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

ACTORS PREPARE
The winter session of the A.C.T. Academy will offer eight weeks of theatre training from January 21 through March 16, 1984. The curriculum includes basic acting, intermediate acting, scene study, voice, speech and audition techniques. All classes are held during evening hours.

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

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

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

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

GET IN THE A.C.T.
More than 18,000 subscribers have joined A.C.T. for the current 1984-85 repertory.
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season, and although the season is underway, special five-play subscriptions are still available. They offer guaranteed priority seating for the quintet of major productions on the Geary Theatre schedule, including Molière's The School for Wives, Brian Friels's Translations, William Shakespeare's Macbeth, Thornton Wilder's Our Town and Tina Howe's Painting Churches.

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

RADIANT WITH WARMTH

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

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

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

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

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

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Also available from A.C.T. this Christmas season is a selection of specialty items that theatre lovers will enjoy finding in their Christmas stockings or under the tree on Christmas morning. The A.C.T. gift inventory includes The A.C.T. of Cooking, a collection of recipes from the kitchens of A.C.T. family members, past and present; special A.C.T. aprons and tote bags; and A.C.T. sweatshirts and T-shirts. They may be purchased by mail or in person. For information, please call (415) 771-3880.

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

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

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

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IN MEMORIAM

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

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

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

Stewart Brady and Michael Leibert were both honored by A.C.T. in their lifetimes with Conservator of the American Arts awards; their legacies will now inspire young artists through memorial scholarships bearing their names. In addition, the A.C.T. voice studio where Stewart Brady spent so many hours with his students has been renamed the Brady Room, in his honor and memory.
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COMING ATTRACTIONS!

When Translations joins the A.C.T. repertory next month, it will mark the first time that the company has produced a play by Ireland's Brian Friel. His earlier works include Lorca, which toured the country starring Art Carney following a successful run at Lincoln Center; Philadelphia Here I Come, the playwright's biggest American hit to date; The Faith Healer, which starred James Mason on Broadway; and Freedom of the City, Friel's most overtly political play.

Although Translations has plenty of comedy and romance along with its drama and is set in nineteenth-century Ireland, Friel acknowledges that the tensions still dividing England and Ireland today are inherent in his play and its characters. He's also aware that his work is perhaps better known and more highly regarded outside his homeland than within it. "Of course it's pleasing and it would be untrue to say it wasn't," he says about his international success, "but as you get older it becomes more important to make some impact on your own tiny little island. Maybe when you're younger, you want to conquer the world."

A.C.T.'s production of Translations will continue at the Geary through March 13, playing in repertory with The School for Wives, Macbeth and Our Town. An interview with Lawrence Hacht, director of Translations, appears elsewhere in this program book.

Students take a tumble in Conversation physical comedy class.

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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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(continued on next page)
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(continued on next page)
TO THE AUDIENCE

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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. The management reserves the right to change the attraction without prior notice to the patrons.

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-2864 or TTY (Voice) Special thanks to Steven Fritsch Rudner for his hard work and excellent performance in the interpreting of each show.

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

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

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Who's Who at A.C.T.

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

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

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

LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California. This will be Mr. Hecht's 10th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of The Dolly. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T.


BENJAMN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Contractor, A Doll's...
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EUGENE BARONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 16 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for revivals of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosenclorts and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Cowper Champion, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barone has directed the Plays-in-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

NACLE JACKSON (Guest Director) directed McCarter Theatre's productions of St. Joan, Hamlet, A Christmas Carol, At This Evening's Performance, The Three Sisters, Just Between Ourselves, Key lime, and Arms and the Man. He was Artistic Director of the Milwaukee Repertory Theater from 1973-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major outlets for new playwrights in the Midwest. A resident director for three years at A.C.T., he
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has returned regularly to direct plays, including Tristes and An Evening with Tom Stoppard, which he devised with Mr. Stoppard’s participation. He directed Feydeau’s Cat Among the Pigeons for A.C.T. and Feydeau’s The Ridder System for Seattle’s Intiman Theatre. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

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

THE ACTORS

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

Primo for A.C.T. last season, Miss Bening has been a leading actress with the Berkeley Shakespeare Festival.
A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol: Arms and the Man; A Midsummer Night’s Dream; The Sleeping Prince.
OTHER RESIDENT THEATRES: Love’s Labors Lost; Timon of Athens; Romeo and Juliet; Antony and Cleopatra; All’s Well That Ends Well; The Winter’s Tale; Two Gentlemen of Verona; King John; Ivanho.
TELEVISION: Parental Efficacious (PBS).

JOSEPH BIRD is now in his 16th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s A.P.A.-Phoenix Repertory productions. Mr. Bird also has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival’s Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Ellis Rabb, Helen Hayes and Paul Newman, among others.
A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Traversities; Ah, Wilderness!; Much Ade About Nothing; Richard II; The Three Sisters; A Christmas Carol; A Midsummer Night’s Dream.
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worked in the company of Ellis Rabb, Helen
Hayes and Paul Newman, among others.
A.C.T. PRODUCTIONS: Paradise Lost; Peer
Gynt; Merchant of Venice; Traversies; Ah,
Wilderness; Much Ado About Nothing; Richard
Ill; The Three Sisters; A Christmas Carol; A
Midsummer Night's Dream.
BROADWAY: 8 total, including: The Show-Off
(with Helen Hayes); Hamlet (with Ellis Rabb).

Primo for A.C.T. last season, Miss Bening has
been a leading actress with the Berkeley
Shakespeare Festival.
A.C.T. PRODUCTIONS: The Three Sisters;
The Chalk Garden; A Christmas Carol; Arms
and the Man; A Midsummer Night's Dream; The
Sleeping Prince.
OTHER RESIDENT THEATRES: Lee's Jabobs;
Lost; Timon of Athens; Romeo and Juliet; Antony
and Cleopatra; All's Well That Ends Well; The
Winter's Tale; Two Gentlemen of Verona; King
John; Ivanovh.
TELEVISION: Parent Effectiveness (PBS).

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36
TELEVISION: Kaiser Aluminum Hour: The Rag Jungle (with Paul Newman); Love Is A Many Splendored Thing (CBS).

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

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

A.C.T. PRODUCTIONS: Lost.

BROADWAY: The Robber Bridegroom, El Conde de Coca Cola.


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

BARBARA DIRICKSON* attended A.C.T.'s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Other acting credits include Shay, with Sada Thompson on the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre.

A.C.T. PRODUCTIONS: Over 35, including: Cyrano de Bergerac, The Matchmaker (U.S.S.R. tour); Peer Gynt; A Moonlit Flight in the Countryside; The Circle, Hay Fever; Buried Child; Another Part of the Forest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Hollow; 5th of July; All the Way Home, Abroad; Paris, Singular; Transvestite; Dial "M" For Murder; Angels Fall; The Dolly.

OTHER RESIDENT THEATRES: Shay, Sorrows of Stephen, The Importance of Being Earnest. TELEVISION: Lou Grant, Incident at Castorbridge.
TELEVISION: Kaiser Aluminum Hour: The Rag Jungle (with Paul Newman); Love Is A Many Splendored Thing (CBS).

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in Oh Bello and Peer Gynt on the Geary stage, and in studio productions of The Cherry Orchard, The School for Scandal and Treachery of the Wells'. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candide and The Ulder Glory of Morrissey Hall.

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

A.C.T. PRODUCTIONS: Lost.

BROADWAY: The Robber Bridegroom, El Conde de Coca Cola.

OTHER RESIDENT THEATRES: The Imaginary Invalid; Kiss Me Kate; Vinat! Vinat! Regional:

Man of La Mancha; The Tempey Opera: What the Butler Saw: The Trial of the Catmossile Nuns; The Front Page: Playboy of the Western World.


BARBARA DIRICKSON attended A.C.T.’s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Other acting credits include Shay, with Sada Thompson on the Westport Country Playhouse, Sorrows of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre.


OTHER RESIDENT THEATRES: Shay, Sorrows of Stephen, The Importance of Being Earnest, TELEVISION: Lou Grant, Incident at Crestbridge;
PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare Festival. He has performed on- and off-Broadway (winning the Theatre World Award for Best Featured Actor) and participated in Ellis Rabb's legendary APA company. He starred in the NBC-TV series 'Flint,' starring for two years.

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

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

FILMS: Godfather II; The Hindenburg; A Different Story; E.L.S.; Highpoint; China Syndrome; Massive Retaliation; The Bay Boy.

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

GEORGE T. ELLIOTT* joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting. Mr. Elliott studied with David Shelton and Richard Green while appearing in Picnic and Twelfth Night. In addition to studio productions of Coriolanus, The Lower Depths and The Mound Builders, Mr. Elliott was most recently in The Merchant of Venice for the Berkeley Shakespeare Festival.

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

SCOTT FREEMAN* attains the status of journeyman this year, following roles in last season's repertory productions of The Sound of Music, Peter Pan and Prince. In studio productions in A.C.T.'s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelor of Arts (1973) from the University of Indiana.

Some presents are more gifted.
PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada’s Stratford Shakespeare Festival. He has performed on- and off-Broadway (winning the Theatre World Award for Best Featured Actor) and participated in Ellis Rebb’s legendary APA company. He starred in the NBC-TV series Hastings Road for two years.

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

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

FILMS: Godfather II; The Hindenburg; A Different Story; ELS; Highpoint; China Syndrome; Massive Retaliation; The Bay Boy.

PICK AND TWELFTH NIGHT In addition to studio productions of Coriolanus, The Lower Depths and The Mound Builders, Mr. Elliott was most recently in The Merchant of Venice for the Berkeley Shakespeare Festival.

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

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

SCOTT FREEMAN attains the status of journeymen this year, following roles in last season’s repertory productions of The Shaw_ Prince and studio productions in A.C.T.’s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelor of
Arts from California State University at Fullerton, and work in the Summer Conservatory at South Coast Repertory Theatre. In addition to A.C.T., where he performed studio roles in Twelfth Night, Chekov in Yalta and A Tale Told, his professional experience includes the Grove Shakespeare Festival, and understanding the role of Muddle in the Old Globe Theatre’s production of Quaternaire’s Terms.

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

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

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

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

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

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

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Tale, Ah, Wilderness!, The Merry Wives of
Windsor, Huy Ffer, The Rivals, The Little
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the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also played roles in its annual Theaterfest, and at A.C.T.'s own Advanced Training Program.

Miss Jackson has been particularly active as a trainee in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text.

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

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

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

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

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

OTHER RESIDENT THEATRES: Mass Appeal.

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

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

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

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

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

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

In 1956, the cook at The north Lumber Camp thought it would be all right if she enjoyed a cigarette with the boys.

You've come a long way, baby.


You've come a long way, baby.
the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also played roles in its annual Theaterfest, and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy in the disciplines of basic and intermediate acting, and music in theatre for actors.

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

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

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

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

OTHER RESIDENT THEATRES: Mass Appeal.

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

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

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

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

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

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

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

She soon found herself in a bit of a jam.

You've come a long way, baby.


8 mg "tar": 0.6 mg nicotine AV per cigarette. FTC Report Mar '84. © Philip Morris Inc. 1984.
and Abigail in The Crucible. She has been seen on Broadway in Tom Moore’s production of Once in a Lifetime and Romantic Comedy. During the summers at PCPA in Solvang, she was seen in the title roles of Hedda Gabler and The Unthinkable Molly Brown. She also played leading roles in The Manx Man, Brigadoon, The Mikado, Finian’s Rainbow, Showboat and Man of La Mancha. At the Old Globe Theatre she played Rosalind in the inaugural production of As You Like It. She opposite George Deley in Orlando. They were married in August 1983.

A.C.T. PRODUCTIONS: 16 total, including: The Circle: General Consensus; Travesties; Oh! Calcutta; Cyrena de Bergerac; Threepenny Opera; The Matchmaker (U.S.S.R. tour); The Taming of the Shrew; Uncle Vanya.

BROADWAY: Once in a Lifetime; Romantic Comedy.

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

TELEVISION: Rage of Angels; The Guiding Light; Mmm, the Wolfman and Mr. Welcome Home; Jellybean (CBS Special); The Taming of the Shrew (PBS/A.C.T. production); Falcondale; Remington Steele; Hotel.

MARK MURPHY returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clown in The Winter’s Tale; Charles Courtley in London Assurance; and Cornelius Hackle in The Matchmaker. In his five previous seasons at A.C.T. he was seen as Ken Talley in 15th of July; Benedick in Much Ado About Nothing; Simon in Hay Fever; and Oscar in Another Part of the Forest. Other theatre credits include The Intiman Theatre and A Contemporary Theatre in Seattle, and The Alley Theatre in Houston. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

A.C.T. PRODUCTIONS: The National Health; Abridged Person Singular; Julius Caesar, A Christmas Carol; Hotel Paradiso; The Winter’s Tale; 15th of July; The Visit; Ponteagle; The Girl of the Golden West; The Crucible of Blood; Othello; and Julius; Hay Fever; Much Ado About Nothing; Another Part of the Forest; The Browning Version; Richard III; The Admirable Crichton.

OTHER RESIDENT THEATRES: Romeo and Juliet; The Time of Your Life; Two Gentlemen of Verona; Indiano; Juno and the Paycock; Last Meeting of the Knights of the White Magnolia; Bus Stop: The Importance of Being Earnest; Ghosts; London Assurance; Translations.

JUDITH MORELAND becomes a company member this year, attaining the status of journeyman. Educated at Stanford, she is currently a third-year student in A.C.T.’s Advanced Training Program. During her first two years at A.C.T., she performed in studio productions of Carlistas, Bus Stop, Separate Tables and The Three Sisters, the latter under the direction of Eugene Barcino. In addition to various roles in A Christmas Carol, Miss Moreland will appear in Macheth for A.C.T. later this season.

FRANK OTTWELL has taught the Alexander Technique at A.C.T. since the company’s founding on p. 51.

MARK MURPHY returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clown in The Winter's Tale; Charles Courtley in London Assurance; and Cornelius Hackle in The Matchmaker. In his five previous seasons at A.C.T. he was seen as Ken Talley in 15th of July; Benedick in Much Ado About Nothing; Simon in Hay Fever; and Oscar in Another Part of the Forest. Other theatre credits include The Intiman Theatre and A Contemporary Theatre in Seattle, and The Alley Theatre in Houston. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

A.C.T. PRODUCTIONS: The National Health; Abridged Person Singular; Julius Caesar, A Christmas Carol, Hotel Paradiso; The Winter's Tale; 15th of July; The Visit; Ponteagle; The Girl of the Golden West; The Crucible of Blood; Othello; and Julius; Hay Fever; Much Ado About Nothing; Another Part of the Forest; The Browning Version; Richard III; The Admirable Crichton.

OTHER RESIDENT THEATRES: Romeo and Juliet; The Time of Your Life; Two Gentlemen of Verona; Indiano; Juno and the Paycock; Last Meeting of the Knights of the White Magnolia; Bus Stop; The Importance of Being Earnest; Ghosts; London Assurance; Translations.

Back in 1972, Lawrence Hecht came to A.C.T. as a first-year student in the company's Advanced Training Program. This year, he was named Conservatory Director by William Ball and is now in charge of all A.C.T. training programs.

In between, Hecht has done a lot of acting, directing and teaching at A.C.T. and other theatres. Even in his student days, he showed an unusual aptitude for teaching, and upon completing the second year of the Advanced Training Program, he joined the Conservatory faculty as a voice trainer under Robert Chapline, then the company's master voice teacher. After two years, he changed his teaching emphasis to acting, working with students in workshop productions as well as acting classes.

As an actor himself, Hecht first appeared on the Geary stage in a non-speaking part in Ball's production of Cyrena de Bergerac. His first speaking role came a year later in another show directed by Dennis Powers.

A.C.T. 1
and Abigail in *The Crucible*. She has been seen on Broadway in Tom Moore’s production of *Once in a Lifetime* and Romantic Comedy. During the summers at PCTP in Solvang, she was seen in the title roles of Hedda Gabler and *The Unthinkable Molly Brenn*. She also played leading roles in *The Mount; Man, Brigadoon, The Mikado, Finian’s Rainbow, Shawshank and Man of La Mancha*. At the Old Globe Theatre she played Rosalind in the inaugural production of *As You Like It*, opposite George Delory as Orlando. They were married in August 1965.

**A.C.T. PRODUCTIONS:** 16 total, including: *The Circle: General Congregus*; *Travesties*; *Othello*; *Cyrano de Bergerac*; *Three Penny Opera*; *The Matchmaker* (U.S.S.R. tour); *The Taming of the Shrew*; *Uncle Vanya*.

**BROADWAY:*** Once in a Lifetime*; *Romantic Comedy*.

**OTHER RESIDENT THEATRES:** 17 total, including: *Macheth, Gold Dust, Hedda Gabler, The Unthinkable Molly Brenn, The King and I, A Midsummer Night’s Dream, The Mikado, The Music Man, As You Like It, The American Clock, Wild Oats*.

**TELEVISION:** *Rage of Angels*; *The Guiding Light*; *Mam, the Wolfman and Mr. Welcome Home, Jellybean* (CBS Special); *The Taming of the Streer* (PBS/A.C.T. production); *Falcondale*; *Remington Steele, Hotel*.

**MARK MURPHY** returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clown in *The Winter’s Tale*; Charles Courtley in *London Assurance*; and Cornelius Hackett in *The Matchmaker*. In his five previous seasons at A.C.T. he was seen as Ken Talley in *The 13th* of July; Benedick in *Much Ado About Nothing*; Simon in *Hay Fever*; and Oscar in *Another Part of the Forest*. Other theatre credits include *The Intimate Theatre* and *A Contemporary Theatre* in Seattle, and *The Alley Theatre* in Houston. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.


**OTHER RESIDENT THEATRES:** *Romeo and Juliet, The Time of Your Life, Two Gentlemen of Verona, Indiana, Juno and the Paycock, Last Meeting of the Knights of the White Magnolia, Bus Stop, The Importance of Being Earnest, Ghosts, London Assurance, Translations*.

**JUDITH MORELAND** becomes a company member this year, attaining the status of journeymen. Educated at Stanford, she is currently a third-year student in A.C.T.’s Advanced Training Program. During her first two years at A.C.T., she performed in studio productions of *Coriolanus*, *Bus Stop*, *Separate Tables* and *The Three Sisters*, the latter under the direction of Eugene Barcine. In addition to various roles in *A Christmas Carol*, Miss Moreland will appear in *Macheth* for A.C.T. later this season.

**FRANK OTTISWELL** has taught the Alexander Technique at A.C.T. since the company’s continued on p. 11.
by Ball, the 1974 King Richard III. Since then, A.C.T. audiences have seen him in more than twenty shows, including The Three Sisters, Night and Day, Much Ado About Nothing, Hay Fever, Buried Child, The Visit, A Christmas Carol and The National Health.

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

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

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

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

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

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

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

Hecht's teaching and directing schedule don't leave him much time for acting this season, but he will appear on the Geary stage next month to conduct the "Prologue" for Translations. It's scheduled on Monday, January 7, at 5:30 p.m., and Hecht will talk informally about the play and his production of it as well as about training at A.C.T. "Prologues" are co-sponsored by A.C.T. and the Junior League of San Francisco and presented without charge.
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THE AMERICAN CONSERVATORY THEATRE

presents

A CHRISTMAS CAROL

(1843)

A Ghost Story of Christmas

by Charles Dickens

Adapted by Dennis Powers and Laird Williamson

The Caroler
Eric Layar

Ebenzer Scrooge
Sydney Walker

(Dec. 1st, 6, 8, 16th, 18, 19, 20th, 23, 26th)
William Paterson

(Dec. 3, 5, 8, 10, 12, 13, 14, 15, 19th, 20, 21, 22nd, 23rd, 24th, 26th)
Dakin Matthews

(Dec. 3, 15th, 16, 22)

Charles Dickens and
The Ghost of Christmas Present
Bob Cratchit
Honest Bob
Ephraim Scrooge
The Charitable Gentlemen
Fred
A Woman in the Street
Beggar Girls
Henry Woronicz
The Woodcutter
Marley's Ghost
The Ghost of Christmas Past
His Family
Scrooge
Little Fan
Bay Scrooge
Belle Causton
Young Scrooge
Fizziwig
Dick Wilkins
Mrs. Fezziwig
The Fizziwig Guests
A Tip Dancer
A Tip Clown
Mrs. Cratchit
Peter Cratchit

Beldina Cratchit
Ned Cratchit
Sally Cratchit
Tiny Tim Cratchit
Mary
Jack
Ted
Topper
Beth
Meg
Kate Beckley
The Miner
His Family
The Seaman
Cabin Boy
Want
Ignorance
The Ghost of Christmas Future
Businessman
Mrs. Fizziwig
Mrs. Diller
Undertaker's Boy
Old Joe
Boy in the Street

Jennifer Rogers
David Mitchell
Tara Jones
Teresa Strasser
Michael Barreeras
Stephanie Shroyer
Frank Oritiwell
Scott Hitchcock
Wendell Grayson
Judith Moreland
Kate Beckley
Scott Freeman
Joseph Bird
Whitney Cook
Evan Davison

Drew Eshelman
Jonathan Maguire
Bessie Weiss
Aaron Denney
Samuel J. Arenivan
Drew Eshelman
Scott Freeman
Wendell Grayson
Scott Hitchcock
Frank Oritiwell
Kate Beckley
Judith Moreland
Eric Davison
Joseph Bird
Evan Layar

Directed by Laird Williamson

Eugene Barconne
Robert Blackman
Robert Morgan
David Percival
Angiee Feves

A Christmas Carol will be performed without intermission.
The children performing in A Christmas Carol are students
in A.C.T.'s Young Conservatory program.

*matinee performances*

UNDERSTUDIES

The Caroler, Ned - Chris Daddo, Dickens, Christmas Present - Lawrence Hecht, Bob Cratchit - Mark Murphy; Fred Gentlemen, Topper, Fezziwig Guest, Businessman 1 - Steven White, Scrooge - Todd Dick Wilkins, Businessman - William Ball, Fred, Fizziwig Guest, Young Scrooge, Miner, Businessman - Geoffrey Elliott; Woman in Street, Mary, Fezziwig Guest - Janice Hutchins; Beggar Girl, Beldina, Daughter of Christmas Past, West - Debra Piotrowski, Woodcutter, Fezziwig Guest - Hezekiah Fountains, Christmas Future - Alix Iordan, Mary's Ghost - Joseph Bird; Christmas Past, Jack, Businessman - Bernard Vash; Wife of Christmas Past, Martha, Fezziwig Guest - Mely Stadium; Cabin Boy, Son of Christmas Past, Ignorance, - David Maslowsky, Peter Cratchit, Undertaker's Boy, Miner's Boy - Scott Davison; Tiny Dancer, Tiny Clown, Little Fan, Sally - Danielle Bourbon; Bay Scrooge, Boy in the Street - Aaron Denney; Fizziwig, Seamen, Businessman - Bruce William; Mrs. Fezziwig, Marthin Walters, Fezziwig Guest, Mrs. Diller - Nancy Hocken, Fizziwig Guest, Meg, Mr. Fuller - Jill Fune; Mr. Cratchit - Rosemarie Smith; Tiny Tim - Daniton Chat; Old Joe, Minor's Grandfather - Frank Oritiwell

This production is made possible by a
generous gift from the Shaklee Corporation.
THE AMERICAN CONSERVATORY THEATRE
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(1843)
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Ebenezer Scrooge
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Mrs. Scrooge
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Charles Dickens and
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Heinz Wnorowicz

The Ghost of Christmas Future
Samuel J. Arentzir

The Ghost of Christmas Past
Wendell Grayson

Marley's Ghost
Heiny Wnorowicz

His Family
Fred
Stephanie Shroyer

A Woman in the Street
Tara Jones

Beggar Girls
Jennifer Rogers

The Woodcutter
Samuel J. Arentzir

Mrs. Cratchit
Frank Ottowill

Whitney Cook
Whitney Cook

Schooldays
Kevin St. Croix

Little Fan
Tatiana Harrison

Bay Street
Eric Leyer

Belle Caustins
Annette Bening

Young Scrooge
David Strickland

Fezziwig
Kerry Packer

The Fezziwig Guests
Kevin St. Croix

A Toy Dancer
Tatiana Harrison

A Toy Clown
Eric Luyt

Mrs. Cratchit
Francine Tacker

Peter Cratchit
Damon Poeter

Bilinda Cratchit
Jennifer Rogers

Ned Cratchit
David Mitchell

Silly Cratchit
Tara Jones

Martha Cratchit
Teresa Strasser

Tiny Tim Cratchit
Michael Barrantes

Mary
Stephanie Shroyer

Jack
Frank Ottowill

Ted
Scott Hitchcock

Topper
Wendell Grayson

Beth
Judith Moreland

Meg
Kate Beckley

The Minor
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His Family
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Mrs. Fizdale
Scott Freeman

Mrs. Diller
Wendell Grayson

Undertaker's Boy
Scott Smith

Old Joe
Kate Beckley

Boy in the Street
Judith Moreland

Directed by Laird Williamson

Associate Director
Eugene Barczon

Scenery by
Robert Blackman

Costumes by
Robert Morgan

Lighting by
David Percival

Music by
Lee Holby

Fizzling Dances by
Angela Feves

A Christmas Carol will be performed without intermission.
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THE LOVING GIFT OF “A CHRISTMAS CAROL”

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

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

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

Dickens had twice before used Christmas settings in his fiction. A sketch entitled A Christmas Dinner appeared in 1835 describing the conviviality of a family as it gathered around the Christmas table where past misdeeds are forgiven and past misfortunes forgotten in the spirit of the season. “Look on the many faces of your children as they sit round the fire,” Dickens urged his readers. “One little seat may be empty; one slight form that gladdened the father’s heart and roused the mother’s pride to

BY JEFFREY HIRSCH

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Both the poignancy of the "empty little seat" at the family table and the piquancy of the conversion of an unseemly and unsociable misanthrope by unerringly 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 wherefore 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 even members of the working class could afford their own copies.

Very quickly everybody in London had the book in hand. The entire first edition of six thousand sold out in one day and the publisher went back to press on a second edition. Reviewers could hardly find praise lavish enough for Dickens’ achievement. They spoke of the book’s humanity and its author’s sympathy for human suffering. William Thackeray summed up the feelings of the English reading public when he wrote in Fraser’s magazine that "A Christmas Carol seems to me a kind of national benefit, and to every man or woman who reads it a personal kindness."

Dickens reveled in his success, and when Christmas arrived he celebrated with the abandon of Scrooge after his transformation. "Such dinnings, such dancings, such conjurings, such blindman’s buffings, 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 Dickens’ household that year seemed in their congeniality to epitomize the "Carol Philosophy" Dickens set out in his story: "I have always thought of Christmas time," he had written, "when it has come, apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that—as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women see one consent to open their hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys."

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

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

Deep, dark and 100% Colombian.
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The road has met its match: Fila Thunderbird.

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

Fila colors are tastefully understated in either black, red, medium charcoal or the unique panel roof with dark charcoal lower accent treatment. Accents using these stylish colors are subtle pin stripes, color-coordinated components, fabrics, and the distinctive Fila emblem.

The interior features a newly designed digital instrument panel, six-way power seat and driver's seat available in oxford grey suede-style cloth, or oxford white leather. Power Lock Group, illuminated entry system, tilt steering wheel, fingerprint speed control, and premium sound system with an electronically tuned AM/FM stereo cassette.

To complement the international style of the Fila Thunderbird is a very athletic performance package that includes a 3.8 liter V6 engine with electronic fuel injection, variable-ratio power rack and pinion steering, MacPherson strut front suspension with gas-filled struts, Four-bar link rear suspension with gas-filled shocks, and all-season radial tires on fourteen inch aluminum alloy wheels.

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

Fila Exclusives for 1985. This year, every new Fila Thunderbird owner will receive a unique Fila canvas Sport Bag containing a leather portfolio, beach towel, sun visor, headband, wristbands all imprinted with the stylish Fila logo.

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

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

Have you driven a Ford... lately?

Get it together—Buckle up.
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The interior features a newly designed digital instrument panel, six-way power articulated driver's seat available in Oxford grey suede or Oxford white leather. Engine: 3.8 liter V6 engine with electronic fuel injection, variable-ratio power rack and pinion steering. Modified MacPherson strut front suspension with gas-filled struts. Four-bar link rear suspension with gas-filled shocks. And all-season radial tires on fourteen-inch aluminum alloy wheels.

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

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Have you driven a Ford... lately?

Get it together—Buckle up.
THE AMERICAN CONSERVATORY THEATRE presents

THE SCHOOL FOR WIVES
(1662)
by Molière

English verse translation by Richard Wilbur

Cast, in order of appearance:

Agnes          Annette Bening
Georgette      Rosemarie Smith
Alain          Geoffrey Elliott
Chrysande      Sydney Walker
Arnolphe       Peter Donat
Honoré         Mark Murphey
Enrique        Ray Reinhardt
Oreste         William Paterson
Valets du Théâtre Peter Jacobs
                Richard Mason

Directed by Nagle Jackson

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

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

There will be one twelve-minute intermission.

UNDERSTUDIES
Agnes—Jill Finner; Georgette—Judith Moreland;
Alain—Wendell Grayson; Chrysande—Frank Ottewell;
Arnolphe—Richard Reid; Honoré—Jim Poyner;
Enrique—Joseph Bird; Oreste—Dakin Matthews

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

Special thanks to the McCarter Theatre of Princeton, New Jersey for production assistance.
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A COMEDY TONIGHT

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

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

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

Other cultures at other times might have found the imposition of such artificial restrictions (impossibly limiting or unnecessarily pedantic, but the French in the seventeenth century, drawn toward the study of law, medicine and astronomy, also made a palpable science of creativity. Literature (and society-at-large) flourished under a system that legislated aesthetics as it did civil law, and its flowering contributed notably to the enchantment of a period of unbounded artistic wealth; an era personified by its extravagant and civilization-loving sovereign, Louis XIV, the Sun King. Ruins, it has been said, are defined by the exceptions taken to them and are (need it be added?) made to be broken. Here begins the story of Jean-Baptiste Poquelin, better known as Molière. Possessing a theatrical genius equal to that of Shakespeare (who died six years before Molière's birth in 1622), Molière was an iconoclast so adept at transforming mortal experience into sublime art that he seemed above the laws of man. He often ridiculed the Académie française and made a mockery of one of its strongest principles by writing comedies at a time when tragedy was the sanctioned dramatic form. But even as he repudiated conventions for which he had no use, he roundly embraced others that suited him and, ultimately, beat the Academy at its own game by proving himself a master of the very forms the institution dogmatically enforced. Molière remains unrivaled in his ability to expose human foibles for comic effect. His was so expansive a spirit that it allowed him to encompass a more generously wide view of seventeenth century French society than any of his more serious minded and compliant contemporaries. Molière came to the theatre having...
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Molière came to the theatre having
rejected a fine opportunity to enter a thriving family business. His father, a third generation Parisian upholsterer with a privileged appointment to the king, naturally wished his son to follow him in the trade but the boy would not have it. He longed to be a man of his time and pursue a liberal arts education. The senior Poquelin consented to his son's entering the Collège de Clermont, the Jesuit school that Voltaire later attended, reasoning that a future purveyor of royal furnishings would do well to have a little learning. After completing the college's course of study, Molière announced his intention to become a lawyer and again his father gave permission: here was the boy's chance to raise himself in social class from the well-to-do bourgeois status his family had always enjoyed to a more noble position as a practitioner of one of the learned professions.

When all earnest attempts to dissuade Molière failed; however, Poquelin père gave his blessing and unfailingly supported his son through the trying times ahead.

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

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

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

The king was generous in his favor even before the troupe became his namesake. Year after year he called upon the company to entertain at the Louvre or Fontainebleau or Versailles or wherever

Molière died indeed study law (as had Corneille a decade earlier) but before ever practicing it he received what was to be his final calling, to the stage. His father took the news about as well as many parents today—some things change little over time—would receive word that their boy was determined to become an actor.

A.C.T. 12

The "Bourgeois Gentlemen" (1971) brought together Daniel Kars, Marian Walters, Stephen St. Paul, Charles Hallinan, Deborah May and Barbara Driscoll.

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

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

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

A spectacularly inflammatory scandal raged in Paris following the first performance of L'Ecole des femmes: The play provoked loud and angry accusations of impiety, immorality, slander and other heinous crimes against God and man. Religious zealots joined with self-righteous pedants and critical dramatists satirized by Molière in earlier works to censure him. He was attacked for writing a play that encourages children to revolt against their guardians; was called blasphemous for parodying scripture in the
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"Maxims of Marriage" Agnès reads aloud
and was proclaimed a jackanapes for
playing fast and loose with the Aristotle-
ian rules that the Académie française so
vigorantly watched over. The controversy
surrounding him—which would flare up
even more violently in reaction to *Le
Tartuffe* (1669), a brilliantly crafted (and
wickedly funny) lampoon of religious
hypocrisies—rudely called into question
Mollière's ethics, his aesthetics and even
his sanity. The character assassination
reached its ugliest point when a pompous
actor who bore a grudge against Mollière
for some imagined wrong argued before
the king that Armande Béjart was not the
sister of Madeleine but her progeny and
that the evil author of *L'École des femmes*
had married his own daughter.

King Louis came to the beleaguered
playwright's defense, offering to stand
godfather to Mollière's first child, increasing
his annual pension and commissioning
two new plays. Mollière quickly wrote the
first script, using it as a forum in which to
respond to his critics. *La Critique de L'École
des femmes* (1663), a one-act comedy
written in prose, shows the writer ably
fighting back and quite brilliantly ex-
pounding his own theory of comedy.

"I've noticed one thing," says a charac-
ter in the play on behalf of the author, "that
those who talk the most about rules and
know them better than anyone else write
comedies that nobody considers good."
Setting to rest the argument that
Arnolphe is a comic figure whose dilemma
is yet too tragic to be credible, the author
observed, "It is by no means inconceivable
that a man can appear ridiculous in certain
matters but completely worthy of respect
in others." Further, he argues that "in
serious plays, to avoid blame it is enough
to say things that are sensible and well
written; but in comedy this is not enough,
you have to be funny, too. And it's quite
an undertaking to make people of breed-
ing laugh."

La Critique served (not unintentionally,
one supposes) to further infuriate
Mollière's opponents. The king now
ordered the writer to answer the charges
being published against him—in one week. With *L’impromptu de Versailles* (1669), remarkably written in the required time, Molière abandoned reasoned argument and took up his pen as a weapon. It is a play that anticipates Pirandello by 250 years about a theatrical troupe rehearsing a play. In it, to the great pleasure of Louis XIV, Molière wildly sends up his detractors and shows them to be too humorless and self-important to enjoy comedies of the charm, sensitivity and sophistication he was writing.

English-language performances of *L’École des femmes* were given in America as early as 1768. The difficulty of translating from the French the rhymed alexandrine verse (sambac hexameter, if you’re counting) in which the play is written has kept to a handful the number of new productions seen here in the nineteenth and twentieth centuries. Notable performances by visiting French companies performing in their native language have, however, brought the play before American audiences several times in the last fifty years. Particularly distinguished was the performance given by Louis Jouvet, a modern actor-manager who operated very much in the mode of Molière, and his Parisian troupe in New York during the 1950–51 season.

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

Molière lived only a little more than a decade after the premiere of *L’École des femmes*. In the fifteen years following his company's triumphant return to Paris, it had performed ninety-five plays; he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered *Le Malade Imaginaire* (*The Imaginary Invalid*), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own chronic cough into the character of Arnaud.) He was carried from the theatre to his nearby home where he died; a priest could be dispatched to hear him recite the actor's life. The pious of Paris whom he had offended so often and to whom all this had come to seem not much more than the nature of his career, felt that he had not received the Christian burial but his loyal monarch intervened and obtained a burial, performed without ceremony and in the dark of night.

Seven years later, in 1680, the Sun King performed one last—and lastingly—favor for his impoverished servant. By royal decree, the actors remaining from Molière's company were joined with those of other prominent troupes to form *Le Théâtre Français*. "The function of comedy," Molière had once written, "is to correct the vices of mankind." By creating the theatre that continue to thrive as the Comedy-Français, Louis XIV provided relief for the seventeenth century burglers who did not properly appreciate the gift of laughter given them by their age's greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to all citizens of Paris as *La Maison de Molière*.

A.C.T.-16

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beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Solovova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

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

BROADWAY: *The Three Sisters*.

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

WILLIAM PATTERSON is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. 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 as a professional actor. He produced, directed, and wrote for live television, films and four national tours with his own one-man shows which he has performed in 32 of the 50 states of the Union and in the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

A.C.T. PRODUCTIONS: Include major roles in *You Can’t Take It With You*; *Jumpers* (U.S.S.R. tour); *The Circle*; *All the Way Home* (Japan tour); *Buried Child*, *Happy Landings*; *The Gin Game*: *Dialog* for Murder; *The Sleeping Prince*.

**RAY REINHARDT** has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s *Tiny Alice*. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are Cyrano in *Cyrano de Bergerac*, Stanley Kowalski in *A Streetcar Named Desire*, Falstaff in *The Merry Wives of Windsor*; Astrov in Uncle Vanya, the Narrator in *Under Milkwood*, Alfred in *The Visit*, Bottom in *A Midsummer Night’s Dream*, Mangiacavallo in *The Rose Tattoo*, The Muse in *The Misers*, Krapp in *Krapp’s Last Tape*, and Ephraim in *Desire Under the Elms*. Mr. Reinhardt has also served as host and narrator.
being published against him—in one week. With *L’impromptu de Versailles* (1660), remarkably written in the required time, Molière abandoned reasoned argument and took up his pen as a weapon. It is a play that anticipates Pirandello by 250 years about a theatrical troupe rehearsing a play. In it, to the great pleasure of Louis XIV, Molière wildly sends up his detractors and shows them to be too humorless and self-important to enjoy comedies of the charm, sensitivity and sophistication he was writing.

English-language performances of *L’École des femmes* were given in America as early as 1758. The difficulty of translating from the French the rhymed alexandrine verse (sambic hexameter, if you’re counting) in which the play is written has kept to a handful the number of new productions seen here in the nineteenth and twentieth centuries. Notable performances by visiting French companies performing in their native language have, however, brought the play before American audiences several times in the last fifty years. Particularly distinguished was the performance given by Louis Jouvet, a modern actor-manager who operated very much in the mode of Molière, and his Parisian troupe in New York during the 1950-51 season.

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

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Seven years later, in 1680, the Sun King performed one last—and lasting—favor for his hapless servant. By royal decree, the actors remaining from Molière’s company were joined with those of two other prominent troupes to form *Le Théâtre Français*. ‘The function of comedy,’ Molière had once written, ‘is to correct the vices of mankind.’ By creating the theatre that continue to thrive as the Comédiens-Français, Louis XIV provided redeemers for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age’s greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to everyone as *La Maison de Molière*.

William Paterson is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years 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 48 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

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

Jim Poyner begins his third year as a student in A.C.T.’s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps.

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A.C.T. PRODUCTIONS: 13 total, including *The Three Sisters* (Broadway tour); Matchmaker (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. Tour); A Christmas Carol. BROADWAY: The Three Sisters. TELEVISION: Cyrano de Bergerac (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Glory! Hallelujah! (PBS/A.C.T. production).

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 Fiscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s *Tiny Alice*. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are Cyrano in *Cyrano de Bergerac*; Stanley Kowalski in *A Streetcar Named Desire*; Falstaff in *The Merry Wives of Windsor*; Astrov in Uncle Vanya, the Narrator in *Under Milkwood*, Alfred in *The Visit*, Bottom in *A Midsummer Night’s Dream*, Mangiacavallo in *The Rose Tattoo*, The Muse in *The Misers*, Krapp in *Krapp’s Last Tape*, and Ephraim in *Desire Under the Elms*. Mr. Reinhardt has also served as host and narrator.

Another World and Tsvet. He has also appeared in the made-for-TV movies Logen’s Race and Fantastic Journey, and in the Paramount film *The Bug*. In addition to roles in *The Mandell-builders* and *The Lady’s Not For Burning* at other resident theatre companies, Mr. Poyner’s theatre credits include an appearance in the 2004-05 season of the Play-in-Progress series during A.C.T.’s 1982-83 season. He will be seen in *Mitchell and Our Titter* later this season.
for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domino in Strauss' Ariadne auf Naxos. He is well known in the Bay Area as an outstanding teacher of acting.

BROADWAY: Tiny Alice.

OTHER RESIDENT THEATRES: 11 total, including: The Wall; Uncle Vanya; The Caucasian Chalk Circle; The Threepenny Opera; Othello: The Taming of the Shrew; King Lear; Pantale; A Touch of the Poet.

TELEVISION: Guest appearances on all major networks: Partners in Crime.

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

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

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

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

HENRY WORONICZ joins A.C.T. for his first season after eight years of professional acting and directing. He has worked predominately with the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III, Romeo and Juliet and Petruchio in The Taming of the Shrew, as well as supporting and leading roles in more than 35 other productions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in Pericles, a three-person Much Ado, and played Ellif to Linda Hunt’s Mother Courage. Mr. Woronicz’s other credits include Henry V at the Utah Shakespearean Festival, the title role in Henry VIII in Love’s Labours Lost, the title role in The Winter’s Tale at the Oregon Shakespearean Festival in Ashland; and non-Shakespearean roles for the Tufts University Arena Theatre. His directional credits include the Boston premiere of Athol Fugard’s A Lesson from Ales, which was voted by Boston critics to be one of the ten best productions of 1982.

SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 214 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva le Gallienne and Helen Hayes. He has been seen on and off-Broadway, was a leading actor with the A.P.A. Repertory Theatre and with the Repertory Theater of Lincoln Center.

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

BROADWAY: 12 total, including Beck! You Can’t Take It With You; School for Scandal; War and Peace.

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

TELEVISION: The Guiding Light; The Secret Storm; As the World Turns; Trio for Lovers.

FILMS: Love Story; An Exek Legend for Korty Films (ABC-TV; Christmas 1984).

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It has every right to be expensive.
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DESIGNERS

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

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

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

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include The Dolly, John Gabriel Borkman, Dial “M” for Murder, and The Houdini. Most recently, Mr. Peterson designed the North American premiere of The Myth Weavers for the Intiman Theatre in Seattle; and Seastar for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe Theatre, including the 1984 productions of Kiss Me Kate, Catsplay, The Merry Wives of Windsor, and Seasons Greetings. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including: Ann and Genevieve, Paul Winter, Stan Getz, and George Winston.

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

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