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CONTENTS

ANGELS FALL Cast
Making Music out of the American Voice 11

A MIDSUMMER NIGHT'S DREAM Cast
Of Fairies and the Moon 16

THE SLEEPING PRINCE Cast 19

DEPARTMENTS

"ACT 1" AUCTION 7
SPECIAL VISITORS TO A.C.T. 22
CONSERVATORS OF THE AMERICAN ARTS 22
A.C.T. 1983-84 CALENDAR 23
TO THE AUDIENCE 25
GEARY THEATRE—FIRE EXITS 25
PROLOGUES 26
RADIANTE AMERICAN ARTISTS 26
WHO'S WHO: THE ACTORS 31
WHO'S WHO: DESIGNERS 42
THE CONTRIBUTORS 45
A.C.T. COMPANY, STAFF & ADMINISTRATION 54

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Cover: (left to right from top) Doheny Moore, John DeMita, Peter Brett, Sydney Walker, Dalton Oates and Barbara Dirkson appear in Angels Fall by Lorraine Hansberry directed by Edward Hastings. Photos: Larry Moakle, Design: Terry Okuwa.

AMERICAN CONSERVATORY THEATRE
THE GEARY THEATRE
MARCH, 1984

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ANGELS FALL Cast
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A MIDSUMMER NIGHT'S DREAM Cast
Of Fairies and the Moon

THE SLEEPING PRINCE Cast

DEPARTMENTS
"ACT II" AUCTION 7
SPECIAL VISITORS TO A.C.T. 22
CONSERVATORS OF THE AMERICAN ARTS 22
A.C.T. 1983-84 CALENDAR 23
TO THE AUDIENCE 25
GEARY THEATRE—FIRE EXITS 25
PROLOGUES 26
RADIAN TE AMERICAN ARTISTS 26
WHO'S WHO: THE ACTORS 31
WHO'S WHO: DESIGNERS 42
THE CONTRIBUTORS 45
A.C.T. COMPANY, STAFF & ADMINISTRATION 54

GILMAN KRAFT 11
President
A.J. LANDAU 12
Senior Vice-President

IRWIN M. FRIES 16
Executive Vice-President & Advertising Director
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Cover: (left to right from top) Dichen Moak, John DeMita, Peter Brett, Sydney Walker, Dathan Matthews and Barbara Dickerson appear in Angels Fall by Loose Jams, directed by Edward Hastings. Photo: Larry Morkle. Design: Terry Okerson.


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“ACT II” AUCTION
LOADED WITH TREASURES

The second annual “ACT II” Auction Gala on March 10, 1984 will be an even greater success than the ’83 inaugural. Beginning at 5:00 p.m. and ending at 9:30 p.m. in the Grand Ballroom of the St. Francis Hotel, the live and silent auctions will include such tempting bidables as handmade quilts designed by Ali McGraw, a guided tour of Hong Kong by master chef Ken Horn, and a hand-blown decanter of the exclusive Remy Martin Louis XIII cognac...Here is a sample of other items to challenge your better judgment!

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- ROBERT MOTHERWELL—
LITHOGRAPH
“Bengalern Suite 4 7/8,” 1979
9 x 11 7/8 (image) 20 7/8 x 26 7/8 framed
Robert Motherwell is an American artist of international renown. His lithograph will be on view at the John Berggruen Gallery the week prior to the “ACT II” Auction Gala, JOHN BERGMUEN GALLERI, San Francisco.

- 1177 CLUB & THE NASJONAL ANTHEM—PRIVATE PARTY FOR 100
Round up 100 of your friends or business associates for an exclusive performance of NASJONAL ANTHEM, the lively reunion of Ogden Nash’s poems and unknown lyrics. The 1177 Club on Nob Hill will be yours for the evening, where tasty hors d’oeuvres and wine will be served to you and your guests, compliments of Club owners Mike and Fran Sanchez, who are also the proprietors of Mama’s Restaurant. 1177 CLUB, San Francisco; NASJONAL ANTHEM.

- SOCIETY EXPEDITIONS’ NOS- 
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- NANNY FOR A MONTH—
AMERICAN NANNY PLAN
If you think the Nanny is one of those delightful traditions that’s fallen by the wayside, think again. The American Nanny Plan, headquartered in Claremont, California, is reviving the wonderful idea right here in the U.S.A. An American Nanny can live either in the home or come in by day. She is expected to take responsibility for everything and anything to do with children in her care, but not for domestic duties other than those directly concerning the children. Four-week period to be mutually agreed upon in advance. AMERICAN NANNY PLAN, Clinton.

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THE AMERICAN CONSERVATORY THEATRE

Presents:

ANGELS FALL

by Lanford Wilson

The Cast

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

Directed by Edward Hastings

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

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

There will be one twelve-minute intermission.

UNDERSTUDIES

Dan — J. Steven White; Niles — D. Paul Yeuell;
Marion — Nancy Carlin; Zappy — Douglas Martini; Rita — Carolyn McCormick;
Alternate for Father Doherty — William Paterson
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Alternate for Father Doherty — William Paterson
Making Music Out of the American Voice

An Interview with Linford Wilson by Jeffrey Hirsch

The shepherd's brow, fronting forked lightning, went.
The horror and the havoc and the glory Of it, Angel fall, they are towers, from heaven—a story
Of just, majestical, and giant guns.
But man—, we, scabbard of sheer blade bone, 
Who breathe, from groundling babyhood to hear
Age gaps whose breath is our presentrawn —
What base is our violin for tragic tones?

—Gerard Manley Hopkins

Twenty years ago, Linford Wilson's play, Home Free, was performed at the legendary Caffe Cino in New York's Greenwich Village. Five years later, in 1969, Wilson founded the off-Broadway Circle Repertory Company with Marshall Mason and began a collaboration that is now one of the longest and most successful between a playwright and director in the history of the American theatre. Most of Wilson's plays, including The Mayor Builders and The Five J Carbones, have been written expressly for such members of the Circle Rep acting company as Judd Hirsch, William Hurt, Trish Hawkins and Bernard Hughes and staged in their premiere productions by Marshall Mason. With the first three plays about the Missouri Talley clan—The Fifth of July (seen at A.C.T. in 1979), the Pulitzer Prize-winning Talley's Folly, and A Tale Fali—Wilson has quietly but firmly established himself as the preeminent playwright of America's heartland.

Wilson's most recent play, Angel Fall, was written on a commission from the New World Festival in Miami and given its world premiere there on June 19, 1982. The play was subsequently seen in rewritten versions at the White Barn Theatre in Westport, Connecticut and at the Performing Arts Center in Sarasota Springs, New York in the 1982 summer season, along with Martha Norman's The Diary. Angel Fall opened at the Circle Rep on October 16, 1982 and in January of 1983 moved to the Longacre Theatre on Broadway, where it played for three months.

In the following conversation, Linford Wilson displays his delightful form and speaks enthusiastically about Angel Fall and his other plays. He has just completed a translation from the Russian of Anton Chekhov's The Three Sisters, to be produced in March at the Hartford Stage Company in Connecticut.

A.C.T.: How does the translating you have been doing differ from writing?

LINFORD WILSON: Oh, God, it's such a rest! It's like archaeology, like working in an entirely different field except that I can bring to it everything I know from my own work. It's a bummers holiday.

I burned myself out working on Angel full. I worked very hard and very fast because I was always on deadlines. I did as well as I possibly could on the play but also I did myself in. When I finished I said that for at least a year I couldn't do another thing. I didn't want to have an original thought. And I haven't!

A.C.T.: Almost every writer loves Chekhov. What is your response to him?

L.W: I think Chekhov is the best. And I think The Three Sisters is probably the best play ever written, always excepting Shakespeare in King Lear, Hamlet and Romeo and Juliet. In modern plays—and God knows he wrote very modern plays—he's the best. Other people might prefer Strindberg or Ibsen but to me Chekhov is amazing. I'm on the last few pages of The Three Sisters now and every line of the play is heartbreaking. The cumulative effect of the time he gets to the end is astonishing. I can hardly work on it. It's really very, very beautiful.

A.C.T.: Your own work frequently has been called Chekhovian. Do you agree with the comparison?

L.W: I'm a little impatient with people who call me Chekhovian. It happens all the time but I don't feel it. I was trying to "do" Chekhov or try to emulate him or even try to express what he did in contemporary terms, I would write very differently. I read him at a very formative age and was just blown away, but my literary influences are more novels like Dickens and Mark Twain. And plays that do something quite different from what Chekhov does, like James Sanders' Next Time I'll Sing to Lise.

A.C.T.: You are also frequently compared to your fellow Missouri statement, Tennessee Williams. You knew him, didn't you?

L.W: No—he still stalks me that he is not with us anymore. But then, of course, he is. Yes, I did know him, yes I did. Now that's an influence. But it's an influence in something completely different from what the critics think. It's an influence in words, an influence in trying to make music out of the American voice. Whitman and Swinburne have had the same influence on me. They, too, made the English language sing. William's writing sounds like the way people talk except that the speech is elevated. It's taking those moments you hear, in which people make natural poetry, and making entire plays out of them.

A.C.T.: What is your relationship to a play like Angel Fall, of performing it around the country?

L.W: It's always very exciting for me to see my plays performed by theatres other than my own. I came out to see Fifth of July done at A.C.T. for instance, and I recently saw Talley's Folly in Kansas City. Both were very exciting. Actors who haven't seen the original productions respond to the texts only with their own experience. And, theoretically, if I have written a part that challenged a particular actor at the Circle Rep to do something that he hadn't done before and to do it well, then I have written a character that is viable no matter who does it. Good parts have always been written for specific actors.

It's always wonderful to get out of New York to see other productions of my plays. The critics here don't seem to understand metaphor. They throw up their hands if you have any sort of symbolism. Of course that is what we work with. But in New York, symbolism has been getting an absolutely bad name.

Tanya Berenzin, who played Marion in the original production of Angel Fall, sat down about a month ago with an important New York critic who shall be nameless, I swear. She asked him why he had not understood, at the time it was on Broadway, what the play was about. "The playwright developed a situation," she explained, "where he is talking about America. He is saying—" We are briefly held in a church where no one any longer goes, under a nuclear threat. The...
The shepherd's brow, fronting forked lightning, owns
The horror and the havoc and the glory
Of it: Angel fall, they are towers, from hearen—a story
Of jest, majestical, and giant grounds.
But man— we, sculf of scree bolette bones,
Who breathe, from grounding babbyhood to hearty.
Age gap: whose breach is our precious war?
What ban is we-rid for tragic tones?
— Gerard Manley Hopkins

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LANFORD WILSON: Oh, God, it's such a rest! It's like archaeology, like working in an entirely different field except that I can bring to it everything I know from my own work. It's a busman's holiday.

I burned myself out working on Angel Fall, I worked very hard and very fast because I was always on deadlines. I did as well as I possibly could on the play but I also did myself in. When I finnished it I said that for at least a year I couldn't do another thing. I didn't want to have an original thought. And I haven't!

A.C.T.: Almost every writer loves Chekhov. What is your response to him?

L.W.: I think Chekhov is the best. I think The Three Sisters is probably the best play ever written, always excepting Shakespeare in King Lear, Hamlet and Romeo and Juliet. In modern plays — and God knows he wrote very modern plays — he's the best. Other people might prefer Strindberg or Ibsen but to me Chekhov is amazing. I'm on the last few pages of The Three Sisters now and every line of the play is heartbreaking. The cumulative effect of the time he gets to the end is astonishing. I can hardly work on it. It's really, very beautiful.

A.C.T.: Your own work frequently has been called Chekhovian. Do you agree with the comparison?

L.W.: I'm a little impatient with people who call me Chekhovian. It happens all the time but I don't feel it. I've been trying to "do" Chekhov or trying to emulate him or even trying to express what he did in contemporary terms, I would write very differently. I read him at a very formative age and was just blown away, but my literary influences are more novelists like Dickens and Mark Twain. And plays that do some-thing quite different from what Chekhov does, like James Saunders' Next Time I'll Sing to Lin.

A.C.T.: You are also frequently compared to your fellow Missouri statesman, Tennessee Williams. You know him, didn't you?

L.W.: I knew — it still startles me that he is not with us anymore. But then, of course, he is. Yes, I did know him, yes I did. Now that's an influence. But it's an influence in something completely different from what the critics think. It's an influence in words, in an influence in trying to make music out of the American voice. Whitman and Swin- borne have had the same influence on me. They, too, made the English language sing. William's writing sounds like the way people talk except that the speech is elevated. It's taking those moments you hear, in which people make natural poetry, and making entire plays out of them.

A.C.T.: Is there is relationship to a play like Angel Fall, theming it performed around the country?

L.W.: It's always very exciting for me to see my plays performed by theatres other than my own. I came out to see Fifth of July done at A.C.T. for instance, and I recently saw Talley's Folly in Kansas City. Both were very exciting. Actors who haven't seen the original productions respond to the texts only with their own experience. And, theoretically, if I have written a part that challenged a particu-lar actor at the Circle Rep to do some-thing that he hadn't done before and did it well, then I have written a charac-ter that is viable no matter who does it. Good parts have always been written for specific actors.

It's always dollarsful to get out of New York to see other productions of my plays. The critics here don't seem to understand metaphor. They just throw up their hands if you have any sort of symbolism. Of course that is what we work with. But in New York, symbolism has been getting an absolutely bad name.

Tanya Benzin, who played Marion in the original production of Angel Fall, sat down about a month ago with an important New York critic who shall be name- less, I swear. She asked him why he had not understood, at the time it was on Broadway, what the play was about. "The playwright developed a situation," she explained, "where he is talking about America. He is saying, 'We are briefly held in a church where no one any longer goes, under a nuclear threat. The
people who are doing something worthwhile while are no longer sure if what they are doing is correct and no longer believe in what they are doing. As a result, they are now basing their decisions on what actions to take more on personal gain than any humanitarian considerations.

And, most significantly of all, all of the people are terribly sad because the artist is dead. Why? Tanya asked, didn't the critic see that the situation of the play was a metaphor for the state of American culture just now? The critic said, "It never crossed my mind. I just kept waiting for something to happen." Tanya said, "The important thing to understand is that nothing was going to happen except that people were going to make life decisions. Nothing is going to happen. This is just where we are.

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

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

For many years, I've been reading about New Mexico and the Indians who live there and the nuclear production that goes on there, but until that moment did the ideas come together in my mind. The professor and her husband came into one of these missions in my head, and the priest was there and he was unlike any of the stage priests that we see now who drink and smoke and swear and don't believe in God. He was not one of those. There was an art dealer there and her boyfriend and her husband was an artist who had just died. Everyone was there in the mind instantly the moment I saw that postcard image of a barren New Mexico mountainside.

I didn't know what had happened to me so I paid no attention to it until the next day. Then it all came crashing back. But it was mostly the characters, you see. I had the art dealer and her tennis player five years ago. For six years, I've been going to write that professor and her wife who writes children's stories but has no children, since I taught and met

professor like that. The priest was going to write more since the time I saw the tenth nonbelieving priest in the theater and said, "That doesn't conform to the priests I know." The Indian I've been going to write ever since I got sick of all those sweet-hearted, soft Indians that have been in American literature since the 60s. I wanted to write an Indian that was as big-hearted and mili-

tant as the ones I had met.

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

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

L.W.: I live out in Sag Harbor which is a tiny little town. Since I've been thinking, I've walked out onto my deck five times—it's right here, of course—and looked across at the house of a friend that is oh, forty feet away but on another block. I can see the garage at the back of the house that used to be the studio of my artist friend Lou Fink. About three years ago he died out here on the highway. He was sixty-five years old and a wonderful artist. And he was very important to me. We wound up our work days at the same time and I would go over and say, "How are things going with you because I'm not getting anything done." And he would say, "I'm doing great!" Or he would come over to my house and say, "I'm doing badly today, tell me something good. Tell me you've had a break-

through." He was an older man and a little taciturn but he was a kind of mentor. I saw him every single day. Either I would take a bottle of wine over to him or he brought one over to me and we would sit and wait for his wife to come home from work and join us.

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

Hopkins was Lou's favorite poet. When I started writing the play I didn't know what the name of it was but I knew it had to come from a Hopkins poem.

The poem says, "Angels fall, they are towers from heaven." But people have nowhere to fall from. I was writing simultaneously about people who have nowhere to fall from and giants. These people are all giants who fall erroneously and fail, but at the same time they are just people who have nowhere to fall from. I'm thinking particularly about Don Tabora who goes off, as far as I'm concerned, to make a name for himself instead of staying and helping his people. He's destined to do that from the beginning because angels fall but it's so subtly said to see it happen.

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

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

The number of artists drawn there is amazing. They are attracted by the light, which is astonishing. It is a part of the country where I feel the same strength that I feel in Missouri and also in the California wine country. Places like that are very important to me because you feel the indomitable strength of the people. Nowhere is that spirit stronger than in New Mexico and Arizona. All you have to do is go to Taos or Santa Fe and you may never leave.

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

L.W.: I think it is where we are living today. It's not anti-nuclear, it just says that we are living under the threat of imminent danger. "Will it happen now?" the characters in the play ask. "No, it didn't. What do you know? Can we do anything about it? No. Are we doing anything about it? No, we are saying. "Oh my God, that was close. When can we leave this church and go on about our lives? Maybe never, maybe in fifteen minutes. Do we care? Well, can we do it? It is not the action of the play. It is a metaphor saying this is where we are living. Please recognize that you are living completely under a threat of imminent immolation. I'm not just talking about somebody pushing a button, about war. I'm saying that the danger is everywhere.

CHANEL

INTRODUCING ROUGE EXTRÊME. DARING NEW HIGH-INTENSITY LIPCOLOUR. CONCENTRATED TO MAKE A LASTING IMPRESSION. PREMIERING AT MACY'S
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A.C.: How did you come to take the play’s title from a Gerard Manley Hopkins poem?
L.W.: I live out in Sag Harbor which is a tiny little town. Since I’ve been talking I’ve walked out onto my deck five times— it’s night here, of course—and looked across at the house of a friend that is oh, forty feet away but on another block. And I can see the garage at the back of the house that used to be the studio of my artist friend Lou Fink. About three years ago he died out here on the highway. He was sixty-five years old and a wonderful artist. And he was very important to me. We wound up our work days at about the same time and I would go over and say, “How are things going with you because I’m not getting anything done.” And he would say, “I’m doing great.” Or he would come over to my house and say, “I’m doing badly today, tell me something good.” Tell me that you’ve had a breakthrough? He was an older man and a little taciturn but he was a kind of mentor. I saw him every single day. Either I would take a bottle of wine over to him or he brought one over to me and we would sit and wait for his wife to come home from work and join us. He was so much a part of my life that when he died it was an enormous loss. It was so profound that I didn’t know if I could live in this town anymore. And I didn’t know that there were that close and that he was that important to me. Angels Fall is dedicated to Lou. The loss of him permeates the entire play. The speech that the priest has about Ernest Branch, the dead artist— “I don’t go out to do that anymore. He’d drink wine and I’d drink tea, and we both got drunk!”— it was like that. He was very important to me.

Hopkins was Lou’s favorite poet. When I started writing the play I didn’t know what the name of it was but I knew it had to come from a Hopkins poem. The poem says, “Angels fall, they are towers from heaven.” But people have nowhere to fall from. I was writing simultaneously about people who have nowhere to fall from and Indians. These people are all giants who fall erratically and fall, but at the same time they are just people who have nowhere to fall from. I’m thinking particularly about Don Tabala who goes off, as far as I’m concerned, to make a name for himself instead of staying and helping his people. He’s destined to do that from the beginning because angels fall but it’s profoundly sad to see it happen.

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

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THE AMERICAN CONSERVATORY THEATRE
Presents
A MIDSUMMER NIGHT'S DREAM
By WILLIAM SHAKESPEARE

The Cast
Hippolyta, Queen of the Amazons, betrothed 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 Bening
Pack, or Robin Goodfellow .......... Tom O'Brien
First attendant to Titania .......... Tyina Thomassie
Second attendant to Titania .......... Linda Aldrich
Peaseblossom .......... Attica Bowden
Moth .......... Jacqueline Mates
Mustardseed .......... Aidan O'Shea
Colubrid .......... 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,
Alex Rafter, Jennifer Smith, Chris Valentine, Valerie Susan Vigil.

Directed by James Edmondson

Scenery by Richard Seger
Costumes by Martha Burke
Lighting by Duane Schneider
Original music by Larry Delinger
Choreography by John Pasqualetti
Sound by Christopher Moore
Hairstyles by Rick Echols
Dramaturge: Stephen Booth
Assistant Director: Stephen Weeks

There will be one 13 minute intermission.

UNDERSTUDIES
Theseus, Oberon, Quince — James Edmondson; Egeus, Philostrate — William Ball; Lysander, Snout — Douglas Martin; Bottom — Dakin Matthews; Demetrius, Snug — Nicholas Kalidin; Puck — Drew Eshelman; Starveling — William Paterson; Hippolyta — Barbara Dirickson; Hermia — Tyina Thomassie; Helena — Nancy Hootek; Titania — Nancy Carlin.

This production is made possible by a generous gift from Shaklee Corporation.
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OF FAIRIES AND THE MOON

Doubtless there are as many fairies in our midst 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 Elizabethtown with enlightenment but it still left plenty of room for the indulgence of medieval fairylore.

Native English fairies of the 16th century were generally benevolent in their actions and willing to help mortals in need. At will they could transform their naturally diminutive figures—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 weather and the seasons and when they quelled all of Nature went awry. They had great knowledge of the herbs and flowers they lived amid and even though they loved to make music and dance, they were not averse to performing household chores. Fairies were known to be reliable guardian spirits of the home who could be trusted to shelter treasure and watch over servants. They took uncommon pleasure in misleading travelers, occasionally were amorous of mortals 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 nearly born gave Elizabethan fairies their strongest hold on the imaginations of Renaissance men and women who believed that a fairy blessed wedding would result in robust 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 one of his greatest fairy poems, A Midsummer Night's Dream, combining a variety of literary sources with what he had learned at a box of the fairies inhabiting the Stratford woods.

Even as a few months earlier he had immortalized Mal, queen of the fairies and midway to dreams, in Mercutio's famous revirement in Romeo and Juliet, the playwright now fixed in time forever Oberon, Titania and Robin Goodfellow, the most puckish hobgoblin of them all, in a magical moonlit scene of mischievous fairies, young lovers and rustic clowns.

Peter Donat & Annette Bening portraying Oberon and Titania, King and Queen of the Fairies, in A Midsummer Night's Dream.

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 temperamental odd weather in act two corresponds to the unseasonable cold and wet spell England is known to have suffered in 1594. Late in that same year, King James of Scotland planned to celebrate the christening of his son Henry by having the baptismal carriage drawn through the courtyard of Sterling 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 coach drawn by a Moos. This incident is slightly ridiculed in the Dream's third act when Bottom and his fellows advise Snug the joiner to temper his performance as the lion in Pyramus and Thisbe lest the ladies in Theseus' court be given a fright and the workmen—cum—actors be hanged, "every mother's son."

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 festive use of music and dance employed as in a masque, a popular form of court entertainment; its central action in which three couples are eventually united in marriage; and the fairy benefaction over the marriage beds which in the final act 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-masque like postlude to the performance that could be counted on to send courtiers and wedding guests into the moonlight night full of the spirit of Theseus' blessing—"Joy, gentle friends, joy and fresh days of love to accompany your hearts!"

Elaborate dances and extravagant spectacles were included in most of the Dreams seen over the next two hundred years.

A 1816 version performed at Covent Garden concluded with "A Grand Pageant, Commemorative of the Triumphs of Theseus over the Cretans, the Thetans, the Centaurs, the Minotaur and the Golden Fleece." Upon viewing this remarkable travesty, 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 unmanageable reality!"

Not until Mrs. Elizabeth Verns 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 players' minds Mendelssohn's music—completed in 1842 with the addition of twelve incidental numbers and a finale—and Shakespeare's play remain inextricably linked.

Finally, almost four hundred years after it was written, A Midsummer Night's Dream can be seen for the richly imagined work of art 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, as Bottom the weaver properly asserts, "Man is but as he go about to expound his dream."
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Native English fairies of the 16th century were generally benevolent in their actions and willing to help mortals in need. At 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 weather and the seasons and when they quarreled all of Nature went awry. They had great knowledge of the herbs and flowers they lived amid and even though they loved to make music and dance, they were not averse to performing household chores. Fairies were known to be reliable guardian spirits of the home who could be trusted to shelter treasure and watch over servants. They took uncommon pleasure in misleading travelers, occasionally were amorous of mortals 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 imaginations of Renaissance men and women who believed that a fairy-blessed wedding bed would result in robust offspring and domestic contentment.

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THE AMERICAN CONSERVATORY THEATRE

Presents

THE SLEEPING PRINCE

by Terence Rattigan

The Cast

Peter Northbrook .......... William Paterson
Mary ........................ Annette Bening
The Major-Domo .......... Harold Surrratt
The Regent .................. Peter Donat
The King ....................... Tom O'Brien
The Grand Duchess .......... Marrian Walters
The Countess ................. Nancy Houfek
The Baroness ............... Johanna Jackson
The Archduchess .......... Anne McNaughton
The Princess .................. Tynia Thomasse
The Butler ................... James Lewis
The Footmen ............... Henry Bolzon
Scott Freeman

Directed by James Edmondson

Scenery by Richard Seger
Costumes by Martha Burke
Lighting by Joseph Appelt
Original Music by Larry Delinger
Hairstyles by Rick Echols
Assistant Director Michael Quinn

The scene throughout is a reception room in the Carpathian Legation in London.

ACT ONE
Scene I Wednesday June 21st, 1911, about eleven-thirty p.m.
Scene II Thursday June 22nd, 1911, about eight a.m.

ACT TWO
Scene I Thursday June 22nd, 1911, about seven p.m.
Scene II Friday June 23rd, 1911, about one a.m.
Scene III Friday June 23rd, 1911, about ten a.m.

There will be one thirty-minute intermission.

UNDERSTUDIES
Peter Northbrook — D. Paul Youell; Mary, The Princess — Janice Hutchins;
Major-Domo — Douglas Martin; The Grand Duchess — Barbara Dickerson;
Alternate For The Regent — Bruce Williams

Ford Mustang

Decisions, decisions, decisions.

You're looking at three superbly crafted machines. Each with a driving force all its own.
Mustang GT. The Boss. It packs a 5.0 liter High Output V-8 engine, a five-speed gearbox and a performance suspension with front and rear stabilizer bars.
Mustang Convertible. This is Mustang at its uninhibited best. An electric convertible top that folds on command to transform car to convertible in seconds. Real rear windows that really roll down. And a 5.8 liter fuel-injected V-8 engine.
Mustang SVO. The newest, most sophisticated Mustang. 175 horsepower turbo-charged four-cylinder engine with intercooler.

That's all we'll say. The machine speaks for itself. "Quality is Job 1" means more than an ongoing commitment. It means results.
A recent survey concluded Ford makes the best built American cars.**

Mustang GT, Convertible or SVO. Find your Mustang. Make your move.

*Based on SVO market data
**The survey sponsored consumer reported the results of the quality of Mustang and its competitors.
Get it together — Buckle up.
Have you driven a Ford lately?
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**Based on J.D. Power and Associates Future Car Buyer Survey (1989)
The survey sponsored by Ford was conducted among 1990 car buyers within 60 days of current ownership of new Ford cars purchased and built in the U.S.

Get it together. Buckle up. Have you driven a Ford lately?
AMERICAN CONSERVATORY THEATRE

LONDON THEATRE TOUR

APRIL 29-MAY 10, 1984

OUR PACKAGE INCLUDES:

• Discussion with the Artistic Director and actors from the company at the Royal Court Theatre, centre of the British theatre renaissance.
• Day excursion to Chichester with attendance at the Festival Theatre.
• Discussion with a leading member of the Royal Shakespeare Company.
• Seven unique theatre performances selected by William Ball, Edward Hastings and London Arts Discovery Tours including the West End Theatre, Royal Shakespeare Company, Chichester Festival Theatre, Royal Court Theatre, National Theatre, Lyric, Hammanthorle and The Royal Ballet at Covent Garden.
• Private champagne party at Covent Garden's Royal Opera House.
• Presented by the Friends of the American Conservatory Theatre.

Call: TOUR ARTS
(415) 864-8565
231 Franklin Street
San Francisco, CA 94102

AMERICAN CONSERVATORY THEATRE

REPERTORY FOR THE 1983-1984 SEASON

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

Dial "M" for Murder
Frederick Knott
November 22-February 2

A Christmas Carol
Charles Dickens
December 3-December 24

John Gabriel Borkman
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

ACADEMY

FALL, WINTER, SPRING AND SUMMER SESSIONS
NEXT WEEK SESSION BEGINS APRIL 2 - MAY 24

BASIC & INTERMEDIATE ACTING, SCENE STUDY, SPEECH, VOICE, INTRO TO ALEXANDER TECHNIQUE

LIMITED ENROLLMENT

AMERICAN CONSERVATORY THEATRE

LOTS OF BEAUTY ABOVE ROUND HILL COUNTRY CLUB.

View sites in one of the Bay Area's most respected neighborhoods. It's time to make that dream home a reality.

With your architect (or one of our award-winning) you can create that single story or multi-tiered home here. Customized to your own particular style and specifications.

At Round Hill Estates North in Alamo, you can choose from a selection of many beautiful new sites ranging from 1/4 acre to over 10 acres (some equestrian).

A number of country estate homes are completed or under construction. These magnificent views are only matched by the magnificent view homes that are already being built here. Excellent financing available. Phone 820-9772 or 820-4000.

ROUND HILL ESTATES NORTH

A Neotraditional Development Company Community

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LIMITED ENROLLMENT

Grace Cathedral Gift Shop

Write or call:
Linda Milneck, A.C.F.
450 Geary Street, SF 94102
(415) 771-3880, ext. 286
(Mon-Fri 10-6)

Lots of beauty above Round Hill Country Club.

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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

LIMITED ENROLLMENT

Tuition: $300.00 per session

Weekly classes include Acting Techniques, Creative Drama, Musical Theatre and Scene Study.

Session II: February 13-May 12

Grace Cathedral Gift Shop
- greeting cards & icons
- James Avery jewelry
- music boxes & wind chimes
- books for all ages & advent calendars
- cathedral choir recordings
- unusual handmade gifts

Serving California Cuisine
Lunch till 5:00 - Dinner till Midnight
Fall Bar - Fine Wines
Post Street Bar & Cafe
632 Post Street - 928-9394

Lots of beauty above
Round Hill Country Club.

View sites in one of the Bay Area’s most respected neighborhoods.
It’s time to make that dream home a reality.
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A Neal Martin Development Company Centrally

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450 Geary Street, SF 94102
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TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order.
Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets.
Box Office Hours: 10 a.m. through the first intermission of the evening performance. For information call 673-6440.
Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.
Ticket Agency—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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

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

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0318 or 771-8880 (Voice). Special thanks to Steven Fittich Ruder for his hard work and excellent performance in the interpreting of each show.

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

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

SPECIAL DISCOUNT RATES
Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Jacque Jordan at A.C.T. (415) 771-8880.

GIFT IDEAS
Gifts available from A.C.T.: The C.C.T. of Coding is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $13.75 each. Prices include postage and handling. Make checks payable to Friends of A.C.T.

A HOME COOKED MEAL WITH A FAMILY
This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most.
Please... if you would like to welcome one or two young actors into your home this season for an evening meal, put your name on the Hospitality List now. Call Memphrit or Emily at the Conservatory office (771-8880).
This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPRING CLEANING
The A.C.T. props department welcomes the donation of any usable furniture, clothing, books and other household items. Please call the production office, 771-8880.

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.

Hers and Her First Annual American Actor Awards were presented to Joanne Woodward and Paul Newman who visited A.C.T. to celebrate his birthday. In addition to the awards, the Newman received a 78Limited cake and song from the cast of A Midsummer Night's Dream.
TO THE AUDIENCE

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

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A.C.T. is pleased to announce the opening of the beautiful Radiance Room downstairs in the Geary Theatre

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

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

After theatre entertainment coming soon!

FM 88.5

[Image of a theatre map with exit signs and labels for the Geary Theatre, with directions to the nearest exits in case of emergency. Note on the map: "In case of emergency, WALK, do not run, to the nearest exit (by order of the Mayor and the City's Board of Supervisors)." ]
RADIANT AMERICAN ARTISTS

The recipients of the Radiant American Artist Award—honored for their consistently high quality of artistry—are:

Annel Adams, R.A.A.
Rene Aubertinou, R.A.A.
Laurens Bacall, R.A.A.
Willie de Kooning, R.A.A.
Richard Diebenkorn, R.A.A.
Peter Denat, R.A.A.
Ellis Fitzgerald, R.A.A.
Joan Fontaine, R.A.A.
Lyons Fontaine, R.A.A.
James Grayson, R.A.A.
Julie Harris, R.A.A.

THE SLEEPING PRINCE

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Sydney Walker, R.A.A.
Marrian Walters, R.A.A.
Tennessee Williams, R.A.A.
Joanne Woodward, R.A.A.
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 Checkov's little-known burlesque in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Uhde Millwood won the Lolla D'Amunato and Ouster Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the librettos for an opera, Nuits de Bordeaux, with composer Lee Hoiby, based on B Month in the Country. In 1964, he directed Trellis and Heritage to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carthage Millenium University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant and an NBC RCA Director's Fellowship. Among the five plays he directed for A.C.T. were Trellis, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Duchess Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Contours, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentleman and The Winter's Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. He accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Conservatory Director) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespeare Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.R.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, Oh, Captain! Hidrid, The Three Men, The Chairs, A Burling, Abigail Breslin, Houdini House, Romeo and Juliet, A History of the American Film, Another Pair of the Forest, the world premiere of Tennessee William's This Is (an Entertainment) and Desire Under the Elms, one of the two productions selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Ah, Wilderness!, which toured Japan and Hawaii, and, I Remember Mama, Mounting Becomes Eclips, and Mornings at Seven. Mr. Fletcher has also translated and directed numerous American plays for A.C.T., including a double bill, including the latter. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from 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 departmental involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conductor, A Doll's House, The Matchmaker, Pillars of the Community, Peer Gynt, Desire 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 repertory schedule 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 business and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Assistant Director on many of William Ball's productions, and has been largely responsible for the revisions of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts in business from California State University, he worked as a technical director at California's Playhouse and as a stage manager at the American Conservatory Theatre.
WHO'S WHO AT A.C.T.

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EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rowan and Sandan's Godfather Are Dead. After receiving his bachelor of arts...
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JAMES EDMONDSON

1965 and founded the San Francisco program devoted to the production of new writing. Mr. Hastings has had for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and three seasons in the Shaw Valley Community of Writers. Off-Broadway, he co-produced The Samantha of Manhattan, Epiphany for George Dillen and directed the national touring company in their debut. He staged the American production of Michael Redgrave in Shakespeare's People, directed the Australian premiere of The Haunted Classroom and re-staged his A.C.T. production of Sam Shepard's Buried Child in Sarbo-Croatian at the Yugoslavian Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre in Seattle, which featured the acclaimed上调izations of Gwynn de Boregas and the Tin Hat Chorus.

Edward Hastings (Principal Guest Director), a founding member of A.C.T., whose produc-tions of A.C.T.'s first two seasons, has now returned with new productions for the company.

LAWRENCE HECHT

The Tin Hat Chorus.

THE ACTORS

JUDITH TAYLOR DIRECTOR

LINDA ALDRICH becomes Director of the Young Conservatory this year, after having taught in that program for four years. She will be under-standingly very busy in her new position, but will also be finding time for the Geary stage.

THE YOUNG CONSERVATORY

She has directed numerous productions of Romeo and Juliet and 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 V, Ring Round the Moon, Kiss of the Spider Woman, Romeo and Juliet, and Much Ado About Nothing. Mr. Edmundson has served as an actor and director with the Festival Conservatory of the Performing Arts Theatre and the Colorado Shakespeare Festival.

EDWARD HASTINGS (Principal Guest Director) has directed numerous productions of Romeo and Juliet and 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 V, Ring Round the Moon, Kiss of the Spider Woman, Romeo and Juliet, and Much Ado About Nothing. Mr. Edmundson has served as an actor and director with the Festival Conservatory of the Performing Arts Theatre and the Colorado Shakespeare Festival.

JAMES EDMONDSON (Resident Director) made his A.C.T. directing debut two years ago with the productions of The Browning Version and Black Comedy. Last year he directed The Gin Game and Door to Door on the Geary stage. Additionally, he has directed numerous productions of Romeo and Juliet and Two Gentlemen of Verona at the Utah Shakespearean Festival.

LINDA ALDRICH becomes Director of the Young Conservatory this year, after having taught in that program for four years. She will be under-standingly very busy in her new position, but will also be finding time for the Geary stage.

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THE ACTORS

JOSEPH BIRD is now in his 15th sea- son with A.C.T. Educated at Penn State and having studied with Lee Strasberg, he became a featured actor in New York's A.P.A./Phoenix Repertory company. Mr. Bird also has spent much of his career performing at the Lincoln 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 Jack Brill, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Tom Jones; 44; Wilde; Much Ado About Nothing; Richard III; The Three Sisters; A Christmas Carol; BROADWAY: & total, including The Show (with Ellen Hayes; Humil (with Ellen Brill)

TELEVISION: Kaiser Aluminum Hour; The Kangaroo (with Paul Newman); Love is a Many Splendored Thing (CBS)

PETER BREITZ* joins the A.C.T. company this season as a thirty-year-old student in the Advanced Training Congess. He attended Cali-

fornia State University at Hayward and the Joan Davis Workshop, and has appeared extensively with the Pacific Conservatory for the Performing Arts Theatre in Monterey and the Garden Grove Shakespeare Festival. A fencing and martial art expert, Mr. Breitz recently served as the stage choreographer for a production of Romeo and Juliet at the Western Stage Company in Salinas. His studio perfor-
mances with A.C.T.'s Conservatory include: Men of Middle Age; Henry V; Peretz 2 and 3; Romeo and Juliet; and When You Comin' Back, Red Ryder?

OTHER ACTING: Esquies; Hymn; Eurydice; The Miracle Worker; Until Dark; Golden Boy; The Stooge; Measure for Measure.

*Lauded 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 in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Pachysopoulos, and attended Herbert Berghof's HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Solvang Theatre/PC Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home (The House of the Bagdad, The Abduction, Henry V, Piers 1-2-3, Man of Mischief, and The Barbarians.


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 Ellis Rabin'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 Julie Harris), The Chinese Prime Minister (with Margaret Leighton), The Entertainer (with Laurence Olivier). There's One in Every Marriage...


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 run of Good Nine at the Eureka, Marin's Memorial and Arclight 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. Eshelman was a member of the original San Francisco cast and Los Angeles revival of One Flew Over the Cuckoo's Nest.

A.C.T. PRODUCTIONS: The Ruling Class, Students of Stephen's, The Importance of Being Earnest.

TELEVISION: Law & Order, Incident at Grendige.

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JOHN HERITZLER 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 Harvard 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. Heritzler directed Cyrano de Bergerac at the Saratoga Shakespeare Festival and Practice at the Perry Street Theatre. Off-Broadway. He has also been seen on Broadway, television and in several feature films.


BROADWAY: The Bacchae, OFF-BROADWAY: (Director) Practice, TELEVISION: One Life to Live, Moon On a White Shadow.

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

NANCY HOUFÉ returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such prominent theatres as the Berkeley Shakespeare Festival in its 1982 production of Antony and Cleopatra, the Alaska Repertory Theatre; Seattle's Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houfik played Ann Whitfield in the season opening of Man and Superman at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company manager.
JOHN DeMita* comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghof’s HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williamstown Theatre Festival in Massachusetts and the Solvang Theatre/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of ‘Home of the Brave;’ ‘The Abduction, Henry IV, Parts I, II, III, Man of Music;’ and ‘The Barbarians.’

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 Ellis Rabb’s A.P.S. company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years.

A.C.T. PRODUCTIONS: 31 total, including: “For the Birds,” Under Milkwood, The Importance of Being Earnest, Madison Square, Six Characters In Search of an Author; Cyrano de Bergerac; A Doll’s House; The Cherry Orchard; Equus; Man and Superman; The Master Builder; A Month in the Country; The Little Foxes; The Three Sisters; Uncle Vanya;

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


BARBARA DIRICKSON has been with A.C.T. for twelve seasons, having attended the Conservatory’s Advanced Training Program. Previously, she attended the Perry Manfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan, and the U.S.S.R. Other acting credits include Shay with Sada Thompson at the Westport Country Playhouse, Saroyan of Stephens and The Importance of Being Earnest with Ellis Rabb at San Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: Including: Cyrano de Bergerac, The Matchmaker (U.S.R. Tour), Rent Gym; A Month in the Country; The Circle Hay Fever; Buried Child; Another Part of the Forest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Holub. OTHER RESIDENT THEATRES: Shay; Saroyan of Stephens; The Importance of Being Earnest. TELEVISION: Low Grants; Incident at Gordon’s.

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 run of God of Carnage at the Geary. Miss Eshelman is the daughter of Richard Eshelman and Nancy Eshelman, who are on the National Board of Directors of A.C.T. Miss Eshelman is a graduate of the University of California at Santa Barbara with a B.A. in English. She is a member of the Actors’ Equity Association, and is represented by MIDI Artists Group.

A.C.T. PRODUCTIONS: The Ruling Class. OTHER RESIDENT THEATRES: Cloud Nine; Hamlet; The Tempest; The Taming of the Shrew; The Easiest Diary of Alice Sachs; The Alchemist; Mary Barton; Uncle Vanya; The Fantasticks; An Hour Over the Cuckoo’s Nest; The Seagull;

FILMS: The Right Stuff; Codename: Arsenic; Nightmare in Blood; Magnificent Force; The Strawberry Statement.

JOHN HERTZLIS 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 Hartford 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 Cyrano de Bergerac at the Saratoga Shakespeare Festival and Practice at the Perry Street Theatre Off-Broadway. He has also been seen on Broadway, television, and in several feature films.


OTHER RESIDENT THEATRES: Machtel, Cates; The Impromptu; Hamlet; Richard III, 11th Midsummer Night’s Dream; The Crucible; A Christmas Carol; Medea; Henry VI, Parts 1, 2, 3 (Director) Cyrano de Bergerac;

BROADWAY: The Bacchae. OFF-BROADWAY: (Director) Practice. TELEVISION: One Life to Live, Miami Vice; White Shadow. FILMS: Hair; Airport ’79; Fort Apache; The Bronze; And Justice for All.

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voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

A.C.T. PRODUCTIONS: Jules Caesar; A Christmas Carol; Ten Minutes for 25 Cents; Mammie and Five Queens for a Day.

OTHER RESIDENT THEATRES: Man and Superman; Antony and Cleopatra; A Midsummer Night’s Dream; St. Ferio; Hunters; Rockery Noks Great; Happy Birthday, Wanda June; Frankenmuth; The Miser; The Visit, 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 ongoing 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 projects. 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 Winter’s Tale; Ah, Widdernien!; Valentien and Valentina; Merry Wives of Windsor; May Fever; The Rock; The Little Foxes; The Admirable Crichton; A Christmas Carol; Black Comedy; Director: Leticia Borden in the Later Letters, Dead Letters.

OTHER RESIDENT THEATRES: Director: Chapter Two; Miss Apology.

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

NICHOLAS KALELIDIN* 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. Kalelind 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 Rusin’s production of Design for Living at Boston’s Huntington Theatre Company.

A.C.T. PRODUCTIONS: I Remember Mama; Much Ado About Nothing; May Fever; Measuring Becomes Electra; The Three Sisters; Another Part of the Forest; The Winter’s Tale; A Christmas Carol; The Crucible of Blood; Tallgrass.

OFF-BROADWAY: Becoming Luminaries; Days on the Funny Farm; Journey’s End; The Blue Dahlia.

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

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

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 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; A Christmas Carol; I Remember Mama; Measuring Becomes Electra; The Three Sisters.

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

ANNE LAYDER returns for her fourteenth year. An original member of the Arteso’s Workshop, she was graduated from Stanford University. In New York she studied movement with Karla Delskova and speech with Alice Hermes. Miss Layder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been resident artist with the PCPA TheatreFest at the company.

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When the White House asked us to cater a State Dinner for President Reagan and Queen Elizabeth II, we knew the menu had to be as memorable as the occasion itself. So for the grand finale, we created an original dessert especially in honor of the Queen.

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Aurora Pacifica, as St. Francis Chef Norbert Brands proudly named his creation, combined aspargus, orange-accented sauce, a delicate puff pastry filled with ginger sabayon, fresh strawberries and a sprig of fresh mint. Delicate lines of raspberry puree create the effect of a spectacular California sunset.

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St. Francis Catering. We deliver.

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DOUGLAS MARTIN* made his local acting debut last summer as Desdemona Mark Dobson in the Sunnyvale Summer Repertory Theater’s production of Much Ado About Nothing, and is continuing the role as a part of ACT’s annual summer touring program. As a student in the Conservatory’s Summer Training Festival and Advanced Acting Program, he has appeared in such studio productions as A Tale of Two Cities, The Birthday Party, and The Importance of Being Earnest. His appearances in the plays in Progress series have included Mammy and Fox in Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work. ACT PRODUCTIONS: Much Ado About Nothing. Others: Resident Theatres: - Much Ado About Nothing.

WILLIAM MCKEAGHAN returns to the city after appearing in last season’s production with the Berkeley Repertory Theatre and Ashland’s Oregon Shakespearean Festival. His face is familiar in Berkeley Repertory Theatre auditions, having appeared in 20 ACT productions between 1977 and 1982. With a bachelor’s and a master’s degree in English from the University of Minnesota, Mr. McKeghan also studied with Tamae Dykarzavata at the Berkeley/Boston Studios in New York City before embarking on his professional acting career 25 years ago. In addition to his work on the Geary stage, he has performed with the Milwaukee Repertory Theatre and the Centre Stage in Baltimore, as well as teaching through our Conservatory’s Summer Training Congress and Evening Extension Program. ACT PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Measure for Measure; Electric Black; Comedy Another Part of the Forest; Doctor Faustus; The Chalk Garden (Directing); Uncle Vanya.

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A BUSHMILL DISTILLERY COMPANY, DERRY, COUNTY LONDONDERRY, N. IRELAND. JOHNNIE WALKER BLUE LABEL Whisky.

DOUGLAS MARTIN* made his local acting debut last summer as Draceon Mark Dobson in the Sunnyvale Summer Repertory Theater's production of Mauk Love and is continuing the role as a part of ACT's Professional Touring Program. As a student in the Conservatory's Summer Training Program and Advanced Training Program, he has appeared in such studio productions as A Safe Fold, Golden Boy and The Lady's Not for Burning. His appearances in the Play in Progress series have included Mamma and Fox and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

ACT PRODUCTIONS: Master and Miss; Dead Letters. Miss Appeal. OTHER RESIDENT THEATRES: Mauk Love.

CAROLYN MCCORMICK joins the ACT company this season as a third-year student in the Advanced Training Program. She holds a bachelor's degree in Theatre from Williams College, and studied French theatre at the Centre d'Etudes Francaises during the Avignon Summer Festival in 1978. In addition to appearing with the Summer in Summer Theatre in Mountaine and the Williamstown Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 21 in Houston. In her two years in ACT's Conservatory, she held roles in studio productions of Hairy II, Part III, The Country Wife, The Abduction, The Hot L Baltimore, Man of Mode, Romeo and Juliet, and The Seagull.

OTHER RESIDENT THEATRES: The Greeks (with Rhys Darby), Christopher Reeve, Robert Maxwell, Edward Herrmann, Colin Hanks and Rosanne Hurt.)

WILLIAM MCKEAGHAN returns to ACT after appearing last season with the Berkeley Repertory Theatre and Ashland Oregon Shakespeare Festival. His face is a familiar one to Geary Theatre audiences, appearing in 20 ACT productions between 1977 and 1982. With a bachelor's and a master's degree from the University of Minnesota, Mr. McKegahan also studied with Tama's Dikrahanova at the Brecht/Hebbestadius in New York City before embarking on his professional acting career 25 years ago. In addition to his work on the Geary stage, he has performed with the Milwaukee Repertory Theatre and the Centre Stage in Baltimore, as well as teaching through our Conservatory's Summer Training Congress and Evening Extension Program.

ACT PRODUCTIONS: 20 total, including Julius Caesar, Hotel Paradiso, The National Health, A Month in the Country (Hawaii tour), The Little Fire from Hawaii, The Three Sisters, I Remember Mama, Romeo and Juliet, Much Ado About Nothing, Cor: Among the Pigeons. OTHER RESIDENT THEATRES: Waiting for Godot, Hamlet, Birthday Birthday, Death of a Salesman, Play the Vase, To Be Or Not To Be, King Lear, Richard II, Happy End, The Emigrants, Ah, Wilderness, Richard III.

ANNE McNAUGHTON re-joins ACT for a second season this year. She holds a B.F.A. from Drama From Julian, and was a founding member of John Houseman's Acting Company. She has acted and directed with numerous theatres across the United States, including the California Actors Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory for the Performing Arts, San Jose Repertory Company, Berkeley Stage Company, and the Berkeley Shakespeare Festival. She has a busy career as a drama teacher, and also has—with husband Dakim Matthews—four children.


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

ACT PRODUCTIONS: 24 total, including: Twelfth Night, Death of a Salesman, Of Characters in Search of an Author, the Axioms, Tiny Alice, Under Milkwood, Earrings, A Month in the Country, The Circle, Night and Day, The Three Sisters, The Browning Version, Dear Diary, Meetings at Sunset, BROADWAY: Tiny Alice, A Soldier and His Holiness; True Best to Be Good, Never Live Over a Partial Fact.


FILMS: Josuine, Palletta.

TOM O'BRIEN* made his ACT debut last season as Archie Tucker in The Holiday on the Geary stage and in Queen for a Day in the Plays-in-Progress series. A former student of our Young Conservatory, he attended last year's Summer Training Congress and is currently a student in the Advanced Training Program. In addition to television commercial work and local community theatre, Mr. O'Brien has made a pilot for the ABC series, I'm a Member of the Show.
FRANK OTTENWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Solovieva Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 12 total, including The Three Sisters (Broadway tour); Machinal (U.S.S.R. tour); Desire Under the Elms (U.S.S.R. tour); The Visit (CBS); Broadway: The Three Sisters;Creation de Figaro (PBS: A.C.T. production); a Christmas Carol; (ABC: A.C.T. production); Gore Vidal’s A Christmas Carol (PBS: A.C.T. production).

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Paciﬁc Drameatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. McReinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Program. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera’s recent production of Ariadne auf Naxos.

A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; One Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Hound; The Roa Log; Saint Joan; You Can’t Take It With You; Hot L. Baltimore; The White; Cyrano de Bergerac; Desire Under the Elms (U.S.S.R. tour); Another Part of the Forest; Cat Among the Pigeons.

BROADWAY: Tiny Alice. OTHER RESIDENT THEATRES: 10 total, including: The Will; Uncle Vanya; The Caucasian Chalk Circle; The Threepenny Opera; Oh! Calcutta; The Tempest of the Shrew; King Lear; Pantalo.

TELEVISION: Has had guest appearances on all major networks.

FILMS: Time After Time; Cardiac Arrest; Chu Chu and the Philly Flash.

WILLIAM PATTERSON is now in his 17th season with A.C.T. having joined the company in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University. Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, ﬁlm and four national tours with his own one-man show which he has performed in 52 states of the Union and at the U.S. Embassy in London. He presently serves as a member of the San Francisco Arts Commission.

A.C.T. PRODUCTIONS: Including major roles in You Can’t Take It With You; Jumpei; The Matchmaker (U.S.S.R. tour); The Circle, All the Way Home (Japan tour); Buried Child; Happy Landings; The Gin Game.

RICHARD SULLIVAN is in his 20th season of appearing in A.C.T. productions. A graduate of the University of California at Santa Cruz, Mr. Sullivan has been seen with major Broadway companies and in such national tours as: The Threepenny Opera; The Caucasian Chalk Circle; The Threepenny Opera; Oh! Calcutta; The Tempest of the Shrew; King Lear; Pantalo.

A.C.T. PRODUCTIONS: 12 total, including: The Will; Uncle Vanya; The Caucasian Chalk Circle; The Threepenny Opera; Oh! Calcutta; The Tempest of the Shrew; King Lear; Pantalo.

TELEVISION: Has had guest appearances on all major networks.

FILMS: Time After Time; Cardiac Arrest; Chu Chu and the Philly Flash.

TINA THOMASSE joins the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry Kyle, and the H.B. Studio in New York City. In addition to performances with the Theatre at Tasea-Gi in Teleghap, Oklahoma, Miss Thomasse has appeared in A.C.T. studio projects of heavy IV, Fari III, Richard III, The Seagull; Man of Mode; Hot L. Baltimore and The Revenger. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRES: 3 years total. A Tribute to Will Rogers.

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

A.C.T. PRODUCTIONS: 30 total, including: Tiny Alice; The Matchmaker (U.S.S.R. tour); The Circle; Hotel Paradise; The National Health; Buried Child; Richard III; Black Comedy; A Christmas Carol; The Chalk Garden; Lost; Morning’s at Seven.

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

OTHER RESIDENT THEATRES: 15 total, including: The Playboy of the Western World; An Enemy of the People; Antigone; Twelfth Night; THEATRE: The Guiding Light; The Secret Storm; As the World Turns; For Women; Stories of Happy Chance.

FILMS: Love Story: The Way We Were; Now; Puzzle of a Downfall Child.
FRANK OTTIAWELL has taught the Alexander Technique at A.C.T. since 1965. He is a native of New York. Prior to joining the company's beginning in Pittsburgh in 1965, he studied at the Canadian Art Theatre in Montreal, his hometown, and the Vera Solovieva Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Paciﬁc Drama Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us both in Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Program. Additionally, Mr. Reinhardt appeared as the major role in the San Francisco Opera’s recent production of Ariadne auf Naxos.

TYNA THOMASSE joins the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at Tisa-i-Gi in Telokapul, Oklahoma, Miss Thomasse has appeared in A.C.T. studio projects of Henry IV, Part II, Richard III, The Seagull, Man of Mode; Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

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

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IMAGES: 14TH STREET: The Circle, All the Way Home (Japan tour); Buried Child. Happy Landings: The Gin Game.

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Four designer models open weekends noon to 5 p.m. Or call (415) 956-3020 for a private weekday appointment between 9 a.m. and 5 p.m. At the foot of Telegraph Hill, adjacent to Levi’s Plaza. Broker cooperation invited.
MARRIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirty-three productions as well as the Play-in-Progress program. The Montana native attended the University of Washington before going on to perform in all the major resident theatres. Her 35-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in San Jose, with Sandy Dennis, and at La Jolla Playhouse. Her husband, director Michael Ferrall and daughter, Gina, also designs and manufactures for their Joseff Robe shops in the city.

A.C.T. PRODUCTIONS: 33 total, including: Pilgrims of the Community; Heretics; The Ruling Class; Peer Gynt; The Matchmaker (U.S.S.R., tour); The Merry Wives of Windsor; The Bourgeois Gentilmen; The Circle; The Winter’s Tale; Hay Fever; Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons; The Gin Game; The Chalk Garden; Uncle Vanya; Morning at Seven.

OTHER RESIDENT THEATRES: 27 total, including: My Fair Lady; The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite. FILMS: Petulia; Balldia; Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He never has performed and directed at the Oregon Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Paul Mason Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in 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: Pyramus & Thisbe; Merchant of Venice; The Taming of the Shrew; Hamlet; Baltimore: The Matchmaker (U.S.S.R., tour); The Midsummer Night’s Dream; Waiting for Godot; Orpheus; Melisandre and Valencia; Peer Gynt; Julius Caesar; All the Way Home (Japan tour).

OTHER RESIDENT THEATRES: A Midsummer Night’s Dream.

BRUCE WILLIAMS* has been with the company for six seasons. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagiela Zach and has appeared at Ashland’s Oregon Shakespearean Festival.

Mr. Williams has performed and directed numerous scripts for A.C.T.’s Play-in-Progress series, and is highly interested in the development of new works. Additionally, he has taught and directed Conservatory students and has toured with us to Hawaii.

A.C.T. PRODUCTIONS: 17 total, including: Julius Caesar; The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; The Wild Party; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III; Black Comedy; Cat Among the Pigeons; A Christmas Carol; Lear; Morning’s at Seven.

OTHER RESIDENT THEATRES: The Devil’s Disciple; Henry IV, Part I; Henry IV, Part II; Much Ado About Nothing; A Streetcar Named Desire; Sweet Eros; TELEVISION: A Christmas Carol (ABC/ A.C.T. production).

D. PAUL YEUILL* returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeuill’s training includes speech with the late Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theater. An avid "whitewater" enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the prestigious Daggeret Assembly and studied "spitting yogis."

A.C.T. PRODUCTIONS: The Rivals; The Three Sisters; Richard III; The Admirable Crichton; 4 Christmas Carol; Mourning Becomes Electra; 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. Hamburger.

"Having arrived doesn’t mean much if you’re bored getting there."
MARRIAN WALTERS joined the A.C.T. company in 1974, and since then she 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 theaters. Her 15-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Baa, Baa, with Sandy Dennis, and Hat and 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: Pillars of the Community; Hetorico; The Riding Class; Bye Bye; The Matchmaker (U.S.S.R., tour); The Merry Wives of Windsor; The Bourgeois Gentlemen; The Circle; The Winter's Tale; Fast Forward; Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons; The Gin Game; The Chalk Garden; Uncle Vanya; Morning's at Seven.

OTHER RESIDENT THEATRES: 27 total, including: Byeth Spirit; The Chalk Garden; The Glass Menagerie; The Bathers; The Importance of Being Earnest; Plaza Suite. FILMS: Peaches, Ballet, Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1972 and performed 24 roles in his first six years with the company. A native of Peoria, Illinois, he earned his bachelor of fine arts degree from Southern Methodist University in Dallas, Texas, before beginning his acting career 16 years ago. He has performed and directed at the Oregon Shakespeare Festival, the American Shakespeare Festival, the University of Southern California, the Paul Mason Winery and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in 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; Shoestring; Hat and Baltimore; The Matchmaker (U.S.S.R., tour); Desire Under the Elms (U.S.S.R., tour); Othello; Volpone and Volpone; Bye Bye; Julius Caesar; All the Way Home Japan tour.

D. PAUL YEUELL returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeuell's training includes speech with the late Edwin Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre. An avid “whiterower” enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the prestigious Daggett Assembly and studied at summers of the San Francisco Ballet.

A.C.T. PRODUCTIONS: The Revolt; The Three Sisters; Richard III; The Admirable Crichton; A Christmas Carol; Mourners Become Electors; 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. Norm Wunder.

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 Jagiernika Zych and has appeared at Alaska's Oregon Shakespearean 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 Conservatory students and has toured with us to Hawaii.

A.C.T. PRODUCTIONS: 17 total, including: Julius Caesar; The Master Builder; Hotel Paradiso; The National Health; A Month in the Country; The Wildcat; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III; Black Comedy; Cat Among the Pigeons; A Christmas Carol; Lear; Morning's at Seven.

OTHER RESIDENT THEATRES: The Devil's Disciple; Henry II; Peter II; Henry VI; Part III; Much Ado About Nothing; A Streetcar Named Desire; Swiss Eve.

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

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DESIGNERS

JOSEPH APPELT (Lighting Designer) joins A.C.T. for his third season, having designed Mournning Becomes Electra, Morning's at Seven and The Gin Game. Mr. Appelt has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a broad range of classical and contemporary dramatic literature. In addition, he teaches at the University of Missouri in Kansas City. Presently he is out of town for several weeks.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including A Christmas Carol, The Lysistrata, The Caucasian Chalk Circle, The Visit, The Marriage of Figaro, In Our Time, and The Trojan Women. His set designs for A.C.T.'s production of The Mariner were nominated for a Tony Award.

CATHLEEN EDWARDS (Costume Designer) returns for her fifth season at A.C.T. where she designed the costume production of A Midsummer Night's Dream, The Skin of Our Teeth, and The School for Scandal. Her designs have been seen at the Oscar Hammerstein Festival, the Berkeley Repertory Theatre, and the Santa Fe Opera. Ms. Edwards is currently designing costumes for the San Francisco Opera's production of Mozart's Don Giovanni, and the Los Angeles Opera's production of Puccini's La Bohème.

DIANE SCULIER (Lighting Designer) joins A.C.T. for her first season, having designed costumes for the New York Shakespeare Festival, the Oregon Shakespeare Festival, and the Seattle Repertory Theatre. Ms. Sculier has also designed lighting for the Goodman Theatre, the arena New York, and the Goodman Theatre in London. She is currently designing costumes for the San Francisco Opera's production of Puccini's Turandot, and the Lyric Opera of Chicago's production of Wagner's Lohengrin.

MIKE CASEY (Set Designer), who holds an M.F.A. from the Yale School of Drama, is currently designing sets for the San Francisco Opera's production of Verdi's La Traviata. His designs have been seen at the Oregon Shakespeare Festival, the Seattle Repertory Theatre, and the Berkeley Repertory Theatre. Mr. Casey has also designed sets for the San Francisco Symphony, the San Francisco Ballet, and the San Francisco Opera.

MARC PERICHAL (Lighting Designer) returns to A.C.T. for his second season, having designed lighting for the San Francisco Opera's production of Puccini's La Bohème. Mr. Perichal has also designed lighting for the San Francisco Ballet, the San Francisco Symphony, and the San Francisco Opera's production of Verdi's La Traviata.

SUSAN MURPHY (Costume Designer) returns to A.C.T. for her fourth season, having designed costumes for the San Francisco Opera's production of Verdi's La Traviata. Her designs have been seen at the Oregon Shakespeare Festival, the Seattle Repertory Theatre, and the Berkeley Repertory Theatre. Ms. Murphy has also designed costumes for the San Francisco Symphony, the San Francisco Ballet, and the San Francisco Opera.

DAVID PERICHAL (Lighting Designer) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for the Play-in-Progress program, he has worked on four studio productions for the Conservatory. Prior to coming to A.C.T., Mr. Perichal designed a number of productions for the Oregon Contemporary Theatre, including A Kurt Hill Collection at the Oregon Contemporary Theatre and the San Francisco Opera Festival's production of Puccini's La Traviata. He is currently designing lighting for the San Francisco Opera's production of Verdi's La Traviata.

RICHARD SEGER (Set Designer) returns for his fifth season as Resident Designer with A.C.T. Among his credits are Three Sisters, The Hollywood Hotel, The Little Foxes, and The Cherry Orchard. Mr. Seger has also designed sets for the Berkeley Repertory Theatre, the San Francisco Opera, and the San Francisco Symphony.
DESIGNERS

JOSEPH APPEL (Lighting Designer) plans A.C.T. for his third season, having designed Mourning Becomes Electra, Mourning at Seven and The Gin Game. Mr. Appel has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1975, designing over 50 productions from a 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. Appel has also designed at the Chattanooga 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, Blenko, this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including A Christmas Carol, The Caine Mutiny Court-Martial, Buried Child, and Blithe Spirit. He was nominated for a Drama Desk Award for his set design for A Streetcar Named Desire.

CATHLEEN EDWARDS (Costume Designer) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed Basin Under the Elms, All the Way Home, Valentine and Lionfish, and Cruel Blood, as well as over 70 productions for the Play-in-Progress series. Her work has also been seen at such other regional theatres as the Alaska Repertory Theatre, Berkeley Repertory Theatre, Berkeley Shakespeare Festival and California Coast Opera. She has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sheridan Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Mr. Edwards lives in a Queen Anne Victorian with a small but vicious parrot.

RALPH FUCINELLO (Set Designer) has a Residence at A.C.T. for his fourth season, having designed 26 productions including Uncle Vanya, Mourning at Seven, Absurd Person Singular, The Seagull, A Matter of Taste, and The Rain Dance. Mr. Fucinello received his B.F.A. from the University of California at Los Angeles and has designed for numerous regional and Off-Off-Broadway theatre companies.

MARIAN BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed Ghosts, Night and Day, The Rounders, Title II, 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, Amado for the South Coast Repertory Theatre.

MICHAEL CASEY (Costume Designer), who returns for his third season with A.C.T., has designed for Radio City Music Hall's golden anniversary production of Fiddler on the Roof and productions of America and Manhattan Showboat. He has designed concert costumes for both Glenn Frey and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed television production of Peter Allen and the Rodent. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T.'s production of Remember Mama, Happy Landings, Cat Among the Pigeons, The Gin Game, Dear Dean, The Club Garden, Uncle Vanya, Love, Lust, and Sight at Seven and The Holdup. Mr. Casey also has numerous New York Off-Broadway credits, as well as for ABC's television movie Log, starring Gwen Verdon. Recently, Mr. Casey designed costumes for Harvey, Company, and Fiddler on the Roof for the PCPA Theatrefest in Santa Marta and Soval.

DIANE SCHULER (Lighting Designer) joins A.C.T. for her fourth season, having designed the company's The Gift of the Golden West, The Three Sisters and Uncle Vanya in previous years. Prior to her stint as a lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serban's The Marriage of Figaro. He has also designed for the Denver Center Theatre, Cincinnatii Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago's Goodman Theatre. In the opera world, Mr. Schulter has been lighting designer for seven consecutive seasons with Lyric Opera of Chicago. He has also designed for the Houston Grand Opera, Opera Canada of Boston, Colorado Opera and the Minnesota Opera Company. For dance, he designed Stuttgarter Ballett's productions for the Boston Ballet. Last spring, he designed Prog and Ben for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Singer's Zabelle and Her Demon. Mr. Schulter heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

DAVID PERCIVAL (Lighting Designer) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for the Play-in-Progress program, he's worked on four studio productions for the Conservatory. Prior to coming to A.C.T. Mr. Percival designed a number of productions for the Oregon Contemporary Theatre, including A Kurt Vonnegut adaptation of Shadows Schmidt and Lost. A recent graduate of the University of Washington, Mr. Percival will be represented later this season by How the Other Half Lives and School for Scandal at the San Jose Repertory Theatre.

ROBERT PETERSON (Lighting Designer) designed lights for the West Coast premiere of The Holdup for A.C.T.'s 1982-83 season. He also designed lighting for the West Coast premiere of Dam- sels for Seattle's Intiman Theatre, where other credits include Steinbeck's A Dream Play, with Swedish director Peter Oskarsson, and Brecht's In the Jungle of Cities, with German director Christian Nel. He works extensively with the Old Globe Theatre in San Diego, where recent credits include Twelve Night with Marsha Mason, the West Coast premiere of Sweeney's Scoops of Stephen, Billy Bishop Goes to War, and Arizic and Old Lace. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of Dracula, Hamlet, and Absurd Person Singular. Mr. Peterson has been lighting designer for 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 Trails Theatrical, a lighting design/consulting/office company with offices in Oregon.

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— OLIVER WENDELL HOLMES

Get your enemies to read your works in order to męm; them: they may be so much pleased with them that you will judge too much like you.
— ALEXANDER PEPPE

I find the pain of a little censure, even when it is undeserved, more acute than the pleasure of much praise.
— THOMAS JEFFERSON

Rimska-Korsika — what a name! It suggests fierce warriors stained with blood.
— MUSICAL COURIER, OCT. 27, 1897

The Most High has a decided taste for vocal music, provided it be lugubrious and gloomy enough.
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All singers have this fault: it asked to sing among friends they are never so inclined; if unasked, they never leave off.
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I am bound by my own definition of criticism: a disinterested endeavor to learn and propagate the best that is known and thought in the world.
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No chronically happy man is a trustworthy critic.
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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 Heiress 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 productions of Satyr's Choral in Alaska and Pigmalion. During the past three years, Mr. Sullivan has served in the capacity of technical designer at the Pacific Conservatory of the Performing Arts, where he has designed over 20 productions for its Theatrefest, including Bibi Budi, Caraval 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 California and the University of the Arts.

LARRY DELINGER (Composer) is Composer in Residence for the F.C.P.A., theatre 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 Ahmanson Theatre in Philadelphia, the Oregon Shakespearean Festival and the Milwaukee Repertory Theatre. In addition, he has written two operas, a musical for the Dance Umbrella Series in New York and numerous vocal 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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