèdre—a period bridged and unified by the timeless comedies of Molière—a number of changes were wrought in dramatic structure that influenced all subsequent European playmaking. The Renaissance had brought with it a renewed appreciation for the literary riches of Greece and Rome that by this time had grown into a veritable cult of neoclassicism. From their devoted (if less than painstakingly accurate) study of Aristotle and Horace, French academicians of the day derived a very specific set of laws they believed all "modern" drama of quality had to obey.

The principal convention that proper French classical drama was expected to uphold involved preservation of the unities of time, place and action. All of a play's action, the convention dictated, must take place in the time span of a single day, occur in a single locale and be confined to a single plot line. Thus might the order and logic beloved of the neoclassicists and in evidence everywhere in their society—from painting to government to the planting of gardens—be given expression. A sense of balance, proper proportion and clarity of purpose were further expected to be given serious and formal consideration so that, above all, reason in this, its very age, might prevail.

The demands of propriety and verisimilitude, too, were to be met as one wrote the perfect play. Drama, it was thought, must be true to life if it is to appeal to reason. That which is put on the stage should be consistent with the experience of the audience it is intended for and ought not to offend the viewers' notions of good taste and decorum. Characters must comport themselves in a manner befitting their assigned social ranks and positions and should never show themselves in word or deed to be other than as they are initially represented by their author. And, of course, propriety demands that such unpleasantness as bloody battles or messy murders be kept off the stage: in more than one classical French tragedy the curtain is lowered before the hero's death scene to spare the audience's delicate collective sensibility.

Other cultures at other times might have found the imposition of such artificial restrictions impossibly limiting or unnecessarily pedantic, but the French in the seventeenth century, drawn toward the study of law, medicine and astronomy, also made a palatable science of creativity. Literature (and society-at-large) flourished under a system that legislated aesthetics as it did civil law, and its flowering contributed notably to the enchantment of a period of unbounded artistic wealth, an era personified by its extravagant and civilization-loving sovereign, Louis XIV, the Sun King.

Rules, it has been said, are defined by the exceptions taken to them and are (need it be added?) made to be broken. Here begins the story of Jean-Baptiste Poquelin, better known as Molière. Possessing a theatrical genius equal to that of Shakespeare (who died six years before Molière's birth in 1622), Molière was an iconoclast so adroit at transforming mortal experience into sublime art that he seemed above the laws of man. He often ridiculed the Académie française and made a mockery of one of its strongest principles by writing comedies at a time when tragedy was the sanctioned dramatic form. But even as he repudiated conventions for which he had no use, he roundly embraced others that served him and, ultimately, beat the Academy at its own game by proving himself a master of the very forms the institution dogmatically enforced. Molière remains unrivaled in his ability to expose human foibles for comic effect. His was so expansive a spirit that it allowed him to encompass more generously wide view of seventeenth century French society than any of his more serious minded and compliant contemporaries.

Molière came to the theatre having...
A COMEDY TONIGHT

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BY JEFFREY HIRSCH

A.C.T.-10

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rejected a fine opportunity to enter a thriving family business. His father, a third generation Parisian upholsterer with a privileged appointment to the king, naturally wished his son to follow him in the trade but the boy would not have it. He longed to be a man of his time and pursue a liberal arts education. The senior Poquelin consented to his son’s entering the Collège de Clermont, the Jesuit school that Voltaire later attended, reasoning that a future purveyor of royal furnishings would do well to have a little learning. After completing the college’s course of study, Molière announced his intention to become a lawyer and again his father gave permission; here was the boy’s chance to raise himself in social class from the well-to-do bourgeois status his family had always enjoyed to a more noble position as a practitioner of one of the learned professions.

When all earnest attempts to dissuade Molière failed, however, Poquelin père gave his blessing and unfailingly supported his son through the trying times ahead. The hungry years began in 1644. Molière, taking his now immortal stage name, joined with nine other actors to produce plays at the Illustre Théâtre. He seemed, at first, to fancy himself a tragedian but proved unsuited to the work. “It is true that Molière’s talents were all for comedy,” wrote his first biographer in 1685. “He could never achieve the truly tragic manner and it is asserted by some that having set out to succeed as a tragic actor, he performed so poorly at the first attempt that he was not even allowed to finish. From then onward they say, he confined himself to comedy, in which his success was constant—though certain playwrights of refined taste accused him of being too much given to grimacing.” The misfortunes of the Illustre Théâtre in its initial Paris engagement might have caused anyone to make pained faces, the company failed utterly, and twice during the year Molière was sent to prison for debts he and his colleagues owed on theatre rentals, costumes and properties.

The guiding light of the young company was its already accomplished leading lady, Madeleine Béjart. She and Molière formed an alliance that extended beyond working hours. Together, they revived their troupe after its calamitous premiere season and took the show on the road. For thirteen years, from 1645 to 1658, the company toured the southern provinces of France, playing in Nantes, Toulouse, Montpellier, Béziers—all over the countryside. At Lyons, Molière saw a number of touring Italian companies and developed a taste for commedia dell’arte that would later influence his playwriting. During his years as a wandering player, he grew into an accomplished performer and learned much about the sometimes fickle ways of authors, audiences, local authori-

Molière at A.C.T. Dr Alan Mann and Ken Austin in “Tartuffe” (1967).

ties and other actors. He emerged from the provinces at the age of thirty-six, a mature artist and the manager of a company greatly strengthened by the addition of actors acquired from other traveling troupes.

Molière’s reputation as a popular actor-manager and the author of a few short farces in the Italian style preceded him upon his return to Paris in 1658. He and his company were welcomed back to the capital city with the patronage of the king’s younger brother, the Duke of Orleans known as “Monsieur.” On the afternoon of October 24, Monsieur brought Molière’s company before the twenty-four year old King Louis XIV and his Court. Playing on a makeshift stage in the guardroom of the Louvre, the actors presented Corneille’s Néremбо to less than jubilant response. Begging his majesty’s pardon, Molière stepped forward and requested permission to perform as an afterpiece one of his own plays, Le Docteur amoureux (The Amorous Doctor), describing it as “one of those trifling entertainments with which we have gained a certain renown in the provinces.” The king consented and, happily for the history of French drama, was delighted by what he saw. Molière’s troupe was given leave to remain in Paris where, at the time, only three other professional companies had license to perform. For the next seven years they were known as the Troupe de Monsieur. In 1665 the king usurped his brother and installed himself as patron of the by then well subsidized and celebrated Troupe du roi.

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Molière at A.C.T. Derek Marrs and "Arois Aremerin in "Tartuffe" (1967).
the court was assembled. Molière provided a new comedy each season, an honored purveyor to the crown as surely as if he had entered his father’s upholsterer business. Louis was not only an enthusiastic spectator at the first performances of such early one-act plays as Les Précieuses ridicules (The Afflicted Young Ladies, 1659) and Sganarelle (1660), he often took an active part in the proceedings, leaping from his gilded chair (Louis Quatorze, naturally) to dance in a ballet between acts or to play a small part or to parade in the divertissement at the conclusion of the evening’s entertainment.

One of the gayest nights of all, and the one on which Molière was first revealed to be at the very height of his writing power, was the December 26, 1662 premiere of L’Ecole des femmes (The School for Wives). Many critics regard this as the signal masterpiece in the writer’s thirty-one play oeuvre, as pure a comedy as he ever wrote and greater even than some of the better known works that came after it. The three-act play of the previous year, L’Ecole des maris (The School for Husband), was heavily dependent on stock commedia characters and required two parallel but contrasting plots to tell its comic story of passion and pedantry. But the five-act L’Ecole des femmes makes its point through two characters of greater depth than had ever before appeared in any comedy. The richness of the relationship between the foolish old Arnolphe and the untutored young Agnès is marvelous to behold. Their interaction is rendered positively transporting by the spiritual awakening each experiences by the end of the play, she from innocence to unsupplied emotional maturity, and he from overconfident rationality to the suffering of sincerely felt sentiment. The agent of this double transformation? True love, of course, coming to both as it usually does, quite without warning.

Molière based L’Ecole des femmes on two contemporary short stories whose plots he cleverly knit together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, “I take what belongs to me wherever I find it.” No piece of previously written literature or incident from life was off limits to him; least of all the circumstances of his own being. Although known to have been involved with a number of women over the years (his predilection was for actresses), Molière did not marry until he was forty, a pretty well advanced age by seventeenth century actuarial standards. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able ingénue but did not possess a romantic nature. She was twenty years younger than her husband and haunted her advantage through numerous inadvertent flirtations. Their marriage was neither happy nor blessed: of the three children issued from it only a daughter lived into adulthood. That Molière was troubled by the failure of his domestic relation is evident in many of his plays. Le Misanthrope (1666) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande’s fidelity can be found in the good natured voice of L’Ecole des femmes. Written the year of its author’s wedding, it was performed in its first production—art aging life—by Molière in the part of Arnolphe, the man who would be cuckold.

A spectacularly inflammatory scandal raged in Paris following the first performance of L’Ecole des femmes. The play provoked loud and angry accusations of impiety, immorality, slander and other heinous crimes against God and man. Religious zealots joined with self-righteous pedants and rival dramatists satirized by Molière in earlier works to censure him. He was attacked for writing a play that encourages children to revolt against their guardians; was called blasphemous for parodying scripture in the

“Maxims of Marriage” Agnès reads aloud and was proclaimed a jackanapes for playing fast and loose with the Aristotelian rules that the Académie française so vigilantly watched over. The controversy surrounding him—which would flare up even more violently in reaction to Le Tartuffe (1669), a brilliantly crafted (and wickedly funny) lampoon of religious hypocrites—rudely called into question Molière’s ethics, his aesthetics and even his sanity. The character assassination reached its ugliest point when a pompous actor who bore a grudge against Molière for some imagined wrong argued before the king that Armande Béjart was not the sister of Madeleine but her progeny and that the evil author of L’Ecole des femmes had married his own daughter.

King Louis came to the beleaguered playwright’s defense, offering to stand godfather to Molière’s first child, increasing his annual pension and commissioning two new plays. Molière quickly wrote the first script, using it as a forum in which to respond to his critics. La Critique de L’Ecole des femmes (1663), a one-act comedy written in prose, shows the writer at his fighting back and quite brilliantly exquipping his own theory of comedy. “I’ve noticed one thing,” says a character in the play on behalf of the author, “that those who talk the most about rules and know them better than anyone else write comedies that nobody considers good.” Setting to rest the argument that Arnaud is a comic figure whose dilemma is yet too tragic to be credible, the author observed, “It is by no means inconceivable that a man can appear ridiculous in certain matters but completely worthy of respect in others.” Further, he argues that “in serious plays, to avoid blame it is enough to say things that are sensible and well written; but in comedy this is not enough, you have to be funny, too. And it’s quite an undertaking to make people of breeding laugh.”

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English-language performances of L’Ecole des femmes were given in America as early as 1788. The difficulty of translating from the French the rhymed alexandrine verse (ambac hexameter, if you’re counting) in which the play is written has kept to a handful the number of new productions seen here in the nineteenth and early twentieth centuries. Notable performances by visiting French companies performing in their native language have, however, brought the play before American audiences several times in the last fifty years. Particularly distinguished was the performance given by Louis Jouvet, a modern actor-manager who operated very much in the mode of Molière, and his Parisian troupe in New York during the 1930-51 season.

Widespread American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, a Pulitzer Prize winning poet. In 1955 his first Molière translation, an English version of Le Misanthrope, was performed off-Broadway. His treatment of L’Ecole des femmes was first seen in a 1971 New York production featuring Brian Bedford as Arnaud and Joan van Ark as Agnès. Translations of Le Tartuffe and Les Femmes savantes (The Learned Ladies, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur’s impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenals to revel in Molière’s intricate arrangements of balancing half-lines, lines, couples, quatrains and stanzas.

Molière lived only a little more than a decade after the premiere of L’Ecole des femmes. In the fifteen years following his company’s triumphant return to Paris, it had performed ninety-five plays; he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered Le Malade imaginaire (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own chronic cough into the character of Arnaud.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to hear him pronounce the actor’s life. The pious of Paris whom he had offended so often and with such glee sought to have him refused a Christian burial but his loyal monarch intervened and obtained a burial, performed without ceremony and in the dark of night.

Seven years later, in 1860, the Sun King performed one last—and lasting—favor for his departed servant: granting a decree, the actors remaining from Molière’s company were joined with those of two other prominent troupes to form Le Théâtre Français. “The function of comedy,” Molière had once written, “is to correct the vices of mankind.” By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth century burglers who did not properly appreciate the gift of laughter given them by their age’s greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.

continued from p. 46
beginning in Pittsburgh in 1969. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Sokolovska Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 13 total, including The Three Sisters (Broadway tour); Matchmaker (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour); A Christmas Carol.

BROADWAY: The Three Sisters; TELEVISION: Cyrano de Bergerac (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Glory! Hallelujah! (PBS/A.C.T. production).

WILLIAM PATerson is now in his 18th season with A.C.T., having joined the company in 1969 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 18 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

A.C.T. PRODUCTIONS: Include major roles in You Can’t Take It With You; Jumppers; The Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japan tour); Burial Child; Happy Landings; The Gin Game; Dial “M” for Murder; The Sleeping Prince.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are Cyrano in Cyrano de Bergerac, Stanley Kowalski in A Streetcar Named Desire, Falstaff in The Merry Wives of Windsor; Astrov in Uncle Vanya, the Narrator in Under Milkwood, Alfred in The Visit, Bottom in A Midsummer Night’s Dream, Mangiacavallo in The Rose Tattoo, The Muse in The Misers, Knapp in Knapp’s Last Tape, and Ephraim in Desire Under the Elms. Mr. Reinhardt has also served as host and narrator.
being published against him—in one week. With *L'impromptu de Versailles* (1668), remarkably written in the required time, Molière abandoned reason and argument and took up his pen as a weapon. It is a play that anticipates Pirandello by 250 years about a theatrical troupe rehearsing a play. It to the great pleasure of Louis XIV, Molière wieldy sends up his detractors and shows them to be too humorless and self-important to enjoy comedies of the charm, sensitivity and sophistication he was writing.

English-language performances of *Les fêtes des femmes* were given in America as early as 1788. The difficulty of translating from the French the rhymed alexandrine verse (ambig hexameter, if you're counting) in which the play is written has kept to a handful the number of new productions seen here in the nineteenth and early twentieth centuries. Notable performances by visiting French companies performing in their native language have, however, brought the play before American audiences several times in the last fifty years. Particularly distinguished was the performance given by Louis Jouvet, a modern actor-manager who operated very much in the mode of Molière, and his Parisian troupe in New York during the 1950-51 season.

Widespread American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, a Pulitzer Prize winning poet. In 1955 his first Molière translation, an English version of *Le Misérable*, was performed off-Broadway. His treatment of *Les fêtes des femmes* was first seen in a 1971 New York production featuring Brian Bedford as Arnaudé and Joan van Ark as Agnés. Translations of *Le Tartuffe* and *Les Femmes savantes* (*The Learned Ladies*, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur's impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically copliet-for-copliet and that for the first time allow those who do not have French in their linguistic arsenals to revel in Molière's intricate arrangements of balancing half-lines, lines, couplets, quatrains and sestets.

Molière lived only a little more than a decade after the premiere of *Les fêtes des femmes*. In the fifteen years following his company's triumphant return to Paris, it had performed ninety-five plays; he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered *Le Malade imaginaire* (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own chronic cough into the character of Arnaudé.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to hear him renounce the actor's life. The pious of Paris whom he had offended so often and with such glee sought to have him refused a Christian burial but his loyal monarch intervened and obtained a burial, performed without ceremony and in the dark of night.

Seven years later, in 1860, the Sun King performed one last—and lastingly—favor for his departed servant of whom a decree, the actors remaining from Molière's company were joined with those of two other prominent troupes to form Le Théâtre Français. "The function of comedy," Molière had once written, "is to correct the vices of mankind." By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age's greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.

continued from p. 46

beginning in Pittsburgh in 1969. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Sokolova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 13 total, including *The Three Sisters* (Broadway tour); *Matchmaker* (U.S.S.R. tour); *Desire Under the Elms* (U.S.S.R. tour); *A Christmas Carol*.

BROADWAY: *The Three Sisters*.

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

WILLIAM PATerson is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years with the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 13 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

A.C.T. PRODUCTIONS: Include major roles in *You Can't Take It With You*; *Jumpers*; *The Matchmaker* (U.S.S.R. tour); *The Circle*; *All the Way Home* (Japan tour); *Burial Child*; *Happy Landings*; *The Gimp Game*; *Dial "M" for Murder*; *The Sleeping Prince*.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's *Tiny Alice*. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are Cynisca in *Dearest*, Stanislavsky in *A Streetcar Named Desire*, Falstaff in *The Merry Wives of Windsor*, Arbuthnot in *The Two Orphans*, and Julian in *The Caucasian Chalk Circle*.

Another World and Texas. He has also appeared in the made-for-TV movies *Loren's Run* and *Fantastic Journey*, and in the Paramount film *The Big Bug*. In addition to roles in *The Mousetrap*, Mr. Poyner's theatre credits include an appearance in the Play-in-Progress series during A.C.T.'s 1982-83 season. He will be seen in *Macbeth* and *Our Town* later this season.

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JIM POYNER begins his third year as a student in A.C.T.'s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps, *Another World* and *Texas. He has also appeared in the made-for-TV movies *Loren's Run* and *Fantastic Journey*, and in the Paramount film *The Big Bug*. In addition to roles in *The Mousetrap*, Mr. Poyner's theatre credits include an appearance in the Play-in-Progress series during A.C.T.'s 1982-83 season. He will be seen in *Macbeth* and *Our Town* later this season.

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for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss' Ariadne auf Naxos. He is well known in the Bay Area as an outstanding teacher of acting.

BROADWAY: Tiny Alice.

OTHER RESIDENT THEATRES: 11 total, including: The Wall; Uncle Vanya; The Caucasian Chalk Circle; The Threepenny Opera; Othello; The Taming of the Shrew; King Lear; Twelfth Night. A Touch of the Pat. TELEVISION: Guest appearances on all major networks: Partners in Crime.

RICHARD REHLE began acting professionally in 1969 after graduating with a B.A. from Notre Dame. He went on to receive an M.F.A. in acting and directing from the University of Minnesota, and received a Diploma of Dramatic Arts from the John Fernald Academy in Rochester. Mr. Rehle, who now calls Seattle his home, is a veteran of more than 35 Shakespeare productions and has been featured in 22 of the Bard's 37 plays. He has also appeared in two premieres, The Ballad of Soapy Smith and the English language version of Through the Lens. He joins the A.C.T. company for the first time this year.

ROSEMARIE SMITH*, joins the A.C.T. company this season as a journeyman and instructor in vocal production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in The Three Sisters and Twelfth Night while a student at A.C.T.'s Conservatory, she has appeared in Bad Habits, When You Comin' Back, Red Ryder, and Ten Little Indians for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in Amos at the Olympic Arts Festival. While pursuing her B.A., she performed roles in The Playboy of the Western World, In the Boom Boom Room, Curves of the Curving Class, The Bachelor, and The Birthday Party for the Brown University Theatre. Miss Smith will also be appearing on the Geary stage in Translations and in Dear Liar with the Troubadour Program.

STEPHANIE SHROYER returns to A.C.T. as a third-year student after a year at the Pacific Conservatory of the Performing Arts in Santa Maria, where she performed a number of roles, among them Hypatia in MISSAULI. She is Blood Wedding and Jenny Hill in Major Barbara. Her studio productions at A.C.T. include Juliet in Romeo and Juliet, Dainty Fidget in The Country Wife and Busy in The Man of Mode. Miss Shroyer also has extensive dance experience, having received an M.F.A. in dance from Florida State University. She is also an instructor in dance for A.C.T.'s Conservatory.

FRANCINE TACKER*, a returning company member, has been widely seen in a variety of television and stage roles. After receiving her bachelor's degree in speech and theatre from...
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Major Domo in Strauss' Ariadne auf Naxos. He
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OTHER RESIDENT THEATRES: 11 total,
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Cluth Circle; The Threepenny Opera;
Othello; The Taming of the Shrew; King Lear;
Proustia; A Touch of the Pat.

TELEVISON: Guest appearances on all major
networks; Partners in Crime.

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in London, where she was born. In addition to
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Curtis of the Starving Class; The Bachar, and
The Birthday Party for the Brown University
Theatre. Miss Smith will also be appearing on
the Geary stage in Translations and in Dear Liar
with the Troubadour Program.

FRANCINE TACKER*, a returning company
member, has been widely seen in a variety of
television and stage roles. After receiving her
bachelor's degree in speech and theatre from
Emerson College, Miss Tacker attended the A.C.T. Advanced Training Program before going on to post-graduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. During her first seasons on the Geary stage, Miss Tacker appeared in Equus, Peer Gynt, This Is An Entertainment!, General Gargantua, Man and Superman, Valente and Valentia and A Christmas Carol. At other resident theatres she has appeared in such plays as The Merchant of Venice, King Lear and The Cherry Orchard. Her television credits include roles on The Playboy Club and Good Time Girls and numerous guest star appearances.

HENRY WORONICZ joins A.C.T. for his first season after eight years of professional acting and directing. He has worked predominantly with the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III, Romeo and Juliet and Petruchio in The Taming of the Shrew, as well as supporting and leading roles in more than 30 other productions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in Pericles, a three-person Macheath, and played Elrith to Linda Hunt's Mother Courage. Mr. Woronicz's other credits include Henry V at the Utah Shakespearean Festival, the title role in Henry VIII and Autolycus in The Winter's Tale this past summer at the Oregon Shakespearean Festival in Ashland; and non-Shakespearean roles for the Tufts University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's A Lesson from Aloes, which was voted by Boston critics to be one of the ten best productions of 1982.

SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 214 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, being a leading actor with the A.P.A. Repertory Theatre and with the Repertory Theater of Lincoln Center.


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

OTHER RESIDENT THEATRES: 15 total, including The Merchant of Venice: Antigone: Twelfth Night: The Tempest: Prospero.

TELEVISION: The Guiding Light: The Secret Storm: As the World Turns: THIRTEEN.

Emerson College, Miss Tacker attended the A.C.T. Advanced Training Program before going on to post-graduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. During her first season on the Geary stage, Miss Tacker appeared in *Equus*, Peer Gynt, *This Is an Entertainment!, General Gorgias, Man and Superman*, Valerius and Valentina and *A Christmas Carol.* At other resident theatres she has appeared in such plays as *The Merchant of Venice, King Lear* and *The Cherry Orchard.* Her television credits include roles on *The Fayer Chase* and *Good Time Girls* and numerous guest star appearances.

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A.C.T. PRODUCTIONS: 45 total, including *The Matchmaker* (U.S.R. tour); *Peer Gynt; The Circle; Hotel Paradiso; The National Health; Buried Child; Black Comedy; A Christmas Carol: The Chalk Garden; Lost Morning’s at Seven; Angels Fall.*

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

**OTHER RESIDENT THEATRES:** 15 total, including *The Merchant of Venice; Antigone; Twelfth Night; The Tempest (Prospered); TELEVISION: The Guiding Light; The Secret Storm; As the World Turns; Trios for Lovers.*


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**When something is made with love and care it’s always highly valued.**
DESIGNERS

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

LIZ COVEY (Costumes) is a native of England, currently residing in New York City. She has worked extensively with regional theatres in this country, including The Hartford Stage Company, Seattle Repertory Theatre, Baltimore’s Center Stage, The Milwaukee Repertory Theatre, Cincinnati’s Playhouse in the Park, The McCarter Theatre and The Berkshire Theatre Festival. In the past, she designed A.C.T.’s production of The National Health, directed by Nagle Jackson. Other credits at A.C.T. include The Trestian, Pandemonium Lost, The Selling of the President and The Time of Your Life. Ms. Covey’s recent work includes a modern version of Romeo and Juliet for the Denver Center Theatre Company, Holton’s Choice for Seattle’s Intiman Theatre, The Adventures of Huckelberry Finn for Seattle Rep and St. Ives for the McCarter Theatre.

DAVID PERCIVAL (Lighting) returns for his second season with A.C.T. Last season he recreated the lighting for A Christmas Carol, the Peninsula Repertory productions, and A.C.T.’s Hawaiin tour of Mass Appeal and Dial “M” for Murder. Prior to joining the design staff, he served as Lighting Design Intern, designing for the Plays in Progress series and the studio productions for the Conservatory. Mr. Percival’s other work includes the San Francisco tour of Will Rogers U.S.A., featuring James Whitmore; the San Jose Repertory Company’s productions of School for Scandal and How the Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Loot and A Kurt Weil Cabaret.

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include The Don, John Gabriel Borkman, Dial “M” for Murder and The Hedlup. Most recently, Mr. Peterson designed the North American premiere of The Misch Worrers for the Intiman Theatre in Seattle; and Scapino for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe Theatre, including the 1986 productions of Kiss Me Kate, Cymbeline, The Merry Wives of Windsor, and Seasons Greetings. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including Carson Bates, Paul Winter, Stan Getz, and George Winston.

RICHARD SEGGER (Scenery) returns for a tenth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Hedlup, Hotel Paradise and The Little Foxes, as well as The Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Burnt Child, The Girl of the Golden West, The Winter’s Tale, 5th of July, The Visit, The Bourgeois Gentleman, Cat Among the Pigeons and Something’s Afoot, which premiered at the Marin’s Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of the Art Institute, Mr. Segger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Segger’s other credits include the Old Globe Theatre’s productions of The Country Wife, Ohlone, Rashomon and The Importance of Being Earnest; the Alhambra Theatre’s production of Hay Fever, and the 50th anniversary season production of La Traviata for the Central City Opera Association in Central City, Colorado.

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