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At Imperial Savings, we know that nothing worthwhile comes easy. Tomorrow's dreams only come true after lots of hard work today. Stretching tired muscles. Practicing a difficult chord. Rehearsing a demanding role. Over and over again, until one day, the artist's achievements can be shared with us, the audience.

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A MIDSUMMER NIGHT’S DREAM

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Cover: Peter Donat as Oberon and Annette Bening as Titania are joined by fairies (from left) Thomas Park, Artie Bowden, Adam O’Shea and Jacqueline Mateo in A Midsummer Night’s Dream. Photo: Larry Merkle. Design: Terry Okamura.

Jacqueline de Ribes

Design by Jacqueline de Ribes. Artistry created by a woman of singular elegance and sophistication. And artistry that reflects her understanding of grace, of polish, of line beauty. Here, from her Spring collection, the lilac and malachite silk evening gown. Its diagonal drape creating a softness of line gently inventive. Its color, freshly evocative of the season to come! Designer Import Collections.

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"ACT II" AUCTION GALA SPOTLIGHTS
"LE GRAND DÎNER VENU DE TROIS VILLES"

Extensive preparations are underway for "Le Grand Dîner Venu de Trois Villes," the lavish supper which "Act II" patrons will enjoy at the second annual Auction Gala, scheduled for March 10, 1984, from 5:30 p.m. to 11:00 p.m. in the Grand Ballroom of the elegant St. Francis Hotel. Honorary Chairman Mr. and Mrs. Samuel H. Armasco and Celebrity Chairman, A.C.T. alumna and actress Miss Michael Learned will host the white or black-tie event, which will include cocktails, the dinner, Live and Silent Auctions, dancing and entertainment.

The luxurious style of the famed Orient-Express railway will serve as the theme for the evening, and the elegant "dîner" will underscore this meter by featuring nouvelle cuisine from three of the major cities served by the prestigious "Train of Kings." The St. Francis Hotel is graciously arranging for three master chefs to prepare the meal, one to oversee each course. The flavor of London will be recreated for the first course by Executive Sous Chef John Marshall, the entree prepared in a Parisian manner by renowned Executive Chef Norbert Brandl, and the Italian dessert by Maurizio Binotto, Executive Sous Chef for Los Angeles' Bonaventure Hotel. Mr. Brandl is Chef de Cuisine for the event. San Francisco Examiner food and wine critic Harvey Steiman will serve as Sommelier, a necessary function since the "Act II Dîner" Committee is procuring a variety of exceptional California wines for each course. Over sixty local vintners will be well-represented in auction items as well. In order to decide on the evening's precise menu, a preview dinner was held last month, with two selections presented as possibilities for each course. In addition to "Act II" Consulting Director Mrs. Jerome Weiss, Dinner Committee Chairman Serge Francois Bled and Mr. and Mrs. Michael Schonbar, participating "judges" included Mr. Steiman, members of the St. Francis' catering staff, and Ms. Lee Hodo of Aria Vineyards, who has been instrumental in the procurement of fine wines for "Le Grand Dîner."

A number of celebrities are expected to attend the event: Honorary Celebrity Chairman Miss Michael Learned, Kirk Douglas and Robert Preston along with Richard Widmark and Michael York, who appeared in the film "Murder on the Orient-Express."

Attendance to "Act II" will be limited to 600, with fifteen "Benefactors" tables of ten, including California Printing Company, Centaur Incorporated, Shattuck Corporation, and the Southern Pacific Company. "Act II"'s 150 Benefactors will be treated to a special midnight breakfast at Neman-Marcus' Rondalla restaurant, where they will be eligible for a drawing with deluxe passegio on the Orient-Express as the featured prize. Here are just a few more of the exceptional donations received thus far by the "Act II" Acquisition Committee:

- Bite-size surprise fresh off the press from Apple Computer Inc. If you can point you can use it! Details to follow in March.
- A deluxe weekend for two, with a suite at the St. Francis.
- Two handmade quilts designed and signed by Art McGraw, donated by Nan Rosenberg.
- Passage for two on the nostalgic Istanbul Orient-Express, donated by Society Expeditions.
- A hard hat donated by Paul Newman.
- A tour of Trefethen Vineyards' winery and luncheon for eight at Villa Trefethen gardens.
- A catered dinner for 18 at the Haa Lilienthal House, including service staff and wines by Taste, hosted by the Peter Donats.
- A script from the film "Missing" autographed by Jack Lemmon.
- A weekend for two, with suite and dinner at Compton Place.
- Two nights for two couples at the Queen Anne Hotel, all inclusive with immodest service.
- One case of 1965 Charles Krug Vintage Select Cabernet Sauvignon donated by Peter Mondavi.
- One case of magnums, 1981 Lee Vineyard Pinot Noir, from Arcata Winery.
- A private performance of Edith Piaf by renowned Piaf interpreter Raquel Bitton.
"ACT II" AUCTION GALA SPOTLIGHTS
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- A 100-watt lamp from a photo dump, signed by Paul Newman.
- A tour of Trefethen Vineyards' winery and lunchbox for two at Villa Trefethen.
- A catered dinner for 18 at the Haailllentich House, including service, staff and bowlers by Taste, hosted by the Peter Donats.
- A script from the film "Missing" autographed by Jack Lemmon.
- A weekend for two, with suite and three-Car Compton Place.
- A 100-watt lamp from a photo dump, signed by Paul Newman.

The St. Francis Hotel has assembled an international menu of chefs to prepare "Act IV: Grand Dîner. Presented are first course Chef John Marshall, Jr., junior Chef Maurice Bentov and Executive Chef de Cuisine Norbert Brandt along with St. Francis Managing Director Robert White.

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McGUIRE
呈献
A MIDSUMMER NIGHT'S DREAM
By WILLIAM SHAKESPEARE

The Cast

Hippolyta, Queen of the Amazons, beethoven to Theseus ........................................... Nancy Carlin
Theseus, Duke of Athens ......................................................... John Hertzler
Egeus, father to Hermia ............................................................ Joseph Bird
Philostrate, Master of the Revels to Theseus ........................................... Douglas Martin
Hermia, daughter to Egeus, in love with Lysander ............................................. Janice Hutchins
Lysander, in love with Hermia ........................................................................... John DeMita
Demetrius, in love with Hermia ........................................................................ Peter Brez
Helena, in love with Demetrius ............................................................................ Carolyn McCormick
Peter Quince, a carpenter ................................................................. Sydney Walker
Nick Bottom, a weaver ....................................................................................... Ray Reinhardt
Francis Flute, a bellows-mender ........................................................................ J. Steven White
Tom Snout, a tinker ............................................................................................. D. Paul Yeuell
Snug, a joiner ....................................................................................................... Harold Surratt
Robin Starveling, a tailor ...................................................................................... Drew Eshelman
Oberon, King of the Fairies ................................................................................. Peter Donat
Titania, Queen of the Fairies ................................................................................ Annette Benin
Puck, or Robin Goodfellow .................................................................................... Tom O'Brien
First attendant to Titania ...................................................................................... Tynia Thomassie
Second attendant to Titania ................................................................................. Linda Aldrich
Peacelblossom ....................................................................................................... Atica Bowden
Moth ...................................................................................................................... Jacqueline Mates
Mustardseed ......................................................................................................... Aidan O'Shea
Cobweb ................................................................................................................ Thomas Parker
Changeling Boy ..................................................................................................... Michael Barreras

 Attendants and guards to Theseus and Hippolyta;
 Other fairies attending Oberon and Titania:
 Suzanne L. Collins, Crystal Kwok, Dag Paul MacLeod, Daniel Mussey,
 Alec Rafter, Jennifer Smith, Chris Valentine, Valerie Susan Vigil.

Directed by James Edmondson

Scenery by ................................................................................................................ Richard Seger
Costumes by ............................................................................................................. Martha Burke
Lighting by ............................................................................................................... Duane Schuler
Original music by ................................................................................................... Larry Delinger
Choreography by ................................................................................................. John Pasqualelli
Sound by .................................................................................................................. Christopher Moore
Hair Stylist by ......................................................................................................... Rick Echols
Dramaturge ............................................................................................................. Stephen Booth
Assistant Director ................................................................................................. Stephen Weeks

There will be one 15 minute intermission.

UNDERSTUDIES

Theseus, Oberon, Quince—James Edmondson; Egeus, Philostrate—William Ball; Lysander, Snout—Douglas Martin; Bottom—Dakin Marchese; Demetrius, Snug—Nicholas Kaledin; Starveling—William Patterson; Hippolyta—Barbara Dirickson; Hermia—Tynia Thomassie;
Hephaestus—Nancy Houdek; Titania—Nancy Carlin.

This production is made possible by a generous gift from Shaklee Corporation.

In 1908, famed actress Marianne Kase lit up a cigarette during a performance on a steamboat stage.

The audience made her take a bow.

You've come a long way, baby.

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Regular: 1 mg "tar", 0.7 mg nicotine - Menthol: 8 mg "tar", 0.6 mg nicotine as per cigarette, FTC Report Jan '83.
THE AMERICAN CONSERVATORY THEATRE

Presents

A MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

The Cast

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Philostrate, Master of the Revels to Theseus ......................... Douglas Martin
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In 1908, famed actress Marianne Kase lit up a cigarette during a performance on a showboat stage.

The audience made her take a bow.

You've come a long way, baby.

VIRGINIA SLIMS


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OF FAIRIES AND THE MOON

by Jeffrey Hirsch

Doubtless there are as many fairies in our minds today as there were four hundred years ago, in the time of William Shakespeare. For reasons very likely related to the increased influence of science and industry in our lives, however, we no longer recognize the presence of such supernatural creatures as hobgoblins, brownies and elves in quite the same way our Elizabethan ancestors did. To them a fairy was no small thing. Bound by superstition and still influenced by lingering pagan traditions, the common man in the Renaissance had only his religious faith (which after all depended on belief in the unseen) to fortify him against the mysteries of the natural world. Christianity went a long way toward providing Elizabethans with enlightenment but it still left plenty of room for the indulgence of medieval fairylore. Embroidering and embellishing the stories that were passed down to him, the common man of the day continued to hold firmly to his belief in fairies and in the enchantment they practiced.

Native English fairies of the 16th century were generally benevolent in their actions and willing to hold modest in need. As will they could transform their naturally diminutive figure—the height of a three-year-old child, say—into any shape or size they pleased just as they could render themselves invisible or fly through the air with limitless dispatch. They controlled the weather and the seasons and when they quarreled all of Nature went awry. They had great knowledge of the herbs and flowers they lived amidst and even though they loved to make music and dance, they were not averse to performing household chores. Fairies were known to be reliable guardians of the home who could be trusted to shelter treasures and watch over servants. They took uncommon pleasure in misleading travelers, occasionally were amorous of mortal and often pinched sleeping maidens. They were spirits of the night; under cover of darkness they carried out their most mischievous activity, the stealing of babies from their mothers between the time of the infant’s birth and baptism. This presumed power over the newly born gave Elizabethan fairies their strongest hold on the imagina-
tions of Renaissance men and women who believed that a fairy-blessed wedding bed would result in offspring and domestic contentment.

William Shakespeare may not himself have believed in fairies but he certainly knew that thousands of his fellow countrymen did with all their being. Not too many years after leaving his Warwickshire country home for the city life of an actor and playwright in London, he composed our greatest fairy poems, A Midsummer Night’s Dream, containing a variety of literary sources with what he had learned as a boy of the fairies inhabiting the Stratford woods.

Peter Drum & Ammirato Bening portray Oberon and Titania, King and Queen of the Fairies, in A Midsummer Night’s Dream.

Even as a few months earlier he had immortalized Mal, queen of the fairies and midwife to dreams, in Mercutio’s famous Rewrite in Romeo and Juliet, the playwright now fixed in time forever Oberon, Titania and Robin Goodfellow, the most puckish hobgoblins of them all, in a magical moonlit inquest of mischievous fairies, young lovers and rustic clowns. Although the date when A Midsummer Night’s Dream was written cannot be precisely fixed, two topical references within the play help to establish 1595–6 as the probable period of its composition. Titania’s description of a year of tempestuously foul weather and the mention of the shipwrecked England, known to have suffered in 1594. Late in the same year, King James of Scotland planned to celebrate the christening of his son Henry by having the baptismal carriage drawn into the courtyard of Stirling Castle by a lion. At the last minute James decided that the sight of an uncaged lion would scare the ladies in his court out of their wits and so he chose instead to have the cause drawn by a Moon. This incident is likely alluded to in the Dream’s third act, when Bottom and his fellows advise Pigot to temper his performance in the lion’s Pantomime, as it lastest the ladies in Theseus’ court be given a fright and the workmen contractors be hangered, “every mother’s son.”

The plot of A Midsummer Night’s Dream has no single identifiable source. It seems almost entirely in author’s invention, a bringing together of characters and situations suggested by such writers as Seneca, Ovid, Chaucer, Spencer and Ciby into a new work extolling the virtues of love and marriage. Bottom’s transformation into an ass was probably inspired by a similar metamorphosis described in Reginald Scot’s Discoveries of Witchcraft, but the other fairylore in the play derives from Shakespeare’s knowledge of prevailing supernatural belief. The playwright’s earlier work provided him with additional material as can be seen in certain similarities in plot the Dream bears to The Comedy of Errors (1592–4) and The Two Gentlemen of Verona (1594) and in style to As You Like It (1595) and Love’s Labour’s Lost (1594–5). The Dream benefits especially from its immediate predecessor in the canon, Romeo and Juliet (1595–6), which is summarily burlesqued in the play-within-the-play, The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe.

The first performance of A Midsummer Night’s Dream was given as part of the festivities surrounding a wedding in a nobleman’s house and was likely attended by Queen Elizabeth. The play’s relative brevity; its use of music and dance employed in a masque, a popular form of court entertainment; its central action in which three couples are eventually united in matrimony; and the fairy boudoir over the marriage bed in the final act are all contributed to its initial success as an occasional piece. And the last comic revel of Pyramus and Thisbe, actually set by Shakespeare in the great hall of a palace, provided an anti-
manipulative appeal to the performance that could be counted on to send courtiers and wedding guests into the moonlight night filled with the spirit of The Rover’s Wedding: “Joy, gentle friends, joy and fresh days of love to accompany your hearts!”
OF FAIRIES AND THE MOON

by Jeffrey Hirsch

The sky is not the limit. If the sky is not the limit, then anything is possible. Anything is possible.

William Shakespeare may not have believed in fairies but he certainly knew that thousands of his fellow countrymen did. He certainly knew that thousands of his fellow countrymen did with all their being. Not too many years after leaving his Warwickshire country home for the city life of an actor and playwright in London, he composed our greatest fairy poems, A Midsummer Night's Dream, combining a variety of literary sources and what he had learned as a boy of the realistic fairies inhabiting the Stratford woods.

The first performance of A Midsummer Night's Dream was given as part of the festivities surrounding a wedding in a nobleman's house and was likely attended by Queen Elizabeth. The play's relative brevity; its focus on music and dance; its mix of high and low comedy; and the fairy befuddlement over the marriage bed in the final act are all contributed to its initial success as an occasional piece. And the last comic revel of Pyramus and Thisbe, actually set by Shakespeare in the great hall of a palace, provided an anti-musical-like plot line to the performance that could be counted on to send courtiers and wedding guests into the moonlit night. All of the spirit of Theano's Wedding: "Joy, gentle friends, joy and fresh days of love to accompany your hearts!"
Frequent public performances of the Dream followed its premiere in private quarters. Some early performances were given under such titles as A Play of Robin Goodfellow and The Merry Convent of Beaton the Wicke, indicating how rapidly the popularity of the play's leading characters was established. In 1662 Samuel Pepys saw the play performed under its proper title in London. An inexhaustible (he attended) the theatre over 350 times between 1660 and 1669 and saw some forty-one productions of twelve different Shakespeare plays) but somewhat tempestual performance, Pepys confided to his diary on September 29: "To the King's Theatre, where we saw Midsummer Night's Dream, which I have never seen before, nor shall ever again, for it is the most insipid ridiculous play that ever I saw in my life. I saw, I confess, some good dancing, and some handsome women which was all my pleasure! Elaborate dances and extravagant spectacles were included in most of the Dreams seen over the next two hundred years. Thomas Betterton's 1692 opatic version of the play, The Folly Queen, had music by Henry Purcell and augmented Shakespeare's lovers, nautics and fairies with a number of newly-wrought character names with little, Mystery, Sleep and Sleep. As a four-act interlude, "A Dance of the Seasons" was presented and in the fifth act a "Dance of Six Monkeys" was followed by an even grander "Dance of Twenty-Four Chinese". David Garrick's production at the Drury Lane Theatre in 1764 was not opatic but included thirty-three songs interwoven with the dialogue.

A 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumphs of Thebes over the Cretans, the Thebans, the Centaurs, the Minotaur and the Golden Fleece" Upon viewing this remarkable tragedy, William Hazlitt observed, "All that is finest in the play is lost in the representation. The spirit evaporated, the genii fled, that which was merely an airy shape, a dream, a passing thought, immediately becomes an inanimate reality!"

Not until Mrs. Elizabeth Vestris produced the play in 1840 was A Midsummer Night's Dream again seen in something resembling the form in which Shakespeare wrote it. A notable feature of this production was its introduction to English-speaking audiences of Felix Mendelssohn's celebrated overture for the play, composed thirteen years earlier in Berlin. In many playwrights' minds Mendelssohn's music — completed in 1842 with the addition of twelve incidental numbers and a finale — and Shakespeare's play remain inseparably linked. Subsequent 19th century productions of the Dream, including one that had an eight-year-old Ellen Terry playing Puck, continued to use the Mendelssohn score but were increasingly respectful of Shakespeare's text.

In the early part of the current century, the Victorian impulse that led, for example, to Beethoven's Tree's putting live rabbits onstage during the forest scenes in his 1900 production, gradually faded away. Harley Granville-Barker's controversial production, seen in London in 1914 and later in New York (the Dream was first performed in America in 1876) led the way to more honest, if more restrained, approaches to the play. Abandoning Mendlessohn for English folk tunes, Granville-Barker placed his Dream in a stylized setting formed by draped curtains instead of the usual painted scenery and portrayed the fairies not as tutu-clad members of a corps de ballet but as giddy-drawn and exotically costumed, otherworldly creatures. Max Reinhardt's German-language version of the Dream was performed by a cast of hundreds in New York in 1921 and filled eight years later with an English-speaking cast that included Dick Powell, Ovila Cavallari, John Cages and a very young and furtwick Mickey Rooney as Puck.

A Midsummer Night's Dream has been performed countless times in innumerable productions over the past fifty years and has provided, at one time or other, roles for virtually every great actor of our time. The modern fashion in the Dream is characterized by a simplicity reminiscent of the treatment the play must have received at the hands of the King's Men, Shakespeare's own company. Peter Brook's "white box" version, seen in tour as San Francisco in 1971, stripped away the last remaining accretions of falsity from the play, leaving only its words to work their magic.

Finally, almost four hundred years after it was written, A Midsummer Night's Dream can be seen for the richly imagined work about imagination that it has always been. An exquisitely fashioned fairy tale, it sets before us all the beauty and terror of our own dreams and like them, defies easy analysis. The gulf between reality and illusion is more easily bridged by fantasy than by rational thought, the play reminds us. And, at bottom the wearer properly asserts, "Man is but an if he go about to expound his dream."
Frequent public performances of the Dream followed its premiere in private quarters. Some early performances were given under such titles as A Play of Robin Goodfellow and The Merry Consorts of Battam the Bavise, indicating how rapidly the popularity of the play's leading characters was established. In 1662 Samuel Pepys saw the play performed under its proper title in London. An inexhaustible (he attended the theatre over 350 times between 1660 and 1669 and saw some forty-one performances of twelve different Shakespeare plays) but somewhat temperamental playwright, Pepys confided to his diary on September 29: "To the King's Theatre, where we saw Midsummer Night's Dream which I have never seen before, nor shall ever again, for it is the most inept ridiculous play that ever I saw in my life. I saw, I confess, some good dancing, and some handsome women which was all my pleasure. Elaborate dances and extravagant spectacles were included in most of the Dreams seen over the next two hundred years. Thomas Butterworth's 1692 operatic version of the play, The Fairy Queen, had music by Henry Purcell and augmented Shakespeare's lovers, nautics and fairies with a number of newly-wrought character names with which Lige, Mystery, Secret and Sleep. As a fourth act interlude, a "Dance of the Seasons" was presented and in the fifth act a "Dance of Six Monkeys" was followed by an even grander "Dance of Twenty-Four Chinese". David Garrick's production at the Drury Lane Theatre in 1761 was not operatic but included thirty-three songs interwoven with the dialogue.

An 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumphs of Thebes over the Cretans, the Thracians, the Cimmiers, the Minorita, and the Golden fleece." Upon viewing this remarkable tragedy, William Hazlitt observed, "All that is finest in the play is lost in the representation. The spirit evaporated, the genius fled, that which was merely an airy shape, a dream, a passing thought, immediately becomes an unmeaning reality."

Not until Mrs. Elizabeth Vespro produced the play in 1840 was A Midsummer Night's Dream again seen in something resembling the form in which Shakespeare wrote it. A notable feature of this production was its introduction to English-speaking audiences of Felix Mendelssohn's celebrated overture for the play, composed thirteen years earlier in Berlin. In many playgoers' minds Mendelssohn's music—completed in 1842 with the addition of twelve incidental numbers and a finale—and Shakespeare's play remain inexorably linked. Subsequent 19th century productions of the Dream, including one that had an eight-year-old Ellen Terry playing Puck, continued to use the Mendelssohn score but were increasingly respectful of Shakespeare's text.

In the early part of the current century, the Victorian impulse that led, for example, to Beethoven's Te Deum's putting live rabbits onstage during the forest scenes in his 1900 production, gradually faded away. Harley Granville-Barker's controversial production, seen in London in 1914 and later in New York (the Dream was first performed in America in 1826) led the way to more honest, if more restrained, approaches to the play. Abandoning Mendelssohn for English folk tunes, Granville-Barker placed his Dream in a stylized setting formed by draped curtains instead of the usual painted scenery and portrayed the fairies not as tutu-clad members of a corps de ballet but as goblin-skinned and exotically costumed, otherworldly creatures. Max Reinhardt's German-language version of the Dream was performed by a cast of hundreds in New York in 1921 and filmcd eight years later with an American speaking cast that included Dick Powell, Olivia de Havilland, James Cagney and a very young and frisky Mickey Rooney as Puck.

A Midsummer Night's Dream has been performed countless times in innumerable productions over the past fifty years and has provided, at one time or other, roles for virtually every great actor of our time. The modern fashion in Dream is characterized by a simplicity reminiscent of the treatment the play must have received at the hands of the King's Men, Shakespeare's own company. Peter Brook's "white box" version, seen on tour in San Francisco in 1971, stripped away the last remaining accoutrements of fantasy from the play, leaving only its words to work their magic.

Finally, almost four hundred years after it was written, A Midsummer Night's Dream can be seen for the richly imagined work about imagination that it has always been. An exquisitely fashioned fairy tale, it sets before us all the beauty and terror of our own dreams and like them, defies easy analysis. The gulf between reality and illusion is more easily bridged by fantasy than by rational thought, the play reminds us. And, at bottom the weave properly asserts, "Man is but an if the go about to expand his dream."
THE AMERICAN CONSERVATORY THEATRE

Presents

JOHN GABRIEL BORKMAN
by Henrik Ibsen

The Cast

John Gabriel Borkman .......... William Paterson
Fru Gunhild Borkman .......... Marrian Walters
Student Erhart Borkman .......... Nicholas Kaledin
Froken Ella Renthheim .......... Anne Lawder
Fru Fanny Wilton .......... Barbara Dirickson
Vilhelm Foldal .......... Dakin Matthews
Frida Foldal .......... Nancy Carlin
Malene, the Borkman's maid .......... Johanna Jackson

Translated and Directed by Allen Fletcher

Scenery by Ralph Funicello
Costumes by Michael Casey
Lighting by Robert Peterson
Original music by Larry Delinger
Sound by Christopher Moore
Hairstyles by Rick Echols
Assistant Director Bob Krakower

The action takes place on the Renthheim family estate outside of Christiania on a winter night in the latter part of the last century.

There will be one twelve-minute intermission.

UNDERSTUDIES

Borkman — Allan Fletcher; Gunhild — DeAnn Mears; Erhart — John DeMita
Elle — Tynia Thomasess; Fanny — Nancy Houfeki; Foldal — Sydney Walker;
Frida — Annette Benning; Malene — Linda Aldrich

This production is made possible by a generous gift from the Mellon Foundation.
THE AMERICAN CONSERVATORY THEATRE
Presents

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The action takes place on the Rentheim family estate outside of Christiania on a winter night in the latter part of the last century.

Out of this worldly.
Grand Marnier.

UNDERSTUDIES
Borkman — Allan Fletcher; Gunhild — DeAnn Mears; Erhart — John DeMita
Elle — Tynia Thomasius; Fanny — Nancy Houfek; Foldal — Sydney Walker;
Frida — Annette Bening; Malene — Linda Aldrich

This production is made possible by a generous gift from the Mellon Foundation.
CHILLY SCENES OF WINTER

Men must endure
Their going hence even as their coming hither.
—King Lear IV.12

By the time of his death in 1906, Henrik Ibsen had achieved, in addition to the age of seventy-eight, a reputation as one of the world's greatest playwrights, indeed as the father of modern drama. Having written twenty-four plays and outlined the controversies that surrounded even the seemingly most subordinate of them at the times of their premiere performances, Ibsen enjoyed the adulation of progressive-thinking readers and playwrights everywhere. His works were passionately championed around the world by equally respected literary lights such as George Bernard Shaw, George Brandes, Henry James, Thomas Hardy, Rainer Maria Rilke and Sigmund Freud. On the occasion of his seventy-third birthday, an Irish admirer, James Joyce (then but a lad of nineteen), wrote from Dublin to send his greetings and tell of the esteem in which he held the aging playwright. "Your work on earth draws to a close and you are near the silence," Joyce wrote. "It is getting dark for you....but I am sure that higher and holier enlightenment lies ahead.

Ibsen began work on John Gabriel Borkman in the spring of 1896 when he was sixty-eight years old, hoping to have it completed and in the bookshops by the year's end so as to maintain the biennial regularity with which his plays had appeared for over twenty years. "I am busy with preparations for a big new work," he wrote to the scholar and critic George Brandes in April, "and I don't want to put it off for longer than I need. I could so easily have a stroke fall on my head before I managed to write the last verse. And what then?" The first draft of the play was set down in July and August as Ibsen toiled in his study before a recently acquired portrait of the Swedish playwright August Strindberg. "Having that madman staring down at me helps me to work," Ibsen explained to astonished visitors. "He is my mortal enemy and shall hang there and watch while I write.

While making revisions on the play, Ibsen wrote his publisher, Jacob Hegel. "The play is fairly long acts and I think the work may be said to be good and successful." He sent eight weeks polishing the script from first to final draft and delivered the manuscript in late October. "I think we shall both have joy from it," he told Hegel. The play was published in Copenhagen on December 13, 1896, in an edition of twelve thousand copies, the largest ever for an Ibsen work. Even so, demand was so great that three thousand additional copies were printed the same day. Almost instantaneously translations into English (by William Archer), German (by Ibsen's son, Sigurd), French and Russian appeared. Upon publication, the play was immediately hailed and systematically reviewed by literary critics in Norway, Sweden, Denmark and across Europe. Henry James, one of the play's most notable admirers, declared in Harper's Weekly, "Ibsen has been judged with greater gallantry with difficulty and danger than in this really prodigious John Gabriel, in which a great span of tragedy is taken here. His approach to the role emphasized its poetic qualities.

As one reviewer in the English translation, Richardson looked. "I've got the John, I've got the Borkman, but I'm still looking for the Gabriel!" The choice of the central character's name is one of the few points on which Ibsen, always wary of expounding his plays for actors and directors, did once comment. The English "Johns," he explained years after he wrote the play, is meant to suggest the side of the character associated with business and quotidian concerns. The name of the archangel and trumpeter of the Last Judgment, "Gabriel," on the other hand, is intended to point up the character's genius and the poetry with which his life is touched. The only other observation we have from Ibsen on the play comes from a newspaper interview. In response to a question regarding the interpretation of the role of Gabriel, he said, "The main thing is that Mrs. Borkman loves her husband. Initially she was not a hard and evil woman, but a loving wife who had become hard and evil from the disappointments she had suffered. She was disappointed by her husband first in love, then in respect of his genius....If Mrs. Borkman had not loved her husband, she would have forgiven him long ago. Now she waits for the sick wolf whose steps she hears every day, just as he waits for "the world, so she waits for him." John Gabriel Borkman is filled with the ever-present frustration and anxiety of waiting but it is brittle with the energy of an artist's attempt to finish his life's work before time runs out. It provides a retrospective view of Ibsen's work as well as his life by combining the poetic values of such plays as Brand (1866) and Peer Gynt with the realism of landmark dramas like A Doll's House and An Enemy of the People (1882). "To write is to pass judgment on oneself," Ibsen claimed and in his penultimate play he punishes himself and his tragic counterpart to the full extent of his literary powers. Like the mountain miner in Ibsen's youthful poem, Borkman is left out in the cold where "No ray of morning, no sun of hope rises" and condemned to die as he lived, in the icy shadows, a figure frozen in time inhabiting what the poet Edward MacNeale called "The most powerful winter landscape in Scandinavian art."

—J.H.
CHILLY SCENES OF WINTER

The clock stopper
It's almost as if you held back the hands of time when you help counteract the signs of aging with Chanel Crème N°1. Extensive clinical tests confirm that Crème N°1 improves moisture retention as much as 89% in 30 minutes. Vercellinum marianum, a rare and precious ingredient, has been discovered on the island of Maridane in the south of France. It is scientifically formulated with facteur respiratoire équilibre - an exclusive Chanel protein complex that demonstrably improves skin respiration and accelerates its natural ability to renew itself. Your skin will look noticeably smoother and more radiantly youthful.

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THE AMERICAN CONSERVATORY THEATRE
Presents
DIAL "M" FOR MURDER (1952)
by Frederick Knott

The Cast
Margot Wendice .......... Barbara Dirickson
Max Halliday .......... John Hertzler
Tony Wendice .......... Peter Donat
Captain Legate .......... Ray Reinhardt
Inspector Hubbard .......... William Paterson
Thompson ................. John DeMita
Tom O'Brien

Directed by Edward Hastings

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

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

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

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

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

*Jan. 3, 7, 11, 17, 21, 25, Feb. 2 evenings;
Jan. 6, 10, 14, 18, 22, matinees.

**Jan. 2, 6, 12, 18, 20, 23 evenings;
Jan. 11, 14, Feb. 1 matinees.

UNDERSTUDIES
Margot Wendice—Carolyn McCormick; Max Halliday—D. Paul Yeazell; Tony Wendice—Peter Bretz;
Captain Legate—Drew Eshelman
Inspector Hubbard—James Edmondson.

This production is made possible by a generous gift from the BankAmerica Foundation.
Get a place that looks straight out onto the Bay, so that the tugs and steamers seem beaded right for your window. Watch the sun rise over the Bay Bridge. Look out at bright patterns of city lights. Or the hillside gardens on Telegraph Hill.

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Right now you can still pick your view. Come get an eyeful.

*subject to availability.

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(1952)
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*Jan. 3, 7, 11, 17, 21, 25, Feb. 2 evenings;
Jan. 12, 16, 20, 24, matinees.

**Jan. 2, 6, 12, 18, 20, 23 evenings;
Jan. 11, 14, Feb. 1, 16, 26 matinees.

UNDERSTUDIES
Margot Wendice — Carolyn McCormick; Max Halliday — D. Paul Yeuzil; Tony Wendice — Peter Breetz;
Captain Legate — Drew Eshelman.

Alternate for Inspector Hubbard — James Edmondson.

This production is made possible by a generous gift from the BankAmerica Foundation.
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Like the image of fermentation which is their namesake, Cuvaison wines are alive. Aged in small French oak cooperage and handled just enough to ensure clarity, Cuvaison wines are made with the notion that nature needs a minimum of help when the grapes are good to begin with.

Cuvaison produces three fine wines: Chardonnay, Cabernet Sauvignon and Zinfandel. We invite you to experience each.

Cuvaison wines are available internationally, at the winery, and at selected retail outlets and fine restaurants throughout the United States.

GARONNE

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The Fundraising Team For A.C.T. Has $500,000 Down And $200,000 To Go By March 15th To Meet Its $700,000 Bay Area Goal.

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Fundraising Team for A.C.T.
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Thank You!

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FUNDRAISING UPDATE

$500,000 RAISED TOWARD LOCAL $700,000 GOAL
THE JAMES IRVINE FOUNDATION GIVES $100,000 TO CAPITAL CAMPAIGN

The Fundraising Team for A.C.T., has raised $300,000 toward its March 15 Bay Area goal of $700,000, and the Irvine Foundation has contributed $100,000 to the $300,000 capital campaign.

“We are very encouraged by the response to both of these campaigns,” said A.C.T. Founder and General Director William Ball. “Although we have one of the highest earned income percentages in the country (78%), the contributed income is crucial to our successful operation, the balancing of our budget and the planning of next season.

“The Irvine Foundation’s gift to the capital campaign for the repair and renovation of the Geary Theatre enabled us to complete renovation of the Radiance Room, adding a whole new earned income aspect to the company. The Radiance Room, located in the theatre’s basement, is used by patrons for intermission and post-performance refreshments, and for fundraising and promotional functions. The balance of the $200,000 capital monies being sought will be used to continue preservation of the 74-year-old landmark theatre, such as replacing the roof and repairing its water tanks, upgrading the fire prevention systems and repairing the ornate entrance canopy.

The $450,000 raised to-date in A.C.T.’s $700,000 Bay Area campaign includes gifts from 8,600 donors, 5,000 of whom are new to A.C.T. since March, 1983.

Two years ago, the number of contributors totaled 2,000.

“We will still have $150,000 to raise by March 15th,” said Ball, “and that is always the most difficult money to find. The people of the entire Bay Area have been very responsive to our needs, and I am confident their generosity will continue.”

This is A.C.T.’s 18th season in San Francisco and one of the most successful in the company’s history. The subscriber base has grown to a current total of 18,784, up from 16,660 in the 1983-84 season. Box office receipts have increased by ten percent.

“It is always a struggle,” Ball concluded. “And we are pleased that our efforts are being rewarded.”

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22 Days

Celebrate the 150th anniversary of the Oberammergau Passion Play with a performance of the renowned play—the experience of a lifetime—plus a beautiful Alpine tour featuring glorious Paris.

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Call 771-3880 ext. 244 to charge your donation to AMEX, Visa or MC, or send your check to:

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HENRI'S ROOM AT THE TOP
With Magnificent View
Dinner and Dancing Nightly

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- Rehn Asberger, R.A.A.
- Lauren Bacall, R.A.A.
- Willem de Kooning, R.A.A.
- Richard Diebenkorn, R.A.A.
- Peter Doig, R.A.A.
- Joan Fontaine, R.A.A.
- Lynn Fontanne, R.A.A.
- Janet Gaynor, R.A.A.
- Julie Harris, R.A.A.
- Helen Hayes, R.A.A.
- Katharine Hepburn, R.A.A.
- Charlton Heston, R.A.A.
- James Earl Jones, R.A.A.
- Burt Lancaster, R.A.A.
- Marsa Maron, R.A.A.
- Debra Mears, R.A.A.
- Burgess Meredith, R.A.A.
- Georgia O'Keeffe, R.A.A.
- William Paterson, R.A.A.
- Anthony Quinn, R.A.A.
- Ray Reinhardt, R.A.A.
- Barbara Rush, R.A.A.
- Michael Smuin, R.A.A.
- James Stewart, R.A.A.
- Garry Trudeau, R.A.A.
- Cicely Tyson, R.A.A.
- Sydney Walker, R.A.A.
- Marias Walters, R.A.A.
- Tennessee Williams, R.A.A.

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- Kurt Herbert Adler, C.A.A.
- Robert O. Anderson, C.A.A.
- Stewart Brand, C.A.A.
- Thomas Edwards, C.A.A.
- David Farken, C.A.A.
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- Michael LeBert, C.A.A.
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- James R. McKeon, C.A.A.
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- Helen Oppenheim, C.A.A.
- L. M. Peit, C.A.A.
- Joan Seller, C.A.A.
- Edith Skinner, N.T., C.A.A.
- Roger Steer, C.A.A.
- William Wilder, C.A.A.
- Margot de Wild, C.A.A.

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Thanks to all of you who have helped to make this season one of the most successful in A.C.T.'s 18-year history. We treasure your support. Enjoy the show!

Marlboro Lights
The spirit of Marlboro in a low tar cigarette.

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- Willem de Kooning, R.A.A.
- Richard Diebenkorn, R.A.A.
- Peter Doig, R.A.A.
- Joan Fontaine, R.A.A.
- Lynn Fontanne, R.A.A.
- Janet Gaynor, R.A.A.
- Julie Harris, R.A.A.
- Helen Hayes, R.A.A.
- Katharine Hepburn, R.A.A.
- Charlton Heston, R.A.A.
- James Earl Jones, R.A.A.
- Burt Lancaster, R.A.A.
- Marsha Mason, R.A.A.
- Debra Mears, R.A.A.
- Burgess Meredith, R.A.A.
- Georgie O’Keeffe, R.A.A.
- William Paterson, R.A.A.
- Anthony Quinn, R.A.A.
- Ray Reinhardt, R.A.A.
- Barbara Rush, R.A.A.
- Michael Smail, R.A.A.
- James Stewart, R.A.A.
- Garry Trudeau, R.A.A.
- Cicely Tyson, R.A.A.
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- Marisa Warfield, R.A.A.
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- Woodward Kingman, C.A.A.
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- James R. McKenney, C.A.A.
- Albert J. Mooreman, C.A.A.
- Craig Noel, C.A.A.
- Helena Oppenheim, C.A.A.
- I. M. Pei, C.A.A.
- Joan Sellar, C.A.A.
- Edith Skinner, N.T., C.A.A.
- Roger Stevens, C.A.A.
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Arms and the Man
George Bernard Shaw November 1–December 2

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

A Christmas Carol
Charles Dickens December 3–December 24

John Gabriel Borkman
Henrik Ibsen January 10–March 3

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

Angels Fall
Lanford Wilson March 13–April 21

The Sleeping Prince
Terence Rattigan April 3–May 12

The Dolly
Robert Locke May 8–June 2

A.C.T.’S LONDON THEATRE TOUR

For the eighth consecutive year, the American Conservatory Theatre is hosting its London Theatre Tour, in conjunction with the Tour Arts of San Francisco. Led by our Principal Guest Director Edward Hastings, the 11-day excursion departs April 29, 1984, and will encompass seven unique theatre performances selected by William Ball, Mr. Hastings, and London Arts Discovery Tours, including those by the West End Theatre, the Royal Shakespeare Company, Chichester Festival Theatre, the Royal Court Theatre, the National Theatre, Lyric Hammersmith and the Royal Ballet at Covent Garden.

Participants in the tour will no doubt find their trip enhanced by a discussion with the Artistic Director and actors from the Royal Court Theatre company, center of the British theatre renaissance; a day excursion to Chichester, an historic cathedral town on the Sussex coast, and its Festival Theatre; a discussion with a leading member of the Royal Shakespeare Company; and a guided coach tour highlighting London’s theatrical history. Luncheons at the Savoy will include a celebrity guest speaker, and a private champagne reception at Covent Garden’s Royal Opera House will wrap up the tour activities. Fare for the entire package begins at $2,069 (double occupancy), plus a tax-deductible contribution to A.C.T. of $200 for members and $215 for non-members. It covers ten nights’ accommodations with private baths at the first-class Dutch Lane Hotel in the heart of the theatre district; round-trip air transportation from San Francisco; transfers, portergage, gratuities and taxes.

For those interested in extending their trip, an English Country Option is available for an additional three days. The above itinerary will be augmented with one night’s accommodation at the first-class Welcombe Hotel in Stratford and two nights’ accommodations at the first-class Unicorn Hotel on Bristol’s waterfront. Also included in the Option will be performances at the Royal Shakespeare Theatre in Stratford-on-Avon, the Bristol Old Vic and the Theatre Royal in Bath. General rates of these cities are planned, as well as a visit to Castle Ashby, historic home of the Marquess of Northampton. A luncheon will follow the visit, and in past years the Marquess herself has joined the group.

For further information, contact Linda Graham at A.C.T., (415) 771-3880 x269.

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

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Tickets may be exchanged at the A.C.T. Box Office, for a charge of $3 per ticket at least 24 hours prior to show time.

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

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

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

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

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

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

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

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

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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 Ticketmaster) or a receipt to present prior to the performance at the Geary Theatre 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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by Henrik Ibsen
Closes March 3

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965, in San Francisco. Prior to his work at A.C.T., Mr. Ball held several positions with regional companies and Shakespearean festivals across the country. He was also Head of the Theatre Department at the University of Iowa. Mr. Ball has received numerous awards and accolades for his work, including the 2015 Lifetime Achievement Award from the American Guild of Musical Artists.

ALLEN FLETCHER (Conservatory Director, C.A.T., 1969-1978) spent four years at the American Shakespeare Festival in Stratford, Connecticut, and has served as Resident Director and Director of the training program and two years as Artistic Director of the Seattle Repertory Theatre. He is currently the President of the San Francisco Bay Area Arts Commission.

BENJAMIN MOORE (Managing Director) has served as Managing Director of the Seattle Repertory Theatre and as General Manager of the American Conservatory Theatre. He has also served as Artistic Director of the San Francisco Bay Area Arts Commission.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov's Little-known也知道 in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Act's Workshop, Washington's, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1963 off-Broadway production of Under Milkwood won the Lola D'Amontano and Outer Circle Critics Awards. In 1962, his production of 13 Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nevada & Venice, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Bertolt Brecht and Hume's Shakespearean at Lincoln Center; then travelled to London to recreate his staging of 13 Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, an Ford Foundation directorial grant and an NBC RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, 13 Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Boucicaut and Goldsmith's Don Quixote and Cleopatra, The Contrast, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Juno and Jack, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination from the Televison Critics Circle. He also works as a teacher in A.C.T.'s Conservatory program. He accepted an Antoniette Perry (Tony) Award for the company from the American Theatre Wing in June of 1978. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Conservatory Director) is also the C.A.T. 4 years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Resident Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. For A.C.T., Mr. Fletcher has directed the 1965 production of Uncle Vanya, as well as Death of a Salesman, Antony and Cleopatra, Othello, Macbeth VII, The Infernal Desire, The Hot L. Baltimore, The Mere, The Choking, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world premiere of Tennessee Williams' That This Is (An Entertainment) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness, which toured Hawaii and Japan. His most recent productions have been Much Ado About Nothing, The Taming of the Shrew, and The Cherry Orchard, all of which have received critical acclaim.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.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.'s plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conferences, A Doll's House, The Matchmaker, Pillars of the Community, Peer Gynt, Denmark Under the Elms, 5th of July, Ah, Wilderness, All the Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and A Christmas Carol for PBS television. He was largely responsible for developing the system of scheduling A.C.T.'s complex repertoire system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARNONE (Company Coordinator) is a charter member of A.C.T., who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, The Cherry Orchard, Private Lives and Bouicaut and Goldsmith's Art Dead. After receiving his bachelor of arts...
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion. Ellis Robb and Francis Ford Coppola. Mr. Bar- come has directed the Plays-in-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Teming of the Shrew and A Christmas Carol. He now heads the newly formed Troubadour touring program.

JAMES EDMONDS (Resident Director) made his A.C.T. directing debut two years ago with the productions of The Browning Version and Black Comedy. Last year he directed The Goo Game and Door Lil on the Geary stage. Additionally, he has directed summer productions of Romeo and Juliet and The Two Gentlemen of Verona at the Utah Shakespearean Festival. He has a long line of directing credits at the Oregon Shakespearean Festival in Ashland, among them Henry IV, Ring Round the Moon, Time of Honey, Romeo and Julian, and Much Ado About Nothing. Mr. Edmonds has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatre and the Colorado Shakespearean Festival.

EDWARD HASTINGS (Principal Guest Director), a founding member of A.C.T., whose productions of Ormey's Amt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. Off Broadway, he co-produced Th' Nebraska of Midget Keglic's Joseph for George Dillan and directed the national touring company of Oliver. He staged the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of This Hot July, Bel- homme, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denwer Center and the San Francisco Opera Center.

LAWRENCE HECHT (Guest Director) is in his twelfth sea- son with the company, first as a student in the Con- servatory, then as an actor, trainer and director for nine seasons. This year marks his fourth season as a director on the Geary stage. Mr. Hecht currently serves as Conserva- tory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions he has directed include King Lear, A Period of Adjustment, Livy, Big Fish, American Buffalo, All of the Way, Home, Smoke and Sting, Separate Tables, as well as the Plays-in-Progress productions of The Dating Heart, Strictly a Romance, and The Daily.

LAIRD WILLIAMSON (Director), who staged and co- adapted A Chorus Carol at A.C.T. also directed The Matchmaker which toured to Russia in 1976. Additionally, he has directed for the Geary Stage An Evening with Tennes- see Williams. 4 Month in the Country, The Visit and Pansies, as well as The Heiress and Auntie Mame. He is a member of the San Francisco Playwrights Workshop and has directed for the West Coast Theatre Workshop. He is a member of the A.C.T. staff and has directed numerous productions for the company.

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degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion. Ellis Robb and Francis Ford Coppola. Mr. Bar- come has directed the Play-in-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Temning of the Shaw and A Christmas Carol. He now heads the newly formed Troedu- douer touring program.

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

EDWARD HASTINGS (Principal Guest Director), a founding member of A.C.T.'s professional company, has been director of Cherrywood's Arts and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and directed the Play-in-Progress program devised for the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers, Off-Broadway, he co-produced The Adams of Mergantay's Sheep for George Dallon and directed the national touring company of Oliver. He starred the American production of Sir Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Life of Blessed, and restaged his A.C.T. production of Sam Shepard's Buried Child in Sebbo-Creation at the Yugoslav Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denara Center and the San Francisco Opera Center.

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

Mr. Hecht currently serves as Conservatory Director and Resident Stage Director with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 27 A.C.T. studio productions he has directed included King Lear, A Period of Adjustment, Lish of Joes, American Buffalo, All the Way Home, Sweeney Todd, Separate Tables, as well as the Play-in-Progress productions of The Shopping Heart, Struck A Formidable, and The Daily.

LAIRD WILLIAMSON (Director) who staged and co-authored a Clooney Card at A.C.T. also directed The Matchmaker which toured to Russia in 1976. Additionally, he has directed for the Geary Stage: An Evening with Tennessee Williams, A Month in the Country, The Visit and Ransohoro, as well as The Honeys and Mountain Are Passing From Our Lives for the Play-in-Progress program. He has directed and performed extensively at both the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts Theaterfest. For S.C.P.A., he played the title role in Pirandello's Six of One and created the role of Pontius Pilate in the world premiere of Robert Patrick's Judas. He has directed Don Pasquale and The Younger for Western Opera and staged The Temning of the Shaw for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delinger, the musical odyssey: The J Palette. He has been a guest director for the Brooklyn Academy of Music Theatre Company where he staged The Recruiting Officer, and directed Arthur Kopit's Wings for the Denver Center. This year, Mr. Williamson became Artistic Director of the P.C.P.A. Theaterfest.
**THE ACTORS**

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

**ANNETTE BENING** joins the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has performed with various Shakespeare festivals in San Diego, Saratoga and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Bening appeared on the Geery stage in The Chalk Garden and 4 Christmas Carol.

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

**A.C.T. PRODUCTIONS:** Ethel and Ernest; Peer Gynt; Merchant of Venice; Taming of the Shrew; Much Ado About Nothing; Richard III, The Three Sisters; A Christmas Carol; BROADWAY: 8 total, including: The Show-Off (with Helen Hayes); Hamlet (with Ellis Rabb).

**TELEVISION:** Kaiser Aluminum Hour; The Ray Maloney (with Paul Newman); Law & Order; A Many Splendored Thing (CBS).

**PETER BREIT** joins the A.C.T. company this season as a third-year student in the Advanced Training Program. He attended California State University at Hayward and the Joan Davis Workshop, and has appeared extensively with various rehabilitation and community theatres in the Bay Area. He has also served as the Bay Area representative for A.C.T.

**MIMI CARR** returns to A.C.T. after a season with Seattle’s Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland’s Oregon Shakespearean Festival, the Pacific Conservatory of the Performing Arts, Alice in Wonderland and The Taming of the Shrew. Miss Carr has also held a bachelor’s degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit. A.C.T. PRODUCTIONS: The Three Wishes; The Art of Love; Peking Opera.

**NANCY CARLIN** joins the company as a third-year Advanced Training Program student, having first studied in the 1977 Summer Training Company. A graduate of Brown University in Comparative Literature and a published poet, she has held roles in A.C.T. studio productions of The Seagull, Romeo and Juliet, Picnic and Ring Around the Moon. Miss Carlin first appeared on the Geery stage last season as a peasant in Uncle Vanya, and toured with that production to the Huntington-Hanford Theatre in Los Angeles. Additionally, she has performed with the Summer Repertory Theatre in Santa Rosa, the Berkeley Stage Company and the Berkeley Shakespeare Festival, as well as appearing last summer at the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria.

**A.C.T. PRODUCTIONS:** Uncle Vanya; Other Resident Theatres: Petrolia, Arroyo Grande, Saratoga, San Jose and the Repertory Company of Monterey; M.A. Poet; and A Midsummer Night’s Dream; Harvey, Kellogg, Meacham, Twilight Time.

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THE ACTORS

LINDA ALDRICH becomes Director of the Young Conserva-
tory this year. After having taught in that program since
the fall of 1981, she will also be under-
standing a variety of roles for the Geary stage this season.
With a B.A. in Eng-
lisht and French
from the University of New Hampshire and an M.A. in theatre arts from Florida State University, she has taught and
directed at this city's Center for Theatre Training, the Horace Current School in San Jose (where she was a California Arts
Council Artist-in-Residence) and the Per-
forming Arts Foundation in Huntington, New York. Miss Aldrich has additionally made stage appearances with the Per-
forming Arts Foundation; Drumbeats in Georgia and Marketplace, Inc.; a children's theatre company in Tallahassee, Florida.

OTHER RESIDENT THEATRES: Agie
Kazes's Cosmic Caramel, A Child Goes
Forth; What's On Tonight; Dicken; Richard
III; A Christmas Carol, The Ransom of Red
Chief, Director: The Madwoman
of Chaillot, The Little Prince, Splashes;
Taffy's Sunny Morning, Pots of Provence.

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


OTHER RESIDENT THEATRES: Love'sLABORS LOST; Titus Andronicus; Romeo and
Juliet; Antony and Cleopatra; A.P.F. Wolf
That Ends Wolf; The Winter's Tale; Two Gentles-
men of Verona; King John; Twelfth Night.

TELEVISION: Parent Effectiveness (PBS).

JOSEPH BIRD is now in his 15th sea-
son 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 produc-
tions. 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 pro-
ductions. He has worked in the company of Ellis Rapp, Helen Hayes and Paul
Newman, among others.

A.C.T. PRODUCTIONS: Paradise Lost; Peer
Gynt; Merchant of Venice; Twelfth Night; A Wilderomo; Much Ado About Nothing; Rich-
ard III; The Three Sisters; A Christmas Carol.

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

TELEVISION: Kaiser Aluminum; Hearts; The
Ray Thomas; Real Newman; Love Is a Many Splendored Thing (CBS).

PETER BREIT* joins the A.C.T. com-
pany this season as a third-year student in the Advanced Training
Course. He attended Cali-
fornia State Uni-
versity at Hayward and the Joan Dar-
ing Workshop, and has appeared ex-
tensively with the
San Francisco Pacific Conservatory for the Performing
Arts Theatrefest in Santa Marta and Sausalito, the Santa Rosa Summer Rep-
ertory Theatre, and the Garden Grove
Shakespeare Festival. A fencing and mar-
tial arts expert, Mr. Bert recently served as the fight choreographer for a produc-
tion of Romeo and Juliet at the Western Stage Company in Sausalito. His studio per-
formances with A.C.T. Conservatory in-
clude Man of Mode; Henry IV, Parts 2 and
3; Romeo and Juliet; and When You Come Back, Red Ryder.

OTHER RESIDENT THEATRES: Enemy
Harvey; Tantivy; Camino Real; Michelan-
goes; The Miracle Worker; Wait Until Dark; Golden Boy; The Seagull; Measure for
Measure.

(Nominated in A.C.T.'s Advanced Training Program prior to joining the company.)
JOHN DeMITA* comes to the A.C.T. company as a third-year student at the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos and at the Herbert Berghof's HB Studio in New York City. Mr. DeMita has appeared in the Summer Repertory Theatre in Santa Rosa, the Williamsburg Theatre Festival in Massachusetts and the Sohoth Theatre/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home of the Brave, The Addiction, Henry V, Paris 1, 2, 3: Man of Mode and The Barberians.


BARBARA DIRICKSON* has been with A.C.T. for twelve years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the Pery Mansion School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 10 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include Shy, with Saad Thompson at the Second Stage in New York; A Chaste Heart; Another Room; A Woman of No Importance; and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: Including; Corso de Begezco, The Matchmaker (U.S.R. issue); Peer Gynt: A Month in the Country; The Circle; Hoy Fueras; Buried Child; Another Room of the Forest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Hound.

BROADWAY AND OTHER RESIDENT THEATRES: Two: Scenes of Stephon; The Importance of Being Earnest. TELEVISION: Lo Grazi; Incident at Crestride.

PETER DONAF has been with the A.C.T. company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada’s Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donof has performed extensively on Broadway and was a member of Ellis Rabb’s A.P.A. company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years.


DREW ESHELMAN attended A.C.T.’s Advanced Training Program in 1973-74, and first appeared with the company in The Ruling Class, as well as numerous student productions. He has been seen most recently in the extended local run of Cloud Now at the Eureka, Marin’s Memorial and Alcatraz theatres. In addition to a featured role in the film The Right Stuff, other major stage productions include: Hands at the Berkeley Shakespeare Festival, and The Tempest and the Taming of the Shrew at San Diego’s Old Globe Theatre. Additionally, Mr. Eshelem was a member of the original San Francisco cast and Los Angeles revival of One Flew Over the Cuckoo’s Nest.


MARK HARELKIN returns to A.C.T. after an absence of two years, having held numerous leading roles on the Geary stage during the 1978-80 seasons. A native of Hamilton, Texas, and a graduate of the University of Texas at Austin, his ten-year acting career includes roles in over 80 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego’s Old Globe Theatre. Mr. Harelin is most noted as a featured actor with the Sohoth Theatre/Pacific Conservatory of the Performing Arts in Santa Maria, California.


TELEVISION: Bring ‘Em Back Alive (CBS).

JOHN HERTLZLER returns to A.C.T. this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minneapolis’ Guthrie Theatre, he has also appeared with the Hartman Theatre, Missoula, the Folger Theatre, Virginia Stage Company, the Cincinnati Playhouse and the New York Shakespeare Festival. In addition to his work as an actor, Mr. Hertzler directed Cyrano de Bergerac at the Saratoga Shakespeare Festival and starring in the Perez Street Theatre Off-Broadway. He also has been seen on Broadway, television and in several feature films.


BROADWAY: The Bachelors.

OFF-BROADWAY: (Director) Practice. TELEVISION: Life’s Too Tough: Movin’ On: White Shadows.

FILES: Hair: Airport (7th Floor Apache: The Boxer: And Justice for All.)

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Its performance... athletic.
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Get it together — Buckle up.
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ARTICLES:

JOHN DE MITA
John De Mita comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.S. degree in English and Theatre from Yale University, where he studied with Niko Tsakatopoulous at Avery Schreiber's HB Studio in New York City. Mr. De Mita has appeared in the summer repertory at Santa Barbara Repertory Theatre and in the Bartlett Sher Company at the Williamstown Theatre in Massachusetts and the Soho Theatre/Pacific Conservatory of Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home of the Brave, The Crucible, Henry IV, Parts 1, 2, 3, Man of Mode, and The Barberians.

PETER DONAT
Has been with the A.C.T. company for fifteen seasons. A native of Nova Scotia and a graduate of Yale Drama School, he has made guest appearances on most major television series and spent six years with Canada's Stratford Festival. A winner of the Theatre World Award for best featured actor, Mr. Donat has performed extensively on Broadway and was a member of Ellen Ribich's A.P.A. company for several seasons. Additionally, he starred in the TV series "Flamingo Road" for two years.


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


DRAW ESHELMAN
Attended A.C.T. Advanced Training Program in 1973-74, and first appeared with the company in the Role of Class, as well as numerous student productions. He has been most recently in the extended local run of Cloud Now at the Eureka, Marine's Memorial and Alcatraz theatres, in addition to a featured role in the film The Right Stuff. 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 San Francisco cast and Los Angeles revival of One Flew Over the Cuckoo's Nest.

ACT. PRODUCTIONS: The Role of Class, The Importance of Being Earnest.

BROADWAY: The Merchant of Venice, Romeo and Juliet; The Tempest; The Taming of the Shrew; The Jew of Malta; Of Mice and Men; The Fantastics; One Flew Over the Cuckoo's Nest; The Wiz.

FILMS: The Right Stuff; Gandhi; Amac; Nightmare in Blood; Magnificent Obsession; The Strawberry Statement.

MARK HARELICK
Returns to A.C.T. After an absence of two years, having held numerous leading roles on the Geary stage during the 1976-78 seasons. A native of Hamilton, Texas, and a graduate of the University of Texas at Austin, his ten-year acting career includes roles in over 80 productions from Oregon Shakespearean Festival at Ashland, Oregon, to San Diego's Old Globe Theatre. Mr. Harellick is most noted as a featured actor with the Soho Theatre/Pacific Conservatory of Performing Arts in Santa Maria, California.


BROADWAY: The Daughters of Heaven, Fucks, Highpoint, All Washed Up, China Syndrome.

TELEVISION: Brandy from A to Z (CBS).

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

ACT. PRODUCTIONS: Richard III, The Admirable Crichton, Happy Landings, Cat Among the Pigeons.

BROADWAY: The Daughters of Heaven, Fucks, Highpoint, All Washed Up, China Syndrome.

TELEVISION: One Life to Live, Movie On, White Shadows.

FILMS: Hair, Airport '79, Fort Apache, The Bounty, And Justice for All.

BARBARA DIRICKSON
Has been with A.C.T. for twelve years, having attended the Conservatory's Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 10 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include: Shyly, with Sadia Thompson at the Westminster Country Playhouse, Scenes of Stephano and The Importance of Being Earnest with Ellen Ribich at San Diego's Old Globe Theatre.


OTHER RESIDENT THEATRES: Shyly, Scenes of Stephano, The Importance of Being Earnest.

BROADWAY: Low Grade, Incident at Cricket.
NANCY HOUEFIK returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespeare Festival, as Geopatra in its 1982 production of Antony and Cleopatra; the Alaska Repertory Theatre; Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Ms. Houefik played Ann Whitefield in the season opener of Man and Superman at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

A.C.T. PRODUCTIONS: Julius Caesar, A Christmas Carol, Ten Minutes for 25 Cents, Mammon and Four Queens for a Day.

OTHER RESIDENT THEATRES: Man and Superman; Antony and Cleopatra; A Midsummer Night's Dream; Shol Yfony; Memento; Rookery Nook; Grease; Happy Birthday, Wanda June; Frankenstein; The Merry Widows; Cabaret; A Little Night Music.

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

A.C.T. PRODUCTIONS: Equus, The Woman's Tale, Oh! Wilderness, Velezco and Nakatani; Merry Wives of Windsor; Hay Fever; The Roast, The Little Foxes; The Admiral's Chcratch, A Christmas Carol; Black Comedy; Director: Lizzie Borden in the Lower Hawaiian; Dead Letters.

OTHER RESIDENT THEATRES: Director: Chapter Two; Miss Appeal; TELEVISION: A Christmas Carol (ABC/ACT. production).

JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual TheatreFest, and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy (formerly the Evening Extention Program) in the disciplines of basic and intermediate acting, and music in theatre for actors.

A.C.T. PRODUCTIONS: another Port of the Forest (Hawaiian tour); A Christmas Carol; I Remember Mama; Mournin' Becomes Electra.

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

BYRON JENNINGS returns to A.C.T. this year, having held a variety of leading roles on the Geary stage during the 1980-81 season. A featured performer at the Solvang TheatreFest/Pacific Conservatory of the Performing Arts in Santa Maria, California, Mr. Jennings also has appeared in over 40 major roles at the Oregon Shakespearean Festival in Ashland, Oregon; the Mark Taper Forum in Los Angeles; San Diego's Old Globe Theatre and the California Actors Theatre in Los Gatos.

A.C.T. PRODUCTIONS: Hay Fever, The Trojan War Will Not Take Place Tonight; Night and Day; The Roads.

OTHER RESIDENT THEATRES: Over 40, including The Duchess of Malfi; As You Like It; Othello; The Temming of the Shrew; Hamlet; A Winter's Tale; Moon for the Misbegotten; Richard III; Measure for Measure; The Seagull; Hildy Golby; Macbeth; Much Ado About Nothing; A Midsummer Night's Dream; Troilus and Cressida; Lost's Labours Lost; Henry V.

NICHOLAS KALEIDIN returns to A.C.T. after having held a variety of roles on the Geary stage during the 1979-82 seasons. He holds a bachelor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.'s own Advanced Training Program. Mr. Kaleidin also has appeared off- and off-Broadway as well as at the Utah Shakespeare Festival and the Theatre at Monmouth, Maine. Most recently, he has been seen in Ken Ruta's production of Design for Living at Boston's Huntington Theatre Company.

A.C.T. PRODUCTIONS: I Remember Mama; Much Ado About Nothing; Hay Fever; Mournin' Becomes Electra; The Three Sisters; Another Port of the Forest (Hawaiian tour); A Christmas Carol; The Crucifer of Blood; Raintree Creek.

OFF-BROADWAY: Becoming Memores; Dress on the Funny Farm; Journey's End; The Blue Dahlia.

OTHER RESIDENT THEATRES: Measure for Measure; A Comedy of Errors; 4 Mummer Night's Dream; Antony and Cleopatra; King Lear.

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

ANNE LAWDER returns for her fourteenth year. An original member of the Actor's Workshop, she was graduated from Stanford University. In New York she studied movement with Katia Delakova and speech with Alice Herman. Miss Lawder sang with the New York City Opera Comsparks, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA TheatreFest at Santa Maria/Solvang.

A.C.T. PRODUCTIONS: 21 total, including Corinna de Beroqe; A Doll's House; Tick, Tick Boom! at 8:10; You Can't Take It With You; Pillars of the Community; Roe Gents; Man and Superman; Equus; The Master Builders; All The Way Home; Mr. Wilderness; Housebreak House; Romeo and Juliet; A History of the American Film; Ghosts; Another Port of the Forest; 1 Remember Mama; Mournin' Becomes Electra; Mornings on Seven.

PCPA THEATREFEST: A Doll's House; Showboat; Ring Bound the Moon; Hamlet; Mame; My Fair Lady; Harvey.

FILMS: 4 Christmas Without Snow (CBS Movie of the Week); The Music School (PBS "American Short Story" series).
JOHANNA JACKSON* has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Theatre Fest and at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting, and music in theatre for actors.

A.C.T. PRODUCTIONS: Another Part of the Forest (Hawaiian tour); A Christmas Carol; 1 Remember Mama; Mourners Become Electors.

O.THER RESIDENT THEATRES: Death of a Salesman; Members of the Wedding; A Raisin in the Sun; The Sea Horse.

BYRON JENNINGS returns to A.C.T. this year, having held a variety of leading roles on the Geary stage during the 1980-81 season. A featured performer at the Solvang Theatrefest/Pacific Conservatory of the Performing Arts in Santa Maria, California, Mr. Jennings also has appeared in over 40 major roles at the Oregon Shakespearean Festival in Ashland, Oregon; the Mark Taper Forum in Los Angeles; San Diego Old Globe Theatre and the California Actors Theatre in Los Gatos.

A.C.T. PRODUCTIONS: Hap Happy; The Trojan War Will Not Take Place; Night and Day; The Rivals.

O.THER RESIDENT THEATRES: Over 40, including The Duchess of Malfi; As You Like It; Othello; The Taming of the Shrew; Hamlet; A Winter’s Tale; Moon for the Misbegotten; Richard III; Measure for Measure; The Seagull; Hilda Gobley; Macbeth; Much Ado About Nothing; A Midsummer Night’s Dream; Troilus and Cressida; Love’s Labours Lost; Henry V.

NICHOLAS KALEIDIN* returns to A.C.T. after having held a variety of roles on the Geary stage during the 1979-82 seasons. He holds a bachelor’s degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.’s own Advanced Training Program. Mr. Kaleidin also has appeared off- and off-off-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Monmouth, Maine. Most recently, he has been seen in Ken Rutka’s production of Design for Living at Boston’s Huntington Theatre Company.

A.C.T. PRODUCTIONS: I Remember Mama; Much Ado About Nothing; Hey Evess: Mourners Become Electors; The Three Stooges; Another Part of the Forest (Hawaiian tour); A Christmas Carol; The Crucifier of Blood; Paramount.

OFF-BROADWAY: Becoming Members; Denia on the Fainy Farm; Journey’s End; The Blue Dahlia.

O.THER RESIDENT THEATRES: Measure for Measure; A Confederacy of Errors; 4 Mummer’s Night’s Dream; Antoniy and Cleopatra; King Lear.

TELEVISION: A Christmas Carol (ABC/CAT production); Texas (NBC).

ANNE LAWER returns for her fourth season. An original member of the Actor’s Workshop, she graduated from Stanford University. In New York she studied movement with Katya Deliskova and speech with Alice Hermsen. Miss Lauder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA Theatrefest at Santa Maria/Solvang.

A.C.T. PRODUCTIONS: 21 total, including Cyrano de Bergerac; A Doll’s House; Twelfth Night; 1938; Can’t Take It With You; Pillars of the Community; Roe Gypsies; Man and Superman; Equus; The Master Builder; All the Way Home; Oh, Wilderness! Housebreak House; Romeo and Juliet; A History of the American Film; Ghosts; Another Part of the Forest; I Remember Mama; Mourners Become Electors; Morning Venus; Seven.

PCPA THEATREFEST: 40, Wilderness, Showboat; Ring Round the Moon; Hamlet; Mammy; My Fair Lady; Harvey.

FILMS: 4 Christmas Without Snow (CBS Movie of the Week); The Music School (PBS “American Short Story” series).
FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since 1965. He is a native of New York City and a 25-year veteran of the stage. He has worked with such companies as the American Civic Theatre and the American Shakespeare Festival. He is currently the head of the Alexander Technique program at A.C.T. and is a frequent guest speaker at the university level.

RAY REINHARDT has been with A.C.T. since 1985. He is a native of New York City and a 25-year veteran of the stage. He has worked with such companies as the American Civic Theatre and the American Shakespeare Festival. He is currently the head of the Alexander Technique program at A.C.T. and is a frequent guest speaker at the university level.

TYNIA THOMASSIE joins the A.C.T. company this season as a third-year student in the Advanced Training Program. She is a native of New Orleans and attended the Louisiana State University, where she studied with John Dennis and Barry Kele, and the HB Studio in New York City. In addition to performances with the Theatre at Tada in Tadah, Oklahoma, Miss Thomasius has appeared in A.C.T. studio projects of Henry IV, Part II, Richard III, The Seagull, Man of Men, Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

WILLIAM PATTON is in his 17th season with A.C.T., having joined the company in 1966. He is a native of New York City and has been active in the theatre for many years. He has been a member of the Actors' Equity Association since 1968. He is currently the head of the Alexander Technique program at A.C.T. and is a frequent guest speaker at the university level.

SYDNEY WALKER is a 30-year veteran of stage and film television, having performed in some 101 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the television industry for many years and is currently appearing in the television series "The Streets of L.A." He is a native of New York City and has been active in the theatre for many years. He has been a member of the Actors' Equity Association since 1968. He is currently the head of the Alexander Technique program at A.C.T. and is a frequent guest speaker at the university level.
DESIGNERS

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

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

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

J-BRUSH WHITE joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Plays-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year career has seen her produce over 50 productions and has earned her two Joseph Jefferson Awards for best set design, with Sandy Dennis, and Het L. Baltimore. With her husband, director Michael Ferrall and daughter, Gina, she also designs and manufactures for their Jewel Robe shops in the city.

A.C.T. PRODUCTIONS: 33 total, including: Pillars of the Community; Honoria; The Rising Child; Peer Gynt; The Matchmaker (U.S.S. tour); The Street; The General; The Brothers Karamazov; The Belle of Amherst; The Mandrake; The Three Sisters; Richard III; The Admirable Crichton; All My Sons; The Way We Live (Japan tour); Other Resident Theatres: A Midsummer Night’s Dream.

BRUCE WILLIAMS* has been with the company for six seasons. A native of East Hartford, he studied at the University of Texas with Polish actress/director Jagielska Zych and has appeared at Ashland’s Oregon Shakespearean Festival and the Utah Shakespeare Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.’s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservative students and has toured with us to Hawaii.

A.C.T. PRODUCTIONS: 17 total, including: Julius Caesar; The Master Builder; Hot Potatoes; The National Health; A Month in the Country; Ah, Wilderness!; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III; Black Comedy; Cat Among the Pigeons; A Christmas Carol, (lost, Morning), A Month at Seven. OTHER RESIDENT THEATRES: The Devil, Diaries of Henry VI, Part II; Henry VI, Part III; Much Ado About Nothing; Streetcar Named Desire, Sweet Eves. TELEVISION: A Christmas Carol (ABC/A.C.T. production).

D. PAUL YEUEL* returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeuel’s training includes speech with the late Edwin Skinner and dance with Alvin Alley. Other stage appearances have been with the Berkeley Shakespeare Festival, the University of Southern California, the Paul Masson Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T.’s Conservatory and served as fencing master for the San Francisco Ballet’s production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including: Cyrano de Bergerac; Merchant of Venice, The Tempest of the Shores, First Light; Baltimore, The Matchmaker (U.S.S. tour), Desire Under the Elms (U.S.S. tour); Othello; Salome and Stidd; Peer Gynt; Julius Caesar; All the Way Home (Japan tour); Other Resident Theatres: A Midsummer Night’s Dream.

D.P. YEUEL returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeuel’s training includes speech with the late Edwin Skinner and dance with Alvin Alley. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre. An avid “white-water” enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the prestigious Dayton Asseyt and assisted “Stinting Yoga.”

A.C.T. PRODUCTIONS: The Rivals; The Three Sisters; Richard III; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electric; Cat Among the Pigeons; OTHER RESIDENT THEATRES: 12 total, including: The Tempest; King Lear; Julius Caesar; The Merchant of Venice; A Man for All Seasons; Man of La Mancha; South Pacific; The Basic Training of Pfc. H. Hammel.

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

A.C.T. PRODUCTIONS: 33 total, including:

OTHER RESIDENT THEATRES: 27 total, including:

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

A.C.T. PRODUCTIONS: 24 total, including:

DESIGNERS

BRUCE WILLIAMS has been with the company for six seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagielenka Zych and has appeared at Ashland's Oregon Shakespea-rean Festival. Mr. Williams has performed and directed numerous scripts for A.C.T.'s Plays-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatoy students and has toured with us to Hawaii.

A.C.T. PRODUCTIONS: 27 total, including:
- Julius Caesar, The Master Builder, Hotel Paradiso, The National Health; A Month in the Country; Ah, Wilderness!, Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III, Black Comedy; Cat Among the Pigeons; A Christmas Carol; Love, Morning & Seven.

OTHER RESIDENT THEATRES: The Donnybrook, Henry VI, Part II; Henry VIII, Part III; Much Ado About Nothing: A Streetcar Named Desire; Sweet Eves.

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

D. PAUL YEJELL returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford Univer-sity. Mr. Yejell's training includes speech with the late Edwin Skinner and dance with Alvin Alley. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre. An avid "white-water" enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the presti-gious Daggett Assembly and assisted "Swimming Yoda." 

A.C.T. PRODUCTIONS: The Rivals; The Three Sisters; Richard III; The Admiraible Chrichton; A Christmas Carol; Mourning Becomes Electric: Cat Among the Pigeons.

OTHER RESIDENT THEATRES: 12 total, including:
- The Tempest, King Lear, Julius Caesar, The Merchant of Venice, 4 Men for All Seasons, Man of La Mancha, South Pacific; The Basic Training of Pfc. Hood.

JOSPEH APPELT (lighting Designer) joins A.C.T. for his third season, having designed Mourning Becomes Electric, Mourning Becomes Electric: A Month in the Country; The Game of Love and the Game of Death; and the touring Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions in a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is on leave from both positions for a year. Mr. Appelt has also designed at the Chautauqua Opera Association; The Kansas City Ballet (where he is currently the Resident Lighting De-signer); and the Great Lakes Shakespeare Festival, where he designed a world premiere musical, Bianco, this past summer.

ROBERT BLACKMAN (set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleventh season at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including A Christmas Carol, The Circle, Caneva, Drucker, Privet Lives, Jacques, King Richard Ill, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Month in the Country, Heartbreak House, The Visit, Hotel Paradiso, A Doll's House, You Can't Take It With You, The Mice, The Donnybrook, Peer Gore and Mourning Becomes Electric. Mr. Blackman has also designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre, Company and Houston's Alley Theatre.

MAKAYA BURKE (costume Designer) returns to A.C.T. for her fifth season, having designed Ghosts, Night and Day, The Rivals, Buried Child, Fifth of July, Black Comedy, The Browning Version, and The Admiraible Chrichton. Miss Burke's other credits include two seasons with the Oregon Shakespearean Festival where she designed Inherit the Wind, Man and Superman, and Don Juan in Hell, and, most recently, Simon by the South Coast Repertory Theatre.
MICHAEL CASEY (Costume Designer), who recently wrapped his 5th season with A.C.T., has designed for Radio City Music Hall’s golden anniversary production of Exodus and productions of America and the Monhegan Showboat. He has designed costume pieces for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockers in the highly acclaimed television production of Prime Time and the Brides. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T. productions of Romeo and Juliet, Happy Landings, Cat Among the Pigeons, The Gin Game, Dear Lear, The Chalk Garden, Uncle Vanya, Long, Womany, or Seven, and The Hostess. Mr. Casey has also designed for New York Off-Broadway and as a guest artist for ABC’s television movie, starring Gwen Verdon. Recently, he has created costumes for Harvey, Company and All’s on the Axe for the PCPA Theaterfest in Santa Maria and Sebastoga.

RALPH FUNICELLO (Set Designer) has been a Resident Designer at A.C.T. for twelve seasons, designing productions including Uncle Vanya, Morning at St. 7th, Ah, Wilderness!, Another Part of the Forest, Porgy, Gemini, Porgyboat, The Taming of the Shrew and Mounting Electra, Misc. Funicello’s new work has been seen on and off Broadway and at many resident theaters, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Shrewsbury Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he has directed the Miss and The Taming of the Shrew for PBS television. Currently, Mr. Funicello designed the sets for the New York City Opera’s upcoming production of La Ronde.

DAVID PERCIVAL (Lighting Designer) began his association with A.C.T. last season in The Good Doctor. In addition to designing for the Plays in Progress program, he worked on the workshop productions for the Conservatory. Prior to coming to A.C.T., Mr. Percival designed a number of productions for the Oregon Contemporary Theatre, including A Kiss Will Catch Cabaret featuring Marsha Schallme and Eric. A recent graduate of the University of Washington, Mr. Percival will be represented later this season by How the Odd Wife Saved and Scandal at the San Jose Repertory Theatre.

ROBERT PETERSON (Lighting Designer) designed lights for the West Coast premiere of The Hobbit for A.C.T. 1982-83 season. He also designed lighting for the West Coast premiere of Dam on for Seattle’s Intiman Theatre, where other credits include Strindberg’s A Dream Play, with guest Swedish director Peter Oskarsson, and Brecht’s The Good Soldier, with German director Christian Neel. He works extensively with the Old Globe Theatre in San Diego, where recent credits include Twelfth Night with Martha Mason, the West Coast premiere of Nurses of September, Billy Bishop Goes to War, and Arsenic and Old Lace. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of Dracula’s Hamlet and The Wilder Door. Mr. Peterson has designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the staff Technical Director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Flats Theatrical, a lighting design and stagehands company with offices in Oregon.

DIANE SCHULLER (Lighting Designer) joins A.C.T. for another season, having designed the company’s The Girl of the Golden West, The Three Sisters and Uncle Vanya in previous years. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andrei Serban’s The Marriage of Figaro. He has also designed for the Denver Center Theatre Company, Cin- nati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago’s Goodman Theatre. In the opera world, Ms. Schuller has been lighting designer for seven consecutive seasons with Lyric Opera of Chicago. She has also designed for the Houston Grand Opera, Opera Company of Boston, Colorado Opera and the Minnesota Opera Company. For dance, she designed Stuttgart Ballet’s productions for the Boston Ballet. Last spring, she designed Beckett’s The Seagull. For the Oregon Shakespearean Festival, Ms. Schuller has designed lighting for six seasons at its Ashland Festival, for Isaac Stiger’s The Seagull and The Martyr. Ms. Schuller is an architect and theatrical lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGAR (Set Designer) returns for a ninth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Hostess, Porgyboat, and The Unit Keep, 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. He is the father of the Oregon Shakespeare Festival and the Milwaukee Repertory Theatre. In addition to his work on professional, he has worked extensively in the United States and Europe. Mr. Segar has also designed sets for the Broadway production of The Frenzied Fox and several other Broadway productions. Mr. Segar’s other credits include the Old Globe Theatre’s production of The Country Wife, Arsenic and Old Lace, The Gin Game, and The Importance of Being Earnest; the Amphitheatre Theatre’s production of Hip Kit, and the 50th anniversary season production of La Traviata for the Central City Opera Association in Central City, Colorado.

GREG SULLIVAN (Lighting Designer) was born in Texas, raised in Colorado, and presently lives in California. His recent work includes productions of The Seagull and Midsummer for the Intiman Theatre in Seattle, The Hostage and Of Mice and Men for the Denver Center Theatre, and The Visit for Houston’s Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre’s production of Song and Dance, and Blood Wedding. He is the recipient of three Dramalogue Awards, as well as this year’s Bay Area Theatre Critics Award, and holds degrees from the University of Colorado and California Institute of the Arts.

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

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AMERICAN CONSERVATORY THEATRE
Young Conservatory
Ages 8–18

ACT’S EIGHTEEN REPETORY SEASONS IN SAN FRANCISCO

1969
A Flea in Her Ear
by Georges Feydeau; directed by Gower Champion
The Devil’s Disciple
by George Bernard Shaw; directed by Edward Hastings
Little Murders
by Jack Gelber; directed by Nagle Jackson
Staircase
by Charles Linder; directed by Robert Goldby
The Three Sisters
by Anton Chekhov; directed by William Ball
The Promise
by Aleksei Arbuzov; directed by Edward Hastings
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard; directed by William Ball
The Architect
and the Emperor of Assyria
by Fernando Arreola; directed by Robert Goldby
Room Service
by Allen Boretz and John Murray; directed by Nagle Jackson
Glory! Hallelujah!
by Anna Maria Barlow; directed by Edwin Stein
The Hostage
by Bertolt Brecht; directed by Allen Fletcher
Oh Dad, Poor Dad,
Mama’s Hung You in the Closet
And I’m Feelin’ So Sad
by Arthur L. Kopit; directed by Edward Hastings
* A delicate balance
by Edward Albee; directed by Edward Hastings
* In White America
by Martin Duberman; directed by Nagle Jackson

1970
The Importance of Being Earnest
by Oscar Wilde; directed by Jack O’Brien
Oedipus Rex
by Sophocles; directed by William Ball
Saint Joan
by George Bernard Shaw; directed by Edward Gilbert
The Blood Knot
by Athol Fugard; directed by Gilbert Moses
Little Malcolm and His Struggle Against the Eunuchs
by David Hare; directed by Nagle Jackson
Hadrian VII
by Peter Lake; directed by Allen Fletcher

1971
The Merchant of Venice
by William Shakespeare; directed by Ellis Rabb
The Relapse
by John Webster; directed by Edward Hastings
The Laramie Heterosexual
by Paddy Chervin; directed by Allen Fletcher
The Time of Your Life
by William Saroyan; directed by Edward Hastings
An Enemy of the People
by Henrik Ibsen; directed by Allen Fletcher
The Selling of the President
by Hamply, James, and O’Brien; directed by Ellis Rabb
The Tempest
by William Shakespeare; directed by William Ball
* Hadrian VII
by Peter Lake; directed by Allen Fletcher

1972
Caesar and Cleopatra
by George Bernard Shaw; directed by William Ball
Antony and Cleopatra
by William Shakespeare; directed by Allen Fletcher
Dandy Dick
by Arthur Wing Pinero; directed by Edward Hastings
Paradise Lost
by Claire O’Dair; directed by Allen Fletcher
Private Lives
by Noel Coward; directed by Francis Ford Coppola
The Contractor
by David Storey; directed by William Ball
Seeing Through
by Anthony Shaffer; directed by Ellis Rabb
* Rosencrantz and Guildenstern Are Dead
by Tom Stoppard; directed by William Ball
* The Bravos
by George M. Cohen; directed by Peter Donat

1973
Cyrano de Bergerac
by Edwardmond Rostand; directed by William Ball
The House of Blue Leaves
by John Guare; directed by Edward Hastings
The Mystery Cycle
by Nagle Jackson; directed by Nagle Jackson
A Doll’s House
by Henrik Ibsen; directed by Allen Fletcher
You Can’t Take It With You
by George S. Kaufman and Moss Hart; directed by Jack O’Brien
That Championship Season
by Jason Miller; directed by Allen Fletcher
* The Merchant of Venice
by William Shakespeare; directed by Robert Benson
The Crucible
by Arthur Miller; directed by William Ball

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A.C.T.'S EIGHTEEN REPERTORY SEASONS IN SAN FRANCISCO

1969
A Flea in Her Ear by Georges Feydeau; directed by Gower Champion
The Devil’s Disciple by George Bernard Shaw; directed by Edward Hastings
Little Murders by John Furlong; directed by Nagle Jackson
Staircase by Charles Dyer; directed by Robert Goldby
The Three Sisters by Anton Chekhov; directed by William Ball
The Promise by Anton Arbusov; directed by Edward Hastings
Rosencrantz and Guildenstern Are Dead by Tom Stoppard; directed by William Ball
The Architect and the Emperor of Assyria by Fernando Arrabal; directed by Robert Goldby
Room Service by Allen Boretz and John Murray; directed by Nagle Jackson
Glory! Halalusha! by Nina Maria Barlow; directed by Edwin Stein
The Hostage by Bertolt Brecht; directed by Allen Fletcher
Oh Dad, Poor Dad, Mammy’s Hung You in the Closet And I’m Feelin’ So Sad by Arthur L. Kopit; directed by Edward Hastings
* A Delicate Balance by Edward Albee; directed by Edward Hastings
In White America by Martin Duberman; directed by Nagle Jackson

1970
The Importance of Being Earnest by Oscar Wilde; directed by Jack O’Brien
Oedipus Rex by Sophocles; directed by William Ball
Saint Joan by George Bernard Shaw; directed by Edward Gilbert
The Blood Knot by Athol Fugard; directed by Gilbert Muros
Little Malcolm and His Struggle Against the Eunuchs by David Hallibew; directed by Nagle Jackson
* Rosencrantz and Guildenstern Are Dead by Tom Stoppard; directed by William Ball
* The Seer by George M. Cohan; directed by Peter Donat

1971
The Merchant of Venice by William Shakespeare; directed by Ellis Rabb
The Relapse by John Van Druten; directed by Edward Hastings
The Laramie Heterosexual by Paddy Chilvers; directed by Allen Fletcher
* The Time of Your Life by William Saroyan; directed by Edward Hastings
* An Enemy of the People by Henrik Ibsen; directed by Allen Fletcher
* The Selling of the President by Hamly, Hume and Brun; directed by Ellis Rabb
* The Tempest by William Shakespeare; directed by William Ball
* Hadrian VII by Peter Luke; directed by Allen Fletcher

1972
Caesar and Cleopatra by George Bernard Shaw; directed by William Ball
Antony and Cleopatra by William Shakespeare; directed by Allen Fletcher
Dandy Dick by Arthur Wing Pinero; directed by Edward Hastings
Paradise Lost by Clifford Odets; directed by Allen Fletcher
* Private Lives by Noel Coward; directed by Francis Ford Coppola
The Contractor by David Stratton; directed by William Ball
* Sheath by Anthony Shaffer; directed by Ellis Rabb
* Rosencrantz and Guildenstern Are Dead by Tom Stoppard; directed by William Ball
* The Tavern by George M. Cohan; directed by Peter Donat

1973
Cyrano de Bergerac by Edmond Rostand; directed by William Ball
The House of Blue Leaves by John Guare; directed by Edward Hastings
* The Mystery Cycle by Nagle Jackson; directed by Allen Fletcher
You Can’t Take It With You by George S. Kaufman and Moss Hart; directed by Jack O’Brien
That Championship Season by Jason Miller; directed by Allen Fletcher
* The Merchant of Venice by William Shakespeare; directed by Robert Bonaventura
* The Crucible by Arthur Miller; directed by William Ball

1974
The Taming of the Shrew by William Shakespeare; directed by William Ball
The Hot L Baltimore by Lanford Wilson; directed by Allen Fletcher
The Miser by Molire; directed by Allen Fletcher
The House of Bernarda Alba by Federico Garcia Lorca; directed by Joy Carson
Tonight At 8:30 by Noel Coward; directed by Paul Blake and Edward Hastings
The Cherry Orchard by Anton Chekhov; directed by William Ball
Broadway by George Abbott and Philip Dunne; directed by Edward Hastings
* Cyrano de Bergerac by Edmond Rostand; directed by William Ball
* You Can’t Take It With You by George S. Kaufman and Moss Hart; directed by Jack O’Brien

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