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McGuire Real Estate is selling homes all over town. Condos. Single family homes. And some of the largest homes in the city. Why? Incomparable service, that's why. From the Marina to Twin Peaks, from Pacific Heights to Bernal Heights, we're providing buyers and sellers with a unique brand of personal attention.

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Foresight. That's what you need for financial decision making. And that's why Imperial Savings offers a package of Tomorrow Services® tailored for today. Like our Tomorrow Mortgage® that allows you to qualify now. Then borrow again later. Tomorrow Credit® with a low annual percentage rate and no annual fees. And our Tomorrow Savings® Program with a variety of flexible high interest accounts.

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McGuire Real Estate
An Investment You Can Live With
A CHRISTMAS CAROL Cast
The Loving Gift of "A Christmas Carol"
DIAL "M" FOR MURDER Cast
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Photo: Larry Merkle; Design: Terry Oknes.

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THE "ELEGANT CELEBRATION OF CHRISTMAS"
TO BE GALA EVENT OF THE HOLIDAY SEASON

As preparations progress for A.C.T.'s Annual fund-raiser, the "Elegant Celebration of Christmas," this very special event promises to be the most glittering jewel amid San Francisco's traditional holiday festivities. The major underwriter for the white-tie black-tie Gala is L. Magnin's prestigious jewelry store, Laskin et Cie, whose generous support has come forth in the amount of $40,000. For the Dinner Dance and Gala Ball on Saturday, December 10, and the holiday Boutique on Sunday, December 11, California's most imaginative decorators will create the grandeur of Settings past by using spectacular living trees to transform the stately Flood Mansion into a Christmas wonderland. Sparkling with priceless gems, the Laskin et Cie tree will form the evening's centerpiece. Gala Ball patrons may walk through this dazzling fantasy forest and bid on each creation via silent auction.

Chairman Mrs. Harry de Wilt reports that Peter Minnem and Mark Hodges will plan piano duets during the cocktail and dinner hours, to be joined by the Royal Society Jazz Orchestra in the Grand Foyer and Hot Links in the Belvedere Bay for subsequent dancing. San Francisco's own talented chef Fred Wertheim will create the three-course dinner and dessert, with a lavish midnight dessert presentation for Gala Ball guests who choose to join the evening after supper. Two ticket prices, $500 and $50 per person respectively, will be available for the entire evening beginning at 7:00 p.m. or for the dancing portion only, beginning at 10:00 p.m. Radiant American Artist Awards and Conservator of the American Arts Awards will be presented, and celebrities and dignitaries will be on hand to receive these. Among the anticipated recipients are Miss Julie Harris, Miss De Ann Mears, Mr. Ray Reinhardt, Mr. Kurt Herbert Adler, Mr. Michael Leibnitz and Mr. Woodward Kingman.

Inestimable and luxurious treasures from San Francisco's most elegant establishments will be available for purchase in enchanting miniature Christmas boutiques scattered like diamonds throughout the graceful mansion. Included will be Tiffany & Co.—Silver Laskin et Cie—Gold L. Magnin—Chocolate—Mark Cross—Leather goods, Wilkes Bashford—Men's accessories—Fracé & Knowles—Ladies' accessories—Thomas Caro—Gourmet kitchenware—Sue Fisher King—Linens—Donorsy—Picnic preparations—and Ragamuffin—Children's clothing and toys. Design Chairman Howard Hein has compiled a prestigious array of the area's leading decorators for the event, including Mr. Wilkes Bashford, Mr. Noel Baeta, Mr. Sidney Blackard, Mr. John Galore of L. Magnin, Mr. Terry Demers of Tiffany & Company, Miss Diane Eden, Miss Victoria Fay, Mr. William Gaylord, Mr. Anthony Hall, Mr. Edward Hardy, Mr. Frank Holbrook, Mr. Gary Hutton, Mr. Scott Lamb, Mr. Craig Leavitt and Mr. Stephen Weaver, Mr. Charles Pflaster, Miss Nan Rosenblatt, Ms. Carmella Scaggs, Ms. T. Jennings Schraff and Mr. Eri N. Cagwell of Pasture, Mr. Donald Simmons of Gump's, Mr. Michael Taylor, Mr. Michael Tedrick, Mr. Steven Volpe, Mr. Ron Willis of Macys, Mr. Paul Wiseman, and Ms. Alice Wiley.

Elegant Celebration of Christmas Design Chairman Howard Hein and Chairman Mrs. Harry de Wilt attended the openings of A.C.T.'s eighteenth season with General Director William Ball.

Elegant Celebration of Christmas

A attendance for the Elegant Celebration of Christmas will be limited, and all proceeds will go towards matching the Hewlett Foundation's $50,000 grant to A.C.T. For additional information and to make your reservations for the Gala Ball, call Ralph Hosking group bookings for the Sunday Boutique may be made with Jacqueline Jordan; both may be reached at A.C.T. (415) 771-8880.
The Concord nine/quartz® watch. His a refined rendition of macho. Rugged yet flexible bracelet that flows from the equally slim case.

Hers: the mini/nine®. Petite, elegant, opulent, slender. With 56 diamonds edging the case and 12 more marking the dial.

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Attendants for the Elegant Celebration of Christmas will be limited, and all proceeds will go towards matching the Hewlett Foundation's $50,000 grant to A.C.T. For additional information and to reserve seating for the Gala Ball, call Ralph Horning group bookings for the Sunday Boutique may be made with Mr. Jordan. Reservations may be made at A.C.T., (415) 771-8880.
BENSON & HEDGES
The Deluxe 100.


Lights
Rich enough to be called deluxe.
Regular and Menthol.

The American Conservatory Theatre
Present
A CHRISTMAS CAROL
(1843)
A Ghost story of Christmas
by Charles Dickens
Adapted by
Dennis Powers and Laird Williamson

The Caroler
Ebenear Scrooge
Sandy Spritz

A Toy Dancer
Sage Walker

A Toy Clown
Sydney Walker

Mrs. Cratchit
Tina Thomas

Muppets
Peter Cratchit

Miss Cratchit
Kendra Winters

Bettina Cratchit
Anita Scheltema

Mae
Mimi Cari

William Paterson
Kevin Winters

Mrs. Old Cratchit
Sandy Spritz

Phoebe
Jill Winters

James Edmondson
Catherine Moller

Sally Cratchit
Theresa Moller

Dakin Matthews
Aviva Scheltema

Daisy Cratchit
Heidi Maki

Bob Cratchit
J. Steven White

Mr. Fezziwig
Joseph Moller

Fred
Douglas Martin

Mrs. Fezziwig
Caroline Moller

A Woman in the Street
John DeMita

Mary Fezziwig
Aviva Scheltema

Regina Gibbs
Lauren Moller

The Woodcutters
Carolyn McCormick

The Seaman
Frank O'Brien

Marley's Ghost
Catherine Moller

The Cabin Boy
Tom O'Brien

His Family
Arthur Scheltema

The Ghost of Christmas Past
Tim O'Brien

Davin Porter

His Wife
Maria Sallam

The Ghost of Christmas Present
Mary York

The Miser
Mr. Paul Yuell

The Ghost of Christmas Future
William McKernan

Damon Porter

Businessmen
Frank O'Brien

J. Steven White

The Ghost of Christmas Yet to Come
Sandy Spritz

William McKernan

Caroline Moller

David Mitchell

Mrs. Fezziwig

Director
Jason Harmer

The five Cratchit Sisters
Sara Rodriguez

Douglas Martin

Sara Rodriguez

William McKernan

Sara Rodriguez

Mrs. Cratchit

The Company

J. Steven White

Mrs. Fezziwig

AnnABEL ELLIOTT

Mrs. Fezziwig

Janet Griffith

Mrs. Fezziwig

Vanessa Finchem

Mr. Fezziwig

A Christmas Carol will be performed without intermission.
*Surprise performances

Associate Directors
Eugene Barone

Scenery by Robert Blackman

Costumes by Robert Morgan

Lighting recreated by David Parceval

Music by Lee Holby

Fezziwig Dance by Angene Fees

A Christmas Carol is produced by the American Conservatory Theatre Company.
BENSON & HEDGES
The Deluxe 100.

Lights
Rich enough to be called deluxe.
Regular and Menthol.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

The AMERICAN CONSERVATORY Theatre
Present
A CHRISTMAS CAROL
(1843)
A Ghost story of Christmas
by Charles Dickens
Adapted by
Dennis Powers and Laird Williamson

The Caroler
Ebeneser Scrooge
Sandy Spritz
A Toy Dancer
Sethy Walker
A Toy Clown
(Dec. 3, 8, 9, 10, 11 9-14, 14, 16, 17)
Robert Blackman
A Candy Cane
Peter Cratchit
Mimi Carr
A Cookie
Kenny Winslet
A Candy
Aviva Scheltema
A Dog
Sandy Spritz
A Cat
Catherine Moller
A Mouse
Heidi Maki
A Snake
Christa Costas-Seyman
A Dragon
Carolyne McCormick
A Lion
Tom O'Brien
A Monkey
Douglas Martin
A Chimney Sweep
J. Servais White
A Fox
Beth Tytia Thomasse
A Moose
Nancy Carlin
A Blue Bear
D. Paul Youell
A Red Bear
William McKerrigan
A Bull
Julia Falvey
A Lion
Damien Porter
A Wolf
Frank O'Connell
A Cat
Joseph Samuel
A Dog
Mary Veit
A Rabbit
David Mitchell
A Duck
Jason Huemer
A Turkey
Douglas Martin
A Penguin
William McKerrigan
A Snowman
Harold J. Surratt
A Bear
J. Servais White
A Dog
D. Paul Youell
A Cat
Nancy Carlin
A Penguin
Tanya Thomasse
A Duck
Andy Speer
A Turkey
Joseph Bird
A Snowman
Aaron Denney

Schoolboys

Directed by LAIRD WILLIAMSON
Associate Director
Eugene Barcone
Scenery
Robert Blackman
Costumes
Robert Morgan
Lighting recreated by
David Parcell
Music
Lee Hulby
Festive Dances
Angie Frewer

A CHRISTMAS CAROL will be performed without intermission.

*exterior performances

UNDERSTUDIES
The Caroler – John Horton; Boy Scrooge – Ben Galland; Dickens, Ghost of Christmas Present – Ray Berkwitz;
Bob Cratchit – John Horton; 1st Gentleman, Tipper, Businessman, Ghost of Christmas Future – Peter Danz; 2nd Gentleman, Seamman,
Businessman – Allen Flicker; Fred, Young Scrooge – Nicholas Kedrowski; Woman in the Street, Julie; Mary; Festive Guest – Jason Hatcher; Bigger Girl, Belinda, Daughter of Christmas Past, Wtse – Sharon Kaye; Bigger Girl, Sally – Jennifer
Rodriguez-Jack; Snowman, Ghost of Christmas Future – Eugene Barcone; Wife of Christmas Past, Festive Guest,
Martha – Rebecca Garrett; Son of Christmas Past, Ignatitus, Toy Clown – Adam O'Leslie; Little Fox, Toy Dancer – Michelle Czegn,
Festive Guest – John DeBois, Dick Wilkins, Tel. (Understudy’s Boy), Boy – William Ball; Mrs. Fezziwig – Nancy Carlin,
Mrs. Cratchit – Barbara Diodonos; Peter Cratchit – Erik Born; Tiny Tim – Michael Berrett; Beth, Mrs. Diller,
Festive Guest – Nancy Hulsky; Mag/Mini Flicker, Festive Guest – Dakota Mular, Old Joe – Harold Burns

The children performing in A CHRISTMAS CAROL are students in A.C.T.'s Young Conservatory program.

This production was originally made possible in part by a generous grant from the Chevron Family of Companies.
THE LOVING GIFT OF “A CHRISTMAS CAROL”

by Jeffrey Hirsch

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, the best-known and loved Christmas story of all time.

Dickens was one of nine children and, at the age of thirty-one, the father of four with another on the way (and five more to come). In his immensely popular early novels, he had shown 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, workhouses and the factories where young children toiled alongside their elders under grueling conditions to make the machinery of the Industrial Revolution had convinced him that education was the only means by which the downtrodden could help themselves to better lives. He was planning to write a pamphlet entitled “As a Poor Man’s Child” calling for basic schooling to be made available to theurchins that filled London’s backstreets 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 testified the folly of calling a little learning a dangerous thing. “Why, a little hinging was considered a very dangerous thing, according to the same authorities, that because a little hinging 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 govt-learning can give what they can’t do.” 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 its stage the preoccupations of the starving class. Better than any pamphlet

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 1837 describing the conviviality of a family gathered around the Christmas table where past misfortunes were 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 noisy the mother’s pride to look upon, may not be there. Dwelt 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 Gryth, a misanthropic squire, who is carried away by goblets one Christmas eve to view scenes of family happiness and goodness. The next morning the squire awakes, repeats his unsympathetic feelings and reforms his curmudgeonly ways.

With the poignant of the “embracing tear” at the family table and the poignancy of the conversion of an unreasoning and unamiable 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 the effort brought him and reported to a friend in America: “Charles Dickens wept and laughed and wept again, and excited himself in a most extraordinary manner in the composition; and thinking whereof 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 ensure that every member 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. Readers 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 Punch’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 revealed in his success and when Christmas arrived he celebrated with the abandon of Scrooge after his transformation. “Such dinners, such carousals, such conquering, such blindman’s buffalos, such theatre-goings, 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 Christ- mas time,” he had written, “when it has come round—apart from the congregation 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-sinners to the grave, and not another race of creatures bound on other journeys.”

Taste the good life.

Tonight, as soloist and orchestra became one, an obscure concerto was magically transformed into a masterpiece. Like an E&J Brandy. Enjoy it straight, over ice, or with your favorite mixer. It’s the perfect encore after the encore.

E&J Brandy
Out-aged. Charcoal-mellowed.
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But the poignancy of the “empty little seat” at the family table and the peculiarity of the conversion of an unreason- able and unsuitable misanthrope by un- earthly 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 crea- tive energy. He marveled at the joy the ef- fort brought him and reported to a friend in America: “Charles Dickens wept and laughed and wept again, and excited him- self in a most extraordinary manner in the composition; and thinking wherein he walked about the black streets of Lon- don, fifteen and twenty miles a night when all the sober folk had gone to bed.”

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The memory of that first Christmas—indeed, the whole book—shown in the miniature portrait William Paterson at Scrooge in A.C.T.’s classic A Christmas Carol. For we carry the memory until our dying day. Today, as soloist and orchestra became one, an obscure concerto was magically transformed into a masterpiece. Like an E&J Brandy. Enjoy it straight, over ice, or with your favorite mixer. It’s the perfect encore after the encore. E&J Brandy Out-aged. Charcoal-mellowed.
Barely had the twelfth night of Christmas 1843 passed when Dickens was called upon to author the first stage adaptation of A Christmas Carol. He 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 lonely child playing the role of Tiny Tim wearing a leg tin and hang-drag on his supposed weak leg. Dickens sought out the producer and took him aside to express displeasure with the child's realistic costume. "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 ACT's A Christmas Carol has become as much a part of traditional holiday entertainment for Northern Californians as the Nutcracker or the Messiah and the Nativity. Every time the play is performed—a loving gift from the ACT company to its audience—hundreds of theatre-goers delight in the miraculous transformation of Scrooger Scrooge, many for the first time. And along with the grown-ups around them, the children who, each holiday season, fill the Great Theatre with laughter and wonder, 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.

SWEET SCROOGE
The Secret Scrooge can have a surprisingly sweet tooth. Nobody's all bad, right? Explore these favorite Christmas recipes of our two Scrooges and discover the sweet as well as the spicy side to the old curmudgeon.

SCROOGE'S SECRET
SWEET
by William Paterson
(He fudge when nobody's looking)
2 oz. baking chocolate (unsweetened of course)
3 T. butter (or 4 T. if you're Scrooge)
1 1/4 C sugar (granulated and more)
1/2 C half and half (or cream and canned)
2 T. corn syrup (light and dark)
1/2 c. almond extract (spiced)
3 T. Amaretto
1 C salted pecans, coarsely chopped

In heavy saucepan, melt butter and chocolate over low heat. Stir in sugar, half and half, and corn syrup. Turn heat up to medium and cook until confection reaches a soft ball consistency. (Stick a little— it will harden as it cools.) Then add almond extract and Amaretto—in a mildly fatuous, but use it all. Beat mixture vigorously until it is no longer sticky. Add nuts and stir with care. Pour into bickered 9 inch square pan. Cool in moose box covered with snow. Eat in secret.

SESAME CRISP COOKIES
by Tyrone Walker
Makes approximately 30 cookies.
Blend:
1/2 C sugar
1 1/2 C unsalted margarine
1 egg, beaten
Mix together in separate bowl:
1 C whole wheat flour
1/2 C ground sesame seed
1/2 C baking powder
1/2 C baking soda
1/2 T cooking soda
1/2 C salt
Add:
1 C milk
3 T instant dry milk
(1 T lemon juice)
(1/2 T non-instant) Add:
1/2 tsp citric acid
1/2 tsp ground cumin
1/2 tsp ground coriander
1/2 tsp salt
1/4 tsp cumin seeds
1/4 tsp cayenne
1/4 tsp allspice
1/4 tsp paprika
1/4 tsp cumin

Combine wet and dry ingredients. Drop batter by teaspoonful onto oiled cookie sheet, flatten with bottom of a glass which is dapped into cold water each time. Bake at 375°F for 10 minutes. 1 cookie equals approximately 2g of usable protein and 5-6% of daily protein allowance. (Unto See or a Good Man by Frances Muser Lipp)
Barely had the twelfth night of Christmas 1843 passed when Dickens was called upon to author the first stage adaptation of *A Christmas Carol*. He 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 poorly child playing the role of Tiny Tim wearing a leg tin and bang-dages on his supposed weak leg. Dickens sought out the producer and took him aside to express displeasure with the child’s realistic costume. “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 ACT’s *A Christmas Carol* has become as much a part of traditional holiday entertainment for Northern Californians as the Munch and the Nutcracker. Every time the play is performed—a loving gift from the ACT company to its audience—hundreds of theatregoers delight in the miraculous transformation of Ebenezer Scrooge, many for the first time. And along with the grown-ups around them, the children who, each holiday season, fill the Geary Theatre with laughter and wonder, 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.

**SWEET SCROOGE**

The Secret Scrooge can have a surprisingly sweet tooth. Nobody’s all bad, right? Explore these favorite Christmas recipes of our two Scrooges and discover the sweet as well as the spicy side to the old curmudgeon.

**SCROOGE’S SECRET SWEET**

by William Paterson

(He fudges when nobody’s looking)

2 oz. baking chocolate (unsweetened of course)

3 T. butter (or 6 oz. if you’re Scrooge)

1/2 C sugar (granulated and more)

6 C half and half (or cream and sour)

2 T. corn syrup (right and right)

1/4 tsp. almond extract (unsweetened)

3 T. Amaretto

1 cup stuffed pecans, coarsely chopped

In heavy saucepan, melt butter and chocolate very slowly. Scrooge is never hurry. Stir in sugar, half and half, and corn syrup. Turn heat up to medium and cook until confection becomes a soft ball consistency. (Silk taffy) while allowing to cool. Then add almond extract and Amaretto—in a nicely laborious, but use it all. Beat mixture vigorously until it is no longer shiny. Add nuts and stir with care. Pour into buttered 9-inch square pan. Cool in pan, box covered with snow. Eat in secret.

**SESAME CRISP COOKIES**

by Sybil S. Kruger

Makes approximately 30 cookies.

Blend:

7/8 C sugar

1/2 C oil or margarine

1 egg, beaten

Sift together in separate bowl:

1 C whole wheat flour

1/2 tsp. ground cinnamon

1/4 tsp. baking powder

1/2 tsp. baking soda

1/2 tsp. salt

Add:

3/4 C milk

1 C instant dry milk (or 1 C non-instant)  

2 T. sesame seeds

1/2 tsp. salt

Optional: for lighter cookie

Combine wet and dry ingredients. Drop batter by teaspoonful onto oiled cookie sheet, flattening with bottom of a glass which is dipped into cold water each time. Bake at 375°F for 10 minutes. 1 cookie equals approximately 2g. usable protein—5-6% of daily protein allowance. (From Duane in a Local Max by Frances Mixon Lipp)
THE AMERICAN CONSERVATORY THEATRE

Present:

DIAL "M" FOR MURDER
(1952)
by Frederick Knott

The Cast
Margot Wendice ........ Barbora Diirickson
Max Halliday ........... John Hertzler
Tony Wendice ............ Peter Donat
Captain Lesgate .......... Ray Reinhardt
Inspector Hubbard ........ William Paterson
Thompson ................ James Marilley

Directed by Edward Hastings

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

The action of the play takes place in the living room of the Wendices' apartment in London.

ACT ONE
Scene I—A Friday evening in September.
Scene II—An hour later.

ACT TWO
Scene I—Saturday evening.
Scene II—Later that night.
Scene III—Sunday morning.

ACT THREE
A few months later. Early afternoon.
There will be two 12-minute intermissions.

UNDERSTUDIES
Margot Wendice—Carolyn McCormick; Max Halliday—D. Paul Youell; Tony Wendice—Pete Bretts; Captain Lesgate—William McKerghan; Thompson—Tom O'Brien

Alternate for Inspector Hubbard—James Edmondsom.

This production is made possible by a generous gift from the BankAmerica Foundation.
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NOTES FOR KNOTT

Edgar Allan Poe is widely held to be the father of the modern whodunit. The exploits of many lawbreakers and bounders had been chronicled earlier by such notable writers as Voltaire, Defoe, Balzac, and Smollett but it was not until Poe perpetrated his masterful Murders In the Rue Morgue in 1841 that the elements of fear and suspense were successfully combined with those of crime and detection to form what is now recognized as popular detective fiction. Poe’s crafty hero, Auguste Dupin, was the first in a long line of sleuths who, to the present, through their cunning and by means of highly developed skills of observation and deduction, continue to solve crimes of the century on an almost daily basis.

The most famous of all literary detectives, Sherlock Holmes, first appeared in 1887 in Arthur Conan Doyle’s story, A Study in Scarlet. Twelve years later Sherlock Holmes by William Gillette inaugurated the tradition of the detective story on stage by introducing playwrights to the great sleuth. A lively theatrical career has ensued for Holmes, including star turn in a number of plays and at least one musical comedy. His familiar figure, braced against the Lon- don fog in de custhorne hat and inverness coat, was seen on Broadway as recently as five years ago in Paul Giovanni’s The Crucify of Blood. Based on Conan Doyle’s The Sign of the Four, the new play, produced by A.C.T. in 1980, once again placed Holmes and the genre of literature that he has come to symbolize prominently at center stage.

Between the premises of Sherlock Holmes and The Crucify of Blood, innumerable acts of murder and mayhem were performed in theaters around the world. In the first half of the century Patrick Hamilton’s Hangman’s Street and Agatha Christie’s Ten Little Indians were among the mysteries that kept audiences in England and America on the edges of their seats. More recently, thrillers on the order of Sleuth by Anthony Shaffer and Deathtrap by Ira Levin have fed the playing public’s hearty appetite for whodunits.

From London’s Garrick Theatre to New York’s Broad- way, all over the world, Edgar Allan Poe has been adapted for television on four separate occasions. Plotting with dia- logical ingenuity, Knott has created a whodunit in which the identity of the would-be killer is never a mystery. From the play’s outset it is apparent that Tony Wendice, a tennis champion who has lost his winning ways, is planning to do in his wife so that he can inherit her fortune. With Wendice in the immediate foreground of Dial “M”’s action, his evil intentions completely unmasked, the audience becomes an accomplice to the ruse of the crime.

Frederick Knott is an Englishman who was born in Hankow, China, where his father was teaching at Griffith College. The boy spent his first ten years in China and was then sent to England for his secondary and college education, where he attended Cambridge University, graduating with a degree in law. While in school, Knott played tennis on the University tennis team and made his first visit to America in 1937 as the captain of the combined Oxford and Cambridge team which played against Harvard and Yale in Newport, Rhode Island.

During World War II, Knott served in the British Army and in 1946 retired as a major in the Artillery. The following year, pursuing an interest in dramatic writing, he became a trainee with the J. Arthur Rank film organization in London. He quickly grew frustrated with film treatments that never got made into movies and decided that a career as a playwright would lead him to success.

Dial “M” for Murder opened at the Westminster Theatre on June 19, 1952. The “London Times” praised the work- manship of the play and commented on its plot, “It can hardly be called a sporting attempt at murder, for it is unchival- rous, to say the least of it, for one man to hire another to murder his wife for her money.”

Early in its London engagement Noel Coward saw Dial “M” and expressed amazement that so polished a play could be its author’s first. “Although your play is deliberate hokum,” The Master told Knott, “it is the first thing of this sort that I have seen in which the people are real.” Another noted performer, Maurice Evans, also saw the play while in London working on a film. To the surprise of critics and playwrights used to seeing him perform in the works of Shakespeare and Shaw, Evans arranged to star in the American premiere of Knott’s play.

The pre-Broadway tryout of Dial “M” opened in October 1952 at the newly re-
Edgar Allan Poe is widely held to be the father of the modern whodunit. The exploits of many lawbreakers and bounders had been chronicled earlier by such notable writers as Voltaire, Defoe, Balzac, and Smollett but it was not until Poe perpetrated his masterful Murder in the Rue Morgue in 1841 that the elements of fear and suspense were successfully combined with those of crime and detection to form what is now recognized as popular detective fiction. Poe’s crafty hero, Auguste Dupin, was the first in a long line of sleuths who, to the present, through their cunning and by means of highly developed skills of observation and deduction, continue to solve crimes of the century on almost daily basis.

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Between the premieres of Sherlock Holmes and The Crucible of Blood, innumerable acts of murder and mayhem were performed in theatres around the world. In the first half of the century, Patrick Hamilton’s Angel Street and Agatha Christie’s Ten Little Indians were among the mysteries that kept audiences in England and America on the edge of their seats. More recently, thrillers on the order of Sleuth by Anthony Shaffer and Doolitt by Ira Levin have fed the playgoing public’s hearty appetite for whodunits.

Bridge the era of blood-and-thunder-filled melodramas and contemporary psychological suspense dramas, Dial “M” for Murder falls neatly in mid-century. First performed in London in 1952, Frederick Knott’s play has become a classic of its kind and one of the most popular theatrical thrillers ever written. Dial “M” had a long run on Broadway, has been performed in 25 languages in over 30 countries, was made into a feature film by Alfred Hitchcock and has been adapted for television on four separate occasions. Plotting with dia- bolical ingenuity, Knott has created a whodunit in which the identity of the would-be killer is never a mystery. From the play’s outset it is apparent that Tony Wendice, a tennis champion who has lost his winning ways, is planning to do it in his wife so that he can inherit her fortune.

With Wendice in the immediate foreground of Dial “M”’s action, his evil intentions completely unclouded, the audience becomes an accomplice to the murder of the crime. Frederick Knott is an Englishman who was born in Hankow, China, where his father was teaching at Griffith College. The boy spent his first ten years in China and was then sent to England for his secondary and college education, where he attended Cambridge University, graduating with a degree in law. While in school, Knott played tennis on the University tennis team and made his first visit to America in 1937 as the captain of the combined Oxford and Cambridge team which played against Harvard and Yale in Newport, Rhode Island.

During World War II Knott served in the British Army and in 1946 retired as a major in the artillery. The following year, pursuing an interest in dramatic writing, he became a trainee with the J. Arthur Rank film organization in London. He quickly grew frustrated with writing film treatments that never got made into movies and decided that a career as a playwright would lead him to success.

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The pre-Broadway tryout of Dial “M” opened in October 1952 at the newly re-furbished Sam S. Shubert Memorial Theatre in Washington, D.C. During previews of the show the action of an elderly lady sitting in the front row of the theatre convinced Evans that his first foray into popular drama would be a success. Following a line in which it is suggested to the nefarious Tony Wendice that his wife, having been condemned to death for killing her, would be murdered, might change her will to prevent him from profiting from her execution, the little old lady loudly exclaimed, “Oh no!” Her comment brought the rest of the house down in laughter and made clear to Evans that an audience could become as caught up in the plot of a thriller as in a Shakespean tragedy.

On the second night of the Washing- ton run President Harry S. Truman attended the play. Visiting the actors backstage after the show, Truman commended them on their performances and told them that the evening had pro- vided him with just the kind of relaxation he needed to take his mind off the pressures of his job.

The New York critics shared the Presi- dent’s enthusiasm for Dial “M” when the play opened on Broadway on October 29, 1952. “Maurice Evans should be reared for enjoying himself so brazenly playing the role of Tony Wendice,” Brooks Atkinson wrote in the New York Times. “This is a remarkably good thriller, tinging with excitement.” Walter Kerr, reviewing for the New York Herald Tribune observed that “The perfection of the puzzle and sheer ability of a couple of sleight- of-hand opponents provide the special exhilaration of Dial "M". The game is a good one—fast, tight and full of surprises.” The play proved to be an even bigger hit in New York than it had been in London, running a total of 552 performances and earning the first Edgar Allan Poe Award ever presented by the Mystery Writer’s of America to a foreign play.

Frederick Knott has written only three plays since he had his success with Dial “M” 31 years ago. Mr. Fox of Mexico, an adaptation of Ben Jonson’s Volpone, played for 21 performances in London in 1962. Knott’s next script, Writ Me a Murder, played 25 weeks in New York in 1962. Writ Uncle Dark premiered in 1966 and confirmed its author’s gift for cra- zing stirring thrillers by running on Broadway for over a year. Knott has lived in the United States since 1954 and currently resides in Princeton, New Jersey. He no longer grants interviews nor does he allow recent photographs of himself to be used in conjunction with revivals of his plays.
“ACT II” ACQUISITION EFFORT REAPS BOUNTY OF AUCTION ITEMS

With the Venice Simplon-Orient-Express as its theme, the “Act II” Acquisition Gala promises to put a dazzling assortment of exotic items on the block, proceeds from which will go to the American Conservatory Theatre. The second annual Gala is slated for March 30, 1984, from 5:30 p.m. to 11:30 p.m. in the Grand Ballroom of the elegant St. Francis Hotel. Honorary Chairman Mr. and Mrs. Samuel H. Armcoast and Celebrity Chairman, A.C.T. alumna and actress Miss Michael Learned will preside over the black-tie event, which will include cocktails, an exquisite dinner, Live and Silent Auctions, dancing and entertainment. Personal computers, international travel, weekend getaways and original artwork will be among the featured items at “Act II” Auctioneer Peter Fairbanks of the acclaimed Butterfield & Butterfield will wield the gavel again this year, after bringing in over $350,000 for 233 items at last year’s Gala. The following represents just a few of the exceptional donations received thus far by Acquisitions Chairman Ms. Peggy Jerome and her committee:

- Hewlett-Packard HP-150 computer.
- Two nights’ accommodations and dinners for two at San Francisco’s Fairmont Hotel.
- Lunches for four with Assemblyman Willie L. Brown, Jr.
- Dinner for four at the Carnelian Room.
- Six nights for two at Las Brisas Hotel, Acapulco.
- Dinner for two at Masa’s Restaurant.
- Champagne hot-air balloon flight for two in Napa Valley.
- A weekend stay for two at the Warner Hollywood Hotel in Los Angeles.
- Luncheons and tours for four at Far Niente Winery, plus a case of 1981 Napa Valley Chardonnay.
- Three to five nights accommodations for two at Regent International Hotels in Hawaii, Sydney, Hong Kong, and Washington, D.C.

Attendance to “Act II” will be limited to 600, including five “Benefactor” tables of ten. “Act II”’s 150 Benefactors will be treated to a special midnight breakfast at Neiman-Marcus’ Romanda Restaurant, where they will be eligible for a drawing with deluxe passage for two on the famed Venice Simplon-Orient-Express as the featured prize. All interested volunteers or donors of auction items are encouraged to contact “Act II” Consulting Director Ingrid Weiss at A.C.T., (415) 771-3880.

For a “Star Performance” before the theatre, dine in the elegant Carnelian Room.

Reduced Priced Sunset Dinners From 6 to 7 P.M.

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555 CALIFORNIA STREET
SAN FRANCISCO
415 - 433 - 7500
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SPOTLIGHT ON THE FRIENDS OF A.C.T.

Ruth Barton, President of the Friends of A.C.T., has been a volunteer with A.C.T. for 14 years. She developed her love for A.C.T. when she was Chairman of the Christmas Treat, A.C.T.'s annual holiday gala for San Francisco's Senior Citizens. (This year's Christmas Treat is on December 16.) Ruth has also been a long-time Chairman of the Friends' Tours for Foreign Visitors to A.C.T. Her enthusiasm and passion for A.C.T. have helped to create a volunteer organization which we could not do without. Many thanks, Ruth, for a job well done!

WHAT'S NEXT?

Rush Cutters

Pacific Heights' finest kitchen store is changing. Catch the next act at:
2505 Sacramento St., San Francisco CA 94115
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Open 7 Days

"DIAL 'M' FOR MURDER"
Slated to Open Peninsula Season

M'L Ann Bowers, Dean of Apple University and her husband Dr. Robert Noyce, Vice-Chairman of Intel Corporation, hosted the kick-off dinner for A.C.T.'s Peninsula Gala and Five-Play Season. The Peninsula Repertory opens at Spangenberg Theatre in Palo Alto on February 11 with Dial "M" for Murder. Followed by A Madummer Night's Dream, Angels Fall, Medea, and The Sleeping Prince. Tickets for the five-play series are $80 each. Call the A.C.T. Subscription office, (415) 775-5811, for information.

Mystery Challenge

Help A.C.T. reveal the anonymous donors who have challenged its Contributing Members to raise $50,000 by December 31st! If the goal is met, the mystery will be solved and all gifts will be doubled for a total of $100,000 toward A.C.T.'s $700,000 Bay Area goal.

Send your contribution to:
A.C.T. Fundraising
450 Geary Street
San Francisco, CA 94102
or call: (415) 771-3880, ext. 244

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Louis Vuitton in San Francisco.

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In Paris and the major cities of the world.
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March 1984

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The Friends of the American Conservatory Theatre is a small but dedicated group of people who provide volunteer assistance wherever we need it. Without our Friends, A.C.T. would be poor indeed.

As one of our most valuable resources, our Friends assist us in our Development and Communication Department and Acting Conservatory, and act as docents at our Elegant Celebration of Christmas and other benefit events. The Friends also run A.C.T.'s library. These are just a few of the magnificent services provided to A.C.T. by our volunteers. They love every minute of it! And, of course, so do we!

If you would like to share in the excitement and creative energy of volunteering at A.C.T., just fill in the coupon below and return it to:

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Attn: Linda Graham

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From our collection. Diamond earrings, $9,500. Matching dinner ring, $5,300. Matching earrings, $3,600. All set in 18 karat yellow gold.
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order). Window Sales—Visit ACT’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 ACT at 450 Geary Street, San Francisco 94102, or sign up for ACT’s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for ACT (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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

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

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

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

A.S.L. AT ACT.
ACT has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0318 or 771-3880 (Voice). Special thanks to Steven Fritsch Rauder for his hard work and excellent performance in interpreting 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 Marks for ACT; photography, special thanks to Herbert Benard and staff of Herbert’s Fam Inc. for fur storage and services.

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

GIFT IDEAS
Gifts available from ACT—The ACT Cookbook is a collection of recipes from the kitchens of the ACT family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for ACT, are all-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $16.75 each, prices include postage and handling. Make checks payable to Friends of ACT.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to ACT 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 Merrick or Emily at the Conservatory office (771-3880). This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

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

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

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The exquisite Italian liqueur created from wild nuts, berries and herbs. About fifteen dollars a bottle.
TO THE AUDIENCE

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

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

They’ll know it was you.

Frangelico®
The exquisite Italian liqueur created from wild nuts, berries and herbs. About fifteen dollars a bottle.
Lesson 25: Decisions, decisions.

If you were to multiply the number of different cuisines by the number of restaurants that serve them, you'd have quite a few places to go tonight.

Being faced with an endless array of restaurants may seem like heaven to someone who adores food.

But at some point you've got to make a choice.

To help you focus, look for places like these that welcome the American Express Card.


Julius Castle, 802 Greenwich, 925-5001. Renowned for its views overlooking the San Francisco Bay. Continental Cuisine featuring Veal specialties.

Imperial Palace, 929 Grant Ave., 982-4440. A Holiday Award Winning Restaurant. The gourmet room of Chinese Cuisine.


Waterfront, Par 7, 391-2090. Featuring seafood and many original pasta dishes. Enjoy an unobstructed water view.

Le St. Tropez, 126 Clement St., 397-6668. Creative French cuisine of the highest order. Impeccable, yet unpretentious service in a cozy atmosphere. Dinner only.

Zola's, 1721 Sacramento, 775-3311. Critically acclaimed country-French food in an intimate setting. Dinner only. Alejandro's, 1400 Clement St., 669-1284. A variety of traditional Mexican fare, French classics, Spanish favorites and some of Alejandro's own creations. Dinner only.


Sutter 500, 350 Sutter St., 636-1346. Russ and Daughters. Dinner only.

La Felice, 1570 Stockton, 392-8231. Tuscan cuisine specializing in fresh calamari, veal shishkabobs a la Lillores, veal scallopini and pomerigian, and seafood.

Battery Point, 130 Battery, 986-8189. California, American and Continental cuisine served in a warm, friendly atmosphere. Open for breakfast, lunch and dinner.

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To help you focus, look for places like these that welcome the American Express Card.

Narsai's, 385 Columbus Ave., Kensington, 537-7900. Classic Chinese and Mediterranean cuisine, one of the finest wine lists in both the United States and Europe.


Alexis, 2011 California St., 895-6400. French Cuisine in Royal Byzantine splendor. Specialties such as Bouch de Lamb, Romantic music in cocktail lounge.


Imperial Palace, 939 Grant Ave., 952-4440. A Holiday Award Winning Restaurant. The gourmet room of Chinese Cuisine.


Waterfront, Pier 7, 391-2696. Featuring seafood and many original pasta dishes. Enjoy an unobstructed water view.

Le St. Tepee, 126 Clement St., 307-4440. Creative French cuisine of the highest order. Impeccable, yet unpretentious service in a cozy atmosphere. Dinner only.

Zola's, 1721 Sacramento, 275-3311. Critically acclaimed country French food in an intimate setting. Dinner only.

Alejando's, 1500 Clement St., 696-1184. A variety of traditional Mexican fare, Mexican and Spanish favorites and some of Alejandro's own creations. Dinner only.


Sutter 500, 500 Sutter St., 362-7346. Chef Hubert Keller employs his art in this new San Francisco restaurant featuring French and Californian specialties. A lighter menu is featured in the adjoining cafe.

Narai, 2239 Clement St., 751-6661. Thai and Chinese specialties masterfully prepared for lunch and dinner.


Ristorante di Luciano, 208 Lombard St., 922-1900. Exquisite gourmet Italian food and impeccable service in an elegant atmosphere. Valet parking. Dinner only.

Rue Lepic French Bistro, 900 Pine St., 474-8070. Within a Continental setting, the most exquisitely brothed entrees are complimented by the lightest, most flavorful sauces. Dinner only.

Dante's, 430 Columbus Ave., 964-0767. Authentic Northern Italian cuisine. Cucina Toscana merlet, poultry and pasta. Cocktails and coffee specialties. Open 7 days.

Enzo's #3 Embarcadero Center, 981-8550. Specializing in Northern Italian cuisine with a comfortable atmosphere. See in the Embarcadero Center. Pasta, veal and chicken are our best.

La Felice, 1278 Stockton, 992-8231. Tuscan cuisine specializing in fish calamari, veal cattico, lasagna, veal scallopini, and sauteed shrimp. Seafood.

Battery Point, 130 Battery, 964-8199. California, American and Continental cuisines served in a warm, friendly atmosphere. Open for breakfast, lunch and dinner.

Don't leave home without it.
A.C.T. is pleased to announce the opening of the beautiful
Radiance Room
downstairs in the Geary Theatre

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

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

After theatre entertainment coming soon!

THANK YOU

The A.C.T. family—actors, students and staff—is deeply grateful for the generosity and enthusiasm of all of A.C.T.'s contributors. Last season, A.C.T. balanced its budget and had a small surplus. Following is a partial list of major gifts to A.C.T. over the last 12 months:

CORPORATIONS, FOUNDATIONS & PUBLIC SUPPORT

| Bank America | $50,000 |
| California Arts Council | 30,000 |
| Carter Fund | 25,500 |
| Carter Hawley Hale Stores, Inc. | 25,000 |
| Chevron U.S.A., Inc. | 6,000 |
| Edwin W. & Catherine M. Davis Fund | 25,000 |
| McKeeon, Inc. | 30,000 |
| The Heard Mcti | 10 years—Hearing Impaired |
| Staet & Mabel Hadden Trust | 72,000 |
| William & Flora Hewlett Fund | 100,000 |
| Hyperion Fund | 3,000 |
| Louis R. Lurie Fund | 30,000 |
| Andrew W. Mellon Foundation | 60,000 |
| National Endowment for the Arts | 40,000 |
| Pacific Telephone Co. | 203,000 |
| San Francisco Hotel Tax Fund | 1,500 |
| Shubert Foundation | 260,000 |
| U.S. Leasing International, Inc. | 72,000 |
| Warner Communications, Inc. | 22,500 |
| The Paul L. & Phyllis Harris Fund | 4,000 |
| The Xerox Fund | 5,000 |
| TOTAL | $1,121,500 |

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3 years
Unrestricted
Unrestricted
Unrestricted
Repertory
Unrestricted
Repertory
200,000
Unrestricted
Unrestricted
Unrestricted
Unrestricted

Total
$1,121,500
AMERICAN CONSERVATORY THEATRE
Repertory for the 1983–84 Season

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

Dial “M” for Murder
Frederick Knott
November 22–February 2

A Christmas Carol
Charles Dickens
December 3–December 24

John Gabriel Borkman
Hedvig Ibsen
January 10–March 3

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

Angels Fall
Lanford Wilson
March 13–April 21

The Sleeping Prince
Terence Rattigan
April 3–May 12

The Dolly
Robert Locke
May 8–June 2

P r o l o g u e s

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

Designed to illuminate and enrich the experience of each of the seven new productions in ACT’s 1983–84 repertory, the PROLOGUE Series features directorial, acting, and scholarly lessons in lively discussion and commentary. Enhance your theatre-going this season by attending the PROLOGUE.

JOHN GABRIEL BORKMAN
Monday, Jan. 9, 1984—A dialogue on Ibsen’s penultimate play by Director Allen Fletcher and Professor Charles Lyman, Chairman, Stanford Department of Drama.

A MIDSUMMER NIGHT’S DREAM
Monday, Jan. 30, 1984—Actor-Director James Edmondson engages noted Shakespearean scholar Stephen Booth in a lively exchange about Ibsen’s most famous play.

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

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

THE DOLLY
Monday, May 7, 1984—This superb drama, first produced at A.C.T. as part of the Play-in-Progress series, receives a stimulating examination by director Larry Hetch and playwright Robert Locke.

All Prologues 5:30 to 6:30 at the Geary Theatre.
Doors at the Geary Theatre open one-half hour before the PROLOGUE starts.
Seating for the PROLOGUE is unreserved and Free of Charge.
AMERICAN CONSERVATORY THEATRE

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CASUAL DRESSING FOR THOSE WHO DON'T TAKE DRESSING CASUALLY
WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to directing and appeared with regional companies in both the Shakespeare and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known Farewell in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington, D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Uncle Vanya won the Lola D’Annunzio and Outer Circle Critics Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Salzburger Passions, with composer Lee Hoffer, based on A Month in the Country. In 1964, he directed Terence and Homage to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC RCA Director’s Fellowship. Among the first plays he directed for ACT were Trelawny, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Stoors, The Tempest, Rosenwax and goldilocks are dead, Caesar and Cleopatra, The Country, Cyrano de Bergerac, The Crucible, The Seasoning of the Show, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bougeois Gentil- hommes and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Teming of the Show, for which he received a “best director” nomination by the Television Critics’ Circle. He also works as a teacher in A.C.T.’s conservatory programs. He accepted an Antonio Perry (Tony) Award for the company from the American Theatre Wing in June of 1959. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Conservatory Director; C.A.T.) spent four years at the American Shakespeare festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.F.A., the Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. For A.C.T., Mr. Fletcher has directed the 1965 production of Uncle Vanya, as well as Death of a Salesman, Antony and Cleopatra, Othello, Hadrian VII, The Last Hecatomnus, The Hoi L Baltimore, The Mute, The Ruling Class, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams’ “This Is an Entertainment” and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the USA-USSR Cultural Exchange Program as well as Wilderness, which toured Australia and Japan. He received a Mamoulian Award: The Year of Decision and “Eugene” at Seven. Mr. Fletcher has also translated and directed numerous plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Master Builders and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

JEAN LASSALE. THERE IS NO OTHER.

A DEPTH OF BLACK PUNCTUATED BY 18K GOLD, THE ENTIRE SURFACE, SMOKED SAPPHIRE CRYSTAL THE PUPPY, STARTLING, AN ELEGANCE MATCHED BY THE INTELLIGENCE OF DESIGN, CREATES A WATCH UNLIKE ANY YOU HAVE EVER SEEN, DESIGNED FOR THOSE WHO DEMAND EXCELLENCE.

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WHO’S WHO AT A.C.T.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.’s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Wooster 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 Connoisseur; A Doll’s House; The Matchmaker; Pillars of the Community; Peer Gynt; Desire Under the Elms; The 3rd, The 4th, The 5th, All the Way Home; Knack, Knack, Cyrano de Bergerac; The Teming of the Shrew; Street Scene and The Middle Class. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.’s complex repertory system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company in 1965. For the past 15 years, he has served as Associate Director on many of William Ball’s productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Teming of the Shrew, The 3rd, The 4th, The 5th, The Master Builders and Ghosts. After receiving his bachelor of arts degree...
JEAN LASSALE. THERE IS NO OTHER.

WILLIAM BALL (General Director)

founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known Haven in an Off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington, D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 Off-Broadway production of Uncle Vanya won the Lola D’Annunzio and Outer Circle Critics’ Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Notte Pizzica, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Twelfth Night and Hamlet at Shakespear at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant and an NBC- RCA Director’s Fellowship. Among the first plays he directed for A.C.T. were Twelfth Night, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Casus and Cleopatra, The Contraries, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumper, Equus, The Bourgeois Gentil- hommes and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Teming of the Shrew, for which he received a “Best Director” nomination by the Television Critics’ Circle. He also works as a teacher in A.C.T.’s Conservatory programs. He ac-

ALLEN FLECKER (Consutlary Director, C.A.T.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespeare Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., the Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. For A.C.T., Mr. Flecker has directed the 1963 production of Uncle Vanya, as well as Death of a Salesman, Antony and Cleopatra, Othello, Hadrian VII, The Latin hierarchy, The Hot L Baltimore, The Mute, The Rudin Class, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams’ This Is (An Entertainmemt) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the USA-U.S.S.R. Cultural Exchange Program as well as the Wilderness, which toured Australia and Japan. He received a MacArthur Grant. Mourning Becomes Electra, and Morning’s at Seven. Mr. Flecker has also translated and directed numerous these plays for A.C.T. including An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

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WHO’S WHO AT A.C.T.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.’s development since his ar-rival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Warren County 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 Conventor; A Doll’s House, The Matchmaker, Pillow of the Community, Peer Gynt, Desire Under the Elm’s, 5th of July, All’s Well, and The Shaw’s. As A.C.T.’s managing Director, he is currently General Manager of the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARBONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manage-mer for the company. In the past 15 years, he has served as Associate Director on many of William Ball’s productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts

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degree in music, he directed the famous New York Choral Society in the Aren, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barconè has directed the Plays-in-Progress program and worked on the television adaptations of Cyrano de Bergerac and The Taming of the Shrew and a Christmas Carol. He now heads the newly formed Trouba
dour touring program.

JAMES EDMONDSON (Resident Direct
or) made his A.C.T. directing debut two years ago with the productions of The Rehearsal Krone and Black Comedy. Last year he di
tected The Gay Game and Dear Liar on the Geary stage. Additionally, he has di
rected summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV Part One, Round the Moon, Love's Labour's Lost, Romeo and Juliet, and Much Ado About Nothing. Mr. Edmondson has served as both an actor and director with the Paci
fic Conservatory of the Performing Arts and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Dir
tector), a founding member of A.C.T., whose pro
ductions of Char
ley's Aunt and Our Town were seen in A.C.T.'s First two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Confer
ence in Connecticut and the Squaw Valley Community of Writers. Off Broadway, he co-produced The Satis
tisfiers of Marlowe Kemp, Epitaph for George Dallon and directed the national touring company of Oliver. He staged the A.C.T. production of Sartre's End of the World in The Rehearsal Krone, directed the Australian premiere of The Revengers' Comedies, and restaged his A.C.T. production of Shear's Buried Child in Serbia.

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degree in music, he directed the famous Royal Dumbarton Orchestra in London, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Barcone has directed the Play-in-Progress program and worked on the television adaptations of Clavino de Boggia's, To the Sound of a Christmas Carol. He now heads the newly formed Troubadour touring program.

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut two years ago with the productions of The Browning Version and Black Comedy. Last year he directed The Front Page and Dear John on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV Part II, The Moon, Men of Honor, Romeo and Juliet, and Much Ado About Nothing. Mr. Edmondson has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatre and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Director), a founding member of A.C.T. whose productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1964. In 1965 and founded the Play-in-Progress program devoted to the production of new writing. Mr. Hastings has served as a resident director of the Eugene O’Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. On Broadway, he co-produced The Sinatellas of Margery Kempe, Epiphany for George Dallon and directed the national touring company of Olives. He staged the American production of Sir Michael Redgrave in Shakespeare’s People, directed the Australian premiere of The Hug & Bambino, and restaged his A.C.T. production of Shears' Buried Child in Sarbo-Croatia at the Yugoslav Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Centre and the San Francisco Opera Center.

LAWRENCE HECHT (Guest Director) is in his twelfth season with the company, first as a student in the Conservatory and later as an actor, trainer and director for nine seasons. This year marks his debut as a director on the Geary stage. Mr. Hecht currently serves as Conservatory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts Theatre in Santa Maria. He has also directed with the Summer Repertory Theatre in San Diego, California, and at the University of San Francisco. The A.C.T.-written productions he has directed include King Lear, A Period of Adjustment, 7th of July, American Buffalo, All the Way Home, Awake and Sing, Suspense Tables, as well as the Play-in-Progress productions of My Darling Henry, Strictly a Formula, and The Dolly.

LAIRD WILLIAMSON (Director), who staged and co-adapted A Christmas Carol at A.C.T. also directed The Matchmaker which toured to Russia in 1976. Additionally, he has directed for the Geary Stage. He directs for the Contemporary Theatre, The West and Parsons as well as The Healer and The Healer for The London Players at the Playhouse in Boston. He has also directed for the Shakespeare Festival of the Midwest. He has directed and performed extensively at both the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts at the Festival. For F.C.P.A., he played the title role in Scapin and The Portuguese Incest and the role of Pontius Pilate in the world premiere of Robert Patric’s Judas. He has directed Ben Guinea and The Portuguese Incest for Western Opera and staged The Inn of the Sixth and the Old Globe Theatre. Recently, Mr. Williamson created the title role in the American production of Theatricals in London and created the role of Pontius Pilate in the world premiere of Robert Patric’s Judas. He has directed Ben Guinea and The Portuguese Incest for Western Opera and staged The Inn of the Sixth and the Old Globe Theatre. Recently, Mr. Williamson created the role of Pontius Pilate in the world premiere of Robert Patric’s Judas. He has directed Ben Guinea and The Portuguese Incest for Western Opera and staged The Inn of the Sixth and the Old Globe Theatre. Recently, Mr. Williamson created the role of Pontius Pilate in the world premiere of Robert Patric’s Judas. He has directed Ben Guinea and The Portuguese Incest for Western Opera and staged The Inn of the Sixth and the Old Globe Theatre.
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THE ACTORS

LINDA ALDRICH becomes Director of the Young Conservatory this year, after having taught in that program since the fall of 1981. She also will be underwriting a variety of roles for the Geary stage this season.

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

OTHER RESIDENT THEATRES: Apple Core's Cosmic Comedies; A Child's Game; Forte; What's On Tonight; Dylan; Richard III; A Christmas Carol; The Ransom of Red Chief; Director: The Madman of Chaillot; The Little Prince; Spontoon; Two for the Seesaw; Day of the Locust; A Christmas Carol; BROADWAY: 8 total including: The Boyfriend (with Helene Ular), Hamlet (with Oleg arslanoff, Arnaldo, A Christmas Carol (with Paul Newman), Lewis: A Many Splendid Thing (CBS).

JOSEPH BIRD is now in his 15th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's A.F.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 Ellia Baskin, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Briefcase Lost; Peer Gynt; Merchant of Venice; Ivanov; Ah, Wilderness!; Much Ado About Nothing; Richard III; The Three Sisters; A Christmas Carol; BROADWAY: 8 total including: The Boyfriend (with Helene Ular), Hamlet (with Oleg arslanoff, Arnaldo, A Christmas Carol (with Paul Newman), Lewis: A Many Splendid Thing (CBS).

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


PETER BRETTZ joins the A.C.T. company this season as a third-year student in the Advanced Training program. He attended the California State University at Hayward and the Joan Davis Workshop and has appeared extensively with the Pacific Conservatory for the Performing Arts at festivals in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Brettz recently served as the fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Salinas. His movie performances with A.C.T.'s Conservatory include: Man o' War; Heavy VI; Paris 2 and 3; Romeo and Juliet; and When You Can't fake it, Do it Right.

OTHER RESIDENT THEATRES: Epyon: Harvey; Terrific; Cenitoe: Road; Michigan: The Miracle Worker; Woyzeck; Dark; Golden Boys: The Seaview Measure for Measure.
THE ACTORS

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

OTHER RESIDENT THEATRES: Apple Kneew, Cosmic Carrousel, A Child's Sex, Forth: What's On Tonight?; Dylan; Richard III; A Christmas Carol; The Ransom of Red Chief; The Medmen of Chalfont; The Little Prince; Sparrowlets; Trefly; Sunny Morning; Balls of Prussiia.

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

A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Love's Labour's Lost; Timon of Athens; Measure for Measure; 40 Years Too Late. THE WINTER'S Tale; Two Gentlemen of Verona; King Ithaka, bamboo.

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.F.A., Phoenix Repertory Productions. Mr. Bird 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 Ellen Rain, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Bedroom Love; Pier Gyms; Merchant of Venice; Toucanic; A Christmas Carol; The Three Sisters; A Christmas Carol. BROADWAY: 8 total, including: Show Off (with Helen Hayes); Hamlet (with Elia Kazan); TOLLER; Kerner Aluminum Tower, The Hog (with Paul Newman); Low Is A Many Splendored Thing (CBS).

PETER BRETTZ joins the A.C.T. company this season as a third-year student in the Advanced Training Program. He attended California State University at Hayward and the Joan Didion Writing Workshop, and has appeared extensively with the Pacific Conservatory for the Performing Arts, theatre in Santa Maria and Solvang, the Santa Rosa Summer Repertory Theatre and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Brettz recently worked as the fight choreographer for the production of Romeo and Juliet at the Western Stage Company in Salinas. His studio performances with A.C.T.'s Conservatory include Men of Modes; Heavy Ill; Parts I and II; Romeo and Juliet; and When You Can't Get Back, Bad News?

OTHER RESIDENT THEATRES: Egwu; Haverford; Century Hall; Michaelis, The Misfits, Work Used Dark; Golden Boy; The Seagull; Measure for Measure.

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NANCY CARLIN joins the company as a third-year Advanced Training Program student, having first studied in the 1977 Summer Training Program. A graduate of Brown University in Comparative Literature and a published poet, she has held roles in A.C.T. studio productions of The Seagull, Romeo and Juliet, Picnic and Ring Round the Moon. Miss Carlin first appeared on the Geary stage last season as a peasant in Uncle Vanya, and toured with that production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatres/Pacific Conservatory of the Performing Arts in Santa Maria. ACT PRODUCTIONS: Uncle Vanya. OTHER RESIDENT THEATRE: Pomsky, Artscircle, Juno and the Paycock. A Midsummer Night’s Dream. Harvey. Tartuffe. Macbeth. Twelfth Night.

JOHN DeMITA comes to A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghof’s HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Solvang Theatres/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home of the Brave; The Abduction; Henry VI, Parts 1, 2, 3; Man of Mode; and The Barberis. OTHER RESIDENT THEATRES: Macbeth, Tartuffe on the Roof; Tartuffe, Man of La Mancha, Canio, Noit the Matchmaker; The Restless Rite of Ariadne; Children of the Sun; Mrs. Dally Has a Lover; Terminal.

BARBARA DIRECKSON* has been with A.C.T. for twelve years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Direckson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan and the USSR. Other acting credits include: Song, 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. ACT PRODUCTIONS: Including: Coro de貝guez, The Matchmaker (U.S.S.R. tour); Peer Gynt, A Midsummer Night’s Dream, The Circle, The Revengers, The Tartuffe, Uncle Vanya, The Hound. OTHER RESIDENT THEATRES: Shy. Sorrows of Stephen, The Importance of Being Earnest. TELEVISION: Lea Grann, Incident at Crestridge.
NANCY CARLIN* joins the company as a third-year Advanced Training Program student, having first studied in the 1977 Summer Training Conference. A graduate of Brown University in Comparative Literature and a published poet, she has held roles in A.C.T. studio productions of The Seagull, Romes and Juliet, Picnic and Ring Around the Moon. Miss Carlin first appeared on the Geary stage last season as a peasant in Uncle Vanya, and toured with that production to the Huntington Hartford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company, the Berkeley Shakespeare Festival, and as an apprentice at the Solvay Theatre/Pacific Conservatory of the Performing Arts in Santa Maria. A.C.T. PRODUCTIONS: Uncle Vanya, The Cherry Orchard, The School for Wives. OTHER RESIDENT THEATRE: Portland, Artotheque, Jeno and the Popcorn. As You Like It, A Midsummer Night's Dream. Harvey, Tartuffe, Macbeth, Twelfth Night.

JOHN DeMITA* comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghof’s HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Willimette Town Theatre in Massachusetts and the Solvay Theatre/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home of the Brave, The Abduction, Henry V, Bars 1, 2, 3, Man of Mode, and The Barberius. OTHER RESIDENT THEATRES: Macbeth, Tartuffe on the Roof, Tartuffe, Man of La Mancha, Canzio and Max the Matchmaker, The Remarkable Rise of Arturo Ui, Children of the Swag, Mrs. Dally Has a Lover, Terminal.

BARBARA DICKSON* has been with A.C.T. for twelve years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dickson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan and the USSR. Other acting credits include: Shy, with Sadie Thompson at the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre. A.C.T. PRODUCTIONS: Including: Corono de Bejuco, The Matchmaker (U.S.S.R. tour), Poor Gypsy, A Mask in the Country, The Circle, Happy Few, Buried Child, Another Part of the Forest, The Three Sisters, The Chalk Garden, Uncle Vanya, The Hound. OTHER RESIDENT THEATRES: Shy, Sorrows of Stephen, The Importance of Being Earnest. TELEVISION: Nanny, The Incident at Crescide.

MICHAL CARR returns to A.C.T. after a season with Seattle’s Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory of the Performing Arts Theatre, the Alley Theatre in Houston and the Hilburs Repertory Theatre in Detroit. Miss Carr holds a bachelor’s degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit. A.C.T. PRODUCTIONS: Three Sisters: A Christmas Carol; I Remember Mama; The Admirable Crichton; Black Comedy; Cat Among the Pigeons; Lizzie Borden in the Late Afternoon; Morning’s at Seven. OTHER RESIDENT THEATRES: In the Jungle of Cities: The Seagull; The Man Who Came to Dinner; Twelfth Night; Tobacco Road; Ring Round the Moon; Macbeth; Cotillion; Memory: School for Scandal. TELEVISION: A Christmas Carol (ABC/A.C.T. production).
PETER DONAT has been with the A.C.T. company for fifteen years after his career as a native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Eliyahu Rabin A.P.A. company for several seasons. Additionally, he starred in the TV series "Hannigan Road" for two years.


BROADWAY: The First Gentleman, The Country Wife (with Julie Harris), The Chinese Prime Minister (with Margaret Lindsay), The Entertainer (with Lawrence Oliver), There's One in Every Marriage. Films: Godfather II, The Hindenburg, A Different Story, ELUST, High Plains, All Washed Up, China Syndrome.

MARK HARELIK returns to A.C.T. after an absence of two years, having held numerous leading roles on the Geary stage during the 1979-83 seasons. A native of Hamilton, Texas, and a graduate of the University of Texas at Austin, his ten-year acting career includes roles in over 80 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego's Old Globe Theatre. Mr. Harelik is most noted as a featured actor with the Solvang Theatre Festival/Pacific Conservatory of the Performing Arts in Santa Maria, California.

A.C.T. PRODUCTIONS: The Crucifer of Blood; A History of the American Film; The Trojan War Will Not Take Place; A Christmas Carol; Night and Day; The Book. OTHER RESIDENT THEATRES: Incl: Theda Bara Now, King Lear; Much Ado About Nothing; Blood Wedding; The Country Girl, Hank Williams, King of Country Music.

JOHN HERTZLER returns to A.C.T. this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minnesota's Guthrie Theatre, he has also appeared at the Hartman Theatre, the Kennedy Center, the Frugal Theatre, the Virginia Stage Company, the Cincinnati Playhouse and the New Jersey Shakespearean Festival. In addition to his work as an actor, Mr. Hertzler directed Cyrano de Bergerac at the Saratoga Shakespearean Festival and Prospero at the Perry Street Theatre Off-Broadway. He also has been seen on television and in several feature films.


NANCY HOUFÉ returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespearean Festival, as Ophelia in its 1982 production of Hamlet and Cleopatra, the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houfek played Ann Whitefield in the season opetter of Man and Superman/Contemporary Theatre's newly formed California Repertory Theatre. She is the A.C.T. company's voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

A.C.T. PRODUCTIONS: Julius Caesar; A Christmas Carol; Twelve Minutes for 25 Cents; Moomers and Fire Quails for a Pew; The Man With the Golden Arm. OTHER RESIDENT THEATRES: Men and Superman; Antipholus and Cleopatra; A Midsummer Night's Dream; St. Eric; Honors; Roderick Norse; Groove; Happy Birthday; Mundo Jante; Frankenstein; The Muse; The Pain Cabinet; A Little Night Music.

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


JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theatrefest, and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer to the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy (formerly the Evening Extension Program) in the disciplines of voice and improvisation, and in television 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, 4 Rabin's in the Sum. The Tea House.
PETER DONAT has been with the ACT company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Elia Kazan's A.P.A. company for several seasons. Additionally, he starred in the TV series "Slamming Road" for two years.


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


MARK HARELIK returns to ACT after an absence of two years, having held numerous leading roles on the Geary stage during the 1979-81 season. A native of Hamilton, Texas, and a graduate of the University of Texas at Austin, his ten-year acting career includes roles in over 80 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego's Old Globe Theatre. Mr. Harelik is most noted as a featured actor with the Solvang TheatreFestival/Pacific Conservatory of the Performing Arts in Santa Maria, California.


TELEVISION: Bring 'Em Back Alive (CBS).

JOHN HERTZLER returns to ACT, this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minnesota's Guthrie Theatre, he has also appeared with the Hartford Theatre, the Kennedy Center, the Fringe Theatre, the Virginia Stage Company, the Cincinnati Playhouse and the New Jersey Shakespeare Festival. In addition to his work as an actor, Mr. Hertzler directed Cyrano de Bergerac at the Saratoga Shakespeare Festival and Pricke at the Perry Street Theatre Off-Broadway. He has also been seen on Broadway, television and in several feature films.


BROADWAY: The Boonies, Off-BROADWAY: (Director) Practice.

FILMS: Airplane 1979, Fort Apache, The Beach, And Justice for All.

NANCY HOUFIE returns to ACT for her third season. A graduate of Stanford University and ACT's Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespearean Festival, as Cecetara in its 1982 production of Antony and Cleopatra, the Alaska Repertory Theatre, Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houfie played Ann Whitefield in the season opener of Men and Supermen from the contemporary newly formed California Repertory Theatre. She is the ACT company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.


JANICE HUTCHINSON joined ACT eight years ago after graduating from San Jose State University. A Chicago native, she also studied Directing with William Ball and speech with the late Edith Skinner. In addition to her acting, Miss Hutchinson is director of the on-going Plays-in-Progress series, which has toured to Hawaii and Japan and numerous other colleges and universities. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer she represented ACT on an unprecedented exploratory theatre tour of the People's Republic of China.


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

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

JOHANNA JACKSON has been involved with ACT since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she has also held roles in its annual TheatreFest, and at ACT's own Advanced Training Program. Miss Jackson has been particularly active as a trainer to the company's Young Conservatory, where she has taught acting and audition techniques, musical theatre, voice, and text. This season she continues to teach in ACT's Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting and music in theatre for actors.

ACT PRODUCTIONS: Another Port of the Forest (Hawaii tour), A Christmas Carol, I Remember Mama, Moonlight Becomes You.

OTHER RESIDENT THEATRES: Death of a Salesman, Member of the Wedding, A Raisin in the Sun, The Sea Horse.
Byron Jennings returns to ACT. This past season, Mr. Jennings also held a variety of leading roles on the Geary stage during the 1980-81 season. A featured performer at the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria, California, Mr. Jennings also has appeared in over 40 major roles at the Oregon Shakespearean Festival in Ashland, Oregon; the Mark Taper Forum in Los Angeles; San Diego's Old Globe Theatre and the California Actors Theatre in Los Gatos.

ACT. PRODUCTIONS: Any Happy Time, The Trojan War Will Not Take Place; Night and Day; The Visit.

Other Resident Theatres: Over 40, including The Dunes of Malibu; At You Like It; Otherdes; The Tempting of the Shears; Hamlet; A Writer's Tale; Moon for the Misbegotten; Richard III; Measure for Measure; The Seagull; Hedda Gabler; Macbeth; Much Ado About Nothing; A Midsummer Night's Dream; Troilus and Cressida; Jane's Labouret Lestz; Henry V.

Nicholas Kaledin returns to ACT after having held a variety of roles on the Geary stage during the 1978-82 seasons. He holds a bache- lor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.'s own Advanced Training Program. Mr. Kaledin also has appeared off and off-Broadway, as well as at the Utah Shakespearean Festival and the Thea- ter at Montmouth, Maine. Most recently, he has been seen in Ken Ruta's production of As You Like It at the Huntington Beach (Calif.) Playhouse, and in the national tour of the Broadway hit, A Chorus Line.

Anne Lawder returns for her four- week run with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA/ACT in Santa Maria/Solvang.

ACT. PRODUCTIONS: 21 total, including Cyrano de Bergerac; A Doll's House; Tonight at 8:30: You Can't Take It With You; Pillars of the Community; Peer Gynt; Man and Superman; Equus; The Minister's Blackbird; The Ballad of the Sunflowers; A Midsummer Night's Dream; Half Breeds; The Importance of Being Earnest.

Other Resident Theatres: 48, including Shakespeare; Showboats; Ring Around the Moon; Hamlet; Much Ado About Nothing; The Misanthrope; Jeeves in Bloom; She Stoops to Conquer; The Taming of the Shrew; RomEO and Juliet; Alice in Wonderland; The History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra; Morning at Seven.

PCPA THEATERFEST: 48, including A Midsummer Night's Dream; Troilus and Cressida; Jane's Labouret Lestz; Henry V.

Douglas Martin made his local acting debut last summer as Deadlock in the Sunnyside Summer Repertory Theatre's production of Miss Appeal, and is con- tinuing the role as a part of A.C.T.'s Troupe tour- ing program. As a student in the Conservatory's Summer Train- ing Congress and Advanced Training Pro- gram, he has appeared in such works pro- jects as A Tale Told, Golden Boy and The Lady's Not for Burning. His appearances in the Plays- in-Progress series have included: Mamnoon and Futz and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

ACT. PRODUCTIONS: Mamnoon and Futz; Dead Letters; Miss Appeal. Other Resident Theatres: Miss Appeal.

An original member of the Actor's Workshop, he was graduated from Stan- ford University. In New York he studied movement with Kaye Duka- kova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resi- dent artist with the PCPA/ACT in Santa Maria/Solvang.

ACT. PRODUCTIONS: 21 total, including Cyrano de Bergerac; A Doll's House; Tonight at 8:30: You Can't Take It With You; Pillars of the Community; Peer Gynt; Man and Superman; Equus; The Minister's Blackbird; The Ballad of the Sunflowers; A Midsummer Night's Dream; Half Breeds; The Importance of Being Earnest.

Other Resident Theatres: 48, including Shakespeare; Showboats; Ring Around the Moon; Hamlet; Much Ado About Nothing; The Misanthrope; Jeeves in Bloom; She Stoops to Conquer; The Taming of the Shrew; RomEO and Juliet; Alice in Wonderland; The History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra; Morning at Seven.

PCPA THEATERFEST: 48, including A Midsummer Night's Dream; Troilus and Cressida; Jane's Labouret Lestz; Henry V.

Douglas Martin made his local acting debut last summer as Deadlock in the Sunnyside Summer Repertory Theatre's production of Miss Appeal, and is con- tinuing the role as a part of A.C.T.'s Troupe tour- ing program. As a student in the Conservatory's Summer Train- ing Congress and Advanced Training Pro- gram, he has appeared in such works pro- jects as A Tale Told, Golden Boy and The Lady's Not for Burning. His appearances in the Plays- in-Progress series have included: Mamnoon and Futz and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

ACT. PRODUCTIONS: Mamnoon and Futz; Dead Letters; Miss Appeal. Other Resident Theatres: Miss Appeal.

An original member of the Actor's Workshop, he was graduated from Stan- ford University. In New York he studied movement with Kaye Duka- kova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resi- dent artist with the PCPA/ACT in Santa Maria/Solvang.

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Other Resident Theatres: 48, including Shakespeare; Showboats; Ring Around the Moon; Hamlet; Much Ado About Nothing; The Misanthrope; Jeeves in Bloom; She Stoops to Conquer; The Taming of the Shrew; RomEO and Juliet; Alice in Wonderland; The History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra; Morning at Seven.

PCPA THEATERFEST: 48, including A Midsummer Night's Dream; Troilus and Cressida; Jane's Labouret Lestz; Henry V.

Douglas Martin made his local acting debut last summer as Deadlock in the Sunnyside Summer Repertory Theatre's production of Miss Appeal, and is con- tinuing the role as a part of A.C.T.'s Troupe tour- ing program. As a student in the Conservatory's Summer Train- ing Congress and Advanced Training Pro- gram, he has appeared in such works pro- jects as A Tale Told, Golden Boy and The Lady's Not for Burning. His appearances in the Plays- in-Progress series have included: Mamnoon and Futz and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

ACT. PRODUCTIONS: Mamnoon and Futz; Dead Letters; Miss Appeal. Other Resident Theatres: Miss Appeal.
DAKIN MATTHEWS came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.’s Conservatory’s Summer Training Conference in 1982. He is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Measure for Measure; Out of the Mouths of Babes; Black Comedy; Another Part of the Forest; Dear Liar; The Chalk Garden (directed); Uncle Vanya; OTHER RESIDENT THEATRES: Enrico IV; The Old Couple; Henry V; Part I; A Midsummer Night’s Dream; Fiasco’s Rainbow; The Concourse Chief; Touch; Julius Caesar; Twelfth Night; The Merchant of Venice; King John; Two Gentlemen of Verona; Komische Oper; TELEVISION: New, Actor for the Classics; Earnest and Miss Mary, Street of San Francisco.

WILLIAM McKERIGHAN returns to A.C.T. after appearing last season with the Berkeley Repertory Theatre and Ashtabula’s Oregon Shakespearean Festival. His face is a familiar one to theater audiences, having appeared in 20 A.C.T. productions between 1977 and 1982. With a bachelor’s and a master’s degree from the University of Minnesota, Mr. McKerighan also studied with Tamara Dьяkarовых and at the Berghof/Hagen Studios in New York City before embarking on his professional acting career 25 years ago. In addition to his work on the Geary stage, he has performed with the Milwaukee Repertory Theatre and the Centre Stage in Baltimore, as well as teaching through our Conservatory’s Summer Training Congress and Evening Extension Program.

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

CAROLYN MCCORMICK joins the A.C.T. company this season a third-year student in the Advanced Training Program. She holds a bachelor’s degree in Romance Theatre from Université Paris 3 in Paris, and studied French theatre at the Centre d’Etudes Francaises during the Aix-en-Provence University Theatre Festival in 1978. In addition to appearing with the Summerfield Summer Theatre in Montclair and the Williamsport Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 39 in Houston. In her two years in A.C.T.’s Conservatory, she held roles in studio productions of Henry VI; Part III; The Country Wife; The Education; The Ha’penny; Baltimore; Man of Modes; Romeo and Juliet; and The Seagull.

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

A.C.T. PRODUCTIONS: 24 total, including: Twelfth Night; Death of a Salesman; Six Characters in Search of an Author; As You Like It; Under Milkwood; Tartuffe; A Month in the Country; The Circle; Night and Day; The Three Sisters; The Bridging Verses; Dear Liar; Morning’s at Seven. BROADWAY: Tiny Alice; A Kind of Winter; Too True to Be Good; Never Love Over a Precipice. OTHER RESIDENT THEATRES: 9 total.

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

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Black Comedy; Another Part of the Forest; Dear Lion; The Chalk Garden (Directors' Uncle Martin).

OTHER RESIDENT THEATRES: En Vivo IV; The Old Couple; Henry IV, Part 1; A Midsummer Night's Dream; Finian's Rainbow; The Concorso Chef's Circle; Julius Caesar; Twelfth Night; The Merchant of Venice; King John; Two Gentlemen of Verona; Anouk.

TELEVISION: 'New Actors for the Classics'; Farewell to Memento, Streets of San Francisco.

CAROLYN MCCORMICK, co-founder of the A.C.T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree in Theatre from Williams College; and studied French theatre at the Centre d'Etudes Francaises during the Asumon Summer Festival in 1978. In addition to appearing with the Sumamon Summer Theatre in Montclair and the Williams Town Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 39 in Houston. In her two years in A.C.T.'s Conservatory, she held roles in studio productions of Henry IV, Part II; The Country Wife; The Education; The Rivals; Baltimore; Man of Modes; Romeo and Juliet; and The Seagull.

OTHER RESIDENT THEATRES: The Greeks (with Rhoda Dumka, Christopher Reen, Roberta Maxwell, Edward Herrman, Colleen Holt and Rosalind Hart).

WILLIAM MCKEENAH returns to A.C.T. after appearing last season with the Berkeley Repertory Theatre and Ashland's Oregon Shakespearean Festival. His face is familiar to many theatre audiences, having appeared in 20 A.C.T. productions between 1977 and 1982. With a bachelor’s and a master’s degree from the University of Minnesota, Mr. McKeenah also studied with Tamara Dzykhonova and at the Berghof-Hagen Studios in New York City before embarking on his professional acting career 25 years ago. In addition to his work on the Geary stage, he has performed with the Milwaukee Repertory Theatre and the Centre Stage in Baltimore, as well as teaching through our Conservatory's Summer Training Congress and Evening Extension Program.

A.C.T. PRODUCTIONS: 20 total, including Juliet, Caesar; Moliere's The National Health; A Month in the Country (Hawaii tour); The Lillie Icon (Hawaii tour); The Three Sisters; I Remember Mama; Romeo and Juliet; Much Ado About Nothing; C.O. Among the Pipers. OTHER RESIDENT THEATRES: Making for Godot; Hamlet; Birthday Party; Death of a Salesman; Play the Thing As You Like It; King Lear; Richard II; Happy End; The Entertainers; Ah, Wilderness; Richard III.

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

A.C.T. PRODUCTIONS: 24 total, including: Flight of the Valkyrie; Death of a Salesman; Six Characters in Search of an Author; Anji; Irene; Alice; Uncle Miltie; Tartuffe; A Month in the Country; The Circle; Night and Day; The Three Sisters; The Browing Verses; Dear Lion; Morning's at Seven; Broadway; Tiny Alice; Chekhov and Holyoke; Too True to be Good; Never Live Over a Precipice.

OTHER RESIDENT THEATRES: 9 total.

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Barbara; Touchstone in Two Men; McCloud; Beacon Hill, Naked City; Under Midnight; A Mother for Jonah.

R E I N H A R D T

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 Playwrights

Dramatic Workshop in Manhattan and the

London Academy of Music and Dramectic Art.

Reinhardt invited to join A.C.T. after being spotted in the Broadway produc-

tion of Edward Albee's Tiny Alice. Since then, he has performed major roles and

and toured with us to both Hawaii and the

U.S.S.R., as well as having taught in the

Conservatory's Advanced Training Pro-

gram and Summer Training Congress.

Additionally, Reinhardt appeared as the

Major Domo in the San Francisco

Opera's recent production of Ariadne auf Naxos.

A.C.T. PRODUCTIONS: 28 total, in-
cluding: Tiny Alice, One Hour, Under Milkwood, A Streetcar Named Desire, The Crucible,
The Three Sisters, The House, The New Testament, Saint Joan; You Can't Take It With You; Hour I; Baltimore; The Mere, Cynara & Tynan; Desire Under the Elms (U.S.R. tour); Another Part of the Forest, Cat Among the Pigeons.

BROADWAY: Tiny Alice.

OTHER RESIDENT THEATRES: 10 total, in-
cluding: The Wall; Uncle Vanya; The

Cincinnati Chalk Circle; The Three Penny

Opera; Othello; The Taming of the Shrew;

King Lear; Pumilia.

TELEVISION: Has guest appearances on

all major networks.

FILMS: Time After Time, Caduceus Aces;

Chu Chu and the Philly Flash.

H A R O L D S U R R A T

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

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

A.C.T. PRODUCTIONS: Richard III; A Christmas Carol; Love.

OTHER RESIDENT THEATRES: Death of a Salesman, School for Scandal, Finn's Rainbox.

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RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 28-year veteran of the stage, he attended the Pictor Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera's recent production of Aida

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


RAY REINHARDT

A.C.T. PRODUCTIONS: The Lonesome Bummer, Banana, Testament of Two Men, McCabe, Beacon Hill, Naked City, Under Milkwood, A Mother for Jones.

FILMS: Juvenile, Brinkley.

TOM O'BRIEN* made his A.C.T. debut last season as Achille Tucker in The Hostel on the Geary stage and in Queen for a Day in the Plays-in-Progress series. A former student with our Young Conservatory, he attended last year's Summer Training Congress and is currently a student in the Advanced Training Program. In addition to television commercial work and local community theatre, Mr. O'Brien has made a pilote for the ABC "Movie of the Week," Air Force.

A.C.T. PRODUCTIONS: Queen for a Day.


TELEVISION: Air Force (ABC).

HAROLD SULLIVAN* is joining A.C.T. for his second professional season after attending the Advanced Training Program. A graduate of San Diego State University, he has had several roles on the Geary stage and in A.C.T.'s Plays-in-Progress program, as well as teaching this year in the Summer Training Congress. Mr. Sullivan has performed with the Old Globe Theatre's educational tour, and at the Solvang TheatreFest/Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance.

A.C.T. PRODUCTIONS: Richard III; A Christmas Carol; Lott.

OTHER RESIDENT THEATRES: Death of a Salesman, School for Scandal, Finian's Rainbow.
COINTREAU.
ATOAST TO YOUR OWN GOOD TASTE.

TYNIA THOMASSIE* joined the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at The-Hub in Teaneck, Oklahoma, Miss Thomasie has appeared in A.C.T.'s studio projects of Heavy IV, Past III, Richard III, The Seagull, Man of Mode, Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRE: Trout of Tears; A Tribute to Will Rogers.

SYDNEY WALKER *is a 39-year veteran of stage, film and television, having performed in some 211 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva Le Gallienne and Helen Hayes. He has been seen on and off-Broadway, has been a leading actor with the AFA Repertory Theatre and with the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: 39 total, including: Tiny Alice; The Matchmaker (U.S.A.); Peer Gynt; The Circle; Hotel Paradiso; The National Health; Buried Child; Richard III; Black Comedy; A Christmas Carol; The Chalk Garden; Lucky; Morning's at Seven; BROADWAY; 12 total, including Books; You Can't Take It With You; School for Scandal; War and Peace.

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

TELEVISION: The Gardening Lights; The Secret Storm; In the World of Tomorrow; Try for Loors; Shirts of Happiness.

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

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

A.C.T. PRODUCTIONS: 33 total, including: Pillars of the Community; Heretic; The Rolling Glass; Peer Gynt; The Matchmaker (U.S.A. tour); The Merry Wives of Windsor; The Beguiled; The Tennyson; The Winter's Tale; Hamlet; Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons; The Gin Game; The Chalk Garden; Uncle Vanya; Morning's at Seven.

OTHER RESIDENT THEATRES: 27 total, including: Bye Bye Birdie; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite. FILMS: Bruised, Bullitt, Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Porvoo, Illinois, he earned his bachelor of fine arts degree from the Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He has since performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T.'s Conservatory and served as fencing master for the San Francisco Ballet's production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including: Cyrano de Bergerac; Merchant of Venice; The Hunting of the Shrew; Hot L Baltimore; The Matchmaker (U.S.A. tour).

* incorporates three and a half years of study at A.C.T. conservatory.
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TYNIA THOMASSE joined the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, where she studied with John Dennis and Barry Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at East-Light, she has appeared in A.C.T.'s studio projects of Heart of Winter, Part III, Richard III, The Seagull, Man of Modesty, and The Maltese Falcon. She currently serves as a voice trainer in the Conservatory.

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

A.C.T. PRODUCTIONS: 32 total, including: Pillars of the Community; Honesty; The Rolling Glass; Peer Gynt; The Matchmaker (U.S.A. tour); The Merry Wives of Windsor; The Beguiling Gentleman; The Circle; The Winter's Tale; Hay Fever; Buried Child; The Admiration of Fools, Happy Landings, Cat Among the Pigeons; The Gingham Game; The Chalk Garden; Uncle Vanya; Morning's at Seven.

OTHER RESIDENT THEATRE: 27 total, including: Byllye Spirit; The Chalk Garden; Glorias Menagerie; The Rainmaker; The Importance of Being Earnest; Pride and Prejudice; FILMS: Broken Bullets, Medium Cool.

Olivier, Anthony Quinn, Eva Le Gallienne and Helen Hayes. He has been seen on and off-broadway, a leading actor with the AFA Repertory Theatre and with the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: 39 total, including Tiny Alice; The Matchmaker (U.S.A. Tour), Peer Gynt; The Circle; Hotel Parody; The National Health; Buried Child; Richard III; Black Comedy; 4 Christmass Carols; The Chalk Garden; Le Sermon; Morning's at Seven; BROADWAY: 12 total, including Pocket: You Can't Take It With You; School for Scandal; War and Peace.

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

A.C.T. PRODUCTIONS: 39 total, including Tiny Alice; The Matchmaker (U.S.A. Tour), Peer Gynt; The Circle; Hotel Parody; The National Health; Buried Child; Richard III; Black Comedy; 4 Christmass Carols; The Chalk Garden; Le Sermon; Morning's at Seven; BROADWAY: 12 total, including Pocket: You Can't Take It With You; School for Scandal; War and Peace.

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

TELEVISION: The Gardening Lights; The Secret Storm; In the World Two; Two for Three: Shirks of Happy Chance.

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

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Pittsburgh, Illinois, he earned his bachelor of fine arts degree from the University of Illinois, the Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He has since formed and directed at the Oregon Shakespearean Festivals, the American Shakespearean Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T.'s Conservatory and served as fencing master for the San Francisco Ballet's production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including Cynara de Bresson; Merchant of Venice; The Taming of the Shrew; Hot L Baltimore; The Matchmaker (U.S.A. Tour).

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D Unity Under the Elm (U.S.S.R. tour);
Othello, Valentin and Valentina; Peer Gynt,
Juliet Caesar, All the Way Home (Japan tour).
OTHER RESIDENT THEATRES: A Mid
summer Night’s Dream.

BRUCE WILLIAMS has been with the
the company for six seasons. A native of Fort Worth, he
studied at the University of Texas
with Polish actor/director Jozek
Zych and has appeared at Ashland’s
Oregon Shakespearean Festival.
Mr. Williams has performed and directed
numerous scripts for A.C.T. Plantingclip
Progress series, and is highly interested in
the development of new works. Addition-
ally, he has taught and directed Conser-
vatory students and has toured with us to
Hawaii.
A.C.T. PRODUCTIONS: 17 total, in-
cluding: Julius Caesar, The Misanthrope;
The National Health; A Month in the Country; Ab. Wilder, 100;
Much Ado About Nothing; Another Part of
the Forest; The Three Sisters; Richard III,
Black Comedy; Cat Among the Pigeons; A
Christmas Carol (ABC A.C.T. production).

D. PAUL YEUEL returns to the com-
pany for his third season. He gradu-
ated from Phillips Academy, Andover,
and earned a B.A. from Stanford Uni-
versity. Mr. Yeuel’s training includes
speech with the late Ethel Skinner
dance with
Alvin Alley. Other stage appearances have
been with the Berkeley Shakespeare Festi-
val, the North Carolina Shakespeare Festi-
val and the Eureka Theatre. An avid
“white-water” enthusiast, he kayaks
regularly and works occasionally as a
river guide in the Sierras. This summer
he worked as a carpenter for the presti-
gious Dinkler Assembly and studied
“Sitting yoga.”
A.C.T. PRODUCTIONS: The Beaux
The Three Sisters; Richard III; The
Admirable Crichton; A Christmas Carol; Moun-
ing Electra; Cat Among the Pigeons.
OTHER RESIDENT THEATRES: 13 total,
including The Tempest; King Lear; Julius
Caesar; The Merchant of Venice; A Man for
All Seasons; Man of La Mancha; South Paci
fic; The Basic Training of Pierre Couronne.

DESIGNERS

JOSEPH APPEL (Lighting Designer)
joins A.C.T. for his third season, having
designed Mountain Becomes Electra, Morn-
ing’s at Seven and The Gin Game. Mr.
Appel has been the Resident Lighting
Designer at the Missouri Repertory
Theatre since 1975, designing over 50
productions from a wide range of
classical and contemporary dramatic
literature. In addition, he teaches at the
University of Missouri in Kansas City.
Previously he has been at both posi-
tions for a year. Mr. Appel has also
designed at the Chautauqua Opera Asso-
ciation; the Kansas City Ballet (where he
is currently the Resident Lighting De-
signer); and the Great Lakes Shakespeare
Festival, where he designed a world-
premiere musical, It’s False, this past
summer.

ROBERT BLACKMAN (Set Designer),
who holds an M.E.A. from the Yale School
of Drama, spent 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 sce-
ners for over 30 productions, including
A Christmas Carol, The Cripple of Inish County;
Design Under the Elm, and costumes for A
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Fried Fandango, A Doll’s House, You Can’t
Take It With You, The Merry Wives of</noendpage>

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OTHER RESIDENT THEATRES: MIDWINTER'S NIGHT'S DREAM

BRUCE WILLIAMS* has been with the company for his third season. A native of Fort Worth, he studied at the University of Texas at Austin and performed at the Canadian Stage Company and the Arizona Repertory Theatre. He has appeared at A.V.T.'s Performance Series, and is highly interested in the development of new works. Additionally, he has taught and directed conservatory students and has toured with us to Hawaii.

ACT PRODUCTIONS: 17 total, including: Julius Caesar; The Maggie Biddle; Hotel Paradiso; The National Health; A Month in the Country; The Wildwoods; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III; Black Comedy; Cato Among the Pigeons; A Christmas Carol; Love, Martin & Orson; The Three Sisters; Richard III; Much Ado About Nothing; A Streetcar Named Desire; Sweet Eros. TELEVISION: A Christmas Carol (ABC/CBS production).

D. PAUL YEVELL** returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yevelle's training includes speech with the late Edith Skinner and dance with Alvin Ailey. Other stage appearances have included performances with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival, and the Santa Fe Opera. He has "white water" enthusiasm, he kayaks regularly and works occasionally as a river guide in the Sierra. This summer he worked as a carpenter for the prestigious Digger Assembly and studied "sitting yoga."

ACT PRODUCTIONS: The Bears, The Three Sisters, Richard III; The Adirondack Cirkus; A Christmas Carol; Mourning Becomes Electra; Cato Among the Pigeons; OTHER RESIDENT THEATRES: 12 total, including: The Tempest, King Lear, Julius Caesar, The Merchant of Venice, A Man for All Seasons, Man of La Mancha, South Pacific, The Best Taming of Paro Humprid.

DESIGNERS

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

ROBERT BLACKMAN (Set Designer) holds an M.E.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including A Christmas Carol, The Circle, Cyrano & D'Artagnan, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard. You Can't Take It With You, The Merry Wives of Windsor, Don Quichote, and Romeo and Juliet. Mr. Blackman also has designed for Broadway, the Shakespeare Festival, the Mark Taper Forum, and the Old Globe Theatre. He was a member of the Denver Center Theatre Company and Houston's Alley Theatre.

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Act II, Scene 2
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The American Conservatory Theatre, in its second season of performance, has established the Community Advisory Council to assist in the planning and implementation of its programs. The Council is comprised of dedicated individuals who represent a cross-section of the community, and is committed to supporting A.C.T.'s mission to provide a diverse and inclusive range of theatrical experiences for all audiences.

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COMMUNITY ADVISORY COUNCIL

The American Conservatory Theatre, in an effort to work closely with the Bay Area community and to seek ways of continuing and increasing its cooperation with and service to the community, has created the Community Advisory Council. Its purpose is to consult with and advise the A.C.T. Executive Committee:

to develop and assist in special support of the Company, such as media presentations and special project needs;

to be sufficiently well-informed to verify A.C.T.'s fiscal and operational programs in the community;

to provide a sounding board for new ideas;

to serve as advocates, providing the community with correct information about A.C.T.

Council members are not required to raise funds or make financial contributions.

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Ruth Barton
W. Andrew Beckstoffer
Ann Bowers & Dr. Robert Noyce
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CRITICAL WORDS

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

— TALLULAH BANKHEAD

The newspaper critic’s obligation is not to the man who has invested a thousand dollars in a project he hopes to make a profit on; it is to the reader who has invested five cents in his newspaper and is on the verge of investing an additional $7.50 in a theatre seat.

— WALTER KERRY (written in 1958)

A play should give you something to think about. When I see a play and understand it the first time, then I know it can’t be much good.

— T.S. ELIOT

The modern world is not given to uncritical admiration. It expects its idols to have feet of clay, and can be reasonably sure that press and camera will report their exact dimensions.

— BARBARA WARD

I have the worst ear for criticism: even when I have created a stage set I like, I always heard the woman in the back of the Dress Circle who says she doesn’t like blue.

— CECIL BEATON

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

— NOEL COWARD

(on talkative audiences)

In the theatre, a hero is one who believes that all women are ladies, a villain one who believes that all ladies are women.

— GEORGE JEAN NATHAN

On the whole, this production is an insult to the critical sense, and yet a genuine delight to those amiable qualities that thrive best when the critical sense is out to lunch.

— DONALD MALCOLM

(reviewing “Little Mary Sunshine” 1959)

Most actresses want playwrights to write with them in mind. I want them to write with Katharine Cornell or Helen Hayes in mind and then let me have a go at it.

— BEATRICE LILLIE

In London, theatre-goers expect to laugh; in Paris they wait grimly for proof that they should.

— ROBERT DHERY

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by Georges Feydeau;
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The Devil's Disciple
by George Bernard Shaw;
directed by Edward Hastings
Little Murders
by Jules Feiffer;
directed by Nagle Jackson
Staircase
by Charles Dyer;
directed by Robert Goldby
The Three Sisters
by Anton Chekhov;
directed by William Ball
The Promise
by Aleksandr Afanasyev;
directed by Edward Hastings
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard;
directed by William Ball

1971
The Merchant of Venice
by William Shakespeare;
directed by Ellis Rabb
The Relapse
by John Vanbrugh;
directed by Edward Hastings
The Lament by Husbands
by Raddy Chavek;
directed by Allen Fletcher
The Time of Your Life
by William Saroyan;
directed by Edward Hastings
An Enemy of the People
by Henrik Ibsen;
directed by Allen Fletcher
The Selling of the President
by Harris, Jones and O'Brien;
directed by Ellis Rabb

1972
Caesar and Cleopatra
by George Bernard Shaw;
directed by William Ball
Antony and Cleopatra
by William Shakespeare;
directed by Allen Fletcher
Dandy Dick
by Arthur Wing Pinero;
directed by Edward Hastings
Paradise Lost
by Clifford Odets;
directed by Allen Fletcher
Private Lives
by Noel Coward;
directed by Francis Ford Coppola
The Contractor
by David Storey;
directed by William Ball
The Inspector
by Samuel Shaffer;
directed by Ellis Rabb

The Rose Tattoo
by Tennessee Williams;
directed by Louis Gas" 

The Tempest
by William Shakespeare;
directed by William Ball
The Tavern
by George M. Cohan;
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Rosencrantz and Guildenstern Are Dead
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by Charles Dyer; directed by Robert Goldsby
The Three Sisters
by Anton Chekhov; directed by William Ball
The Promise
by Ariel Dorfman; directed by Edward Hastings
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard; directed by William Ball

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by William Shakespeare; directed by Ellis Rabb
The Relapse
by John Vanbrugh; directed by Edward Hastings
The Latent Heterosexual
by Rady Cuarlala; directed by Allen Fletcher
The Time of Your Life
by William Saroyan; directed by Edward Hastings
An Enemy of the People
by Henrik Ibsen; directed by Allen Fletcher
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by Humpis, Jones and O'Preen; directed by Ellis Rabb
The Tempest
by William Shakespeare; directed by William Ball
Hadrian VII
by Peter Lake; directed by Allen Fletcher

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by George Bernard Shaw; directed by William Ball
Antony and Cleopatra
by William Shakespeare; directed by Allen Fletcher
Dandy Dick
by Arthur Wing Pinero; directed by Edward Hastings
Paradise Lost
by Clifton Odets; directed by Allen Fletcher
Private Lives
by Noel Coward; directed by Francis Ford Coppola
The Contractor
by David Moher; directed by William Ball
The Shawshank Redemption
by Anthony Shaffer; directed by Ellis Rabb
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard; directed by William Ball
The Laven
by George M. Cohan; directed by Peter Donat

The Rose Tattoo
by Tennessee Williams; directed by Louis Gira
The Tempest
by William Shakespeare; directed by William Ball
The Tavern
by George M. Cohan; directed by Ellis Rabb
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A Doll’s House
by Henrik Ibsen; directed by Allen Fletcher
You Can’t Take It With You
by George S. Kaufman and Moss Hart; directed by Jack O’Brian
That Championship Season
by Jason Miller; directed by Allen Fletcher
The Merchant of Venice
by William Shakespeare; directed by Robert Bonaventura
The Crucible
by Arthur Miller; directed by William Ball

1974

The Taming of the Shrew
by William Shakespeare; directed by William Ball
The Hot L Baltimore
by Lanford Wilson; directed by Allen Fletcher
The Miner
by Medearis; directed by Allen Fletcher
The House of Bernarda Alba
by Federico Garcia Lorca; directed by Joy Carlin
Tonight At 8:30
by Noel Coward; directed by Paul Baker and Edward Hastings
The Cherry Orchard
by Anton Chekhov; directed by William Ball
Broadway
by George Abbott and Philip Dunham; directed by Edward Hastings
Cyrano de Bergerac
by Edmund Rostand; directed by William Ball
You Can’t Take It With You
by George S. Kaufman and Moss Hart; directed by Jack O’Brian

1975

King Richard III
by William Shakespeare; directed by William Ball
Pillars of the Community
by Henrik Ibsen; directed by Allen Fletcher
Horatio
by Ron White; directed by James Dunn
Jumpers
by Tom Stoppard; directed by William Ball
Street Scene
by Elmer Rice; directed by Edward Hastings
The Rehearsal
by Peter Barnes; directed by Allen Fletcher

The Threepenny Opera
by Bertolt Brecht and Kurt Weill; directed by Andrei Serban
Cyrano de Bergerac
by Edmund Rostand; directed by William Ball
The Taming of the Shrew
by William Shakespeare; directed by William Ball

1976

Tiny Alice
by Edward Albee; directed by William Ball
The Matchmaker
by Thornton Wilder; directed by Laird Williamson
Desire Under the Elms
by Eugene O’Neill; directed by Allen Fletcher
General Gorgooses
by Michael McClure; directed by Edward Hastings
The Merry Wives of Windsor
by William Shakespeare; directed by John Jury
Equus
by Peter Shaffer; directed by William Ball
Peer Gynt
by Henrik Ibsen; directed by Allen Fletcher
The Taming of the Shrew
by William Shakespeare; directed by William Ball
This Is An Entertainment
by Tennessee Williams; directed by Allen Fletcher

1977

Othello
by William Shakespeare; directed by Allen Fletcher
Man and Superman
by George Bernard Shaw; directed by Jack O’Brian
Equus
by Peter Shaffer; directed by William Ball
A Christmas Carol
by Charles Dickens; directed by Laird Williamson
Knock Knock
by Jules Feiffer; directed by Tom Moore
The Bourgeois Gentleman
by Moliere; directed by William Ball
Valentino and Valentina
by Mikhail Romm; directed by Edward Hastings
Travesties
by Tom Stoppard; directed by Nagle Jackson
Peer Gynt
by Henrik Ibsen; directed by Allen Fletcher

1978

Julius Caesar
by William Shakespeare; directed by Edward Payson Call
The Master Builder
by Henrik Ibsen; directed by Allen Fletcher

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Jumpers
by Tim Stoppard;
directed by William Ball
Street Scene
by Elmer Rice;
directed by Edward Hastings
The Begging Class
by Peter Barnes;
directed by Allen Fletcher
The Threepenny Opera
by Bertolt Brecht and Kurt Weill;
directed by André Serban
Cyrano de Bergerac
by Édmond Rostand;
directed by William Ball
The Taming of the Shrew
by William Shakespeare;
directed by William Ball

1976
Tiny Alice
by Edward Albee;
directed by William Ball
The Matchmaker
by Thornton Wilder;
directed by Laird Williamson
Desire Under the Elms
by Eugene O'Neill;
directed by Allen Fletcher
General Gorgeous
by Michael McClure;
directed by Edward Hastings
The Merry Wives of Windsor
by William Shakespeare;
directed by Jan Jary
Equus
by Peter Shaffer;
directed by William Ball
Peer Gynt
by Henrik Ibsen;
directed by Allen Fletcher
The Taming of the Shrew
by William Shakespeare;
directed by William Ball
This Is (An Entertainment)
by Tennessee Williams;
directed by Allen Fletcher

1977
Orpheus
by William Shakespeare;
directed by Allen Fletcher
Man and Superman
by George Bernard Shaw;
directed by Jack O'Brien
Equus
by Peter Shaffer;
directed by William Ball
A Christmas Carol
by Charles Dickens;
directed by Laird Williamson
Knick Knack
by Jules Feiffer;
directed by Tom Moore
The Bourgeois Gentleman
by Molière;
directed by William Ball
Valentine and Valentina
by Mihail Rozenblit;
directed by Edward Hastings
Trevettes
by Tom Stoppard;
directed by Nagle Jackson
Peer Gynt
by Henrik Ibsen;
directed by Allen Fletcher

1978
Julius Caesar
by William Shakespeare;
directed by Edward Payson Call
The Master Builder
by Henrik Ibsen;
directed by Allen Fletcher

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**RADIANT RIBBON CUTTERS!!**

The Radiance Room, A.C.T.'s downtown cocktail lounge, was declared officially open for business on Opening Night, November 1, by Mrs. Harry deWitt (L.S.), Chairman of the December 10 Elegant Celebration of Christmas; William Ball and Mrs. Samuel H. Armcoast, Chairman of the "A.M." Auction Gala, scheduled for March 10 at the St. Francis Hotel. The Radiance Room is open before, during and after all A.C.T. performances. Watch the lobby for notices of post-performance cast parties.

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**THE CIRCLE**  
by W. Somerset Maugham  
directed by Stephen Porter

**A Christmas Carol**  
by Charles Dickens;  
directed by Laird Williamson  
**All the Way Home**  
by Tall Mour;  
directed by Edward Hastings

**Hotel Paradiso**  
by Georges Feydeau and  
Maurice Druillettes;  
directed by Tom Moore

**Absurd Person Singular**  
by Alan Ayckbourn;  
directed by Allen Fisher

**The National Health**  
by Peter Nichols;  
directed by Nagle Jackson

**Pravestins**  
by Tom Stoppard;  
directed by Nagle Jackson

---

**1979**

**The Winter's Tale**  
by William Shakespeare;  
directed by William Ball  
**A Month in the Country**  
by Ivan Turgenev;  
directed by Laird Williamson

**Ah, Wilderness!**  
by Eugene O'Neill;  
directed by Allen Fisher

**The Circle**  
by W. Somerset Maugham;  
directed by Stephen Porter

**A Christmas Carol**  
by Charles Dickens;  
directed by Laird Williamson

**Heartbreak House**  
by George Bernard Shaw;  
directed by Allen Fisher

**5th of July**  
by Lanford Wilson;  
directed by Edward Hastings

**The Visit**  
by Friedrich Duerrenmatt;  
directed by Laird Williamson

**Hay Fever**  
by Noel Coward;  
directed by Nagle Jackson

**Hotel Paradiso**  
by Georges Feydeau and  
Maurice Druillettes;  
directed by Tom Moore

**1980**

**Romeo and Juliet**  
by William Shakespeare;  
directed by Allen Fisher

**Buried Child**  
by Sam Shepard;  
directed by Edward Hastings

**Hay Fever**  
by Noel Coward;  
directed by Nagle Jackson

**The Little Foxes**  
by Lillian Hellman;  
directed by Tom Moore

**A Christmas Carol**  
by Charles Dickens;  
directed by Laird Williamson

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**The Girl of the Golden West**  
by David Belasco;  
directed by Edward Hastings

**A History of the American Film**  
by Christopher Durang;  
directed by Allen Fletcher

**Pantagruel**  
by Michel de Gaigne;  
directed by Laird Williamson

**Ah, Wilderness!**  
by Eugene O'Neill;  
directed by Allen Fisher

---

**1981**

**Much Ado About Nothing**  
by William Shakespeare;  
directed by Jerry Turner

**Ghost**  
by Henrik Ibsen;  
directed by Allen Fisher

**Hay Fever**  
by Noel Coward;  
directed by Nagle Jackson

**The Trojan War Will Not Take Place**  
by Joan Glassman;  
directed by Jack O'Brien

**A Christmas Carol**  
by Charles Dickens;  
directed by Laird Williamson

**Night and Day**  
by Tom Stoppard;  
directed by Elizabeth Haidle

**Another Part of the Forest**  
by Lillian Hellman;  
directed by Allen Fisher

**The Rivals**  
by Richard Brinsley Sheridan;  
directed by David Hammond

**The Three Sisters**  
by Anton Chekhov;  
directed by Tom Moore

**The Little Foxes**  
by Lillian Hellman;  
directed by Tom Moore

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**RIPGRIND CUTTERS**

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The Circle
by W. Somerset Maugham; directed by Stephen Porter
*A Christmas Carol
by Charles Dickens; directed by Laird Williamson
All the Way Home
by Tad Mosel; directed by Edward Hastings
Hotel Paradiso
by Georges Feydeau and Maurice Desvallières; directed by Tom Moore
Absurd Person Singular
by Alan Ayckbourn; directed by Allen Fletcher
The National Health
by Peter Nichols; directed by Nagle Jackson
*Pravestones
by Tom Stoppard; directed by Nagle Jackson

1979
The Winter's Tale
by William Shakespeare; directed by William Ball
A Month in the Country
by Ivan Turgenev; directed by Laird Williamson
Ah, Wilderness!
by Eugene O'Neill; directed by Allen Fletcher
*The Circle
by W. Somerset Maugham; directed by Stephen Porter
*A Christmas Carol
by Charles Dickens; directed by Laird Williamson
Heartbreak House
by George Bernard Shaw; directed by Allen Fletcher
5th of July
by lanford Wilson; directed by Edward Hastings
The Visit
by Friedrich Dürrenmatt; directed by Laird Williamson
Hay Fever
by Noel Coward; directed by Nagle Jackson
*Hotol Paradiso
by Georges Feydeau and Maurice Desvallières; directed by Tom Moore

1980
Romeo and Juliet
by William Shakespeare; directed by Allen Fletcher
Buried Child
by Sam Shepard; directed by Edward Hastings
*Hay Fever
by Noel Coward; directed by Nagle Jackson
The Little Foxes
by Lillian Hellman; directed by Tom Moore
*A Christmas Carol
by Charles Dickens; directed by Laird Williamson
The Crucible of Blood
by Paul Giovanni; directed by David Hammond
The Girl of the Golden West
by David Belasco; directed by Edward Hastings
*A History of the American Film
by Christopher Durong; directed by Allen Fletcher
Pantagruel
by Michel de Gérando; directed by Laird Williamson
*Ah, Wilderness!
by Eugene O'Neill; directed by Allen Fletcher

1981
Much Ado About Nothing
by William Shakespeare; directed by Jerry Turner
*Ghost
by Henrik Ibsen; directed by Allen Fletcher
*Hay Fever
by Noel Coward; directed by Nagle Jackson
The Trojan War Will Not Take Place
by Jean Giraudoux; directed by Jack O'Brien
*A Christmas Carol
by Charles Dickens; directed by Laird Williamson
Night and Day
by Tom Stoppard; directed by Elizabeth Haddad
Another Part of the Forest
by Jillian Hoffman; directed by Allen Fletcher
The Rivals
by Richard Brinsley Sheridan; directed by David Hammond
The Three Sisters
by Anton Chekhov; directed by Tom Moore
The Little Foxes
by Lillian Hellman; directed by Tom Moore

Richard II
by William Shakespeare; directed by Elizabeth Haddad
I Remember Mama
by John van Druten; directed by Allen Fletcher
*The Three Sisters
by Anton Chekhov; directed by Tom Moore
The Admirable Crichton
by James M. Barrie; directed by Michael Winters
*A Christmas Carol
by Charles Dickens; directed by Laird Williamson
Haply Landings
by William Hamilton; directed by Edward Hastings
Black Comedy
by Peter Shaffer; directed by Tommy Ritter
The Browning Version
by Terence Rattigan; directed by James Edmondson
Montana Become Euphemia
by Eugene O'Neill; directed by Allen Fletcher
Cat Among the Pigeons
by Georges Feydeau; directed by Nagle Jackson

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The following private citizens have been awarded the prestigious Conservation of the American Arts Award by the Trustees of the American Conservatory Theatre Foundation. They have dedicated their lifetimes to the health and growth of the arts, perpetuated consistently high standards and maintained great spirit in sustaining and inspiring excellence in art.

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Managing Director

JAMES B. MCKENZIE, C.A.A.
Director

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DeAnn Means, Acting  Frank Ottewell, Alexander  John Paupiletto, Dance  Douglas Russell, Assistant  Jared Saksa, Rhetor  Deborah Sadel, Stage  Francine Tackett, Pased Movement  Bernard Vahl, Speech

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James Hale, Production Stage Manager  Eugene Barcione  James L. Burke  Karen Yen Zanth  Sarah J. Eggertson, Carolyn Groth  Interns

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