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AN INVESTMENT YOU CAN LIVE WITH
ARMS AND THE MAN Cast
Bearing "Arms"

DIAL "M" FOR MURDER Cast

Notes for Knott

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RADIANT AMERICAN ARTISTS
CONSERVATORS OF THE AMERICAN ARTS
MAJOR GIFTS
"ACT II" AUCTION
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THE CONTRIBUTORS
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A.C.T. GOES ON THE ROAD WITH THE NEW “TROUBADOUR PROGRAM”

The American Conservatory Theatre’s commitment to touring is stronger than ever this year, with a newly formed “Troubadour Program” to take selected productions on the road to outlying communities and neighbor states. The comprehensive program is an outgrowth of the successful series of “Concert Van Tours” mounted last season, which took three productions to seven Northern California communities and a collective audience of over 5,000. Like the Concert Van Tours, the Troubadour Program will enable A.C.T. to travel to out-of-town audiences during the course of its regular repertoire season.

The touring schedule began with a performance of Bill C. Davis’ Miss Appeal, featuring Sydney Walker and Douglas Martin, at St. Peter’s Church in Pacifica. It was followed by a booking of An Evening of Good Humor, two one-act productions, Days and Nights of Dr. Chikho and The Haberdashers of Tobacco, starring Peter Donat as the Russian playwright, at Sacramento’s Old Globe Theatre October 29 and S. Other Troubadour performances include dates of Miss Appeal include October 15 at the Vacaville Community Center; October 29 at A.C.T.’s Greany Theatre (a special benefit for A.C.T. subscribers); November 5 at Sunnyvale’s Church of the Resurrection; November 12 at College of Notre Dame in Belmont; January 21 at the Butte County Theatre in Oroville and February 25 at Modesto’s Performing Arts Center.

According to A.C.T. General Director William Ball, “The Troubadour format will enable our company to showcase its many talents in a variety of performance ideas for benefits, schools and community groups. These will include one-person shows, poetry readings, comedy routines and other acts, as well as full-scale plays.” Utilizing actors and journey- men from A.C.T.’s professional ensemble, the tours will involve minimal production elements and reduced technical demands. In addition to Miss Appeal and An Evening of Good Humor, some of the productions available to local sponsors are The Gin Game, Dear Lis, The Holdup, A Door is Open or Shut, Other Windblown Holmes, Johnnys Jackass in Concert, and Benjamin Franklin.

If you’d like to arrange for A.C.T. to perform in your community or for your favorite charity, call Troubadour Program Director Eugene Barriere at A.C.T., (415) 771-3880. Take advantage of this unique opportunity to bring professional theatre to your home town.

...and to all a good night!
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The touring schedule began with a performance of Bill C. Davis' Miss Appeal, featuring Sydney Walker and Douglas Martin, at St. Peter's Church in Pacifica. It was followed by a booking of An Evening of Chekhov, two one-act productions, Days and Nights of Dr. Chekhov and The Habitues of Tobacco, starring Peter Donat as the Russian playwright, at Sacramento's Old Globe Theatre October 7 and 8. Other Troubadour performance dates of Miss Appeal include October 15 at the Vacaville Community Center; October 29 at A.C.T.'s Geary Theatre (a special benefit for A.C.T. subscribers). November 5 at Sonoma's Church of the Resurrection; November 12 at College of Notre Dame in Belmont; January 21 at the Butte Country Theatre in Oroville and February 25 at Modesto's Performing Arts Center.

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Peter Donat appears as the Russian playwright in An Evening of Chekhov as part of A.C.T.'s touring Troubadour Program.

Douglas Martin as Doveton, Mark Dodson as Sydney Walker as Father Tim Fargery in Bill C. Davis' Miss Appeal.
**Community Advisory Council**

The Marquis and Marquise d’Aulain would be honored by your presence to inspect their Piper Sonoma Vineyards and Cellars.

**Enjoy a glass of Piper Sonoma Brut and a light quartz lunch at our Café du Châtaud**

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**A.C.T. UNVEILS A NEW “ELEGANT CELEBRATION OF CHRISTMAS”**

The “Elegant Celebration of Christmas,” for so many years a 14-day for of elaborate table settings, will be a one-evening gala event which promises to be one of the most glittering highlights of the holiday season. Chairman Mrs. Harry de Witt joins Design Chairman Howard Heim, Design Co-Chairman Bob Bell and a prestigious committee of prominent local residents to host a black-tie white-tie dinner and gala ball on Saturday, December 10. The magnificent Flood Mansion, home of the Convent of the Sacred Heart, will provide the setting for the evening. Informed in an opulent yule-tide theme under the artistic direction of Bob Bell, Christmas trees, designed and embellished by 20 of Northern California’s leading interior decorators, will be scattered throughout, and will be available for purchase by the end of the evening. Attendance will be limited, and all proceeds will go to the American Conservatory Theatre.

Included in the evening’s festivities will be cocktails, a sumptuous dinner, and dancing—from a sedeux waltz to swing to rock and roll with abandon. Among the featured bands will be the Royal Society Jazz Orchestra. Two ticket prices are available, for the entire evening or for the dancing portion only. Prices are $200 and $50 per person, respectively.

The following day, the Flood Mansion will be open to the public for viewing of the trees and décor, as well as browsing in a Christmas boutique. Group tours may be arranged, and further details will be available at a later date.

For additional information and to make your reservations for the Gala Ball, call Kathy Wilson: group bookings for the Sunday boutique may be made with Marc Jordan. Both may be reached at A.C.T., (415) 771-3880. Join us for an evening of festive gala: “An Elegant Celebration of Christmas 1987”

- **Chairman** Mrs. Harry de Witt
- **Design Chairman** Mr. Howard Heim
- **Design Co-Chairman** Mr. Bob Bell

**Committee**

- **Randolph Arconzaki**
- **Mrs. John L. Bricker**
- **Mrs. Charles de Lamo**
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- **Mr. John A. Traut, Jr.**
- **Mrs. John A. Yavor**

**Hermès Ribbon and San Francisco**

Community Advisory Council

Hand has been unveiled at the September Community Advisory Council meeting held in A.C.T.'s beautiful new Radiance Room, formerly the Geary Cellar. Mrs. Richard Thieriot, Mr. Andrew Beckstoffer and Mrs. Ray Dolby attended the meeting in the new site which is now open to A.C.T. patrons for pre-performance and intermission refreshments.

The American Conservatory Theatre, in an effort to work closely with the Bay Area community, to seek ways of continuing and increasing its cooperation with and service to the community, has created the Community Advisory Council. Its purposes are:

- to consult with and advise the A.C.T. Executive Committee;
- to develop and assist in special support of the Company, such as media presentations and special project needs;
- to be sufficiently well-informed to verify A.C.T.'s fiscal and operational programs in the community;
- to provide a sounding board for new ideas;
- to serve as advocates, providing the community with correct information about A.C.T. Council members are not required to raise funds or make financial contributions.

COMMUNITY ADVISORY COUNCIL MEMBERS

David Anacker  Mr. & Mrs. Douglas Grigg
William Ball  Mr. & Mrs. Franklin F. Johnson, Jr.
Ruth Barton  Woodward Kingsman
W. Andrew Beckstoffer  Senator & Mrs. Milton Marks
Ann Bowers & Dr. Robert Noyce  James & McKenize, C.A.A.
Richard Bradley  Mrs. Maurice Oppenheim, C. A.A.
Mr. & Mrs. Brook H. Byers  Mrs. James T. Roam
Mrs. Charles de Lumur  Supervisor Louise Renne
Mrs. Ray Dolby  Dr. & Mrs. H. Harrison Sadler, C.A.A.
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Mrs. Gordon Getty  Mrs. Richard Thieriot
Mrs. Edward L. Ginzton  Mrs. Ralph Wallenstein
The Honorable Isabella Grant  Mr. & Mrs. René Zaphirooulos
Dr. Margot Hedden Green

Chairman  Mrs. Harry de Wilt
Design Chairman  Mr. Howard Hein
Design Co-Chairman  Mr. Bob Bell

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Mrs. Charles de Lumur  Mr. Ray Dolby
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Mrs. George C. Dyer  Ms. Virginia Ferrin
Ms. Virginia Ferrin  Dr. William Gaylord
Mr. Frank Gerbode  Dr. Frank Gerbode
Mrs. Gordon P. Getty  Dr. Margot Hedden Green
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P A R I S
THE AMERICAN CONSERVATORY THEATRE

Presents

ARMS AND THE MAN
(1894)
by George Bernard Shaw

The Cast

Catherine Petkoff ........ Anne Lawder
Raina Petkoff ............ Annette Bening
Louka ..................... Carolyn McCormick
Captain Bluntschli .......... Byron Jennings
An Officer ................ Harold Surratt
An Orderly ................ Douglas Martin
Peter Bretz*
Nicola ..................... Dakin Matthews
Major Petkoff ............ Sydney Walker
William Paterson*
Major Sergius Saranoff ....... Mark Harelik

Directed by Allen Fletcher

Scenery by ............... Ralph Funicello
Costumes by ............. Michael Casey
Lighting by .............. Joseph Appelt
Hairstiles by ............ Rick Echols
Assistant Director .......... Bob Krakower

ACT ONE
A Lady’s Bedchamber in Bulgaria in a small town near the Dragoman Pass. Late in November, 1885.

ACT TWO
The Garden of Major Petkoff’s house. The sixth of March, 1886.

ACT THREE
In the library, after lunch.
There will be two 15-minute intermissions.

UNDERSTUDIES
Catherine—Marrian Walters; Raina—Janice Hutchins; Louka—Nancy Carlin; Bluntschli—John Hertzler;
Officer—Douglas Martin; Nicole—Ray Reinhardt; Segius—John DeMita.

*Mr. Paterson and Mr. Bretz will perform on November 5 and 12.
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BEARING "ARMS"

by Jeffrey Hirsch

At the age of twenty-seven, George Edwardes Shaw left his native Dublin and moved to London. Anxious to embark on a literary career, he immediately began work on a novel. The sheets of manuscript that he painstakingly produced at the rate of five a day mounted up year after year and by the end of his first decade in London he had completed a handful of novels all of which were, in turn, rejected by publishers in England and abroad. "I have given up novel-writing these many years," he later said, "during which I have lost the impudence of the apprentice without gaining the skill of the master." The 1860s were nonetheless formative years in the writer's life, for even as it became apparent that he did have a gift for writing fiction, he was developing the exuberance of spirit and eccentricity of character that in later years would render him his most remarkable creation.

Even before reaching his majority, Shaw possessed a temperamental temperament, having seen at first hand the destructive effect of drink on his father. At twenty-five he became a vegetarian, repulsed by the "savagery of a carnivorous diet!" he found recounted in the works of Shelley, and soon after he gave up shaving, assuming forever a hirsute countenance following a mild attack of smallpox. Shaw's lifelong interest in socialism also began during the years he lived as an unsuccessful novelist and in 1884 resulted in his helping to found the Fabian Society "to promote the general renovation of the world!"

The English reading public first encountered Shaw not as a novelist but as a critic. His friend William Archer, a journalist and avid admirer of the then unknown Scandinavian playwright Henrik Ibsen, wrote a leading article in the Strand Magazine reviewing books, then art exhibitions and later musical performances. Bringing to bear his upbringing in a household where his father played trombone, his mother sang and he played the piano, Shaw found he had a natural affinity to music reviewing. His columns, written under the pseudonym "Conrad di Bassano" for the London Star from 1888 to 1890 and in the World (in G.S., from 1890 to 1894, earned him a reputation as a superior writer and a perspicacious commentator on the London music scene. Determined to instill in even "deadlock-headed" classical music, Shaw championed the causes of Richard Strauss, Elgar and Richard Wagner and before they were widely accepted by concertgoers.

Shaw began his first play, Widowers' Houses, in 1885 when he was twenty-nine and working a brief stint as a dramatic critic. The writing of the play began as a collaborative effort, with William Archer supplying the plot and Shaw the dialogue, but the plan was abandoned after Shaw repeatedly demanded more plot that Archer felt a well-made play could hold. Shaw did not complete the play until eight years later by which time he had come to share Archer's passion for Ibsen. Impressed by the Norwegian's skill at arguing for social reform through his dramatic writing, Shaw reshaped his own play, making it an expose of the corrupt practices of London's slum landlords. Widowers' Houses, described by its producer as "An Original Didactic Realistic Play," was seen for only two performances in its premiere engagement at the Royalty Theatre in 1895. The play was loudly cheered by the Socialists in the audience and was booted with equal enthusiasm by the many Conservatives present who viewed it with anger. Several theatre critics attacked the play as being "a piece of Bolshewism" like the Scandinavian playwright's Ghosts which had caused a scandal in its London debut the year before. Continuing the debate over the play long after its brief run had ended, two daily newspapers published editorials against Shaw, taking him to task for breathing good taste by speaking publicly of London's slums and its poor.

Shaw was well-pleased by the controversy his first play stirred up and wasted no time getting down to work on a second. "There is an old saying," he wrote in the preface to his first volume of plays, "that if a man has not fallen in love before forty, he had better not fall in love after. I long ago perceived that this rule applied to many other matters as well. For example, to the writing of plays; and I make a rough memorandum for my own guidance that unless I could produce at least a half a dozen plays before I was forty, I had better leave playwriting alone." Having reached the age of thirty-six before completing his first play, Shaw proceeded to meet his self-imposed quota of production. He followed Widowers' Houses with a new play in each of the next several years. The Philanderer (1895) combined with his first play and Mrs. Warren's Profession (1894) to make up a suite of what the playwright called "Plays Unpleasant" intended to "force spectators to face unpleasant truths."

London theatregoers were spared the immediate need to confront the realities Shaw believed they ought to face by two of his unpleasant plays as they were produced in the 1890s. The Philanderer, a rather satirical comedy, was not performed until 1905 because Shaw was dissatisfied with the casting and short rehearsal period that the Independent Theatre, for which the play was written, could offer. And Mr. Warren's Profession, a first-rate play about the societal inequities that force women into prostitution, was banned from the stage due to its subject matter by the Lord Chamberlain, Britain's official censor, and was not seen publicly in London until 1925, twenty-nine years after Shaw had written it.

Such were the vicissitudes of Shaw's earliest plays that it was not until his fourth, Arms and the Man, appeared in 1894 that most playwrights in London were able to have a look at the work of the man they had already heard and read so much about. Abandoning the aggresive didacticism of his first plays, Shaw wrote Arms and the Man to initiate a series of "Plays Pleasant" defining the new genre as "plays dealing less with the crimes of society and more with its romantic follies and with the struggles of individuals against those follies." That Shaw chose to make his first stab at light entertainment a satire on war reveals the seriousness with which the writer approached even what he regarded as his most frivolous endeavors.

The Serbo-Bulgarian War that rages off-stage during the first act of Arms and the Man is not a conflict remembered today as having had international ramifications.
BEARING "ARMS"
by Jeffrey Hirsch

A t the age of twenty in 1876, George Bernard Shaw left his native Dublin and moved to London. Anxious to embark on a literary career, he immediately began work on a novel. The sheets of manuscript that he unsatisfactorily produced at the rate of five a day mounted up after year and by the end of his first decade in London he had completed a handful of novels all of which were, in turn, rejected by publishers in England and abroad. "I have given up novel-writing these many years," he later said, "during which I have lost the impudence of the apprentice without gaining the skill of the master." The 1880s were nonetheless formative years in the writer's life, for even as it became apparent that he did have a gift for writing fiction, he was developing the expansiveness of spirit and eccentricity of character that in later years would render him his own most remarkable creation.

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Shaw reenacting Arms and the Man at the Avenue Theatre, April 1894, Drawing by J. Bernard Partridge for The Sketch.

Shaw started his first play, Widowers' Houses, in 1885 when he was twenty-nine and working a brief stint as a dramatic critic. The writing of the play began as a collaborative effort, with William Archer supplying the plot and Shaw the dialogue, but the plan was abandoned after Shaw repeatedly demanded more plot. Archer felt a well-made play could hold. Shaw did not complete the play until eight years later by which time he had come to share Archer's passion for Ibsen. Impressed by the Norwegian's skill at arguing for social reform through his dramatic writing, Shaw reshaped his own play, making it an expose of the corrupt practices of London's slum landlords. Widowers' Houses, described by its leading author at "An Original Didactic Realistic Play," was seen for only two performances in its premiere engagement at the Royalty Theatre in 1892. The play was loudly cheered by the Socialists in the audience and was booed with equal volume and enthusiasm by the many Conservatives present who viewed it with anger. Several theatre critics attacked the play as being "la pièce de bon ton" like the Scandinavian playwright's Ghost. Which had caused a scandal in its London debut the year before. Continuing the debate over the play long after its brief run had ended, two daily newspapers published editorials against Shaw, taking him to task for breaching good taste by speaking publicly of London's slums and its poor.

Shaw was well-pleased by the controversy his first play stirred up and wasted no time getting down to work on a second. "There is an old saying," he wrote in the preface to his first volume of plays, "that if a man has not fallen in love before forty, he had better not fall in love after. I long ago perceived that this rule applies to many other matters as well: for example, to the writing of plays, and I make a rough memorandum for my own guidance that unless I could produce at least a half a dozen plays before I was forty, I had better leave playwriting alone." Having reached the age of thirty-six before completing his first play, Shaw proceeded space to meet his self-imposed quota of production. He followed Widowers' Houses with a new play in each of the next several years. The Philanderer (1893) combined with his first play and Mrs. Warren's Profession (1894) to make up a suite of what the playwright called "Plays Unpleasant" intended to "force spectators to face unpleasant truths."

London theatregoers were spared the immediate need to confront the realities Shaw believed they ought as two of his unpleasant plays were produced for many years. The Philanderer, a slight satirical comedy, was not performed until 1905 because Shaw was dissatisfied with the casting and short rehearsal period that the Independent Theatre, for which the play was written, could offer. And Mrs. Warren's Profession, a first-rate play about the societal inequities that force women into prostitution, was banned from the stage due to its subject matter by the Lord Chamberlain, Britain's official censor, and was not seen publicly in London until 1925, twenty-one years after Shaw had written it.

Such were the vicissitudes of Shaw's earliest three plays that it was not until his fourth, Arms and the Man, appeared in 1894 that most playgoers in London were able to have a look at the work of the man they had already heard and read so much about. Abandoning the agressive didacticism of his first plays, Shaw wrote Arms and the Man to initiate a series of "Plays Pleasant," defining the new genre as "plays dealing less with the crimes of society and more with its romantic follies and with the struggles of individuals against those follies." That Shaw chose to make his first stab at light entertainment a satire on war reveals the seriousness with which the writer approached even what he regarded as his most frivolous endeavors. The Serbo-Bulgarian War that rages offstage during the first act of Arms and the Man is not a conflict remembered today as having had international ramifications.

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but for a brief period in the late 1800s it made Bulgaria a nation of heroes. Recently freed from five centuries of Turkish tyranny, Bulgaria was having its first taste of independence when King Milan of Serbia, seeking to seize Bulgarian territory, declared war on November 14, 1885. The untrained Bulgarian army, weakened by the withdrawal by Russia of its military officers from the country two months earlier, was thoroughly unprepared for the attack. But equipped with the zeal of a newly emancipated citizenry, the Bulgarians decisively defeated the Serbs in the Battle of Suvitina on November 19, 1885. Contrary to all expectations and the odds imposed by greater Serbian numbers and military sophistication, the Bulgarians drove the Serbs across the Bulgarian frontier and back into Serbia, triumphing in the defense of their national sovereignty.

S. Hawtrey, writing in the London Spectator, called the play “a very remarkable and almost unique piece of work.” William Archer said in the World that “There is not the least doubt that Arms and the Man is one of the most amusing entertainments at present before the public”—Declaring the play “quite as funny as Charley’s Aunt,” he added having “laughed at it wildly, hysterically” and encouraged his readers to “go and do likewise.” The public failed to heed the critics advice, however, and after eleven weeks Arms and the Man closed having lost half of its original investment.

The value of the play’s first production to Shaw’s incipient reputation as a playwright was much greater than it could ever be accounted on a producer’s balance sheet. Even the Prince of Wales (later King Edward VII) and the Duke of Edinburgh came to the Avenue Theatre to pay their respects to the newly arrived genius of the London stage. Shaw’s debut wasn’t without its problems. The Duke of Edinburgh, who usually attended the theatre, stated that he had not been able to attend the theatre that evening due to a prior commitment. However, this did not prevent the Duke from paying his respects to Shaw and his work. The Duke expressed his admiration for the play, particularly the scene where the Duke of Edinburgh, who was not attending the performance, is writing a letter to his wife. He admired the way Shaw handled the character of the Duke, and how he was able to bring out the Duke’s humor and personality through his writing. The Duke was so impressed by the performance that he asked Shaw to write him a letter, which Shaw did. The Duke was so pleased with the letter that he asked Shaw to write another one. Shaw did, and the Duke was even more impressed. This led to a series of letters between Shaw and the Duke, and eventually the Duke asked Shaw to write a play for him. The play, which was called “The Devil’s Disciple,” was a huge success and helped to solidify Shaw’s reputation as a playwright.

Continued on page 74
Saw the world in the war in the Balkans from an account in the Annual Register for 1885. He further researched Arms and the Man by interviewing a Russian naval officer who had commanded Bulgarian forces in the Danube and was able to advise him about the lay of the Eastern European countryside. Following the first production of the play Shaw wrote a lengthy account of the circumstances surrounding its composition clearly acknowledging his dependence on historical fact for inspiration. In an earlier interview, however, he had with characteristic flippancy suggested that the setting of the play was a relatively unimportant afterthought: "The play was nearly finished before I settled on its locality," he said momentarily forgetting that his working title for the piece had been泥 and Bolkan, "but when I wanted a war as a background, now, I am absolutely ignorant of history and geography, so I went among my friends and asked if they knew of any wars. They told me of several from the Trojan to the Franco-German. At last I told of the Serbo-Bulgarian War, which was the very thing. Put a Republic—say a Swiss—into the Tyrrenian-Adriatic East and there you are. So I looked up Bulgaria and Serbia on an atlas, made all the names end in "off" and the play was complete." Arms and the Man was written with more care than Shaw's cheeky account suggests, but with hardly less haste. Florence Farr, an actress who had appeared in Widowers' Houses, asked the playwright for permission to revive his first play as part of a season of "advanced" drama she was presenting at the Avenue Theatre in the West End. Shaw replied that he would sooner see a new play of his produced for the first time than an old one given a second go-round. Promising a new script, he set to work and after a week's time reported to a friend, "I have made a desperate attempt to begin a romantic play for Florence Farr in the style of Victor Hugo. The first act is nearly finished and it is quite the funniest attempt at that style of composition ever made." Within three weeks the play was completed. It was immediately put into rehearsal with Miss Farr as Loka, Alma Murray as Rita, Bertrand Gould as Sergius Saranoff and Borke Stephens as Captain Bluntschli. The production, staged by Shaw and marking his commercial début as both playwright and producer, was advertised on posters designed by an unknown young artist named Aubrey Beardsley. Following ten days of rehearsal, Arms and the Man—the new title was taken from the first line of John Dryden's translation of Virgil's Aeneid—"Of arms and the man I sing," opened on April 21, 1894. The opening night audience included many London authors, politicians and members of the press. Playwrights Oscar Wilde, William Butler Yeats, William Archer and Henry Arthur Jones also attended as did a number of Shaw's personal friends, two of whom were said to have been models for characters in the play. Sidney Webb, co-founder of the Fabian Society and a serious-minded economist, is thought to have provided the basis for the viciously acid character Bluntschli and the glamorous Sergius Saranoff was suggested by Robert Graham Winning, a flamboyant globe-trotting adventurer who claimed to be descended from a Scottish king. Sergius' arms were posted around the Avenue Theatre to prevent Shaw's detractors from disturbing the performance but proved unnecessary. The evening began promptly at eight with Yeats' currant rice, The Land of Heart's Desire, and continued without incident at ten to nine with the world premiere of Arms and the Man. The first performance of the play was greeted by continuous laughter. The great cheering and applause that met the final curtain built to a clamorous call for the author. As Shaw made his way on to the stage the audience fell silent, anticipating a prepared curtain speech from one of London's most gifted orators. But before the playwright uttered a word, a solitary "Boo!" rang out from the gallery. Turning to the offender, Shaw replied with a bon mot that threw the house into paroxysms and contributed to one of the most famous first-night stories in theatrical lore. "I quite agree with you, sir," Shaw said, "but what can two do against so many?" William Butler Yeats, an admiring witness that night to Shaw's first significant success as a playwright, assigned historical importance to the playwright's celebrated curtain call quip. "From that moment," Years later wrote, "Shaw became the formidable man in modern letters." The critics shared the opening night audience's enthusiasm for the play. A.R. Wallis, writing in the London Standard, called the play "a very remarkable and almost unique piece of work." William Archer said in the World that "There is not the least doubt that Arms and the Man is one of the most amusing entertainments at present before the public." Declaring the play "quite as funny as Charley's Aunt," he admitted hearing "laughed at it wildly, hysterically" and encouraged his readers to "go and do likewise." The public failed to heed the critics advice, however, and after eleven weeks Arms and the Man closed having lost half of its original investment. The value of the play's first production to Shaw's incipient reputation as a playwright was much greater than could ever be accounted on a producer's balance sheet. Even the Prince of Wales (later King Edward VII) and the Duke of Edinburgh came to the Avenue Theatre to pay their respects to the newly arrived genius of the London stage. Shaw's debut into the world of war as an officer of the Duke of Edinburgh's imperial service is immortality he was heard muttering loudly throughout the performance. The Prince of Wales sat in the brighter view of the play, though, pronouncing it "very pleasant." As the two men left the auditorium they were not by the theatre's manager. The Prince of Wales politely congratulated him on the success of the show and asked to know more about the playwright and the meaning of the play. The conversation was cut short by the Duke of Edinburgh who again and again interrupted with his considered opinion of Shaw's political acumen. "The man is mad," he said, "the man is mad!" More difficult to dismiss than the rancour caused by Arms and the Man's satirical attitude towards soldiers and heroism was the protest raised against the jibes made in the play at the Bulgarian atrocities, believed by some to be unwarranted ethnic slurs. Shaw's comic characterisation of Bulgarians as an illiterate and unwashed peoples initially caused the play to be banned in Austria and the Balkan states. Even twenty years after the play was written it retained its ability to stir controversy. J.W. German's language production in Berlin was nearly closed before it opened by Bulgarian students protesting the play's presumed slander of their homeland. The management of the theatre was ahead with the planned opening of the
THE AMERICAN CONSERVATORY THEATRE

Presents

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

The Cast
Margot Wendice .............. Barbara Dirickson
Max Halliday ................... John Hertzler
Tony Wendice ................. Peter Donat
Captain Lesgate ............... Ray Reinhardt
Inspector Hubbard ............ William Paterson
Thompson .................... Douglas Martin

Directed by Edward Hastings

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

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

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

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

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

UNDERSTUDIES
Margot Wendice—Carolyn McCormick; Max Halliday—D. Paul Yeuell; Tony Wendice—Peter Breit;
Captain Lesgate—William McKereghan.
Inspector Hubbard—James Edmondson; Alternate for Thompson—Tom O'Brien.

This production is made possible by a generous gift from the BankAmerica Foundation.
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EDGAR ALLAN POE IS WIDELY HELD TO BE THE FATHER OF THE MODERN WHOUDUN'T. THE EXPLOITS OF MANY LAWBREAKERS AND BOUNDARIES HAD BEEN CHRONICLED EARLIER BY SUCH NOTABLE WRITERS AS VOLTAIRE, DOSTOEVSKY, BALzac AND SENSUALLY BUT IT WAS NOT UNTIL POE PERPETRATED HIS MASTERFUL MURDOCK IN THE "RAE MAGDA" IN 1841 THAT THE ELEMENTS OF TERROR AND SUSPENSE WERE SUCCESSFULLY COMBINED WITH THOSE OF CRIME AND DETECTION TO FORM WHAT IS NOW RECOGNIZED AS POPULAR DETECTIVE FICTION. POE'S CRAFTY HERO, AUGUSTE DUPIN, WAS THE FIRST IN A LONG LINE OF THEORIES WHO, TO THE PRESENT, THROUGH THEIR CRIMINOLGY AND MEANING OF HUGELY DEVELOPED SKILLS OF OBSERVATION AND DEDUCTION, CONTINUE TO SOLVE CRIMES OF THE CENTURY ON A NIGHTLY BASIS.

The most famous and greatest of all literary detectives, Sherlock Holmes, first appeared in 1887 in Arthur Conan Doyle's story, "A Study in Scarlet." Twelve years later, Sir Arthur Conan Doyle's The Sign of Four, the new play, produced by A. C. T. in 1880, once again placed Sherlock Holmes and the genre of literature that he has come to symbolize prominently at center stage.

Bridging the eras of blood and thunder-filled melodramas and contemporary psychological suspense dramas, "Dial M" for Murder falls nearly in mid-century. First performed in London in 1952, Frederick Knott's play has become a classic of its kind and one of the most popular theatrical thrillers ever written. "Dial M" had a long run on Broadway, has been performed in 25 languages in over 30 countries, was made into a feature film by Alfred Hitchcock and has been adapted for television on four separate occasions. Plotting with diabolical ingenuity, Knott has created a whodunit in which the identity of the would-be killer is never a mystery. From the play's outset it is apparent that Tony Wendicke, a tennis champion who has lost his winning ways, is planning to do his wife so that he can inherit her fortune. When Wendicke in the immediate foreground of "Dial M"'s action, his evil intentions completely undisguised, the audience becomes an accomplice to the victim's crime.

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

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

Knott spent 18 months writing his first play, "Dial M" for Murder. His subsequent scripts would take much longer to get onto paper: Knott has explored that before he writes a word of dialogue he must know every detail of the play's structure. For the kind of complicated plays that he writes—"very plotly"—Knott calls them—the plotting phase can take years. "I allow the audience to do as much work as possible," Knott has said of his style of dramatics. "This means that the play must be tightly knit. The attention of the audience must not only be held, but directed and stirred to what the author wants it to see. When a character, for example, says one thing and has another in mind, I have to be certain that the audience knows both." And if the plot of the play turns on an intricate bit of technical business, like the matter of the house keys in "Dial M"—then that too must be worked out in advance in the playwright's mind. "That's what takes time," Knott says. "People say to me if I would only sit down every morning for three or four hours I could do a play in a few months. But I have spent weeks on a mechanical problem and been no nearer a solution in the end than when I began."

I t took Knott nearly as long to get Dial M for Murder produced as it had taken him to write the play. In 1951, he offered his script to six different theatre management companies in London but could find no one interested in putting the work on stage. Disillusioned with the playwright's lot, he returned to his screenwriting job. Early the next year, a friend intervened on Knott's behalf with the BBC and was able to help the young writer secure a commitment for a television presentation of his script. Knott worked with uncharacteristic dispatch and, for a modest fee of £1,400, wrote a 90-minute TV adaptation of Dial M for Murder in 2 days. The teleplay aired on March 23, 1952, was seen by millions of British television viewers and received enthusiastic reviews in the daily papers. Knott's hope that the television broadcast of "Dial M" would bring forth offers for a theatrical production was not immediately realized. After a time he sold screen rights to the play to Sir Alexander Korda, head of the British Lion Film Corporation, for £1,000. Korda, notorious for buying up literary properties in which he had no real interest, read the rights to Alfred Hitchcock the very next night at dinner for £30,000. The playwright did not receive a penny of Korda's windfall profit. A few days after the film deal had been made, as Knott was beginning to despair of ever seeing his play performed in a legitimate theatre, he received a call from James P. Sherman. The producer of 19
NOTES FOR KNOTT
by Jeffrey Hirsch

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

The most famous and greatest of all literary detectives, Sherlock Holmes, first appeared in 1887 in Arthur Conan Doyle’s story, A Study In Scarlet. Twelve years later Sir Arthur Conan Doyle’s The Sign of Four, the play, produced by A.C.T. in 1980, once again placed Sherlock Holmes and the genre of literature that he has come to symbolize prominently at center stage.

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Westminster Theatre in London, Sherwood was in a hurry to find a play to replace one that had been cancelled at the last minute. Even though the conditions being offered were less than ideal, Knott consented to give Sherwood his play.

"Dial M" for Murder opened after only two and a half weeks of rehearsal at the Westminster Theatre on June 19, 1952. The "London Times" praised the workmanship of the play and commented on its plot, "It can hardly be called a sporting attempt at murder, for it is unfathomable, to say the least of it, for one man to hire another to murder his wife for her money. Nevertheless, the paper reported that "The audience last night were highly pleased with the acting and the play alike," putting "Dial M" as "the first play in the history of the English theatre to have appeared on television before being played on stage, well on its way to an eventual 425 performance run in the West End."

Early in its London engagement Noel Coward saw Dial M" and expressed amazement that so polished a play could be in its author's first. "Although your play is deliberate hokum," the Master told Knott, "it is the first thing of this sort that I have seen in which the people are real." Another noted performer, Maurice Evans, also saw the play while in London working on a film. To the surprise of critics and players used to seeing him perform in the works of Shakespeare and Shaw, Evans arranged to star in the American premiere of Knott's play. "I know some people who think it is a decline for me" the actor admitted, "but we may just as well face the facts. The day when it is financially feasible to do classic plays on Broadway is over." The pre-Broadway tryout of Dial M" opened in October 1952 at the newly refurbished Sam S. Shubert Memorial Theatre in Washington, D.C. During previews of the show the reaction of the elderly lady sitting in the front row of the theatre convinced Evans that his first force into popular drama would be a success. Following a line in which it is suggested to the inebriated Tony Bidwell that his wife having been condemned to death for killing her would-be murderer, might change her will to prevent him from profiting from her execution, the little old lady loudly exclaimed, "Oh no!" Her comment brought the rest of the audience down in laughter and made clear to Evans that an audience could become as caught up in the plot of a thriller as in a Shakespearean tragedy.

On the second night of the Washington run President Harry S. Truman attended the play. Visiting the actors backstage after the show, Truman commented on their performances and told them that the evening had provided him with just the kind of relaxation he needed to take his mind off the pressures of his job. He shook hands with the playwright and inscribed a prop biro with his autograph and opinion that Dial M" was "an excellent play."

"The New York critics shared the President's enthusiasm for Dial M" when they played opened on Broadway on October 29, 1952. "Maurice Evans should be rebooked for enjoying himself so brazenly playing the role of Tony Wendesic."

Brooks Atkinson wrote in the New York Times, "This is a remarkably good thriller, lingering with excitement." Walter Karp reviewing for the New York Herald Tribune observed that "The perfection of the puzzle and the share ability of a couple of unexpected opponents provides the special exclamation of Dial M". The game is a good one--fast, tight and full of surprises."

The play proved to be an even bigger hit in New York than it had been in London, running a total of 52 performances and earning the first Edgar Allan Poe Award ever presented by the Mystery Writer's of America to a foreign play.

The play's success in New York was soon followed by long runs in Paris, Berlin and Rome. Theatregoers in every European country together with those in Israel, South Africa, Greece, Chile, India, Turkey and Egypt have, over the years, witnessed Tony Wendesic's malefactions. In Spain the play is performed as Crimen Perfecto (The Perfect Crime) and in Stockholm as Sla Nisslian Till Rosan (Dial M for the Police). Dial M" has been being played in Moscow under the title Telephonic Crime when Prora denounced it as "profoundly anti-Soviet morality," "filing its Russian engagement to an abrupt end."

Allied Hitchcock's 1954 film version of Dial M for Murder starred Ray Milland as Tony Wendesic, Grace Kelly as his wife Margot and Robert Cummings as Margot's suitor. Producer Captain Lestage was taken by Anthony Eden of the Daily Telegraph. Director Alfred Hitchcock taking advantage of the film token of being an actor having been conditioned to death for killing her would-be murderer, might change her will to prevent him from profiting from her execution, the little old lady loudly exclaimed, "Oh no!" Her comment brought the rest of the audience down in laughter and made clear to Evans that an audience could become as caught up in the plot of a thriller as in a Shakespearean tragedy."

The film was shot quickly in just 36 days. Much of the time was given over to technical rehearsals necessitated by the 3-D process in which the picture was photographed. Hitchcock felt frustrated and encumbered by the unwieldy camera required for the process, and as a result became less-than-passionate about working on the project. His decision to open the film with a full frame shot of a hand dialing a telephone exchange began with "M", somewhat thwarted by the stereoscopic camera's inability to get clear focus on such a large image in close-up. But Hitchcock managed to shoot the sequence using a giant telephoto dial and an anamorphic lens to finger to ensure proper proportion and perspective within the frame. The round director is said to have said that during the week devoted to the shooting of the murder scene because of difficulties involved in getting away from strangulation and str UKing so perfectly as he wished them. "This is merely done," Hitchcock commented following another scene, "but there wasn't enough gloom to the sc is a like aspirin with out the hollandaise sauce--tasteless."

"Dial M" began its life on television and has always fared well on that most intimate of all media, even before. Even though Dial M" movie turned starting up on live night TV, a 1958 Hallmark Hall of Fame production starring Maurice Evans and Joanne Dru from the American homes. In 1967 the year of two TV movie adaptations of the play appeared, with Laurence Harvey heading a cast that also included Hugh O'Brian as Max Halliday, George C. Scott as Inspector Hubbard. The Hitchcock film was remade for TV in 1985 starring Tom Selleck and Angie Dickinson as Tony and Margot Wendesic and Anthony Quayle as the police inspector. All three TV versions of the play received excellent reviews and high ratings, demonstrating that a small screen adaptation of a successful play can be seen to watch the drama of Dial M" unfold.

E r e derick Knott has written only three plays in his life, the first was with Dial M" 11 years ago. Mr. Fox of Kansas, an adaption of Ben Jonson’s Volpone, played with 21 performances in London in 1962. Knott’s next script, We Have a Right, played 25 weeks in New York in 1962. Roy Ruth performed in 1964 and confirmed its author's gift for crafting peer theatre by running the Broadway way for over a year. Knott's has lived in the United States since 1954 and currently resides in Florida. The author has no longer given any interviews to discuss Dial M, but no one can deny the author's talent for writing in the mode exactly as it was originally played. It is the closest thing to having Dial M for you in person.

The Pianoconductor is now an old fashioned piano player. His repertoire is in a highly simplified notation. He can play chopsticks and Now Playing! on a Manuscript Pianoconductor cassette tape. The new manuscript pianoconductor digitizer converts magnetic tape to electronically operate the keys and pedals of the piano. More information on Manuscript Pianoconductor is on the web site for the name of the Pianoconductor dealer near you.
Even Santa Plays Around

Westminster Theatre in London, Sherwood was in a hurry to find a play to replace one that had been cancelled at the last minute. Even though the conditions being offered were less than ideal, Knott consented to give Sherwood his play.

'Dial M' for Murder opened after only two and a half weeks of rehearsal at the Westminster Theatre on June 19, 1952. The "London Times" praised the workman-like production of the play and commented on its plot, "It can hardly be called a sporting attempt at murder, for it is unfurlable, to say the least of it, for one man to hire another to murder his wife for her money." Nevertheless, the paper reported that "the audience last night were highly pleased with the acting and the play alike," putting Dial M" the first play in the history of the English theatre to have appeared on television before being played on stage, well on its way to an eventual 425 performance run in the West End.

Early in its London engagement Noel Coward saw Dial M" and expressed amazement that so polished a play could be its author's first. "Although your play is deliberate hokum," he told Knott, "It is the first thing of this sort that I have seen in which the people are real!" Another noted performer, Maurice Evans, also saw the play while in London working on a film. To the surprise of critics and players used to seeing him perform in the works of Shakespeare and Shaw, Evans arranged to star in the American premiere of Knott's play. "I know some people will think it is a decline for me," the actor admitted, "but we may just as well face the fact. The day when it is financially feasible to do classics on Broadway is over!"

The pre-Broadway tryout of Dial M" opened in October 1953 at the newly refurbished Samuel S. Shubert Memorial Theatre in Washington, D.C. During previews of the show a reaction of the elderly lady sitting in the front row of the theatre commented Evans that his first force into popular drama would be a success. Following a line in which it is suggested to the transparent Tony Wendys that his wife, having been condemned to death for killing her would-be murderer, might change her will to prevent him from profiting from her execution, the little old lady loudly exclaimed, "Oh no!" Her comment brought the rest of the cast down in laughter and made clear to Evans that an audience could become as caught up in the plot of a thriller as in a Shakespearean tragedy.

On the second night of the Washington run Producer Harry S. Truman attended the play. Visiting the actors backstage after the show, Truman commended them on their performances and told them that the evening had provided him with just the kind of relaxation he needed to take his mind off the pressures of his job. He shook hands with the playwright and inscribed a prop briefcase with his autograph and opinion that Dial M" was an "excellent play."

The New York critics shared the President's enthusiasm for Dial M" when the production opened on Broadway on October 29, 1952. "Maurice Evans should be rebooked for enjoying himself so brazenly playing the role of Tony Wendys," Brooks Atkinson wrote in the New York Times. "This is a remarkably good thriller, lighthearted and exciting." Walter Kerr reviewing for the New York Herald Tribune observed that "The perfection of the puzzle and sheer ability of a couple of veteran opponents provides the special exhilaration of Dial M". The game is a good one--fast, tight and full of surprises.

The play proven to be an even bigger hit in New York than it had been in London, running a total of 512 performances and earning the first Edgar Allan Poe Award ever presented by the Mystery Writer's of America for a foreign play.

The play's success in New York was soon followed by long runs in Paris, Berlin and Rome. Theatre-goers in every European country together with those in Iceland, South Africa, Greece, Chile, India, Turkey and Egypt, have, over the years, witnessed Tony Wendys's misadventures. In Spain the play is performed as Criminal Anarchist (The Perfect Crime) and in Stockholm as Sia Noillans Tillbaksan (Dial Zero for the Police). Dial M" was being played in Moscow under the title Telephone Call when Pravda denounced it as "profanely profane, suffering Russian's engagement to an abrupt end.

Allied Hitchcock's 1954 film version of Dial M" for Murder starred Ray Milland as Tony Wendys, Grace Kelly as his wife, and early filmiino of the story's leading man. "Not one of the issues being played in London under the title "Dial M" by John Williams, both holders from the Broadway cast.

Frederick Knott has become a trend setting figure in the field of screen making as well as on the stage. In 1961, Knott's next script, "Write Me a Murder", played 25 weeks in New York in 1962, and made its London premiere in 1964 and confirmed its authorship for gift of crafting starring thrillers by name the Broadway way for over a year. Knott has lived in the United States since 1954 and currently resides for the benefit of his national audience, no longer grants interviews nor does he allow recent photographs of himself to be used in connection with his own plays. Why the author of Dial M" for Murder, one of the most widely performed of detective stories, so far, has hidden himself from public view is a mystery.

The photograph was taken by Hitchcock, who felt frustrated and embarrassed by the unwieldy camera required for the project, and as a result became less-than-passionate about working on the project. He decided to open the film with a full frame shot of a hand dialling a telephone exchange beginning "M" meant to overwhelm the spectators' camera's inability to get clear focus on such a large image in close-up. But Hitchcock managed to shoot the sequence using a giant telephoto dial and an astronomical telescope to ensure proper perspective and perspective within the frame. The round director is said to have lost interest during the week devoted to the shooting of the murder scene because of difficulties involved in getting the right arrangement of strangulation and sculptures stabbing precisely as he wished them. "This is new," Hitchcock commented following one take, "but there wasn't enough gloom to the scenarios and a murder without gleaming sculptures is like ASPAS with no hollowland sauce--tastless."

Dial M" began its life on television and has always fared well on that most intimate of media. Even before the Hitchcock film started turning up on late night TV, in 1958 Hallmark Hall of Fame production starring Maurice Evans and Judi Dench from a play. Herbert Krench brought Knott's thriller into American homes. In 1967 the first of two TV movie adaptions of the play appeared, with Laurence Harvey heading a cast that also included Hugh O' Brien as Max Halliday, and Victor Mature as attorney 'Hubbard.' The Hitchcock film was remade for TV in 1978, and in 1982 and 1984. All three TV versions of the play received excellent reviews and high ratings, demonstrating that a small screen version could still draw the watch of the Drama "M" undest."

Frederick Knott has written only three crime thrillers that have been among his eight with Dial "M" 11 years ago, Mr. Fox of Boston, an adaptation of Ben Jonson's Volpone, played for 21 performances in London in 1962. Knott's next script, "Write Me a Murder", played 25 weeks in New York in 1962. "Time" (2nd April 1964) praised and confirmed its authorship for gift of crafting starring thrillers by name the Broadway way for over a year. Knott has lived in the United States since 1954 and currently resides for the benefit of his national audience, no longer grants interviews nor does he allow recent photographs of himself to be used in connection with his own plays. Why the author of Dial M" for Murder, one of the most widely performed of detective stories, so far, has hidden himself from public view is a mystery.

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<thead>
<tr>
<th>Corporation/Museum/Film</th>
<th>Amount</th>
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<tr>
<td>Bank of America, Inc.</td>
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<td>California Arts Council</td>
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Attendance will be limited to 600, including fifteen “Benefactor” tables of ten. “Act II” 150 Benefactors will be treated to a special midnight breakfast at Neiman Marcus’ elegant Rotunda restaurant, where they will be eligible for a drawing with deluxe passage for two on the famed Venice-Simplon Orient-Express as the featured prize.

Imagination and generosity made “Act I” a resounding success. The Live and Silent Auctions sold 233 items, representing 340 donations valued at over $250,000. More than $100,000 in goods and services were contributed to the event itself. With your support, we hope to surpass this impressive achievement and acquire over 300 auction items for “Act II.”

Members of “Act II” planning committees are headed by the following committee chairs: Live and Silent Auctions—Mrs. Christopher Westover, Dinner—Mrs. Michael Sanchez, Catalogue—Mr. Edward Rose, Acquisition—Ms. Peggy Jerome, Finance—Mr. Grant Reifs of Deloitte Haskins & Sells.

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This magnificent black-tie event will be staged in the manner of a major theatrical production, from 5:30 p.m. to 1:30 a.m., in the Grand Ballroom of the St. Francis Hotel. There, for one dazzling night, nationally acclaimed set designer Richard Seger will evoke the silken rattle of an opulent and exotic journey, circa 1920, on Europe’s fabled train of sheikhs and sheikas, kings, queens and consorts, smugglers and tycoons.

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Mr. Peter Fairbanks of San Francisco's internationally esteemed Butterfield Auctioneers will act as the pace setter for the Live Auction, to begin promptly at the conclusion of the dessert service. For one and one-half hours Mr. Fairbanks, with occasional help from visiting celebrities, will entice and excite the buyers with eighty irresistible items.

Throughout the cocktail hour and following the Live Auction, the Silent Auction will be presented in the lovely Colonial Room, adjacent to the Grand Ballroom. "Act II" guests will have an opportunity to bid on exceptional items of virtually every kind and description. Live entertainment and dancing will conclude this truly unforgettable evening.

Attendance will be limited to 600, including fifteen "Benefactor" tables of ten. "Act II" 150 Benefactors will be treated to a special midnight breakfast at Neiman Marcus' elegant Rotunda restaurant, where they will be eligible for a drawing with deluxe passage for two on the famed Venice-Simplon Orient-Express as the featured prize.

Imagination and generosity made "Act I" a resounding success. The Live and Silent Auctions sold 233 items, representing $340 donations valued at over $275,000. More than $100,000 in goods and services were contributed to the event itself. With your support, we hope to surpass this impressive achievement and acquire over 300 auction items for "Act II."

Members of "Act II" planning committees are headed by the following committee chairmen: Live and Silent Auctions—Mrs. Christopher Westover; Dinner—Mrs. Michael Sanchez; Catalogue—Mr. Edward Rose; Acquisition—Ms. Peggy Jerome; Finance—Mr. Grant Reins of Deloitte Haskins & Sells.

All interested volunteers or donors of auction items are encouraged to contact "Act II" Consulting Director Ingrid Weiss at A.C.T., (415) 771-3880.

Stylish for all seasons

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A. Sterling silver "Equestrian," $450; belt (requires two studs), $50.
B. Sterling silver open heart, $160; in gold, $1,680; belt, $35.
E. Sterling silver heart, $160; belt, $38.  Studs are available in eighteen karat gold, $135 each, and sterling silver, $18 each.
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 Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre to 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 hour prior to the performance.

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

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

WHEELCHAIR ACCESS
Boxes are available for wheelchair users. You must arrive at least 75 minutes before the performance to arrange for a special chair. A wheelchair accessible restroom is available on the main floor.

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.

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 771-3880 (Voice). Special thanks to Steven Fritsch Rauder for his hard work and excellent performance in the interpretation 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 Renard and staff of Herbert's Fans 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 Jacob Jordan at (415) 771-3880.

GIFT IDEAS
Gifts available from A.C.T.: The A.C.T. of Cooking 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 $16.75 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 Members or Family at the Conservatory office (771-3880).

This is a new program sponsored by the Friends, that needs some advance preparations. 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, 771-3880.

They'll know it was you.

Frangelico
The exquisite Italian liqueur created from wild nuts, berries and herbs. About fifteen dollars a bottle.
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A.C.T.'s "THEATRE BRIDGE PROJECT": A CULTURAL FIRST FOR U.S. & CHINA

The first phase of the American Conservatory Theatre's unprecedented, three-part theatrical exchange with the People's Republic of China was completed in May, when a group of A.C.T. representatives returned from a three-week theatre tour of that country. The exploratory visit reciprocated a similar U.S. tour by four members of the Shanghai Drama Professionals Group last October.

A.C.T.'s General Director William Ball, Managing Director Benjamin Moore, associate director Jacinthe Huchins and Craig Noel (executive producer at San Diego's Old Globe Theatre and a member of A.C.T.'s Board of Directors) arrived in the PRC on April 23 for visits to Shanghai, Suzhou, Nanjing, Xian and Beijing. They were occupied virtually every minute of the day as they toured schools, participated in seminars and attended productions in each city. The "Gang of Four" as our party came to be known, viewed firsthand the theatrical training at a variety of Chinese drama institutes, an opportunity to compare it to the training programs offered in A.C.T.'s own Conservatory. As a special gift upon its return home, A.C.T.'s contingent provided authentic period costumes to the Shanghai Drama Institute for its upcoming performance of Peter Shaffer's "Amadeus.

Future phases of the San Francisco/Shanghai Theatre Bridge Project will involve a four-week exchange of Conservatory/Drama Institute teachers, and ultimately a touring exchange of performing ensembles, slated for 1984-85. A.C.T. is currently at work to develop funding for portable "simulcast" equipment, to aid in the translation of performances in each country. Additionally, groundwork is being laid for a literary liaison to oversee the translation and dissemination of the finest in Chinese and American plays.

Thus far, the Theatre Bridge Project has been greatly aided and expedited by Mayor Feinstein's Sister City Association and Shanghai Friendship Committee, with initial assistance from the U.S. Information Agency. Everyone at A.C.T. is thrilled to be involved in the pioneering efforts of such an important cultural development. Stay tuned for more details as they develop!
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A.C.T. DEBUTS PENINSULA REPERTORY

The American Conservatory Theatre will tour the San Francisco Peninsula with a modified repertory season, presenting superlative theatre in the Silicon Valley, one of the most creative and highly educated communities in the nation.

A Gala Preview performance of George Bernard Shaw’s Arms and the Man will kick off the five-play series on Thursday, November 17, at Gunn High School’s Spangenberg Theatre in Palo Alto. The special performance, which includes a cocktail buffet prior to the play, is $50 per person and attendance is limited.

Opening on February 11, there will be one performance of each of the five featured plays: Dial M for Murder by Frederick Knott; 4 Midsummer Night’s Dream by William Shakespeare; Man and Superman by Bill C. Davis; Angels Fall by Launard Wilson and The Sleeping Prince by Terence Rattigan. A limited number of subscriptions are available at $100 each, and Charter Subscribers will receive the best seats. Subscriptions may be charged by phone at 415-775-5811.

The committee for A.C.T.'s Peninsula Repertory, comprised of some of the area's most talented executives, met October 7 at a dinner hosted by Mrs. Ann Bowers and Dr. Robert Noyce. They were entertained by veteran A.C.T. actor Dakin Matthews, who performed A to Z with CBI, an interpretation of the alphabet by George Bernard Shaw.

The Committee for the Peninsula Repertory

Mrs. Ann Bowers
Mr. and Mrs. Nolan Bushnell
Mr. and Mrs. Brook Byers
Dr. Carl Djerassi
Mr. Herbert M. Dwight, Jr.
Mrs. Edward L. Ginzton
The Honorable Diane McKenna
Mr. Regis McKenna
Mr. James Morgan
Supervisor Rebecca Morgan
Dr. Robert Noyce
Mr. and Mrs. Kenneth Oshman
Mr. and Mrs. Lawrence Sominski
Mr. and Mrs. Thomas Sege
Mr. and Mrs. Roger Smith
Mr. and Mrs. John Young
Mr. and Mrs. Reinn Zaphirisopoulos

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Mystery Challenge

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

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

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Mr. Regis McKenna
Mr. James Morgan
Supervisor Rebecca Morgan
Dr. Robert Joyce
Mr. and Mrs. Kenneth O’Hara
Mr. and Mrs. Lawrence Sontag
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DIAL “M” FOR MURDER
by Frederick Knott

The most spine-tingling, suspense-laden murder mystery in stage literature.
NOVEMBER 22 THROUGH FEBRUARY 2

ARMS AND THE MAN
by George Bernard Shaw
Closes December 2

A CHRISTMAS CAROL
by Charles Dickens
Opens December 3

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The new Continental Mark VII is further distinguished by the way it handles and rides. For it actually rides on air. Its electronically controlled air suspension, a technological advance offered by no other car maker, gives you a rare combination of riding comfort and control. It automatically levels the car to compensate for changes in passenger or luggage load.

Inside, the new Mark VII emphasizes driver control without forgetting about the luxuries of life. You reach the controls almost without reaching. Electronic instruments keep you informed with large digital displays.

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The new Continental Mark VII from Lincoln—maker of the highest quality luxury cars built in America—Come drive a premium automobile.

The New Continental Mark VII
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Get it together—buckle up.

THE NEW CONTINENTAL MARK VII
LINCOLN-MERCURY DIVISION Ford
WHO’S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known play, in an off-Broadway production that won the Obie and Vineyard 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’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 Under Milkwood won the Lola D’Amantino and Outer Circle Critics’ Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nonufa, Resonance, with composer Lee Hoiby, based on A Month in the Country. In 1964, he directed Tartuffe and Homage to Shakespeare at Lincoln Center, then travelled to London to receive his staging of St. Christopher. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directoral grant and an NBC–RCA Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Osipova Rev, The Three Sisters, The Tempest, Rosenkavalier and Goldsmith’s Are Dead, Caesar and Cleopatra, The Conquest, Cyrano de Bergerac, The Crucible, The Teming of the Shrew, The Cherry Orchard, King Richard III, Jumper, Equus, The Bourgeois Gentleman and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Teming of the Shrew for which he received a “best director” nomination by the Television Critics Circle. He also was a visiting professor at A.C.T. Conservatory programs. He acepted 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, C.L.U.) spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. For A.C.T., Mr. Fletcher has directed the 1965 production of Uncle Vanya, as well as Death of a Salesman, Antony and Cleopatra, Othello, Judah IV, The Lute Instrument, The Hot L Baltimore, The Muse, The Rolling Class, Abroad Perieso Sydafak, Brookbank House, Konrio and John, A History of the American Film, Another Rut of the Forest, the world premiere of Tennesse Williams’ This Is It (An Entertainment) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A-U.S.S.R. Cultural Exchange Program as well as Ath, Wilderness, which toured Hawaii and Japan, I Remember Mama, Mourning Becomes Electec, and Morning’s at Seven. Mr. Fletcher has also translated and directed numerous filmed plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Mayor, Bunker and Ghosts. He is the recipient of the 1987 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Director, C.L.U.) has played a key role in A.C.T.’s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1979. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include The Merchant of Venice, The Conquest, A Doll’s House, The Matchmaker, Pillars of the Community, Peer Gynt, Desire Under the Elms, The 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 system and has taught theatre administration through our Evening Extension Program. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring programs to the western states, Hawaii, Japan, the U.S.S.R. and currently, mainland China. He became Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as a stage manager for the company. For the past 15 years, he has served as Associate Director on many of William Ball’s productions, and has been largely responsible for the revivals of Cyrano de Bergerac, The Taming of the Shrew, Has Town, The Circle, Private Lives and Rosenkavalier and Goldsmith’s Are Dead. After receiving his bachelor of arts...
WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Mr. Ball made his New York directorial debut with Chekhov’s little-known One in an off-Broadway production that won the O’Neill and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actors’ 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 Under Milkwood won the Lola D’Amatozio and Outer Circle Critics’ Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada’s Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nonnu Ressorge, with composer Lee Holda, based on a novel in the Classics. In 1964, he directed Tantuff and Homage to Shakes-peare at Lincoln Center, then travelled to London to receive his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC- RCA Director’s Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by “Twelfth Night,” The American Dream, Handke, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Continental, Cyrano de Bergerac, The Crucible, The Teming of the Shrew, The Cherry Orchard, King Richard Ill, Jumpers, Equus, The Bourgeois Gentleman and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Teming of the Shrew for which he received a “Best director” nomination by the Television Critics Circle. He also won a lesson in a theatre program. He ac-

ALLEN FLETCHER (Conservatory Director, C.L.U.) spent last years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program and as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.F.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of Performing Arts in Santa Maria. For A.C.T., Mr. Fletcher has directed the 1965 production of Uncle Vanya, as well as Death of a Salesman, Antony and Cleopatra, Othello, Richard III, The Latest Hostess, The Hot L Baltimore, The Muse, The Raging Coss, Absurd Person Singular, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Act of the Forest, the world premiere of Tennessee Williams: This Is (An Entertainment) and Devising Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as 6th, Wilderness, which toured Hawaii and Japan, I Remember Mama, Mourning Becomes Electra, and Morning’s at Seven. Mr. Fletcher has also translated and directed numerous of his plays for A.C.T. including An Enemy of the People, A Doll’s House, Pilgrim of the Community, Peer Gynt, The Mayor Baker and Ghosts. He is the recipient of the 1962 San Francisco Art Commission Outstanding Achievement Award for theatre.

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seeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring program to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

ELIGE O. BARONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 5 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, Hans Tovin, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts
degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Feild Coppola. Mr. Har-comes has directed the Plays-in-Progress program and worked on the television adaptations of Gnome de Bergen, The Taming of the Shrew and A Christmas Carol. He now heads the newly formed Trobadour touring program.

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

EDWARD HASTINGS (Principal Costume Director), a founding member of A.C.T., whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Square Valley Community of Writers in Off-Broadway, he co-produced The Sainthood of Margery Kempe, Epithaph for George Dilling and directed the national touring company of Olivia. He staged the American production of Sir Michael Redgrave in Shakespeare's Romeo, directed the Australian premier of The Hot T-Balmore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbia-Croatia at the Yugoslavian Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, The Denver Center and the San Francisco Opera Center.

THE ACTORS

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


Chief, Director: The Matchmaker of Chaillot: Little Prince, Spanferelle, Trifles, Sunny Morning, Perch of Pravilla.

ANNETTE BENING joined the A.C.T. company last season after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has performed with the Santa Barbara Shakespeare Festivals in San Diego, Saratoga and Colorado. In addition, she has been a leading actress with the Berkeley Shakespeare Festival for the past two seasons. Last year Miss Bening appeared on the Geary stage in The Thatch Garden and A Christmas Carol. A.C.T. PRODUCTIONS The Three Stages: The Thatch Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Love's Labor Lost; Twon of Athen: Romeo and Juliet; Antony and Cleopatra; All's Well That Ends Well; The Winter's Tale; Two Gentlemen of Verona: King John: Jamie: Ianmac. TELEVISION: Prime Time Efficiencies (PBS).

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degree in music, he directed the famous
Red Diamond Chorus in the Army, and
since has assisted Gover Champion, Ellis
Rabb and Francis Feild Coppola. Mr. Har-
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He now heads the newly formed Trooba-
dour touring program.

JAMES EDMONDSON (Resident Direc-
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Additionally, he has
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Festival. He has a long list of directing
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Festival in Ashland, among them Henry
IV, Ring Round the Moon, Sassa of Innis,
Romeo and Juliet, and Much Ado About
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Theaterfest and the Colorado Shakes-
peare Festival.

EDWARD HASTINGS (Principal Guest
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new writing. Mr. Hastings has served for
three summers as a resident director of
the Eugene O'Neill Playwrights Confer-
ence in Connecticut and the Square
Valley Community of Writers, Off-
Broadway, he co-produced The Stainless
of Margery Kempe, Emissary for George
Dillon and directed the national touring
company of Ophelia. He staged the
American production of Sir Michael Red-
grave in Shakespeare's People, directed
the Australian premiere of The Hot Box,
Baltimore, and restaged his A.C.T. produc-
tion of Sam Shepard's Buried Child in Serbo-
Croatia at the Yugoslavia Dramatic
Theatre in Belgrade. He has recently
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Theatre, Seattle Repertory Theatre, the
Denver Center and the San Francisco
Opera Center.

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With a B.A. in Eng-
lish and French from
the University of New Hampshire and an M.A. in theatre arts from Florida State University, she also has taught and
directed at this city's Center for Theatre
Training, the Horace Cowen School in
San Jose (where she was a California Arts
Council Artist-in-Residence) and the Per-
forming Arts Foundation in Huntington,
New York. Miss Aldrich has additionally
made stage appearances with the Per-
forming Arts Foundation; Dramabeats in
Georgia and Marketplace, Inc.; a chil-
dren's theater company in Tallahassee, Florida.

ANNEtte BENING * joined the A.C.T.
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tion, she has been a leading actress with
the Berkeley Shakespeare Festival for the
past two seasons. Last year Miss Bening
appeared on the Geary stage in The Chalk
Garden and A Christmas Carol.
A.C.T. PRODUCTIONS: The Three Sisters;
The Chalk Garden; A Christmas Carol.

OTHER RESIDENT THEATRES: Armitage
Theatre's Comic Carnival: A Child Goes
Rudol: What's on Tonight: Dylan; Richard
III; A Christmas Carol; The Rainman of Red

Chief Director: The Madwoman of
Chailors; The Little Prince; Spiritville;
Triffic; Sunny Morning: Perch of Priolla.

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fronds of jacket and coat. In the Revillon Fur Salon.
All items are to be shown on clothes.
JOSEPH BIRD is now in his 15th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s A.P.A. Phoenix Repertory productions. Mr. Bird also has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival’s Old Globe and in numerous East Coast summer stock productions. He has worked in the company of Elly Rapp, Helen Hayes and Paul Newman, among others.


BRGDWAYW: 8 total, including: Show Off with Helen Hayes. Hamlet (with Elly Rapp).


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

A.C.T. PRODUCTIONS: Uncle Vanya.

OTHER RESIDENT THEATRES: Poison; A Midsummer Night’s Dream;忽然 Harvey, Macbeth, Twelfth Night.

PETER BRETZ* joins the company this season as a third-year student in the Advanced Training Congress. He attended California State University at Hayward and the Joan Dining Workplace and has appeared extensively with the Pacific Conservatory for the Performing Arts Theatrefest in Santa Maria and Solvang; the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Brez recently served as the fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Salinas. His studio performances with A.C.T.’s Conservatory include: Man of Mode; Henry VI, Parts 2 and 3; Romeo and Juliet, and When You Comin’ Back, Red Rooster.

OTHER RESIDENT THEATRES: Equus; Harvery; Tartuffe; Commen Reel; Michigan; The Miracle Worker; Wait Until Dark; Golden Boy; The Seagull; Measure for Measure.

MIMI CARR returns to A.C.T. after a season with San Francisco’s Intiman Theatre. Before joining the company four years ago, she held leading roles at Ashland’s Oregon Shakespeare Festival, the Pacific Conservatory of the Performing Arts Theatrefest, the Alley Theatre in Houston and the Hillbilly Repertory Theatre of Detroit. Miss Carr holds a bachelor’s degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit.

A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; An Intimate Mamma; The Adulterous Citizen; Black Comedy; Cat Among the Pigeons; Little Bavaria in the Late Afternoon; Morning’s at Seven.

OTHER RESIDENT THEATRES: IN THE JUNGLE OF CIENCIAS: Las Señoritas, The Man Who Came to Dinner, Twelfth Night; Tobacco Road, Ring Round the Moon; Macbeth; Coriolanus; Manx School for Scoundrels.

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

JOHN DeMITA* comes to the 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 Nikolai Psacharapoulos, and attended Herbert Berghof’s HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williams Town Theatre Festival in Massachusetts and the Solvang Theatrefest/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 Adjudication; Henry VI, Parts 1, 2, 3; Man of Mode; and The Barberia.

OTHER RESIDENT THEATRES: Macbeth; Threepenny; The Revengers’ Tragedy; The Alchymist; The Raisin of Aristo Uc, Children of the Sane; Mrs. Dally Has a Lover; Terminal.

BARBARA DRICKSON* has been with A.C.T. for twelve years, having attended the Conservatory’s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Drickson has appeared in over 15 productions on the Geary stage and has toured with us to Hawaii, Japan and the L.A.S.R. Other acting credits include Shy, with Sada Thompson at the Westport Country Playhouse, Siemens of Stephen and The Importance of Being Earnest with Elly Rapp at San Diego’s Old Globe Theatre.

A.C.T. PRODUCTIONS: Including: Cyrano de Bergerac, The Matchmaker (U.S.S.R. tour), Bare; Gypsy; A Month in the Country; The Circle, Hay Fever; Buried Child; Another of the Forefathers, The Three Sisters, The Chalk Garden; Uncle Vanya; The Folks; OTHER RESIDENT THEATRES: Shy; Siemens of Stephen; The Importance of Being Earnest.

TELEVISION: Lou Grant; Incident at Cummings.

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

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Twosides; Ah, Wilderness!; Much Ado About Nothing; Rich and W. The Three Sisters; A Christmas Carol.

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

TELEVISION: Kather Aluminum Hours; The Kid Jungle (with Paul Newman). Love Is A Many Splendored Thing (CBS).

PETER BRETTZ* joins the A.C.T. company this season as a three-year-old student in the Advanced Training Congress. He attended California State University at Hayward and the Joan Davis Workshop and has appeared extensively with the Pacific Conservatory for the Performing Arts Theatrefest in Santa Maria and Selvage, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Brettz recently served as the fight choreographer for a production of Romeo and Juliet at the Western Stage Company in Salinas. His studio performances with A.C.T.'s Conservatory include: Man of Modes; Henry Vl, Parts 2 and 3; Romeo and Juliet; and When You Comin' Back, Red Rooster.

OTHER RESIDENT THEATRES: ESP: Harasz, Tortreff; Camino Real; Michelle: The Miracle Worker; Wait Until Dark; Golden Boy; The Seagull; Measure for Measure.

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

OTHER RESIDENT THEATRES: Penzance; A Midsummer Night's Dream; Piquillo; The Playwright; As You Like It; A Midsummer Night's Dream; Harasz; Tortreff; Macbeth; Twelfth Night.

MIMI CARR returns to A.C.T. after a season with San Francisco's Immortal Theatre. Before joining the company four years ago, she held leading roles at Ashland's Oregon Shakespearean Festival, the Pacific Conservatory of the Performing Arts Theatrefest, the Alley Theatre in Houston and the Hillbary Repertory Theatre of Detroit. Miss Carr holds a bachelor's degree from the University of Florida and a Master of Fine Arts from Wayne State University in Detroit.

A.C.T. PRODUCTIONS: The Three Sisters; A Christmas Carol; I Remember Mama; The Adirondack Chichlet; Black Comedy; The Cemetery of Pigeons; Little Lovers in the Late Afternoon; Morning's at Seven.

OTHER RESIDENT THEATRES: In the Jungle of Culiac, The Seagull, The Man Who Came to Dinner; Twelfth Night; Tobacco Road; Ring Round the Moon; Macbeth; Coriolanus; Macbeth; School for Scandal.

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

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 was studied with Nikolai Psacharapoulos, and attended Herbert Berghof's HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Williams Town Theatre Festival in Massachusetts and the Solvang Theatrefest/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 Adichina; Henry VI, Parts 1,2,3; Man of Modes; and The Barberians.

OTHER RESIDENT THEATRES: Macbeth; Falstaff; The Roast; Tortreff; Man of la Mancha; Camelot; The Matchmaker; The Restless Nuisance of Arius Ut; Children of the Sun; Mrs. Dally Has a Lover; Terminal.

BART BARBARA DICKSON* has been with A.C.T. for twelve years, 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 Dickson has appeared in over 10 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include Shylock with Sara Thompson at the Westport Country Playhouse; Sorensen of Stephen and the Importance of Being Earnest with Elly Rabib at San Diego's Old Globe Theatre.

A.C.T. PRODUCTIONS: Including: Cyrano de Bergerac; The Matchmaker (U.S.S.R. troupe); Per Gorky: Month in the Country; The Circle; Hay Fever; Buried Child; Another for the Forrest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Fiddler.

OTHER RESIDENT THEATRES: Shylock with Sara Thompson; The Importance of Being Earnest.

TELEVISION: Lou Grant: Incidents at Greenwood.

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But American brandy drinkers aren't buying it. They're buying Christian Brothers. With its unpretentious label. And its straightforward name. Americans have always bought more Christian Brothers than any other brand in the country. Of course, Christian Brothers has always been made just to suit the tastes of this country. Made rich and very, very smooth just the way Americans like it.

So maybe it is stretching a bit to say the people who drink Christian Brothers are all so human. Let's just say they seem to know the difference between something that's slick and something truly smooth.
MARK HARELIK returns to A.C.T. after an absence of two years, having held numerous leading roles on the Geary stage during the 1979-81 seasons. A native of Hamilton, Texas, and a graduate of the University of Texas at Austin, his ten-year acting career includes roles in over 80 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego's Old Globe Theatre. Mr. Harel- lik is most noted as a featured actor with the Solvay Theatre/Pacific Conservatory of the Performing Arts in Santa Maria, California.

A.C.T. PRODUCTIONS: The Cramer of Blood; A History of the American Film; The Tajika War Will Not Take Place; A Christmas Carol; Night and Day; The Roar; OTHER RESIDENT THEATRES: Including Tree Men; King Lear; Much Ado About Nothing; Blood Wedding; The Country Girl; Hank Williams; King of Country Music. TELEVISION: Bring 'Em Back Alive (CBS).

JOHN HERZTLER 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 Heretics 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. Herzter 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.

A.C.T. PRODUCTIONS: Richard III; The Admittable Crichton; Happy Landings: Cat Among the Pigeons.

OTHER RESIDENT THEATRES: MacBeth; Canvas; The Impersonator; Hamlet; Richard III; A Midsummer Night's Dream; The Crucible; A Christmas Carol; Medea; Henry VI, Parts 1, 2, 3; (Director) Cyrano de Bergerac.

BROADWAY: The Bacchus.

OFF-BROADWAY: (Director) Practice. TELEVISION: One Life to Live; Movie 'On White Shadow.

FLMS: Hair, Airport '79; Fort Apache, The Brave; And Justice for All.

NANCY HOULEK returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.'s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespearean Festival, as Coopetra 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 Houlek played Ann Whitefield in the season opener of Men and Superman at Monterey's newly formed California Repertory Theatre. She is the A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student productions.

A.C.T. PRODUCTIONS: Julius Caesar; A Christmas Carol; Ten Minutes for 25 Cent; Mammon and Fats: Queen for a Day.

OTHER RESIDENT THEATRES: Men and Superman; Antony and Cleopatra; A Midsummer Night's Dream; Sf Fox: Hooters; Roddy Nite: Grouse; Happy Birthday; Wanda Jane; Frankenstein; The Misery, The Visit; Cabaret; A Little Night Music.

JANICE HUTCHINS joined A.C.T. eight years ago, after receiving her B.A. and M.F.A. degrees from San Jose State University. A Chi- cago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has toured with us to Hawaii and Japan and served as associate director. She teaches acting, voice and speech in the Conservatory and has directed numerous Conservatory student projects. This summer she represented A.C.T. on an unpreced- ented exploratory theatre tour of the People's Republic of China. A.C.T. PRODUCTIONS: Equus, The Winter's Tale; Ah, Wilderness; In the Next Room; Merry Wives of Windsor; Hay Fever; The Roar, The Little Foxes; The Admittable Crichton; A Christmas Carol; Black Comedy. Comedy; Director; Little Brown in the Later Afternoon, Dead Letters.

OTHER RESIDENT THEATRES: Director: Chapter Two; Main Appeal TELEVISION: A Christmas Carol (ABC A.C.T. production).

JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with the Pacific Conserva- tory of the Performing Arts in Santa Maria, Cali- fornia, where she also has held roles in its annual Theatre Fest, and in 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 Winners Extension Program) in the dis- ciplines of basic and intermediate acting, and music in theatre for actors. A.C.T. PRODUCTIONS: Another Part of the Forest (Hawaii tour); A Christmas Carol; I Remember Mama; Mourning Becomes Electra.

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

Ariel in the surprise of the season — a romantic bouquet of sheer floral silk chiffon by Jessica McClintock. Only at 333 Sutter Street, San Francisco. 415/397-6987.
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.A. company for several seasons. Additionally, he starred in the TV series “Flamingo Road” for two years.

A.C.T. PRODUCTIONS: 31 total, including: Tartuffe; Under Milkwood; The Importance of Being Earnest; Hamlet; Six Characters In Search of an Author; Cyrano de Bergerac; A Doll’s House; The Cherry Orchard; Equus; Man and Superman; The Music Maker; 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 Prime Minister (with Margaret Leighton); The Entertainer (with Lawrence Olivier). There’s One in Every Marriage.

FILMS: Godfather II; The Jihad: A Different Story; E.L.S.E.; Highpoint; All Washed Up; China Syndrome.

MARK HARELICK returns to A.C.T. after an absence of two years, having held numerous leading roles on the Geary stage during the 1979-81 seasons. A native of Hamilton, Texas, and a graduate of the University of Texas at Austin, his ten-year acting career includes roles in over 80 productions from the Oregon Shakespearean Festival at Ashland, Oregon, to San Diego’s Old Globe Theatre. Mr. Harellick is most noted as a featured actor with the Solvay Theatre/Pacific Conservatory of the Performing Arts in Santa Maria, California.

A.C.T. PRODUCTIONS: The Crucifer of Blood; A History of the American Film; The Teahua War Will Not Take Place; A Christmas Carol; Night and Day; The Book.

OTHER RESIDENT THEATRES: Including Tree Nose; King Lear; Much Ado About Nothing; Blood Weddings; The Country Girl; Hank Williams; King of Country Music.

TELEVISION: Bring ’Em Back Alive (CBS).

JOHN HERTZLER returns to A.C.T. this year after having become a familiar face on the Geary stage during our 1981-82 season. A regular performer with Minneapolis’ Guthrie Theatre, he has also appeared with the 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 Cervantes de Sarraga at the Saratoga Shakespeare Festival and Practice at the Perry Street Theatre in Off-Broadway. He has also been seen on Broadway, television and in several feature films.

A.C.T. PRODUCTIONS: Richard III; The Adulterate Chickens; Happy Landings; Cat Among the Pigeons.

OTHER RESIDENT THEATRES: Much, Much; Cervantes; The Importance of Being Earnest; Richard III; A 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: Once Is a Life to Live, Movie: On White Shadow.

FILMS: Hair; Airport ’79; Fort Apache; The Rookie; And Justice for All.

NANCY HOUFEK returns to A.C.T. for her third season. A graduate of Stanford University and A.C.T.’s Advanced Training Program, she has appeared with such resident theatres as the Berkeley Shakespeare Festival, as Creon 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 Houlek played Ann Whitefield in the season opener of Man and Superman at Monterey’s newly formed California Repertory Theatre. She is the A.C.T. company voice coach and teaches vocal production for the Conservatory, as well as directing student projects.

A.C.T. PRODUCTIONS: Julius Caesar, A Christmas Carol; Ten Minutes for 25 Centre; Mammam and Fine; Queen for a Day.

OTHER RESIDENT THEATRES: Man and Superman; Antony and Cleopatra; A Midsummer Night’s Dream; Sly Fox; Hoofer; Rookery; Nice; Grouse; Happy Birthday; Wanda Jane; Frankenstein; The Misty; The Visit; Cabaret; A Little Night Music.

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

A.C.T. PRODUCTIONS: Equus, The Winter’s Tale; Ah, Wilderness; Valenlins and Valentines; Merry Wives of Windsor; Hay Fever; The RHS; The Little Foxes; The Adulterate Chickens; A Christmas Carol; Black Comedy. Director: Lizzie Borden in the Outer Annoyce, Dead Letters. OTHER RESIDENT THEATRES: Director: Chapter Two; Mizz Appeal. TELEVISION: A Christmas Carol (ABC/AC.T. production).

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

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

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

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TOWNHOMES IN THE GREEN

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DOUGLAS MARTIN* made his local acting debut last summer as Domon in Mark Dobson’s in the Sunnyvale Summer Repertory Theatre’s production of Miss Appeal, and is continuing his role as a part of ACT’s Resident Touring Program. As a student in the Conservatory’s Summer Training Program, he has appeared off-off-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Montaup, Maine. Most recently, he has been seen in Ken Ruta’s production of Design for Living at Boston’s Huntington Theatre Company.

ACT PRODUCTIONS: I Remember Mama; Much, Much Ado About Nothing; Hay Fever; Mourning Becomes Electra; The Three Stages; Another Part of the Forest (Hawaii 1945); A Christmas Carol; The Crucible; Blood & Cypress; Off-Broadway: Becoming Memorie; Deans on the Funny Farm; Journey’s End; The Blue Dahlia.

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

TELEVSION: A Christmas Carol (ABC/LCT, production) Joan (NBC).

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TELEVISON: A Christmas Carol (ABC/LCT. production) Joan (NBC).
TOWNHOMES IN THE GREEN

THE SECRET GARDEN

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


OTHER RESIDENT THEATRES: Over 40, including The Duchess of Malfi; As You Like It; Oedipus; The Tempest; The Shrew; Hamlet; Galileo; A Midsummer Night’s Dream; Twelfth Night and The Merchant of Venice.

NICHOLAS KALELIN returns to A.C.T. after having held a variety of roles on the Geary stage during the 1978-82 seasons. He holds a baccalaureate degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.’s own Advanced Training Program. Mr. Kalelin also has appeared off-and-off-Broadway, as well as at the Utah Shakespearean Festival and the Theatre at Montauk, Maine. Most recently, he has been seen in Ken Ruta’s production of Design for Living at Boston’s Huntington Theatre Company.


OFF-BROADWAY: Becoming Memoria, Deux on the Funny Farm’s 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), Joan (NBC).

ANNE LAWDER returns for her fourth year as an original member of the A.C.T. Actors’ Workshops. In New York she studied movement with Karya Delakova and speech with Alice Hermes. Miss Lawder sang with the New York City Opera chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist with the PCPA Theatre Festival at Santa Maria/Solvang.

A.C.T. PRODUCTIONS: 21 total, including Cyrano de Bergerac; A Doll’s House; Tonight at 8:30 (this production has been transferred to San Francisco). Miss Lawder also appeared, with the Seattle Repertory Theatre, in the role of the Community Poet in Hamlet.

DOUGLAS MARTIN made his local acting debut last summer as Detective Mark Dobson in the San Francisco Shakespeare Festival’s production of Miss Appeal, and is continuing the role as a part of A.C.T.’s troueau tour- ing program. As a student in the Conservatory’s Summer Training Program, and Advanced Training Program, he has appeared in such studio projects as A Tale Rid, Golden Boy and The Lady’s Not for Burning. His appearances in the Plays in Progress series have included Maimon and, with and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Maimon and; Dead Letters; Miss Appeal.

OTHER RESIDENT THEATRES: Miss Appeal.

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

A.C. T. Productions: 20 total, including Julius Caesar; Hotel Paradiso; The National Health; A Month in the Country (Hammotown Tour); The Little Foxes (Hammontown); The Three Sisters; I Remember Mama; Romeo and Juliet; Much Ado About Nothing; Cat Among the Pigeons; OTHER RESIDENT THEATRES: Nothing for God; Hamlet; Birthday Party; Death of a Salesman, Pay the Thing; As You Like It; King Lear; Richard III; Happy End; The Entertainer; Ah, Wilderness!, Richard III.

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

A.C. T. Productions: 24 total, including: Twelfth Night; Death of a Salesman; Six Characters in Search of an Author; Annie; Tiny Alice; Under Milkwood; Ernesti; A Month in the Country; The Circle; Night and Day; The Three Sisters; The Borrowing Incident; Dear Liar; Morning at Seven. BROADWAY: Tiny Alice; Absurd and Helen; Too True to Be Good; Never Live Over a Postcard Factory. OTHER RESIDENT THEATRES: 9 total.

Carolyn McCormick joins the A.C. T. company this season as a third-year student in the Advanced Training Program. She holds a bachelor’s degree in theatre from Williams College and studied French theatre at the Centre des Etudes Françaises during the Avignon Summer Festival in 1978. In addition to appearing with the Summerfin Summer Theatre in Montréal and the Williamsport Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 21 in Houston. In her two years at A.C. T. Conservatory, she held roles in studio productions of Henry IV, Part III; The Country Wife; The Abduction; The Moi, J. Baltimore; Men of Medea; Romeo and Juliet, and The Seagull.

Other Resident Theatres: The Greeks (with Blake Damus, Christopher Rene, Roberta Maxwell, Edward Herrmann, Colleen Holmes and Rosanne Hart.)
Hobnobbing At
The Mark

DAKIN MATTHEWS came to A.C.T. in 1981. He is a di-
rector, actor, playwright, translator, dramaturge, and Professor of English at Ca-
ifornia State University, Haven.
ward. A founding member of John Houseman's Acting
Company and a

WILLIAM MCKEREIGHN returns to
A.C.T. after appearing last season with the Berkeley Repre-
tory Theatre and Ashland's Oregon Shakespearean Fes-
tival. His face is a

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CAROLYN MCCORMICK joined the
A.C.T. company this season as a third-
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DEAN Mears is a charter member of A.C.T. She
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Richards and Wil-
lain Ball. She has
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ovah's Oregon Shakespearean Fes-
tival. His face is a

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William Paterson 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. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 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.


Randall Richard is a graduate of the Conservatory's Advanced Training Program, where he studied after receiving his B.A. in drama from Tufts University in Massachusetts. He has appeared off-Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program.

A.C.T. PRODUCTIONS: Much Ado About Nothing; Richard III; The Admirable Crichton; A Christmas Carol; Mourning Becomes Electra.

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

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

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

Other Resident Theatres: Death of a Salesman, School for Scandal, Finian's Rainbow.

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

Resident Theatres: Trial of Isaac; A Tribute to Will Rogers.
RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 23-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee’s Tiny Alice. Since then, he has performed major roles and toured with us to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory’s Advanced Training Program and Summer Training Congress. Additionally, Mr. Reinhardt appeared as the Major Domo in the San Francisco Opera’s recent production of Ariadne auf Naxos.

A.C.T. PRODUCTIONS: 28 total, including: Tiny Alice; Our Town; Under Milkwood; A Streetcar Named Desire; The Crucible; The Three Sisters; The Magician; The Rose Tattoo; Saint Joan; You Can’t Take It With You; Hot L Baltimore; The Misses Gyano de Berganza; 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 Well; Deep Kramer; The Caucasian Chalk Circle; The Threepenny Opera; Ohlone; The Taming of the Shrew; King Lear; Patti cake.

TELEVISION: Has had guest appearances on all major networks.

RANDALL RICHARD is a graduate of the Conservatory’s Advanced Training Program, where he studied after receiving his B.A. in Drama from Tufts University in Massachusetts. He has appeared off-Broadway in several productions with the Cambridge Ensemble and in a variety of roles on the Geary stage. Mr. Richard teaches acting and movement improvisation in the Advanced Training Program.

A.C.T. PRODUCTIONS: Much Ado about Nothing; Richard III; The Admiring Cricketon; A Christmas Carol, Mourning Becomes Electra.


WILLIAM PATERSON 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. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 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.

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

TYNIA THOMAS joined the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at Taos-a-Gi in Taquequah, Oklahoma, Mrs. Thomas has appeared in A.C.T. studio projects of Henry IV, Part III; Richard III; The Seagull; Man ofMODE: Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRES: Trail of Tori; A Tribute to Will Rogers.
SYDNEY WALKER is a 35-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: 39 total, including: You Ate The Matchmaker (U.S.C.R. tour); Peer Gynt; The Circle; Hotel Paradiso; The National Health; Burnt Child; Richard III; Black Comedy; A Christmas Carol; The Chalk Garden; Lord; 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; TELEVISION: The Guiding Light; The Secret Storm; At the World Turns; Teas for Two; Skirt of Happy Chance. FILMS: Love Story; The Way We Live Now; Puzzle of a Downfall Child.

MARRIAN WALTERS joined the A.C.T. company in 1954, and since then has appeared in thirty-three productions as well as the Playin' 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 Francisco, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Ferrett, and daughter, Gina, she also designs and manufactures for their Josef Rebe company in the city.

A.C.T. PRODUCTIONS: 33 total, including: Pillars of the Community; Honey; The Healing; The Play It Again, Sam; Peer Gynt; The Matchmaker (U.S.C.R. tour); The Merry Wives of Windsor; The Burglar's Gentleman; The Circle; The Winner's Tale; Hap Aye; Burnt Child; The Admireable Crichton; Happy Landings; Guts Among the Pigeons; The Can Game; The Chalk Garden; Uncle Vanya; Morning's at Seven.

OTHER RESIDENT THEATRES: 27 total, including: Beverly Carter, The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite; FILMS: Spandex; Bullet; Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1972, and performed 24 roles in its 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 since 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: Oresteia; The Merchant of Venice; The Taming of the Shrew; Hot L Baltimore; The Matchmaker (U.S.C.R. tour); Desire Under the Elms (U.S.C.R. tour); Othello; Valentin and Valeria; 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 Jagiengka Zech and has appeared at Ashland's Oregon Shakespearean Festival.

Mr. Williams has performed and directed numerous scripts for A.C.T.'s Playin' 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 Mender Builder; Hotel Besuid; The National Health; A Month in the Country; Ah, Wilderness; Much Ado About Nothing; Another Part of the Forest; The Three Sisters; Richard III; Black Comedy; Cat Among the Pigeons; A Christmas Carol; Lord; Morning's At Seven.

OTHER RESIDENT THEATRES: The

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A.C.T. PRODUCTIONS: 39 total, including tray Alle: The Matchmaker (U.S.R.S.R. tour); Peer Gynt; The Circle; Hotel Paradiso; The National Health; Buried Child; Richard III; Black Comedy; A Christmas Carol; The Chalk Garden; Lost; Morning’s at Seven.

BROADWAY: 12 total, including Beside You; 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.

TELEVISION: The Guiding Light; The Secret Storm; At the World Turns; Too for Lovers; Skirt’s Happy Chance.

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

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

A.C.T. PRODUCTIONS: 33 total, including: Pilgrim of the Community; Hereditary; The Mending Cloth; Peer Gynt; The Matchmaker (U.S.R.S.R. tour); The Merry Wives of Windsor; The Bourgeois Gentlemen; The Circle; The Winner’s Tale; Hay Fever; Buried Child; The Admireable Crichton; Happy Landings; Got Among the Pigeons; The Can Game; The Villa Garden; Uncle Vanya; Morning’s at Seven.

OTHER RESIDENT THEATRES: 27 total, including: Riviera, The Chalk Garden; The Glass Menagerie; The Rainmaker; The Importance of Being Earnest; Plaza Suite. FILMS: Prima Ballerina; 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 since 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: Coriolanus de Reggio; Merchant of Venice; The Taming of the Shrew; Hot l Baltimore; The Matchmaker (U.S.R.S.R. tour); Desdem One Under the Elm (U.S.R.S.R. tour); Othello; Valentin and Vladimir; 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 years. A native of Fort Worth, he studied at the University of Texas with Polish actor/director Jagienka Zach and has appeared at Ashland’s Oregon Shakespearean Festival.

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DESIGNERS

JOSEPH APPELT (Lighting Designer) joins A.C.T. for his third season, having designed "Morning Becomes Electra," "Morning,"
"On 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 on leave from both positions for a year. Mr. Appelt has also designed the Chautauqua Opera Association; the Kansas City Ballet (where he is currently the Resident Lighting Designer), and the Great Lakes Shakespeare Festival, where he designed a world-premiere musical, "Blanco, this past summer.

MARTHA BUEB (Costume Designer) returns to A.C.T. for her fifth season, having designed "Ghosts. Night and Day, The Bush, Barred Child, A Fifth of July, Black Comedy, The Beguiling Woman, The Admirable Crichton. Miss Bueb'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, "A Snowbird 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 "Encores!" and productions of "At Home in Hollywood" at the Mark Taper Forum. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed television production of "Peter Allen and the Rockettes. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T. productions of "I Remember Mama, Happy Landings, Cat Among the Pigeons, The Gin Game, Dear Lucy, The Chalk Garden, Uncle Vanya, " and "Morning, July's at Seven and The Holies.

RALPH FUSICELLO (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including "The Marvelous Wonderette, " "Sunset Boulevard, " "A Chorus Line, " "Highwayman, " and more. His work has been seen in off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum,
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DESIGNERS

JOSEPH APPOLT (Lighting Designer) joins A.C.T. for his third season, having designed Mourning 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 on leave from both positions for a year. Mr. Appelt has also designed at the Charleston Opera Association; the Kansas City Ballet (where he is currently the Resident Lighting Designer), and the Great Lakes Shakespeare Festival, where he designed a world-premiere musical, Blanco, this past summer.

MARTHA BLUKE (Costume Designer) returns to A.C.T. for her fifth season, having designed Ghosts, Night and Day, The Wedding, Secret Child, Fiddler on the Roof, Black Comedy, The Raging, Version, and The Admirable Crichton. Miss Bueke'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, Amadeus 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 Enesco and productions of America and Manhattan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockettes in the highly acclaimed television production of Peter Allen and the Rockettes. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T. productions of I Remember Mama, Happy Landings, Cat Among the Pigeons, The Gin Game, Dear Liza, The Chalk Garden, Uncle Vanya, Lost, Morning's at Seven and The Most Happy Fella.

RALPH FUCINELLO (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including Uncle Vanya, Morning's at Seven, Ah, Wilderness!, Another Part of the Forest, Peer Gynt, Pimlott, The Taming of the Shrew and Mourning Becomes Electra. Mr. Fucinello's work has been seen on and off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, The Mark Taper Forum, and the Mark Taper Forum.

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McCarver Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recomposed his designs for The Taming of the Shrew on PBS television.

Recently, Mr. Fusco designed the sets for the New York City Opera's upcoming production of La Ronde.

DAVID PERCIVAL (Lighting Designer) began his association with A.C.T. last season as Lighting Design Intern. In addition to designing for the Plays in Progress program, Mr. Percival included 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 Weill Cabaret featuring Martha Schlamme, and Long. 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 Heidi Duda for A.C.T.'s 1982-83 season. He also designed lighting for the West Coast premiere of Damnation at Scenic's Intiman Theatre, where other credits include Strindberg's A Dream Play, and the West Coast premiere of Sweeney Todd, with German director Chistine Nel. He works extensively with the Old Globe Theatre in San Diego, where recent credits include Twelfth Night with Marschall Mason, the West Coast premiere of Sweeney Todd, and the recent production of The Heidi Duda. Mr. Petersen is the owner of Pacific Theatre, a lighting design consultancy.}

MILWAUKEE REY and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has also been lighting designer for several consecutive seasons with Lyric Opera of Chicago. He has also designed for the Houston Grand Opera, Opera Company of Boston, Colorado Opera and the Minnesota Opera Company. For dance, he designed Stuttgarter Ballet's productions for the Boston Ballet. Last spring, he designed Vogue and Bej for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Singer's A Tribute to Her Memory. Mr. Schuler leads an architectural lighting design and architectural consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGER (Set Designer) returns for a sixth season as Resident Designer, with A.C.T. Among his credits are The Three Seers, The Heidi Duda, Noel Coward's The Little Foxes, as well as the Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Buried Child, The Girl of the Golden West, A Winter's Tale, The Fifth of July, The Visit, The Bourgeois Gentleman, Cat among the Pigeons and Something's Afoot, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's Illinois Institute of Technology, Mr. Seger also created sets for the Broadway production of The Blue Bird. He is also a member of the American Institute of Architects and the Chicago Architectural Club.

GREG SULLIVAN (Lighting Designer) was born in Texas, raised in Kansas, and presently lives in California. His recent work includes productions of The Seagull and The Threepenny Opera for the Intiman Theatre in Seattle, The Heidi Duda, and A Winter's Tale for the Denver Center Theatre, and The Visit for Houston's Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre productions of Song of the Earth, Chekhov in Yalta and Pym. During the past three years, Mr. Sullivan has served in the capacity of set designer at the Pacific Conservatory, the Performing Arts Center, and a number of other productions, where he has designed over 20 productions for its Theatrefest, including Billy Budd, Cavalleria rusticana, and Romeo and Juliet. He is the recipient of three Dramalogues Awards as well as this year's Bay Area Theatre Critics Award, and holds degrees from the University of Colorado and California Institute of the Arts.

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FUNDRAISING TEAM KICKS OFF 1983-84 CAMPAIGN WITH GUSTO!

The Fundraising Team for A.C.T. has launched its 1983-84 Bay Area Campaign with a goal of $700,000 to be reached by March 15, 1984. In a strong and enthusiastic start, the company has already raised 34% of that goal—a total of $238,800 to date. The Bay Area goal is an integral part of A.C.T.'s overall annual campaign for both local and annual funds totaling $1.8 million this season.

Two grants from major foundations have significantly contributed to the early success of this year's campaign. A $100,000, three-year challenge grant from the William and Flora Hewlett Foundation and a $25,000 grant from the Ford Foundation have been awarded to support Conservatory programs.

"The Hewlett grant is particularly meaningful," said General Director William Ball, "because it represents a new support for our Conservatory from sources interested in educational programs. It leads the way for expanded support for vital elements of A.C.T.'s operation."

The Hewlett grant will assist A.C.T. in attracting an additional $200,000 in support of training programs from other private sources including the Conservatory constituency.

In addition, the Andrew W. Mellon Foundation has granted $60,000 over three years to support production of theatre classics. The first installment of this grant will aid this season's production of Henrik Ibsen's John Gabriel Borkman, directed by acclaimed Ibsen scholar Allanwitches. "John Gabriel Borkman," noted William Ball, "to be included in the Mellon Foundation's program to preserve the production of classical plays."

The Fundraising Team's track record for success was firmly established in the past season when its Bay Area goal of $600,000 was exceeded by $30,000 on the March 15, 1983, deadline. Spirit in the opening of this year's new campaign is high, and for good reason!
Where Would We Be Without Our Friends?

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Charles Dickens
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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
Reynard Haggard
April 3–May 12

The Dolly
Robert Locke
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Monday, Nov. 21, 1983—Mr. Bruno Davis, Vice-President of the Mystery Writers of America, Northern California Chapter and A.C.T. Principal Guest Director Edward Hastings chat about mysteries and mystery writers.

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

A MIDSUMMER NIGHT’S DREAM
Monday, Jan. 30, 1984—An all-female production of Shakespeare’s most enchanting play.

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

THE SLEEPING PRINCE
Monday, April 2, 1984—Well-known Saratoga, CA, drama historian, Martin Fahn joins director James Edwardon to discuss this enchanting play written as a contribution to the festivities surrounding the coronation of Queen Elizabeth II.

THE DOLLY
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play, advising the audience that there might be a disturbance in the course of the evening. No sooner had the actors playing Blumischl been informed that he was in a household containing the only library in Bulgaria then a demonstration broke out. Angry shouts came from all parts of the hall but were lost on the actors and majority of the audience who did not speak Bulgarian. The curtain was rung down and the director of the theatre appeared. He offered his apologies, explaining that Shaw was an Englishman and unaccountable for his unslightest notion of Eastern European ways. The head of the Bulgarian delegation responded in a gentlemanly manner, stating that the demonstration having been made, he now felt the honor of his country vindicated. The protesters resumed their seats, the theatre's director left the stage and without further ado the show went on.

Shortly after arms and the Man opened in London, Shaw replied to the critic's remarks and laid his work before the public. His work was generally praised, but he now felt the honor of his country vindicated. The protesters resumed their seats, the theatre's director left the stage and without further ado the show went on.

S

"any of our towns," Mr. Shaw said, "or anywhere in the world, you can see a laughing public who are not exactly in favor of reform, but they are certainly not in favor of revolution."

The American premiere of Shaw's "anti-roman tic" comedy came on the heels of a world premiere in London. Actor-manager Richard Mansfield saw the play at the Avenue Theater and approached Shaw about the possibility of performing the play on his company's upcoming 1894 American tour. Shaw wanted the actor to play the part of Sergius which he regarded as the more difficult and important role, but Mansfield fancied himself in the part of Blumischl. His only reservation about the role was that the Swiss mercenary scarcely appears at all in the play's second act, where most heroes in conventionally structured comedies have their best moments. Mansfield's wife, Beatrice Cameron, eager to play the role of Raina, assured her husband of the play's worthiness and persuaded him to buy the American rights.

Arms and the Man opened at the Herald Square Theater on September 18, 1894, the first play of George Bern ard Shaw's to be performed in America. The New York critics acclaimed the play as having its English cousins. "Arms and the Man is a mast amusing satire on the army, on belligerent, on the idealism which surrounds frontier warfare," wrote the critic for the New York Record. "In fact the cardinals are all bunched up and snuffed at. No Gaetic playever written so thoroughly discredited humanity as this Irish music critic from London." The Times reported that the "serious act was so effective that there was a noisy demonstration when the curtain fell, and, after shouting the play down as long as possible, the chief actor delivered the accustomed speech. In this he retained the manner of the character he was playing the cynical mercenary Blumischl, and was witty in an inscrutable sort of way." Although Arms and the Man did not provide Mansfield with the huge popular success he had hoped, he kept the play in his repertoire for many years, frequently performing it for the prestige it lent him and his company.

Theatregoers in New York and around the world came more and more to appreciate Shaw's comedy as it was performed in frequent revivals. Arnold Daly played Blumischl in a 1906 Broadway production of the play and Alfred Lunt and Lynn Fontanne have played the greatest success of their careers as Blumischl and Raina in the 1925 Theatre Guild presentation. A tour of London's Old Vic Theatre brought a notable production of the play in 1927. Ralph Richardson and Walcot Blumischl and Laurence Olivier as Sergius, to New York in 1946.

In his recently published memoirs, Olivier credit's his work in the play for having provided one of the most important lessons of his professional life. Approaching the play for the first time he, like Richard Mansfield, regardedBlumischl as the better role. His reticence about playing Sergius sustained through rehearsals and was reinforced by London critics who reviewed in which Richardson was lavishly praised and he was given only passing notice. On the second night of the run Tyrone Guthrie came to see the show. After the performance the director anxiously waited in the dressing room for Guthrie to come back and give his opinion of the show. But the famous director did not appear. An Oliver was leaving the theatre, he ran into Guthrie on the street corner, "liked yer Sergius," Guthrie said. "Oh, thanks say much," Oliver replied with a smile. Guthrie asked, "What do you think of Blumischl?" Oliver explained that he had a part of the play's second act, where most heroes in conventionally structured comedies have their best moments. Mansfield's wife, Beatrice Cameron, eager to play the role of Raina, assured her husband of the play's worthiness and persuaded him to buy the American rights.

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Shortly after Arms and the Man opened in London, Shaw replied to the criticisms made of his play in the first of the essays that thereafter frequently accompanied the published texts of his plays, sometimes running to more pages than the playtexts themselves. “I have been much fascinated by the curiosity in introducing certain references to soap and water in Bulgaria,” he wrote in “A Dramatic Reprise to His Critics.” “I did so as the shortest and most effective way of bringing home to the audience the stage of civilization in which the Bulgarians were in 1885, when, having clean air and clean clothes, made them much cleaner than any frequency of ablution can make us in the dirty air of London, they were adopting the washing habits of big western cities as pure ceremonies of culture and civilization, and not on hygienic grounds. I am sorry that my piece of realism should have been construed as an insult to the Bulgarian nation; and perhaps I should have hesitated to introduce it I had known that a passionate belief in the scrupulous cleanliness of the inhabitants of the Balkan peninsula is a vital part of liberal views of foreign policy. But what is done is done!”

The American premiere of Shaw’s “anti-romantic comedy” came close on the heels of its world premiere in London. Actor-manager Richard Mansfield saw the play at the Avenue Theatre and approached Shaw about the possibility of performing the play on his company’s upcoming tour. Shaw was told the actor wanted the play to part of Sergius which he regarded as the more difficult and important role, but Mansfield firmed himself in the part of Bluntschi. His only reservation about the role was that the Swiss mercenary scarcely appears at all in the play’s second act, where most heroes in conventionally structured comedies have their best moments. Mansfield’s wife, Beatrice Cameron, eager to play the role of Raina, assured her husband of the play’s worthiness and persuaded him to buy the American rights.

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Olivier immediately took Guthrie’s advice to heart. By the end of one week he said “I loved Sergius as I’ve never loved anybody. I loved him for his faults, for his London, Shaw relayed to the critic the criticisms made of his play in the first of the essays that thereafter frequently accompanied the published texts of his plays, sometimes running to more pages than the playtexts themselves. “I have been much fascinated by the curiosity in introducing certain references to soap and water in Bulgaria,” he wrote in “A Dramatic Reprise to His Critics.” “I did so as the shortest and most effective way of bringing home to the audience the stage of civilization in which the Bulgarians were in 1885, when, having clean air and clean clothes, made them much cleaner than any frequency of ablution can make us in the dirty air of London, they were adopting the washing habits of big western cities as pure ceremonies of culture and civilization, and not on hygienic grounds. I am sorry that my piece of realism should have been construed as an insult to the Bulgarian nation; and perhaps I should have hesitated to introduce it I had known that a passionate belief in the scrupulous cleanliness of the inhabitants of the Balkan peninsula is a vital part of liberal views of foreign policy. But what is done is done!”

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Cafe & Grill
1500 Market Street
San Francisco 94102
(415) 952-2022

Open 7 nights
Monday Saturday until...
MIDNIGHT

Chinesse Restaurant
recommended by the Underground Gourmet
Before Opera Dining
200 Van Ness Ave 929-2125
opposite Opera Plaza

CHINESE CUISINE
recommended by the Underground Gourmet
Before Opera Dining
200 Van Ness Ave 929-2125
opposite Opera Plaza

28
## THE AMERICAN CONSERVATORY THEATRE

**William Ball**
General Director

**Allen Fletcher, C.A.A.**
Conservatory Director

**Benjamin Moore**
Managing Director

**James & McKenzie, C.A.A.**
Treasurer

### ACTORS AND DIRECTORS

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linda Mulry</td>
<td>Antenna Rising</td>
</tr>
<tr>
<td>Joseph S. B.</td>
<td>Navy's Call</td>
</tr>
<tr>
<td>Nancy Collin</td>
<td>Mimi Car</td>
</tr>
<tr>
<td>John Demita</td>
<td></td>
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<tr>
<td>Barbara Matson</td>
<td></td>
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<tr>
<td>Peter Donat</td>
<td></td>
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<tr>
<td>James Edmonds</td>
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<tr>
<td>Allen Fletcher</td>
<td></td>
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<tr>
<td>Mark Harek</td>
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<tr>
<td>John Hurterz</td>
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### CONSERVATORY

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Meribeth MacMachlan</td>
<td>Dom</td>
</tr>
<tr>
<td>Emily Caiello</td>
<td></td>
</tr>
<tr>
<td>John Hattet, Financial Admin</td>
<td></td>
</tr>
<tr>
<td>Fern Van Mano, Assistant</td>
<td></td>
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<tr>
<td>Terry Kekley, Assistant</td>
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<tr>
<td>TRANCE:</td>
<td></td>
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<tr>
<td>William B. Ross</td>
<td></td>
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<tr>
<td>Bonita Bradley, Suga</td>
<td></td>
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<tr>
<td>Sawtay Brantley, C.L.A.</td>
<td></td>
</tr>
<tr>
<td>Singing</td>
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### PRODUCTION

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>John Brown, Production Manager</td>
<td></td>
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<tr>
<td>Joan Jaster, Asst. to the Prov. Mgr</td>
<td></td>
</tr>
<tr>
<td>Eric Short, Ass. Prod. Mgr</td>
<td></td>
</tr>
<tr>
<td>Alice Smith, Press/PR Coord.</td>
<td></td>
</tr>
<tr>
<td>Cynthia McCaffrey, Coordinator</td>
<td></td>
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<tr>
<td>David Ford, Shopper</td>
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### DESIGNERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Joseph Appel, Lighting</td>
<td></td>
</tr>
<tr>
<td>Robert Black, Costume</td>
<td></td>
</tr>
<tr>
<td>Martha Burke, Costumes</td>
<td></td>
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<tr>
<td>Michael Curran, Costume</td>
<td></td>
</tr>
<tr>
<td>Cathleen Edwards, Costumes</td>
<td></td>
</tr>
<tr>
<td>Ralph Kunzke, Scenery</td>
<td></td>
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<tr>
<td>Michael Goodwin, Design Ass.</td>
<td></td>
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<tr>
<td>Christopher D. Moore, Sound</td>
<td></td>
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<tr>
<td>David Prival, Lighting Ass.</td>
<td></td>
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<tr>
<td>Robert Peterson, Lighting</td>
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<tr>
<td>Duane Schurie, Lighting</td>
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<tr>
<td>Richard Segel, Scenery</td>
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<tr>
<td>Greg Sullivan, Lighting</td>
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<tr>
<td>Walter Watson, Costumes</td>
<td></td>
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<tr>
<td>Jeffrey Hunt, Design Intern</td>
<td></td>
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<tr>
<td>Cindy Kahan, Lighting Intern</td>
<td></td>
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<tr>
<td>Trika O'Donnell, Sound Intern</td>
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### ADMINISTRATION

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Darren Frickard, Asst. to Managing Dir.</td>
<td></td>
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<tr>
<td>Carole Hewett, Business Manager</td>
<td></td>
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<tr>
<td>Michael Burton, Operations Mgr.</td>
<td></td>
</tr>
<tr>
<td>Accounting: Cheryl Kahn</td>
<td></td>
</tr>
<tr>
<td>Lutz &amp; Carg, C.P.A.</td>
<td></td>
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<tr>
<td>Mary Garrett, Admin.</td>
<td></td>
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<tr>
<td>Penny Stili, Exec. Asst. to Mgr. of TV/TA/Bu.</td>
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<tr>
<td>Exec. Office, Scott Bishop</td>
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<tr>
<td>Martha Marquesaro</td>
<td></td>
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<tr>
<td>Gary Przyb</td>
<td></td>
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<tr>
<td>Braden Stern, Receptionist</td>
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### SUBSCRIPTIONS

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Robert Gunther, Manager</td>
<td></td>
</tr>
<tr>
<td>Tamara Rague, Robert Holloway, Anne Childs</td>
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### FACILITIES

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Cynthia Walsh</td>
<td></td>
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<tr>
<td>Donald Hansen</td>
<td></td>
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<tr>
<td>Robin Lawrence</td>
<td></td>
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<tr>
<td>Lashey Pierce</td>
<td></td>
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<tr>
<td>Security: Curtis Care, Jr.</td>
<td></td>
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<tr>
<td>Robert A. Davis</td>
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### GIANT THEATRE

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>House Staff</td>
<td></td>
</tr>
<tr>
<td>Donald Lamoureux, House Manager</td>
<td></td>
</tr>
<tr>
<td>Fred Grick, C.A. 1500, Doorman</td>
<td></td>
</tr>
<tr>
<td>Others—Meridith Clark, Meda Dalabertasti</td>
<td></td>
</tr>
<tr>
<td>Leidy Freier, Leslie Hopson, Leonard Lipton</td>
<td></td>
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<tr>
<td>Evelyn Kaman; Beverly Saller, Jennifer Studworthy</td>
<td></td>
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<tr>
<td>Resident: Kevin Staff</td>
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<tr>
<td>Robert Eddy, Manager</td>
<td></td>
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<tr>
<td>Donald Harvey</td>
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### PROPERTIES

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Oliver C. Olsen, Prop. Dir.</td>
<td></td>
</tr>
<tr>
<td>Lynn Gustafson, Shopper</td>
<td></td>
</tr>
<tr>
<td>Jamie Simpson, Asst. to Prop. Mgr.</td>
<td></td>
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<tr>
<td>Mary Pollen, Cheri Rignetti, Intern</td>
<td></td>
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<tr>
<td>WARDROBE:</td>
<td></td>
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<tr>
<td>Donald Long-Hunt, Rep. Supervisor</td>
<td></td>
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<tr>
<td>Thad Heimke, Asst. Supervisor</td>
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### COSTUMES

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Ed Raymond, Shop Foreman</td>
<td></td>
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<tr>
<td>William Bell, Asst. Shop Foreman</td>
<td></td>
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<tr>
<td>Dale Haugo, Jose Sacco, Asst.</td>
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<tr>
<td>Carl Ansem, Carpenter</td>
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<tr>
<td>Maurice Berkeley, Carpenter</td>
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### LIGHTING

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Katherine L. Kraft, Supervisor</td>
<td></td>
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<tr>
<td>Joseph Birkland, Tech</td>
<td></td>
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<tr>
<td>Milo Counts, Assistant Tech</td>
<td></td>
</tr>
<tr>
<td>Rich Echols, Wageman</td>
<td></td>
</tr>
<tr>
<td>Lorraine Forman, Design Asst. Shopper</td>
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<tr>
<td>Dawn Lane, Nordrop, Wardrobe</td>
<td></td>
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<tr>
<td>Fred Michel, Head Tech</td>
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<tr>
<td>Somalia Tchakourian, Head Electrics</td>
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<tr>
<td>Walter Watson, Consumer</td>
<td></td>
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<tr>
<td>Margaret Foy, Sandra Jenkins, Intern</td>
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### DEVELOPMENT

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Peter M. Kelly, Exec. Dir. Planning &amp; Development</td>
<td></td>
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<tr>
<td>Jane E. Preston, Asst. to the Prov. Mgr.</td>
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</tr>
<tr>
<td>Lauren Brown, Asst.</td>
<td></td>
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<tr>
<td>Ingrid Weiss, Consulting Asst.</td>
<td></td>
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<tr>
<td>Robert Monahan, Assistant Asst.</td>
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<tr>
<td>Steven Bowling, Phone Rep. Sup.</td>
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<tr>
<td>Ira Schmuck, Asst. Phone Rep. Sup.</td>
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### COMMUNICATIONS & MARKETING

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Maurice Davis Kelly, Director</td>
<td></td>
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<tr>
<td>Karen Mickelwait, Asst. to the Prov. Mgr.</td>
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<tr>
<td>Terry Olson, Asst.</td>
<td></td>
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<tr>
<td>Jacqueline Jardine, Group Sales Asst.</td>
<td></td>
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<tr>
<td>Kathleen Wilson, Exec. Asst.</td>
<td></td>
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<tr>
<td>Margarita Lange, Midwest Mgr.</td>
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**There's a special feel in the new 1984 Toronado Caliente. It's a feeling of pride that you've never expected before.**

The comfort legendary to Toronado is back. With leather in the seating areas, even the option of soft lambswool upholstery. And an electronic instrument panel. Even the choice of an electronic synthesized voice information system or a group of reminder indicator lights. Just look at Caliente's unique elegance from the special lambswool roof to its distinctive exterior applique.

**The new 1984 Toronado Caliente. Oldsmobile’s latest and most sophisticated statement of personal luxury.**
NEAREST RELEASE!

U.S. Gov't Report:

Carlton Box—Lowest Tar King. No Brand Listed Lower
Less than 0.5 mg. tar, 0.05 mg. nicotine

Carlton—Lowest Tar Menthol
Less than 0.5 mg. tar, 0.1 mg. nicotine

Carlton—Lowest Tar 120's
Regular & Menthol—6 mg. tar, 0.6 mg. nicotine

Carlton 100's Regular & Menthol
Less than 0.1 mg. tar, 0.4 mg. nicotine

19th Consecutive Report: No Brand Listed Lower Than Carlton.

Carlton Box 100's
Less than 1 mg. tar, 0.1 mg. nicotine

Read the numbers on the packs.

Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.