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AMERICAN CONSERVATORY THEATRE
THE GEARY THEATRE
MAY, 1984

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Cover: Hilary Ginsburg Walker appears in The Doll by Robert Locke, directed by Lawrence Hacht.

Photo: Larry Mandle. Design: Tony Okane.

May 13th: the day to demonstrate just how much you really care. And here, just a glimpse of all the gifts she will treasure throughout the year. Clockwise from top left: our very own Paradis, 1 oz. Parfum, $12.00. The collection, from $22.50 to $220. Miu Miu Makela’s 24” 14mm simulated pearl necklace: $40. Judith Leiber’s 2” contoured whipstitch belt with gold-toned buckle studded with semi-precious stones. In black/white, One size; $335. Judith Leiber’s black and white Karung snakeskin evening bag, gently gathered to a herringbone frame and golden-toned chain to tuck inside: $630. In Accessory Collections, Fashion Jewelry Collections, and Pulse Points.

San Francisco • Palo Alto • Monterey
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Performing Arts Network


MOTHER'S DAY AT SPA: GLIMPSES OF LUXURY AND LOVE

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A.C.T.'s Fundraising Team Does it Again!

For the second year in a row, A.C.T.'s Fundraising team has met and surpassed its Bay Area goal, on time. By March 15th, the campaign deadline, $705,000 in contributions had been received, exceeding the goal by $5,000.

A.C.T. also has been actively building its Theatre Capital Campaign with great success. Most recent of the acquisitions for this drive was $36,000 received from an anonymous individual, intended to repair the two water tanks on the roof of the Geary Theatre. L. Maguire and the Bethin Helping Fund have each donated $10,000 for the restoration of the original, turn-of-the-century entrance canopies. Terence Mason made a $7,000 gift to clean the entire facade of the 74-year-old theatre. The work was done on consecutive weekends and completed on April 29. The $100,000 leadership grant for the Capital Campaign was made by the James Irvine Foundation in January and was used to construct the theatre’s downstairs Radiance Room, creating new potential for earned income.

We’ve been busy with several other new grant applications as well. A request has been made of the National Endowment for the Arts for assistance from its Ongoing Ensembles program to provide $500,000 in federal and matching funds for the five-year period 1987-88 through 1991-92. If awarded, this vital new support would enable A.C.T. to restore its resident repertory ensemble to its former size of 45 actors in continuous residence for 36 weeks and ten full-scale productions, including revivals of previous productions. This format has been temporarily modified in the 1981-82 season in an effort to cut costs, but is projected to be restored fully by the end of the five-year program. A $200,000 grant also has been sought from the California Arts Council for 1984-85 to support actor training programs and outreach efforts to promote artistic growth and appreciation throughout the state. This is the third consecutive year that A.C.T. has requested $200,000, and is indicative of our ongoing campaign to restore the company’s CAP allocations to parity with other arts organizations of similar size. A.C.T.’s yearly funding from this group dropped from $140,000 in 1981 to $50,000 and $70,000, respectively, over the last two years. An additional grant application has been submitted to the U.S. Information Agency for $100,000 to underwrite A.C.T.’s unprecedented theatrical exchange with the People’s Republic of China in 1985-86.

We need your help now! Letters to support A.C.T.’s $200,000 grant application to the California Arts Council and the Council’s total budget request of $15.5 million should be sent immediately to the following leaders and politicians.

The Hon. George Deukmejian Governor State of California 555 Capitol Mall Sacramento, CA 95814
Ms. Conuelo Santos Kilins 264 Alameda Way San Jose, CA 95126
Ms. Marilyn Ryan Director, California Arts Council 1901 Broadway, Suite A Sacramento, CA 95818
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1901 Broadway, Suite A
Sacramento, CA 95818

STATE ASSEMBLY
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Martis, Sosoma
Philip Isemberg
Sacramento, San Joaquin, Contra Costa
Robert Campbell
Contra Costa

Tom Bates
Alameda, Contra Costa
Elihu Harris
Alameda
Johan Klehs
Alameda
William Baker
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Art Agnos
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Santa Clara, Alameda
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Byron Sher
Santa Clara, San Mateo
Ernest Konoyu
Santa Clara
John Vasconcellos
Santa Clara
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Milton Marks
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Contra Costa
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San Francisco, San Mateo
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Alameda, Contra Costa
Bill Lockyer
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Alfred L. Ante
Alameda, San Benito, Santa Clara
Robert Locke was born in Vallejo in 1944 and raised in the Bay Area. His first theatre experience came not as an audience member but as a player in a high school production of The Iliad. He went on to train as an actor at the California State University at Chico and San Francisco and performed at such notable West Coast theatres as the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts (PCPA) in Santa Maria.

Locke began writing while serving as a Peace Corps volunteer in Liberia, west Africa. His efforts to record some of the remarkable encounters he had with members of the village where he taught secondary school English have led to the publication of two books, Truth About the Moon and Story for a Black Night, which was awarded a Silver Medal for Best First Novel by the Commonwealth Club of California. His first play, Who's Richard, was given a staged reading at A.C.T. in 1977 and his one-act, The Play, was performed at the Fifth Estate Theatre in Los Angeles.

The Dolly, Locke's most recent play, was written in 1977 and performed last season as part of A.C.T.'s Plays-in-Progress (PIF) series. This summer the play was produced by the Front Row Theatre Company in Walnut Creek. The Dolly: receives its premiere professional production as the final play of A.C.T.'s 1983-84 repertoire season. An energetic and engaging conversationist, Locke seems to have overcome the shyness that set him apart as a child and that vexes the central character of the book he is now writing entitled The Foundling and the Frankenstein Tree. In a recent lunchroom interview, he spoke of his excitement at seeing The Dolly given life at A.C.T. and the circumstances that led him to write a play on so controversial and compelling a subject as incest.

A.C.T.: When did you decide to become a playwright?

ROBERT LOCKE: I came back from Africa with a story I had written there, which was eventually published as Story for a Black Night. I showed it to a few people and they said, "Gee, you're a writer!" That was the first time I knew I was a writer. As I continued writing and got several more pieces under my belt, I began to wonder why I wasn't writing for the theatre. The theatre is what I know, my whole background. I've got a master's degree in it and I've done all this acting—lots of plays. Why was I writing prose when I could be writing for the stage? The reason was, I realized, that I just hadn't come across the right plot. The first idea I had for a play became Where's Richard? It's not a very good play, I now think, but there are some good moments in it. My next play, a one-act called The Play, was taken from some notes I had made while in college. But it wasn't until five or six years later when I read an article describing an incident of child molestation that I knew I had the perfect precipitating incident for a play; something that compels somebody to act despite the fact that there is every obstacle in the way. As soon as I began work on what was to become The Dolly, I knew I had a play.

A.C.T.: How has your experience as an actor helped you as a playwright?

R.L.: I know what lines are easy to say. I know how long it takes to move across the stage. I know how to invent pieces of business that will make a character more interesting and allow him to move around and seem natural. You see a lot of that kind of detail in The Dolly. Of course, Larry Hecht, who is directing the play and has done a good deal of acting himself, brings an eye for that kind of detail to the work, too.

A.C.T.: How is writing different from acting?

R.L.: As an actor, it's best for you not to think about the other characters in the play and what's motivating them. You've got to put them out of your mind and concentrate on the details of your character. But when you're writing a play, you have to have all of the characters in your mind all of the time. You have to see every single character. Actually you can get a little schizoed as you write a play because one moment you have to be totally convinced of one character's point-of-view and the very next moment you have to be absolutely convinced of another character's point-of-view. As a playwright, you have to know all your characters intimately and you have to believe them all. Otherwise
BUILDING THE DOLLY'S HOUSE

An Interview with Robert Locke

by Jeffrey Hirsch

Robert Locke was born in Vallejo in 1944 and raised in the Bay Area. His first theatre experience came not as an audience member but as a player in a high school production of The Red Seal. He went on to train as an actor at the California State Universities at Chico and San Francisco and performed at such notable West Coast theatres as the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts (PCCPA) in Santa Maria.

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What you wind up with is a series of monologues.
A.C.T.: How is writing prove different from writing drama?
R.L.: When writing a play I don't have to worry about my own voice. The narrator never comes in. I mean, Bob Locke is completely gone from 16 Dolly. There's not a trace of him in the play. There are just all of those characters. When you're writing a story or a novel, on the other hand, you have to invent a narrator who is usually the author. I don't like that voice getting in there. What I want a good story to do is put some characters into a situation so that I can watch them act and react. I don't want to be informed of anything by a narrator.
A.C.T.: Which playwrights have influenced you the most?
R.L.: The ones you might imagine: Tennessee Williams and Arthur Miller. My favorite play of all time is Miller's 'A View from the Bridge.' The first time I read it I just couldn't put it down, it affected me so. It is a brilliant, brilliant play. When I saw a production of it at A.P.A. I really realized what theatre does that no other art form can do.
A.C.T.: What is that?
R.L.: The way an audience participates in theatre is so much more direct than with any other form. There you are as an audience member having a direct effect on what you're seeing. Those actors up there are responding to what you're giving them at the moment and it can all change in an instant.
A.C.T.: What do you learn from seeing your own plays performed?
R.L.: You discover what's possible and what's not possible with the play. There are lots of things that you try to write into the script at the beginning. But along the way, through rehearsals and performances, you find that some of them will never work. So you change them, sometimes just a little bit, and then they work. You realize, for instance, that you had a very shallow perception of one of your characters when an actor playing him tells you: 'You know, I can't get there. I have to get from here to there emotionally in this scene and I can't do it. I need a bridge, a transition.' You make up that bridge and all of a sudden something that you have understood only very dimly before becomes clear to you and the actor. Watching an actor work on a role you have written often helps you define your own thinking about the character.
A.C.T.: Who is the dolly referred to in your play's title?
R.L.: Deborah is the dolly, not Susan as many people assume. It's Deborah and also to some extent Linae. All these women in the play are dollys, really. They are loved intensely but at the same time, they are cheated. They are not allowed to have feelings of their own, they are dressed up nicely, put up on pedestals and then slapped around. Deborah is very isolated as are Linae and Susan.
A.C.T.: Is there an undercurrent of feminism in the play?
R.L.: Very definitely. I have always felt that women are given a horrible break in our society. I watch the insensitive ways men treat women and how it is allowed. Not just allowed but maybe even encouraged. Women are not given the status they deserve and frequently they don't even know how to ask for it.
A.C.T.: How did The Dolly develop from the time you wrote it to the current A.C.T. production?
R.L.: In 1977, I wrote a play called 'Family Secrets' and submitted it to A.C.T. My agent at the time read the play and suggested that I rewrite it as a television script. I thought, 'Television! Are you kidding?' This subject could never be dealt with on television.' Then I realized that because of the intimacy of the story, television would be a very good medium for Family Secrets. The subject is so scary that people who wouldn't go out to the theatre to see a play about incest might watch a movie about it in the privacy of their own homes on television. And maybe it would be important to them.
I went back and reread Family Secrets after a couple of months, preparing to rewrite it for television. I was so embarrassed by the first draft of the play; it was too talky. Everything was explained. It was like a magicians who not only pulls a rabbit out of a hat but also tells you how he is doing it at every moment. It just destroyed the effect of the play. So I rewrote it for television and called it The Dolly. Shortly after, Larry Hecht called and said that A.C.T. was interested in doing a reading of Family Secrets. I told him that I was delighted but that I wasn't happy with the first version of the play and didn't want it read. I wrote a third, compromise version, combining elements of Family Secrets with elements of the television script of The Dolly.
Some time went by before I heard from Larry again. He said that he preferred the original Family Secrets to my rewritten version. We talked about it back and forth for a while and then the project seemed to die. Two years went by. I had other fish to fry, and I still assumed that The Dolly was not going to be done. Then in January 1982, Janice Hutchinson called me and said that A.C.T. wanted to do The Dolly as a Play-in-Progress. I talked to a lot with Larry Hecht, who was going to direct the project, about what he disliked in the rewritten version. I made some more changes based on Larry's suggestions and the play was produced as a PP last year. During that time, I continued to refine the script, and this past sum-
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A.C.T.: How did The Dolly develop from the time you wrote it to the current A.C.T. production?
R.L.: In 1977, I wrote a play called Family Secrets and submitted it to A.C.T. My agent at the time read the play and suggested that I rewrite it as a television script. I thought, “Television? Are you kidding?” This subject could never be dealt with on television.” Then I realized that because of the intimacy of the story, television would be a very good medium for Family Secrets. The subject is so scary that people who wouldn’t go out to the theatre to see a play about incest might watch a movie about it in the privacy of their own homes on television. And maybe it would be important to them.
I went back and reread Family Secrets after a couple of months, preparing to rewrite it for television. I was so embarrassed by the first draft of the play; it was too talky. Everything was explained. It was like a magician who not only pulls a rabbit out of a hat but also tells you what he is doing at every moment. It just destroyed the effect of the play. So I rewrote it for television and called it The Dolly. Shortly after, Larry Hecth called and said that A.C.T. was interested in doing a reading of Family Secrets. I told him that I was delighted but that I wasn’t happy with the first version of the play and didn’t want it read. I wrote a third, compromise version, combining elements of Family Secrets with elements of the television script of The Dolly.
Some time went by before I heard from Larry again. He said that he preferred the original Family Secrets to my rewritten version. We talked about it back and forth for a while and then the project seemed to die. Two years went by. I had other fish to fry, and I thought that The Dolly was not going to be done. Then in January 1982, Janice Hutchins called me and said that A.C.T. wanted to do The Dolly, as a Play in Progress. I talked a lot with Larry Hecth, who was going to direct the project, about what he disliked in the rewritten version. I made some more changes based on Larry’s suggestions and the play was produced as a PIP last year. During that time, I continued to refine the script, and this past sum-
mer it was done at the Front Row Theatre Company in Walnut Creek.

After the P.T.F. production, Larry suggested that I continue thinking about act three of the play. I have done that, altering my vision somewhat and making the precipitating action into the act just a little bit different. The new things that came out of the change—new conflicts and new ways of presenting the conflicts—have really helped sharpen the event.

A.C.T.: Have the collaborative processes between playwright, director and actors contributed a lot to the development of this play?

R.L.: Yes. And the contribution of the actors in the Plays-in-Progress production was especially important to what we’re on stage now. The kinds of things that they brought to the play enlightened me. It was during and after the P.T.F. that most of the changes in the script took place. For all the polishing and refining that occurred, though, the play is basically the same as it was always. Everything happens just the way it did in the early drafts, but now the action is sharper and clearer. The dialogue is better for my having cut some long sequences that didn’t play well. But the play is essentially as it was always, even from the original Family Secret. That talk talked itself to death, whereas in The Daily everything is acted.

A.C.T.: Would you still like to see The Daily done on TV?

R.L.: Absolutely. I’ve changed a lot of gratification from seeing how the play affects people and I would like it to reach as large an audience as possible. It is so intensely dramatic that, like good theatre, it has the power to affect people regardless of their experience. But it is particularly poignant for people who have in fact been victims of incest, or who have been associated with the problem in any way. Many times while watching the play, I have seen audience members gasp as they discover how personal the story is and how it relates to them. The fact that one out of four girls has been molested and that 90% of sexual harassment of children occurs within the family means that, although we may not be aware of it, all of us have some kind of contact with people who have been victims.

A.C.T.: Were you ever concerned that a play about incest might be too controversial to be produced?

R.L.: No, I knew from the start that I had a very human dilemma. What motivated me to write the play was reading about a case of child molestation between a grandfather and grand-daughter, with the mother caught in between. It was not the incident itself that I responded to, horrible though it was, but the juxtaposition of the family members and the conflict among them after the accident. What do you do if you discover that your father has molested your daughter and you’re in the middle? You’ve got loyalties on both sides. You have a tremendous sense of having been betrayed and you know that you have to do something even though you might not be the kind of person who has ever acted before. What do you do in such a case? You have all kinds of obstacles in your way, and everybody has his own reasons for acting against you. What do you do?

A.C.T.: Does the problem cut across all social and economic strata?

R.L.: That’s what the statistics show. When we did the P.T.F. as a P.T.F., the set suggested a dusty lower-class apartment. The way we’re doing it now, the set is a rather expensive looking condo in what could be an affluent suburb. The play will have a completely different look, but the characters are the same. I have been asked why I made the characters members of a working-class household—why didn’t I make them white-collar workers? Well, the reason I wrote the characters as I did is because they are patterned after my family, who are blue-collar workers. So far as I know, no incident depicted in the play has ever occurred in my family, but I wrote the play about them nevertheless because they are the people that I know best.

A.C.T.: Why has public interest in the problems posed by incest become increasingly keen?

R.L.: Incest is the last taboo and America is very kind of breaking taboos. This is a subject that hasn’t been talked about nearly enough and it is prevalent.

A.C.T.: What can be done about the problems of incest and child molestation?

R.L.: Talk about them as much as possible. Find out where the problems exist. There are a lot of fine organizations, like Parents United, that help children who have been victimized and, after all, are the ones who should be helped. But these organizations are also helping the parents who are either committing the incest, or who have to deal with spouses who are molesting their children. More open dialogue is needed, more information to let people know that there are places where they can get help.

A.C.T.: Did you intend for The Daily to be a part of that educational effort?

R.L.: I’m happy that the play means something to people who have experienced with the problem, but I’m even happier that it means something to people with no direct associations. My intention was to write good theatre. I hope that The Daily provides audiences with an intense evening of theatre. That’s what I want out of theatre and that’s what I hope to give: some remembered moments. Whether or not they connect to one another or to the subject matter of the play doesn’t even matter. I just want people to remember a few special moments.
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THE SLEEPING PRINCE
by Terence Rattigan

The Cast
Peter Northbrook ........ William Paterson
Mary ...................... Annette Bening
The Major-Domo .......... Harold Surratt
The Regent ............... Peter Donat
The King .................. Tom O’Brien
The Grand Duchess ....... Martain Walters
The Countess ............. Nancy Houfek
The Baroness ............. Johanna Jackson
The Archduchess .......... Anne McNaughton
The Princess .............. Tyria Thomsass
The Butler ............... James Lewis
The Footmen .............. Henry Bolzon

Directed by James Edmondson
Scenery by Richard Seger
Costumes by Martha Burke
Lighting by Joseph Appelt
Original Music by Larry De Singer
Hairstyles by Rick Echols
Assistant Director Michael Quinn

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

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

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

There will be one fifteen-minute intermission.

UNDERSTUDIES
Peter Northbrook — D. Paul Yeussell; Mns. The Princess — Jairice Hutchins;
Major-Domo — Douglas Martini; The King — Kent Winfrey; The Grand Duchess — Barbara Dirickson;
Alternate for The Regent — Bruce Williams

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THE AMERICAN CONSERVATORY THEATRE

PRESENTS

THE SLEEPING PRINCE
by Terence Rattigan

The Cast

Peter Northbrook .......... William Paterson
Mary ....................... Annette Bening
The Major-Domo .......... Harold Surratt
The Regent ................ Peter Donat
The King .................. Tom O'Brien
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A FAIRY TALE WRIT FOR A QUEEN
by Jeffrey Hirsch

"O
go1 January 1953," writes Terence Rattigan in a reminiscence of that once upon a time, "I woke up with the counterfeit blowing hangover, and later in the day, to the entirely blinding thoughts that this was Coronation Week and I ought to do something about it." So begins—wryly and a bit reticently—the story of The Sleeping Prince, Rattigan's Ruritanian fairy tale. With just six months to go before the crown would be set upon the head of England's second Queen Elizabeth, one of the Empire's most popular playwrights had no contribution to make to the festivities surrounding his monarch's ascension to the throne. "Not very sparing of me, Rattigan must have thought, but the bloody hangover!"

Rapidly overcoming his indisposition, Rattigan got down to work. He set upon a suggestion made by his mother and decided to write a play set at the 1911 Coronation of King George V and Queen Mary. Rattigan's birth in the month of George's Coronation had prevented mamma from attending the ceremony. Ever the dutiful son, he now sought, some forty years later, to make up for having caused his mother's absence by writing and dedicating to her a play that would recall the bygone celebration. King George's Coronation was indeed an auspicious event, providing European royalty and high society the world round with an opportunity for a last waltz before the outbreak of World War I allowed the music for four tragic years. In Edwardian England there was not yet an income tax to cramp the style of the fatuous and such novel inventions as the automobile, telephone and electric light held out promise for lives of greater elegance and ease than had been enjoyed under Queen Victoria's reign. Recently affected military alliances seemed to unify European nations, offering the prospect of lasting international peace. As it happened, of course, such treaties as the Triple Alliance between Germany, Austria-Hungary and Italy and the Entente Cordiale that united Great Britain with France and later Russia actually contributed to the causes of World War I by effectively dividing Europe into two armed camps. But in 1911, before the Balkan Wars fanned the flames of nationalism and strained the alliances between smaller nations and the major powers, the monarchs of such Eastern European countries as Serbia, Bosnia and the much less consequential (and entirely mythical) Carpathia were free to join the royalities of other nations in celebrating the British Empire's glory and great fortune.

Tom O'Brien (L) portrays The King and William Paterson appears as Peter Northbrook in Rattigan's delightful comedy The Sleeping Prince.

A quarter of a million visitors came to London from as far away as America and Japan for George's Coronation and the Festival of Empire that accompanied it. The city was lit up as never before by gaslights and hundreds of bonfires as distinguished guests made their way from one effervescent function to the next. It was the grandest social season anyone could recall, with brilliant entertainments, fancy dress balls, garden parties, gala performances and elaborate fêtes of every kind filling the hectic summer days and nights. Among the festivities was a Shakespeare ball held in Albert Hall at which four thousand splendidly clad Shakespearean characters cavorted to the strains of period gavottes and galliards.

At a smaller, more private party—2,500 guests at the most—the Australian coloratura Nellie Melba sang, accompanied by the celebrated Polish pianist and composer Ignace Jan Paderewski.

The highlight of the fortnight-long celebration, the Coronation ceremony itself notwithstanding, was a command performance arranged by Sir Herbert Beerbohm Tree and given at His Majesty's Theatre on the second night after George took the throne. Over one thousand of England's finest actors delighted the King and Queen and their guests with selected scenes from Shakespeare and others. A perusal of the programmes when all of the royal party departed the theatre without giving any thanks or congratulations to the actors who had entertained them so heartily. Certainly King Edward would have invited the players to the royal box after the performances, but no attempt was made to let the artistic temperament. Perhaps, it was suggested at the time, it was just too far from the programme. King George and his guests might have responded more generously to a roaring melodrama than excerpts from Sheridan's The Duenna. But where in plays like Theatrical Life or Lady Cock's Secret would there have been found parts for a thousand actors?

One of the minor participants in the Coronation and its attendant celebration was Frank Rattigan, father of the newly born Terence. A career diplomat who at the peak of his success was Britain's Acting High Commissioner in Turkey, Frank was colorfully decorated by his government and given the title Commander of the Ordre of St. Michael and St. George. It was naturally Frank's hope that his son should follow in the foreign service. To this end, Terence was educated at Harrow and Oxford. Summer vacations in France and Germany provided the boy opportunities to improve his French and German and to prepare him for the privileged life of a diplomat. But while still at Harrow, young Terence came under the spell of Chekhov, Galsworthy and Shaw, and at the age of ten he wrote his first play, a one-act play about Caesar Borgia. By the time he reached Oxford, Rattigan was determined to become a man of the theater, "I'll have been a terrible amateur," he admitted many years later, "I can't resist a chessboard and I'd have been an utter disgrace to any father who'd had an immensely distinguished time there." Through his early years as an aspiring playwright, though, and even after he had firmly established himself with such plays as French Without Tears (1936) and Paris Pandemonium, Frank Rattigan was an influential theatrical force in London's theatrical circles.

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(1942), The Windsor Boy (1946), The Burning Branch (1948), and The Deep Blue Sea (1952). Rattigan never for
got the stories his father had told of the glitz and glory of the 1911 Coronation.

The senior Rattigan’s enchanting tales combined nearly with anecdotes Ter
ence found in several memoirs of the period as he began writing The Sleeping Prince. In researching the play, the
writer also came across a number of pamphlets marked “Strictly Confidential” that had been issued to foreign
royalty and other officials in 1911. These little books contained certain useful telephone numbers and private addresses at which a visitor with epide
curian tastes might find and dis
creetly indulge in the hidden pleasures of London.

Rattigan knew from the start that The Sleeping Prince would be a light comedy — the sort with which he had
made his early reputation and was sup
posed to have outgrown. It was his in
ention to concoct a buoyant soffly, an “occasional fairy tale” as he sub
mitted the play, that would add brillant sparkle to Queen Elizabeth’s Coronation celebra
tion. “I meant it as a little nonsense for a great occasion,” he said, expec
ting that the play would be cast with unknown actors and be given a modest production for a limited run.

The play is fashioned as a simple vari
ation on a familiar theme. Rattigan ex
plains that his idea was based on “the comic formula of standing a well
worn dramatic (in this case, romantic) cliché on its head.” The Cinderella story, undoubtedly the best-known fairy tale in the world, provided Rattigan with his basic plot line. As old as it is well
loved, the story dates back at least as far as the 9th century, where it turns up in Chinese literature. The form of the story most familiar to us today de
rives from Charles Perrault’s masterful retelling in his Histoires ou Contes du Temps Passé (Histories, or Tales of Passed Times), published in 1697. It is Rat
tigan’s invention to place a willful American chorus girl at the center of the action and to make her Prince Charming something of a royal need.

Although Mary Morgan, the chorus girl, is certainly not a maid-of-honour in her hand and hand
somously adored by her fairy godmother (here the Grand Duchess, qui
concerned by her husband’s philo
andering before being sent off to the Coronation ball, is the Prince Regent who undergoes a

enced for the first time “from the long
great sleep of Prudence to the magni
ificent scarlet dawn of folly.” In place
of the expected happy ending, Rattigan substitutes a strikingly modern de
nouement in which Mary gently but
pragmatically suggests that even the most lovely of romances must come to an end and asserts that her career as a cho
tire is, at least for the moment, more important to her than the love of a prince.

Work on The Sleeping Prince went along quickly even for Rattigan, an expert
rehearsal who typically required no more than eight weeks to complete a play, including final polishing. By mid
January 1953 he was almost halfway through his hastily begun new work. Late one night as he was relaxing in the study of his Sunningdale country
house, the telephone rang. Answering the call, Rattigan was surprised to hear on the other end of the line, the voice of Laurence Olivier. Rattigan was ac
quainted with the great actor but not so well as to expect calls from him after midnight. “After only the minimal ex
change of ‘darling old boy, and lovey,’ the playwright recalls, Olivier stated his purpose for phoning. He had heard that Rattigan was working on a play for the Coronation and wondered if it might contain parts for him and his wife, Vivien Leigh. Rattigan briefly held out in his belief that the play he was writing was too fragile a vehicle to carry the considerable weight of two such renowned acting talents, but before ringing off, consented to let Olivier see the script.

Olivier and Leigh had last appeared in the theatre together two years earlier when they played opposite one
another in both Shakespeare’s Taming of the Shrew and Cleopatra and Shaw’s Caesar and Cleopatra. Now they had in mind to return to the stage in Rattigan’s refi
ning comedy. The writer was under
standably reluctant to consent, won
cerizing “How Larry could persuade an audience that he was ‘Prince Unchar
ming’ when he had made even Richard III into one of the most sexu
ally attractive characters ever to dis
grace a stage.” Moreover, Rattigan asked himself, “How on earth could darl
ing Vivien, one of nature’s grand
duchesses if ever I saw one, walk on to a stage as a chorus girl thrilled to her
Brooklynesque-death at the prospect of meeting ‘real grand duke in the flesh’?”

Olivier wanted The Sleeping Prince and Rattigan discovered that if there were playwrights alive who could turn down Sir Larry’s request to appear in one of their plays, he was surely not among
those temerarious fellows. Plans went ahead for an all-star, lavishly mounted West End production while Rattigan completed the play and the world press trumpeted the news of a Rattigan–Olivier Leigh collaboration in honor of Her Majesty, Queen Elizabeth.

Rattigan’s pace of activity did not even go into production until several months later the occasion it was intended to commemorate, Queen Elizabeth’s June coronation. In April, Vivien Leigh suf
fered a relapse of the mental illness that plaguered throughout her life, and the start of rehearsals was pushed back to September while she recovered from a nervous collapse. When, at last, work on the play began, it looked like there
would be clear sailing ahead. Rattigan attended rehearsals more often than he usu
ally cared to, just for the pleasure of watching Olivier go through his paces.
The actor often had his wife and Rat
tigan in tears, both of them laughing helplessly at some tiny detail of their
act. He was trying out “‘It is as funny as all that!’” Olivier would ask occa
sionally. “Oh, yes, it’s marvelous,” Rat
tigan would respond, attempting to re
gain control of himself. “No, I think it’s too much,” Olivier would say after a
moment’s thought and then frequently, to Rattigan’s amazement, he would dis
card forever a bit of comic business because he judged it too funny.

After a sold-out five week tryout at the Phoenix Theatre on November 5, 1953, the date of Vivien Leigh’s fortieth birthday. The critics received the play coolly as Rattigan had predicted they would, but English audiences were thrilled to see their darlings, the Olivers, back on stage together and affectionately wel
come Vivien Leigh after her absence. The play became a great hit with audi
ences eager to see its stars, and could easily be lowest each week to eight month run had not Leigh’s fragile nerves once again began to falter and Olivier been previously committed to begin filming Richard III.

For Rattigan, Olivier’s performance as the Prince Regent was a revelation, but Leigh’s as Mary Morgan was a disapp
pointment he blamed on miscasting. The playwright’s fear that his “Illinois little confection” would be torn asunder
by the vastness of Olivier’s talent was laid to rest at a dress rehearsal be
fore the play’s Manchester opening. Rattigan went into Olivier’s dressing
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room just before curtain time and found him “a rather dull-looking man, with an ametic complexion, a thin, priap, harmless mouth, hair parted in the middle and plastered repulsively downwards over his ears, and a sad-looking monacle-glued over his right eye.” Only when he saw that the man was wearing an Edwardian dress suit uniform adorned by a costume jewelry Order did Rattigan recognize Olivier as his own “true, living, breathing, Sleeping Prince.”

Like several other of Rattigan’s twenty-four stage plays, The Sleeping Prince made an unsuccessful Atlantic crossing and was short-lived in its New York production. Niel Coward, who later, in 1955, wrote lyrics for The Girl Who Came to Supper, a musical version of The Sleeping Prince, was among the Broadway way first-nighters in 1936. He reported to his diary that the play was “monumentally miscast with Michael Redgrave as the Regent and Barbara Bel Geddes as Mary Morgan, and that the opening went disastrously. After only fifty-two performances, the show closed.

A film version of the play was made in 1936. Retitled The Prince and the Showgirl, the movie starred Laurence Olivier opposite Marilyn Monroe in what Josh Logan predicted would be “the most exciting combination since black and white.” Eding took four hard months and left Olivier, also the picture’s director, unhappy with its quality. The film’s world premiere nonetheless had all the magic of a fairy tale about it. Huge crowds gathered outside the London movie theatre on opening night and cheered as Rattigan, escorted by his mother, entered the theatre along with Olivier and Vivien Leigh, followed by Marilyn Monroe and her husband, Arthur Miller.

The most recent incarnation of The Sleeping Prince was seen just this past season in a revival at the Chichester Festival Theatre in England. The play, with Omar Sharif in the leading role, was received much more sympathetically this time around than when it first appeared, reviewers joining audiences in accepting the play as the boorish Rattigan always intended it to be. There is no good reason, the critics now allow, why adult theatre-goers ought not to take the same delight in the drawing room romance of The Sleeping Prince as children find in Cinderella, a rather less urbane fairy tale.

AMERICAN CONSERVATORY THEATRE
Repertory for the 1983–84 Season

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

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

A Christmas Carol
Charles Dickens
December 3–December 24

John Gabriel Borkman
Henrik Ibsen
January 10–March 3

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

Angels Fall
Lanford Wilson
March 11–April 21

The Sleeping Prince
Terence Rattigan
April 1–May 12

The Dolly
Robert Locke
May 8–June 2

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Robert Locke
May 8–June 2
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THE TRAINING OF AN ACTOR

Few realize the work behind a mature actor's seemingly roided yet authoritative performance. Few realize that his or her craft is not instinctual, but learned. It was this fact that inspired KQED producers Bruce Franchini and Dennis Powers to document on videotape an A.C.T. actor's training, and reveal the process so fundamental to the magic of live theatre: craftsmanship.

The documentary winds its way through classes such as Phonetics, the Alexander Technique, Scansion, Dance, Voice, and Ballet, among others. Also appearing as representatives of the three-year, intensive program are alumni Paul Shenar, Sachi Thompson, Harry Hammel, Michael Learned, Franchini Tacker and one-time Conservatory teacher Eiji Bahl.

For Franchini and Powers, three months of residency culminated in six days of shooting, and when the editing was done, Franchini had culled from sixteen hours of footage, a half an hour of the most telling moments of an actor's infancy. The viewer learns of the demanding variety of skills expected of the repertory artist, and witnesses first-hand the father-son tradition endemic to an enduring training program. As Powers puts it, "A.C.T. is not the philosophy is... to save the past, use the future."

At one point in the program, veteran actor Sydney Walker is observed conducting his popular Audition Techniques Class. What Powers describes as the true purpose of a Conservatory—the conserving and passing on of wisdom—is beautifully demonstrated.

Technique is at the heart of A.C.T.'s Advanced Training Program. Immense versatility is demanded of the students, and it is the producers' hope that theater fans will come to appreciate the discipline inherent in the actor's profession after enjoying "A.C.T.—The Training of an Actor."

"A.C.T.—The Training of an Actor" will air on KQED-TV Channel 9 on May 10, 1984, at 8:00 p.m. and May 13, 1984, at 10:00 p.m.

A.C.T. SALUTES Y.P.O.

Hermès Ribbon

San Francisco.

A.C.T. has dedicated the May 12th performance of The Sleeping Prince to the Young Presidents' Organization and A.C.T.'s Corporate Wing, in recognition of their support and enthusiasm.

Claude C. LaVal, III
Chairman, Northern California Chapter

George Brown
Chairman Golden Gate Chapter

AMERICAN CONSERVATORY THEATRE

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

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

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### To BART or Not to BART?

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Why bear the slings and arrows of traffic jams or the outrageous fortune of parking? Take BART against this sea of troubles and by thus opposing, end them. Or as Hamlet once said, “'tis better to BART than to bear.”

**BART Stations:**
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JAMES WHITMORE
in
"WILL ROGERS’ U.S.A."

Adapted and directed by PAUL SHYRE
A George Spota Production

JULY 10 – AUGUST 5
A.C.T.’s Geary Theatre

"Come on now let’s stop blaming the Republicans. Why they’re not smart enough to have thought of all the things that have been happening to us lately."

"Both our parties are both good and bad—they’re good when they’re out and bad when they’re in."

For Ticket Information
Call (415) 673-6440

Parents United Hosts DOLLY Benefit

If you want to see a great play and contribute to a worthy cause at the same time, Friday, May 11, 1984 is the date to remember. The Institute for the Community as Extended Family (I.C.E.F.) is offering special benefit tickets to A.C.T.’s regularly scheduled performance of THE DOLLY. Appropriately, proceeds from the sale of the benefit tickets will go to Parents United Inc., an international organization for the treatment and prevention of child sexual abuse.

THE DOLLY, a drama about the tragedy of incest in a family ill-equipped to handle such a sensitive and oft-cloaked problem, was targeted by Parents United as the perfect means to draw the public’s attention to the unfortunate fact of incest, and the recourse available to victims through this agency.

The national spotlight has been on the issue of incest ever since the ABC television special, "In the Shadows", was aired Monday, January 9. In direct response to the film, social service agencies across the country reported an increase in the number of calls received regarding incest, and Parents United, a non-profit organization with 110 chapters and headquarters in San Jose, was no exception. Their line was inundated with calls from abused children, as well as adults who were either abusers who wanted help, or who were one-time victims themselves. Parents United hopes to see that trend furthered with THE DOLLY. I.C.E.F. offers a variety of treatment and counseling programs, including Adults Molested as Children, Unwed Mothers’ Support, Parents Anonymous and Parents United.

For those who purchase special tickets through Parents United, there will be a meet-the-cast reception following the performance, with a light buffet and refreshments in A.C.T.’s Radiance Room. Excellent orchestra and balcony seating is still available. For more information, or to order tickets, call Parents United at 408/280-5055.

It is estimated that incest occurs in one of every four American families. The resources of I.C.E.F. are available for those who desire it at 408/280-5055. In San Francisco call the San Francisco Child Abuse Council at 415/647-4576.

Good News!

David's is pleased to inaugurate a new service that is bound to please you. Complimentary valet parking!

During the day have our bonded parking valet take care of your car while you enjoy lunch at David's and then do your shopping or take in a theater or movie matinee. When you are ready to go home pick up your car where you left it—in front of David's.

At night our bonded parking valet will take care of your car while you dine at David's before attending one of the City's many theatrical events. Or you may wish to go first to the theater and then have a late supper at David's. Either way your car will be ready when you are.

Merely entrust your car to our parking valet, enjoy yourself and when leaving David's have our valet parking ticket validated by the cashier. So daytime or an evening in town can be doubly enjoyable. Gring at David's plus complimentary valet parking is good news. You have to agree.

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A George S. Kaufman Production
JULY 10 - AUGUST 5
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"Both our parties are both good and bad--they're good when they're out and bad when they're in!"

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474 GEARY STREET NEAR TAYLOR, 771-1600
TO THE AUDIENCE

LATE ARRIVAL TO THE THEATRE
A.C.T. performances start on time! Certain 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 recorders 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 to actually light cigarettes during the play.

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-3338 or 771-3880 (Voices). Special thanks to Steven Frisch Roeder 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 Bernard and staff of Herbert's Print for film 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 Jacques Jordan at A.C.T. (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 beautifully 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 Membeth or Emily at the Conservatory office (771-3880).

This is a new program sponsored by the Friends, that needs some advance preparation. You can help.

SPRING CLEANING
The 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.

HOW TO BUY TICKETS
Ticket-by-Telephone — Call (415) 673-6440 and charge your tickets to AMEX, Viss, 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 in exchange for your ticket. 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.

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.
TO THE AUDIENCE

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Savor the sense of Rémy.
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, Janus in an off-Broadway production that won the Oliver and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington, DC’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’Illminzas and Outer Critic’s 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, Nonno Pizzicato, with composer Lee Holley, based on a novel as the country. In 1964, he directed Tartuffe and Humane to Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant and an NBC– RCA Director’s Fellowship. Among the plays he directed for A.C.T., were Tartuffe, Six Characters, a Search of an Author, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Conqueror, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Iguana, Equus, The Bourgeois Gentleman, and The Winter’s Tale. Mr. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a “best director” nomination by the Television Critics’ Circle. He also works as a teacher in A.C.T.’s Conservatory programs. He accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

ALLEN FLETCHER (Consorty Director, C.A.T.) spent four years at the American Shakespeare Festival in Stratford, Connec- ticut, two of those as Resident Director and Director of the training program and one as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has direct- ed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, 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, Strindberg, and Cleopatra, Othello, The Tempest, 1776, The Laramie Hereafter, The Hot L Baltimore, The Nice and the Good, The Colossus Class, About Yvonne Sargent, Heartbreak House, Romeo and Juliet, A History of the American Film, Another Part of the Forest, the world première of Tennessee Williams’ This Is (An Entertainment) and Desire Under the Elms, one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as Mr. Wilder, which toured Hawaii and Japan. He is a member of the 1967. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including 4 Enemies of the People, A Doll’s House, Pillars of the Community, Peer Gynt, The Master Builder and Ghosts. He is the recipient of the 1982 San Francisco Art Commission Outstanding Achievement Award for theatre.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.’s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. productions, producing over 70 productions in nine years. These include The Merchant of Venice, The Contretemps, A Doll’s House, The Matchmaker, Pillars of the Community, Peer Gynt, Desire Under the Elms, 1776, Othello, All the Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew, Sauce Scene and The Mister 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 theatre system and has taught theatre administration through this Evening Extension Program. In 1979, he became the General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company’s touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China. He became Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T., who began his career as stage manager for the company. For the past 15 years, he has served as Associate Director in many of William Ball’s productions, and has been largely responsible for the revival of Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern 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 Janua in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington, D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several opera for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Amatoius and Other 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 Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Nonno, Penza, with composer Lee Holby, based on 4 March as the Country. In 1964, he directed Tartuffe and Hamlet at Shakespeare at Lincoln Center, then travelled to London to recreate his staging of Six Characters. A graduate of Carnegie Mellon University, he has been the recipient of a Fullbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T., were 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, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, King Richard III, Taming of the Shrew, The Bostonians, Gentleman and The Winter's Tale. Mr. Ball has has directed three of his productions for PBS television, including The Taming of the Shrew, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. He accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing in June of 1979. In May of 1979, Carnegie Mellon University presented him with an honorary doctorate degree.

Allen Fletcher (Consortancy Directo a C.A.C.) spent four years at the American Shakespeare Festival at 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, Antigone, and Oedipus, Haberdash, The Lame Hare, The Threepenny Novel, and The Family. 1966, he co-produced The Merry Wives of Windsor, The Winter's Tale, and The Taming of the Shrew.

Benjamin Moore (Managing Director) has played an integral role in A.C.T.'s development since his arrival thirteen years ago. With a B.A. in English and Drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all 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 Container, A Doll's House, The Matchmaker, Pillars of the Community, The Secret Garden, Death of a Salesman, The Taming of the Shrew, Sense and Sensibility, and The Merry Wives of Windsor. 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 budgetary 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 Barcione (Company Coordinator) is a charter member of A.C.T., who joined his company as stage manager for the past 15 years. During that time, 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, Hamlet, The Cripple of Inishmaan, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts in drama and English at UC Berkeley, he served as Resident Director at the University of Texas at Austin and taught at the University of California at Los Angeles. He has also directed at the Mark Taper Forum, the Venice Theatre Festival and the Santa Fe Opera. He has been a regular on all of A.C.T.'s Broadway productions.
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degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Mr. Bar- cone has directed the Plays-in-Progress program and worked on the televised adaptations of Crook de Bovet's "The Tenning of the Show" and "A Christmas Carol." He now heads the newly formed Trouba- doux touring program.

JAMES EDMONDSON (Assistant Direc- tor) made his A.C.T. directing debut two years ago with the productions of "The Browning Version" and "Black Comedy." Last year he di- rected "The Gin Game" and "Dear Lady" 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 list of directing credits at the Oregon Shakespearean festival in Ashland, among them "Henry II," "Ring Round the Moon," "Love's Labour's Lost," "Romeo and Juliet," and "Much Ado About Nothing." Mr. EDMONDSON has served as both an actor and director with the Pacific Conservatory of the Performing Arts Theatre and the Colorado Shakes- peare Festival.

EDWARD HASTINGS (Principal Guest Director), a found- ing member of A.C.T. whose produc- tions of Chor- ley'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 Satirici- nes of Margery Kempe," "Epitaph for George Dillon" and directed the national touring company of "Oliver." He staged the American production of "Michael Red- grave in Shakespeare's 'People,' directed the Australian premieres of "The Hot 1" Balti- more, and restaged his A.C.T. production of Sam Shepard's "Buried Child" in Serbo- Croatian 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.

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

Mr. Hecht currently serves as Conserva- tory Director and Resident Stage Direc- tor with the Pacific Conservatory of the Performing Arts in Santa Maria. He also has directed with the Summer Repertory Theatre in Santa Rosa, California, and at the University of San Francisco. The 25 A.C.T. studio productions he has directed include "RingLead," "A Portrait of '71," "Jubilee," "American Buffalo," "The Way We Live," "As-ane" and "Spoon River Anthology," as well as the Plays-in-Progress productions of "My Darling Clementine," "Sordid Affairs," and "The Dolly.

LAIRD WILLIAMSON (Director), who staged and co- adapted a Christmas Carol at A.C.T. also directed "The Merchant of Venice" which toured to Russia in 1976. Additionally, he has directed for the Geary Stage: "An Evening with Somerset Maugham," "Williams," "A Month in the Country," the Vite and Pagetole, as well as "The Heidi and Honeymoon" for the Plays-in-Progress program. He has directed and performed extensively both at the Oregon Shakes- spearean Festival and the Pacific Conserva- tory of the Performing Arts Theatrefest. For F.C.P.A. he played the title role in Pirandello's "Enrico" and created the role of Pontius Pilate in the world premiere of Robert Patrick's "Judas." He has directed "Don Pasquale" and "The Peacemaker," and the Western Opera and staged "The Taming of the Shrew" for the Old Globe Theatre. Recently Mr. Williamson created, along with composer Larry Delinger, the musi- cal odyssey "The Joys." He has been a guest director for the Brooklyn Academy of Music, Theatre Company whom he has staged "The Recruiting Officer," and directed Arthur Kopit's "Wags" for the Denver Center. This year, Mr. Williamson became Artistic Director of the F.C.P.A. Theatrefest.
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He now heads the newly formed Trouba-
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JAMES EDMONDSON (Resident Direc-
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1965 and founded the Plays-in-Progress 
program devoted to the production of 
new writing. Mr. Hastings has served for 
three summers as a resident director of 
the Eugene O'Neill Playwrights Confer-
ence in Connecticut and the Square 
Valley Community of Writers. Off-
Broadway, he co-produced The Satyric 
Nights of Murag Kemp in Epitaph for George 
Dillon and directed the national touring 
company of H. B. He staged the 
American production of Sir Michael Red-
grave in Shakespeare's People, directed the 
Australian premieres of The Hothouse 
and At The ragged Edge in Beulah. He has recently 
been guest director at the Guthrie 
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A.C.T. studio productions he has directed 
include King Lear, A Purse of Adjudgment, 
Seventeenth of July, American Buffalo, All the 
Way Home, Awake and Sing, Separate Tables, as 
well as the Plays-in-Progress productions of 
My Darling, HOURS, Satisfy a Formally, 
and Two Dills.

LAIRD WILLIAMSON (Director), who staged and co-
adapted 4 Chromas at A.C.T. also 
directed The Merchant which toured to 
Russia in 1976. Additionally, he has 
directed for the Geary Stage: An 
Evening with Tennessee, as Williams, A Month 
in the Country, The Visit and Pentagon Inc, as 
well as The Heiress and Johnnys Are Passing 
from the Love for the Plays-in-Progress 
program. He has directed and performed extensively at both the Oregon Shakespearean Festival and the Pacific Conserva-
tory of the Performing Arts Theaterfest. For P.C.P.A. he played the title role in Pirandello's Six Characters and created the role of Pontius Pilate in the world premiere of Robert Patrick's Judas. He has directed Don Pasquale and Il Paganetto for 
the Western Opera and staged The Taming of the Shrew for the Old Globe Theatre. Recently Mr. Williamson created, along 
with composer Larry Delinge, the musi-
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Artistic Director of the P.C.P.A. 
Theaterfest.
THE ACTORS

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

OTHER RESIDENT THEATRES: Aggie Kazoo’s Comic Camaro; A Child’s Gaze; Ferris: What’s On Tonight; Dolein: Richard III; A Christmas Carol; The Ramun of Red
Chief; Director: The Madwoman of Chaillot; The Little Prince; Spanarello; Triffis; Sunny Morning; Peer of Priscilla.

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

A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Love’s Labor Lost; Timon of Athens; Romeo and
Juliet; Antony and Cleopatra; A Midsummer Night’s Dream; Twelfth Night; A Christmas Carol; Little Women; A Man for All Seasons; A Streetcar Named Desire.

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

A.C.T. PRODUCTIONS: Paradise Lost; Peer Gynt; Merchant of Venice; Trestisicus; A Midsummer Night’s Dream; Richard III; The Three Sisters; A Christmas Carol.

BROADWAY: 8 total, including: The Show-Off (with Helen Hayes); Hamlet (with Elly Robb).

TELEVISION: Kaiser Aluminum Hours; The Big Jungle (with Paul Newman); Love is a Many Splendored Thing (CBS).

PETER BRETTZ* joins the A.C.T. company this season as a third-year student in the Advanced Training Congress. He attended Cali-
forina State University at Hayward and the Joan Dar-
ing Workshop, and has appeared ex-
tensively with the Pacific Conservatory for the Performing Arts festival in Santa Marta and Solvang, the Santa Rosa Summer Reperti-
ory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial
artist 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 in- clude: Man of Mode; Henry VI, Parts 2 and 3; Romeo and Juliet, and When You Comin’ Back, Red Ryder?

OTHER RESIDENT THEATRES: Equus; Harvey; Bananas; Company; Uncle Vanya; Ibsen: The Miracle Worker; Wait Until Dark; Golden Boy; The Seagull; Measure for Measure.

NANCY CARLIN* joins the company as its third-annual Advanced Training Program student, having first studied in the 1977 Sum-
mer Training Conference. A graduate of Brown University in Comparative Literature and a published poet, she
has held roles in A.C.T. studio productions of The Seagull; Romeo and Juliet; Piazzia; King 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: Penelope; Antichrist; June and the Royals; As You Like It; A Midsummer Night’s Dream; Macbeth; Twelfth Night.

MIMI CARR returns to A.C.T. after a season with Seat-
ton’s Stratford Theatre. Before joining the company four years ago, she held leading roles at Ashland’s Oregon Shakespearean-
Festival, the Pacific Conservatory of the Performing Arts Theatre Prep, the Alley Theatre in Houston and the Hilbert 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 Admirable Crichton; Black Comedy; Cat on a Hot Tin Roof; Absurd Person Singular; Love’s Labour’s Lost; Julius Caesar; Moliere’s Tartuffe; Measure for Measure.}

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THE ACTORS

LINDA AYLDRICH becomes Director of the Young Conservatory this year after having taught in that program since the fall of 1981. She will also be underwriting a variety of roles for the 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 has also taught and directed at this city's Center for Theatre Training, the Horace Custon School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. Miss Aldrich has additionally made stage appearances with the Performing Arts Foundation; Drumbeats in Georgia and Marketplace, Inc; a children's theatre company in Tallahassee, Florida.

OTHER RESIDENT THEATRES: Aggie Kuznetzov's Comic Cannon, A Child Goes Forth, What's On Tonight; Delmon; Richard III; A Christmas Carol; The Ransom of Red Chief; Director: The Madwoman of Chaillot; The Little Prince; S怎么样; Teffy; Sunny Morning; Permutations of Prasilla.

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

A.C.T. PRODUCTIONS: Paradise Lost Peer Gynt; Merchant of Venice; Treasure Island; A Midsummer Night's Dream; Richard II, The Three Sisters; A Christmas Carol, BROADWAY: 8 total, including: The Show-Off (with Helen Hayes); Hamlet (with Elly Robb)

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

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

A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol. OTHER RESIDENT THEATRES: Love's Labor Lost; Taming of the Shrew; Romeo and Juliet; Eurydice and Cupidata; A Flight That Ends Well; The Winner's Tale; Two Gentlemen of Verona; King John; Ivanhoe; TELEVISION: Parent-Effectiveness (PJB).

NANCY CARLIN* joins the company this year. Her third-season A.C.T. studio production of The Seagull, Romeo and Juliet, Piaf and King 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 Theatre Festival/Pacific Conservatory of the Performing Arts in Santa Maria.

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OTHER RESIDENT THEATRES: Penelope, Antichrist, Juno and the Paycock; As You Like It; A Midsummer Night's Dream; Harvey; Tartuffe; Macbeth; Twelfth Night.

PETE BRETT** joins the A.C.T. company this season as a third-year student in the Advanced Training Company. He attended California State University at Hayward and the Joan Darlington Workshop, and has appeared extensively with the Pacific Conservatory of the Performing Arts Festival in Santa Marta and Solvang, the Santa Rosa Summer Repertory Theatre, and the Garden Grove Shakespeare Festival. A fencing and martial arts expert, Mr. Brett 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 Ryder?

OTHER RESIDENT THEATRES: Equus; Harvey; Babble; Common Bond; Room, Set, Change; The Miracle Worker; Wet Ugly Dark; Golden Boy; The Seagull; Measure for Measure.

MIKI CARR returns to A.C.T. after a season with Seattle's Intiman Theatre. Before joining the company five years ago, she held leading roles at Ashland's Oregon Shakespeare Festival, the Pacific Conservatory of the Performing Arts Theatre, the Alley Theatre in Houston and the Hippen 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 Admirable Crichton; Black Comedy; Cat on a Hot Tin Roof; The Seagull; The Late afternoon, Morning's at Seven.

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

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

("studied in A.C.T.'s Advanced Training Program prior to joining the company.")

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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 "Fleming Road" for two years.


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

FILMS: Goodfellow & Co., The Hindenburg, A Different Story, H.L.S., Highborn, All Washed Up, China Syndrome.

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

A.C.T. PRODUCTIONS: The Ruling Class.

OTHER RESIDENT THEATRES: Shy: Sources of Sophistic: The Importance of Being Earnest.

TELEVISION: Low Grant, Incident at Cynthia.

BARBARA DIRECKSON* has been with A.C.T. for twelve years, having attended the Conservatory's Advanced Training Program. Previously, she attended the Perry Mandelson School of Theatre and Dance in Steamboat, Springs, Colorado. Since joining the acting company, Miss Direckson has appeared in over 30 productions on the Geary stage and has toured with us to Hawaii, Japan and the U.S.S.R. Other acting credits include Shaw, with Sada Thompson at the Westminster Country Playhouse, Sources of Sophistic and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre.


OTHER RESIDENT THEATRES: Shy: Sources of Sophistic: The Importance of Being Earnest.

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JOHN DeMITA comes to the A.C.T. company as a third-year student in the Advanced Training Program. He holds a B.A. degree in English and Theatre from Yale University, where he studied with Nikos Psacharopoulos, and attended Herbert Berghof's HB Studio in New York City. Mr. DeMita has appeared with the Summer Repertory Theatre in Santa Rosa, the Willamstown Theatre Festival in Massachusetts and the Solvang Theatre/Festival/Pacific Conservatory of the Performing Arts in Santa Maria. As an A.C.T. student, he has held roles in studio productions of Home of the Brave; The Abduction; Henry VIII; A, M., Man of Mode and The Barretts.

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

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

A.C.T. PRODUCTIONS: 34 total, including: Tartuffe; Under Milkwood; The Importance of Being Earnest; Hadrian VII; Six Characters; In Search ofan Author; Cyrano de Bergerac; A Doll’s House; The Cherry Orchard; Equus; Man and Superman; The Master Builder; A Moon in the Courtyard; 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 Laurence Olivier). Three’s One in Every Marriage.

FILMS: Godfather II; The Hudsucker, A Different Story; H.L.S.; Highpoint; All Washed Up; China Syndrome.

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

A.C.T. PRODUCTIONS: The Ruling Class.

OTHER RESIDENT THEATRES: Shy: Sources of Stephen; The Importance of Being Earnest.

TELEVISION: Lou Grant; Incident at Cuautitlan.

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

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

OTHER RESIDENT THEATRES: Macbeth; Caedmon; The Importance of Being Earnest; Richard III, A Midsummer Night’s Dream; The Crucible; A Christmas Carol; Measure for Measure; Henry VI, Parts 1, 2, 3; (Director) Cyrano de Bergerac.

BROADWAY: The Bacchae.

OFF-BROADWAY: (Director) Practice.

TELEVISION: (One Life to Live; Movin’ On; White Shadow.

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

NANCY HOULCK returns to A.C.T. Company after her third season.

A graduate of Stanford University and A.C.T.’s Advanced Training Program, she has performed with such resident theatres as the Berkeley Shakespearean Festival, as Cleopatra in its 1982 production of Antony and Cleopatra at the Alaska Repertory Theatre, Seattle’s Empty Space and the Santa Rosa Repertory Theatre. Most recently, Miss Houlck 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.

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

ACT PRODUCTIONS: Julius Caesar: A Christmas Carol; Ten Minutes for 25 Cents; Mammal and Hair Queen for a Day.

OTHER RESIDENT THEATRES: Man and Superman: Antony and Cleopatra; A Midsummer Night's Dream; Sly Fox; Hooters; Broadway and Coolidge; Happy Birthday; Wanda Jane; Fiddler on the Roof; The Visit; Cabaret; A Little Night Music.

JANICE HUTCHINSON joined A.C.T. eight years ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Bell and speech with the late Edith Skinner. In addition to acting, Miss Hutchinson 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.

ACT PRODUCTIONS: equivocations; The Winter's Tale; Ah, Wilderness; Hakunamatola; Merry Wives of Windsor; Hay Fever; The Rock; The Little Foxes; The Admirable Crichton; A Christmas Carol; Black Comedy. Director: Lizzie Borden in the Afternoon, David Lenton.

OTHER RESIDENT THEATRES: Director: Charlie's Tune, Max 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 Conservatory of the Performing Arts in Santa Maria, California, where she also has held roles in its annual Festival, 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.

ACT 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 Rain in the Sun; The Sea Horse.

NICHOLAS KALEEDIN * returns to A.C.T. after having held a variety of roles on the Geary stage during the 1979–82 seasons. He holds a bachelor's degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from A.C.T.'s own Advanced Training Program.

ACT PRODUCTIONS: I Remember Mama; Much Ado about Nothing: Hay Fever; Mourning Becomes Electra; The Three Sisters; Another Part of the Forest (Hawaii tour); A Christmas Carol; The Crucible; Blood; Rumpelstiltskin.

OFF-BROADWAY: Becoming Mammies; Door of the Funny Farm; Journey's End; The Blue Dahlia.

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

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

ANNE LAWDER returns for her fourteenth year. An original member of the actor's Workshop, she was graduated from Stanford University. In New York she studied movement with Kaye Doblin and speech with Alice Herman. Miss Lawder sang with the New York City Opera Chorus, appeared with the Seattle Repertory Theatre, and has been a resident artist at the PEPS/Tentertainment at Laykin et Cie at J. Magnin. Stockton & Geary • San Francisco • Telephone 362-2100

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JANICE HUTCHINS joined ACT eight years ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she also studied directing with William Ball and speech with the late Edith Skinner. In addition to acting, Miss Hutchins is director of the on-going 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 ACT on an unprecedented exploratory theatre tour of the People’s Republic of China.

ACT PRODUCTIONS: Equus, The Winter’s Tale, 4.4.1.0, The Tibetan and Valentino; Merry Wives of Windsor; Hay Fever; The Robe; The Little Foxes; The Admissible Crichton; A Christmas Carol; Aeschylus, Medea; Director: Lizzie Barden in the Latter Days, In Our Time, Dear Letters.

OTHER RESIDENT THEATRES: Director: Chapter Two; Mary At the Center; TV: A Christmas Carol (ABC/ACT production).

JOHANNA JACKSON* has been involved with ACT since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Barbara, California, where she has also held roles in its annual Theaterfest, and at ACT’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 at ACT’s Academy (formerly the Evening Extension Program) in the disciplines of basic and intermediate acting and music in theatre for actors.

ACT PRODUCTIONS: Another Part of the Forest (Hawaii tour); A Christmas Carol; 1 Remember Mama; Mourning Becomes Electra.

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

NICHOLAS KALELIDIN* returns to ACT after having held a variety of roles on the Geary stage during the 1979-80 seasons. He holds a bachelor’s degree from Bowdoin College in Brunswick, Maine, and a Master of Fine Arts degree from ACT’s own Advanced Training Program. Mr. Kaledin also has appeared off- and off-off-Broadway, as well as at the Utah Shakespeare Festival and the Theatre at Monmott, Maine. Most recently, he has been seen in Ken Ruta’s production of Denis de La Tour’s The Haunted House at Boston’s Huntington Theatre Company.

ACT PRODUCTIONS: I Remember Mama; Much Ado About Nothing; Hay Fever; Mourning Becomes Electra; The Three Sisters; Another Part of the Forest (Hawaii Tour); A Christmas Carol; The Crucible; 4000 Miles; Ratatouille.

OFF-BROADWAY: Becoming Menotti, Door to the Funny Farm, Journey’s End, The Blue Dahlia.

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

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

ANNE LAWDER returns for her fourteenth year. An original member of the Actor’s Workshop, she was graduated from Stanford University. In New York she studied movement with Karin Delترا 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-Fest at
Summer tryst. White linen is an intrigue of shapes—subtle, yet revealing, by Jessica McClintock.

Santa Maria/Selby. A.C.T. PRODUCTIONS: 21 total, including
- Cyrano de Bergerac; A Doll’s House
- Tonight at 8:30, You Can’t Take It With You
- Pilots of the Community; Portly Gents; Man and Superman; Ajax; The Master Builder; All the Way Home; Akbar; and Julius, A Master of the American Film; Ghosts: Another Part of the Forest; I Remember Mama; Mourning Becomes Electra; Mourning's at Seven.
- PCPA THEATREFEST: 6, A Walk in the Woods; Shoutout: Ring Round the Moon; Hamlet; Mama; Mr. Fair Lady; Harvey.
- FILMS: A Christmas Without Snow (CBS Music of the Week); The Music School (PBS “American Short Story” series).

DOUGLAS MARTIN * made his local acting debut last summer as Desdemone Mark Dolsen in the Sunnyvale Summer Repertory Theatre’s production of Man and APPEAL, and is continuing the role as a part of A.C.T.’s Broadway tour enclosure program. As a student in the Conservatory’s Summer Training Congress and Advanced Training Program, he has appeared in such studio productions as Tale of 100 Golden Boys and The Lady’s Not for Burning. His appearances in the Plays in Progress series have included Mommie and Dad and Dead Letters. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Mommie and Dad; Dead Letters; Man and Appeal.

OTHER RESIDENT THEATRES: Man and Appeal.

Dakin Matthews

came to A.C.T. in 1981. He is a director, actor, playwright, dramaturge and Professor of English at California State Universities, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Angeles. A.C.T. Conservatory’s Summer Training Congress in 1982. He is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol. Mourning Becomes Electra; Black Comedy; letter Purd of the Forest; Door Lure; The Chalk Garden (Director); Uncle Vanya; OUR OTHER RESIDENT THEATRES: Enrico II; The Odd Couple; Henry IV, Part 1; Midsummer Night’s Dream; Faints’ Rainbow; The Caucesian Chalk Circle; Julius Caesar; Twinlight Night; The Merchant of Venice; King John; Two Gentlemen of Verona; I Was Here.

TELEVISION: New Actors for the Classics; Forenoon to Midnight; Streets of San Francisco.

CAROLY 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 Études Françaises during the Avignon Summer Festival in 1978. In addition to appearing with the Summerstock Theatre in Montclair and the Williamstown Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 9 in Houston. In her two years in A.C.T.’s Conservatory, she held roles in studio productions of Henry IV, Part 1; The Country Wife; The Abasciata; The Hde L Bathmomi; Man of Modes; Rambou and Julius; and The Grecian

OTHER RESIDENT THEATRES: The Greeks (with Byche Damon; Christopher Rose; Robert Maxwell; Edward Herrman; Calista Holms and Renato Marti.)

WILLIAM MCKEAREGHAN returns to A.C.T. after appearing last season with the Berkeley Repertory Theatre and Ashland’s Oregon Shakespearean Festival. His face is a familiar one 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. McKearney also studied with Tamar Dykarbina and at the Berghoff/Wagner 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 Center Stage in Baltimore, as well as teaching through our Conservatory’s Summer Training Congress and Evening Extention Program.

A.C.T. PRODUCTIONS: 20 total, including
- Julius Caesar; Hotel Paradise; The National Health; A Month in the Country (Hoffa tour); The Little Foxes (Ravenna’s); The Three Sisters; I Remember Mama; Rambou and Julius; Much Ado About Nothing; Cat Among the Pigeons; OUR OTHER RESIDENT THEATRES: Mermaid of Paris; The God of Vase; Hameke; Birthday Barry; Death of a Salesman; Play the Thing; As You Like It; King Lear; Richard II; Happy End; The Entertainer; Ah Wilderness; Richard III.

ANNE McNAUGHTON re-joins A.C.T. for a second season this year. She holds a B.F.A. in Dance Drama from Juillard, and was a founding member of John Houseman’s Acting Company. She has acted and directed with numerous theatres across the United States, including the California Actors Theatre, the Berkeley Shakespeare Festival, the Pacific Conservatory for the Performing Arts, San Jose Repertory Company, Berkeley Stage Company, and the Berkeley Shakespeare Festival. She has a busy career as a drama teacher, and also has— with husband Dakin Matthews— four children.

OTHER RESIDENT THEATRES: 20 total, including:
- The Madwoman of Chaillot; The Caucasian Chalk Circle; The Music Man; Ring Round the Moon; The Hostage; The School for Scandal; The Three Sisters; Rambou and Julius; The Importance of Being Earnest; King John; Directing: Black Adder, A Night at the Opera, Cherry Orchard, The Mase, Lovers Lattice, Duse Line, The Tempting of the Shrew, Miss Julie, The Importance of Being Earnest, Two Gentlemen of Verona. Also in A.C.T.’s own projects and P.L.E.S., The Ha Of Mode, Queen for a Day, and Molanee in August.

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 the Midwestern States for a little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomination.

Santa Marta/Selvaggio. A.C.T PRODUCTIONS: 21 total, including Cervantes de Kugelka; A Doll’s House Tonight of S.130; You Can’t Take It With You; Pilots of the Community; Port Games; Man and Superman; Equus; The Master Builder; All the Way Home; Ah Wilderness; Heartbreak House; Raisin and Iphigenia; A Matter of the American Film: Ghosts; Another Part of the Forest; I Remember Mama; Mourning Becomes Electra; Mourning’s at Seven. PCPA THEATRE/FEST: Ah Wilderness; Showboat; Ring Round the Moon; Hamlet; Mamma: My Fair Lady: Harvey. FILMS: A Christmas Without Snow (CBS Music of the Week); The Music School (PBS “American Short Story” series).

DOUGLAS MARTIN* made his local acting debut last summer as Desdemona Mark Dold's The Sunnyvale Summer Repertory Theatre’s production of Much Ado, and is continuing the role as a part of A.C.T.’s Troubadour touring program. As a student in the Conservatory’s Summer Train- ing Congress and Advanced Training Program, he has appeared in such studio projects as a Tale Bold, Golden Boy and The Lady’s Not For Burning. His appearances in the Plays in Progress series have included Mommin and For and Dead Letters. Additionally, Mr. Mart in has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Mommie and You; Dead Letters; Miss Appeal. OTHER RESIDENT THEATRES: Miss Appeal.

Dakin Matthews came to A.C.T. in 1981. He is a di- rector, actor, playwright, translator. dramaturg and Professor of English at California State University, Hayward. A founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews also has served as Artistic Director of the California Actors Theatre in Los Angeles, and directed A.C.T.’s Conservatory’s Summer Training Congress in 1982. He is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourn-

ING Becomes Electro; Black Comedy; together Pur of the Forest; Door Lays; The Chalk Garden (Director), Uncle Vanya, OTHER RESIDENT THEATRES: Enitco TV; The Old Couples Hour; Part 5; Half of My Night’s Dream; Fitters’ Rainbow; The Caucasian Christmas; Julius Caesar; Twelfth Night; The Merchant of Venice (King John; Two Gentlemen of Verona; Ivanhoe. TELEVISION: New Act to the Classics; Farewell to Manzanar; Streets of San Francisco. 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 d’Etudes Francaises during the Avignon Summer Festival in 1978. In addition to appearing with the Summerston Summer Theatre in Montclair and the Williams College Theatre Festival, Miss McCormick has worked as a television news broadcaster at Channel 9 in Houston. In her two years in A.C.T.’s Conservatory, she held roles in studio productions of Henry IV, Part 1, The Country Wife, The Abduction from the Seraglio, Man of Modes, Raisin and Iphigenia. OTHER RESIDENT THEATRES: The Greeks (with Blythe Danner, Christopher Reeve, Robert Maxwell, Edward Herrmann, Celeste Holm and Rosanne Hart.).

WILLIAM MCKEORGHAN returns to A.C.T. after appearing last season with the Berkeley Repe- ratory Theatre and Ashland’s Oregon Shakespearean Festival. His face is familiar to Geary Theatre audience, having ap- peared 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. McKerghan also studied with Tanya Dykarbahova and at the Berghoff Hagen Studios in New York City before embarking on his professional ac- ting career 25 years ago. In addition to his work on the Geary stage, he has performed with the Milwaukee Repertory Theatre and the Center Stage in Baltimore, as well as teaching through our Conservatory’s Sum- mer Training Congress and Evening Extens-

ion Program. A.C.T. PRODUCTIONS: 20 total, including Julius Caesar; Hotel Paradis; The National Health; A Month in the Country (Hamptons tour); The Little Foxes; Mania Mania; The Three Sisters; I Remember Mama; Raisin and Juliet; Much Ado About Nothing; Cat Among the Pigeons; OTHER RESIDENT THEATRES: Waiting for Godot; Hamlet; Birthday Party; Death of a Salesman; Play’s the Thing; Ash to Ash (Kang Lee); Richard III; Happy End; The Entertainment; Ah Wilderness; Richard III.

ANNE MCNAUGHTON re-joins A.C.T. for a second season this year. She holds a B.F.A. in Drama from Julliard, and was a founding member of John Houseman’s Acting Company. She has acted and directed with numerous theatres across the United States, including the California Actors Theatre, the Berkeley Shakespeare Festival, the Pacific Conser- vatory for the Performing Arts, San Jose Repertory Company, Berkeley Stage Company, and the Berkeley Shakespeare Festival. She has a busy career as a drama teacher, and also has — with husband Dakin Matthews — four children.


DEAN MEEHLS is a charter member of A.C.T. She studied theatre in New York City with Uta Hagen, Lloyd Richards and Wil- liam Ball. She has appeared as guest artist with leading resident theatres throughout the country. Her tour of A Midsummer Night’s Dream in Little, in which she co-starred with Julie Harris and Sandy Dennis, earned her a nomin-
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FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometowns, and the Vera Solodkova Studio of Acting in Berlin, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 12 total, including The Three Sisters (Broadway tour); Manonke (U.S.S.R., tour); Dukas Under the Elm (U.S.S.R., tour); A Christmas Carol, BROADWAY: The Three Sisters; TELEVISION: Giro de Boreas (PRC, A.C.T. production); A Christmas Carol (ABC; A.C.T. production); (also) Halldale!, (PRC; A.C.T. production).

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. Paterman 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 four television, films and four national tours with his own company, 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 Mantrap (U.S.S.R. tour); The Circle; All the Way Home (open tour); Buried Child; Happylandings; The Gin Game.

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Frank Ottiwell has taught the
Alexandria Technique at A.C.T. since the company's
beginning in Pittsburgh in 1965. He studied at the
Canadian Art Theatre in Montreal, his hometown,
and the Vera Sokolowska Studio of Acting in
Broadway, before training to teach at the
American Center for the Alexandria Technique
in New York City. A.C.T. PRODUCTIONS: 12 total, includ-
ing The Three Sisters (Broadway tour); Manchaster (U.S.S.R. tour); Dead Under the Elm (U.S.S.R. tour); A Christmas Carol; BROADWAY: The Three Sisters; TELEVISION: Como de Bagues (PRS A.C.T. production); A Christmas Carol (ABC/A.C.T. production); Goyas Hallowed (PRS A.C.T. production).

Tom O'Brien made his A.C.T. debut last season as Archie Tucker in The Holsday on the Geary stage and in Queen for a Day in the Playhouse-Progress series. A former student with our Young Conservatory, he attended last year's Summer Training Congress and is cur-rently a student in the Advanced Training Program. In addition to television commercial work and local community theater, Mr. O'Brien has made a pilot for the ABC Movie of the Week, Air Force. A.C.T. PRODUCTIONS: Queen for a Day; The Holiday; OTHER RESIDENT THEATRES: Our Town; Look Homeward, Angel; South Pacific; Cabaret; Carousel; Falstaff on the Roof; Once Upon a Mattress; Main Street, TELEVISION: Air Force.

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 five television, films and four national tours with his own company 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; Jubilee; The Manchaster (U.S.S.R. tour); The Circle; All the Way Home (open tour); Burled Child; Happy Landings (The Gin Game).

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RAY REINHEARDT was born with A.C.T. since 1965, a native of New York City and a 25-year veteran of the stage, he attended the Pecator Drama Workshop in Manhattan and the London Academy of Music and Dramatic Art, M.Sc.

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 Dom in the San Francisco Opera’s recent production of Aida and in Pizzicato.


BROADWAY: Tiny Alice.

OTHER RESIDENT THEATRES: 10 total, including: The Uncanny Uncle, The Caucasian Chalk Circle, Our Town, Operaetta, The Taming of the Shrew, King Lear, Pizzicato.

TELEVISION: Has had guest appearances on all major networks.

FILMS: Time after Time, Goodnight, Arrietty, Choo Choo and the Phlyc Halch.

HAROLD SARRATI joined 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 heavy stage and in A.C.T.’s Playin’ Program as well as teaching this year in the Summer Training Congress. Mr. Sarrati has performed with the Old Globe Theatre’s educational tour, and at the Solvang TheatreFest/Pacific Conservatory for the Performing Arts. Originally from Little Rock, Arkansas, he particularly enjoys all forms of dance.

A.C.T. PRODUCTIONS: Richard III, A Christmas Carol, Love. OTHER RESIDENT THEATRES: Death of a Salesman; School for Scandal; Finnan’s Rainbow.

TYRA THOMASSE 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 Taft-Gat in Taishkhida, Oklahoma, Miss Thomasse has appeared in A.C.T. studio productions of Henry IV Part II, Richard III, The Seagull, Man of Mode, Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRES: Troilus of Troy; A Tribute to Will Rogers.

SYDNEY WALKER is a 19-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.


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

OTHER RESIDENT THEATRES: 15 total, including The Playboy of the Western World, An Evening of the People’s Antigone, Twelfth Night.


MARIAN 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 15-year stage career spans over 500 productions and has earned her two Joseph Jefferson Awards for her work in Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Herr and daughter, Gina, she also designs and manufactures for their Josef Ruhe shops in the city.


FILMS: Perils, Bullet, Medium Cool.

J. STEVIE WHITE first joined A.C.T. in 1962 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 Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Pullman Theatre and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T. Conservatory and served as fencing master for the San Francisco Ballet’s production of Romeo and Juliet.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and 25-year veteran of the stage, he attended the Pictator Drama Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed major roles and toured with us 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 Strindberg’s The Father.

A.C.T. PRODUCTIONS: 28 total; including Tiny Alice; Our Town; Strindberg’s A Severed Nosed Desire; The Crucible; The Three Sisters; The Execution of the Rose; Tartufo; Jane Eyre; Sweeney Todd; The Rime of the Ancient Mariner; and Innocent Angels. A.C.T. also presents a variety of music programs and cabarets.

TINA THOMASSIE joined the A.C.T. company this season as a third-year student in the Advanced Training Program. A native of New Orleans, she attended Louisiana State University, where she studied with John Dennis and Barry Kyle, and the HB Studio in New York City. In addition to performances with the Theatre at Tuna-Ga-Talegah, Oklahoma, Miss Thomassie has appeared in A.C.T.’s studio productions of Henry VI, Part II and Richard III, The Seagull, Man ofMODE, Hot L Baltimore and The Rehearsal. She currently serves as a voice trainer in the Conservatory.

RESIDENT THEATRE: Troilus of Troy: A Tribute to Will Rogers.

SYDNEY WALKER is a 19-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 Lawrence 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 Tiny Alice; The Merchant of Venice; Death of a Salesman; The Minute Man; Arsenic and Old Lace; The Skin of Our Teeth; The Time of the Cuckoo; A Christmas Carol; The Chalk Garden; Love, London; Seven Brides for Seven Brothers; and The Importance of Being Earnest.

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

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

TELEVISION: The Guiding Light; The Secret Storm; As the World Turns; Team for Today; Valley of the Dolls.

FLM: Songs My Mother Taught Me: Puzzle of a Downfall Child.

MARIAN WALTERS joined the A.C.T. company in 1974, and since then has appeared in thirteen productions as well as the Plays in Progress program. The Montana native attended the University of Washington before joining A.C.T. 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 Bus Stop, with Sandy Dennis, and Hot L Baltimore. With her husband, director Michael Herr- rall and daughter, Gina, she also designs and manufactures for their Josef Robe shops in the city.

A.C.T. PRODUCTIONS: 11 total, including The Blue Angel; Bitter Tales; The Matching; The Matchmaker; The Merry Wives of Windsor; The Barber of Seville; The Cau- cuses; The Winter’s Tale; May Fary; Buried Child; The Admirable Crichton; Happy Landings; Cat Among the Pigeons; The Game, Game; The Chalk Garden; Uncle Vanya; Morning’s at Seven.

OTHER RESIDENT THEATRE: 12 total, including Rhodie Spirit, The Chalk Garden; The Glass Menagerie; The Matchmaker; The Importance of Being Earnest. A.C.T. also features the San Francisco Ballet and San Francisco Opera.

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

FLMS: Pete, Pete; Bullet, Medium Cool.

J. STEVEN WHITE first joined A.C.T. in 1972 and has 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 Shakespearean Festival, the American Shakespeare Festival, the University of Southern California, the Ford’s Theatre and the San Jose Repertory Company. Mr. White is an expert combat choreographer, has taught stage combat in A.C.T.’s Conservatory and served as fencing master for the San Francisco Ballet’s production of Romeo and Juliet.

A.C.T. PRODUCTIONS: 24 total, including Cyrano de Bergerac; Merchant of Venice; The Tempest; The Shy Guy; Hot L Baltimore; The Matchmaker; Die Farben; The Matchmaker (U.S.S.R. tour); Desires Under the Elms; (U.S.S.R. tour); Othello; Salome and The Messiah; Peer Gyms; Julius Caesar; All the Way Home (Japan)

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DESIGNERS

JOSPEH APPELT (Lighting Designer) joins A.C.T. for his third season, having designed Mourning Becomes Electra, Morn- ing’s at Seven and The Gin Game. Mr. Appelt has been the Resident Lighting Designer at the Missouri Repertory Theatre since 1979, 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 Chautauqua Opera Associa- tion; the Kansas City Ballet (where he is currently the Resident Lighting Di- gigner), and the Great Lakes Shakespeare Festival, where he designed a world- premiere musical, Blasus, this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T. Mr. Blackman’s designs have included scenery for over 30 productions, including A Christmas Carol, The Cycle, Cyrano de Bergerac, Private Lives, Juniper, King Richard III, Equus, The Cherry Orchard. You Can’t Take It With You, The Merry Wives of Windsor, Desire Under the Elysian Fields, and Costumes for A Month in the Country, Houseboat House, The First Parish Church, A Doll’s House, Too Can’t Take It With You, The Maze, The Three Horsemen, Peer Gynt and Mourning Becomes Electra. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston’s Alley Theatre.

MARTHA BURKE (Costume Designer) returns to A.C.T. for her fifth season, hav- ing designed Ghostriders, Night and Day, The Ring, Buried Child, Fifth of July, Black Comedy, The Borrowing Season, and The Admirable Crichton. Miss Burke’s other credits include two seasons with the Ore- gon Shakespearean Festival where she designed Inherit the Wind, Man and Super- man, and Don Juan in Hell and, most recently, Amondy 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 Enamor and productions of America and Manhattan Showboat. He has designed concert costumes for both Ginger Rogers and Carol Lawrence and wardrobe for the Rockerfellers in the highly acclaimed television production of Peter Allen and the Goodmans. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T.’s productions of J.R., Man of La Mancha, Happy Landings, Cat Among the Pigeons, The Gin Game, Dear Liar, The Chief Garden, Under Western Moor, Leningrad at Seven, and The Malevich. Mr. Casey also has numerous New York off-Broadway credits, as well as for ABC television movies Legs, starring Gwen Verdon. Recently, Mr. Casey designed costumes for Harvey, Company and Fiddler on the Roof for the FCPA’s Theatre in Santa Maria and Solvang.

CATHELINE EDWARDS (Costume Designer) returns for her fifth mainstage production at the American Conserva- tory Theatre. In previous seasons she designed Donn Under the Elysian Fields, All the Way Home, She Wore a Yellow Ribbon, and Jubilee of Bondage, as well as over 20 productions for the Plays-in-Progress series. Her work has also been seen at such other regional theatres as the Alaska Repertory Theatre, Berkshire Repertory Theatre, Berkeley Repertory Theatre, and the Shakespeare Festival of California and Coast Opera. She has also designed several productions for the One-Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festi- val and California Action Theatre. A resident of San Francisco, Ms. Edwards lives in a Queen Anne Victorian with a small but victorious parrot.

RALPH FUNCELLO (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 25 productions including Uncle Vanya, Mornings at Seven, Ah, Wilderness!, Another Part of the Forest, Peer Gynt, Porgy and Bess, The Taming of the Shrew and Mourning Becomes Electra. Mr. Fun- cello’s work has been seen on and off- Broadway and at many resident theatres, including the Berkeley Repertory Thea- tre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Rep- ertory Theatre and the South Coast Repere- toire Theatre, and he has recreated his designs for The Taming of the Shrew on PBS television. Recently, Mr. Fancello designed the sets for the New York City Opera’s upcoming production of La Rondine.

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, his work 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 Kiss Me Kate, featuring Martha Schlamme, and Love. A recent graduate of the Uni- versity of Washington, Mr. Percival will be

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Canadian Club
DESIGNERS

JOSEPH APPELT (Lighting Designer) joins ACT for his third season, having designed Mourning Becomes Electra, Morning or 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 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, Blasina, this past summer.

ROBERT BLACKMAN (Set Designer), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman’s designs have included scenery for over 30 productions, including A Christmas Carol, The Cyclone, Criterion, Private Lives, Jumpers, King Richard III, Equus, The Cherry Orchard. You Can’t Take It With You, The Merry Wives of Windsor, Desire Under the Elms, and costumes for A Month in the Country, Macbeth House, the Fort, Portrait, A Doll’s House, The Heiress. He can’t take it with You, The Maze, The Thunderbird, Peer Gynt and Mourning Becomes Electra. Mr. Blackman also has a credit for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston’s Alley Theatre.

MARLISA BURKE (Costume Designer) returns to A.C.T. for her fifth season, having designed Aida, Night and Day, The Roots, Buried Child, Fifth of July, Black Comedy, The Borrowing Season, and The Admirable Crichton. Miss Burke’s other credits include two seasons with the Oregon Shakespearean Festival where she designed Inherit the Wind, Man and Superman, and Don Juan in Hell, and most recently, A Midsummer Night’s Dream 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 Eumir 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 driveway. A graduate of the University of Texas, Mr. Casey created costumes for A.C.T.’s productions of J.R. (A Christmas Carol, Happy Landings, Cat among the Pigeons, the Gin Game, Dear Larry, the Chill Garden), Uncle Vanya, These Morning at Seven and The Mikado. Mr. Casey also has numerous New York Off-Broadway credits, as well as for A.C.T.’s television movie Legs, starring Gwen Verdon. Recently, Mr. Casey designed costumes for Harriet, Company and Fiddler on the Roof for the SCPA’s Festival in San Mauro and Solvang.

CATHLEEN EDWARDS (Costume Designer) returns for her fifth mainstage production at the American Conservatory Theatre. In previous seasons she designed Dona Anna, The Elephant Man, and 4000 Miles, and5000 Miles, as well as over 20 productions for the Plays-in-Progress series. Her work has also been seen at such other regional theatres as the Alaska Repertory Theatre, Berkeley Repertory Theatre, Berkeley Repertory Theatre Festival, and California Coast Opera. She has also designed several productions for the One Act Theatre Company, Santa Rosa Summer Repertory Theatre, the Sherwood Shakespeare Festival and California Actors Theatre. A resident of San Francisco, Ms. Edwards lives in a Queen Anne Victorian with a small but vicious pere.

RALPH FUSCILLI (Set Designer) has been a Resident Designer at A.C.T. for 12 seasons, designing 26 productions including Uncle Vanya, Morning or Seven, A Midsummer Night’s Dream, Another Port of the Forest, Peer Gynt, The Taming of the Shrew and Mourning Becomes Electra. Mr. Fuscilli’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, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he has designed his costumes for The Taming of the Shrew on PBS television. Recently, Mr. Fuscilli 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 at Lighting Design Intern. In addition to designing for the Plays-in-Progress program, his work 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 Wolff Cohort featuring Martha Schlamme, and Love. A recent graduate of the University of Washington, Mr. Percival will be

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D. PAUL YEULET returns to the company for his third season. He graduated from Phillips Academy, Andover, and earned a B.A. from Stanford University. Mr. Yeulet’s training includes speech with the late Edith Skinner and dance with Alvin Ailey. Other stage appearances have been with the Berkeley Shakespeare Festival, the North Carolina Shakespeare Festival and the Eureka Theatre. An avid “white-water” enthusiast, he kayaks regularly and works occasionally as a river guide in the Sierras. This summer he worked as a carpenter for the prestigious Diggert Assembly and strutted “Sitting Yogi.”


OTHER RESIDENT THEATRE: 12 total, including The Tempest, King Lear, Julius Caesar, Merchant of Venice, A Man for All Seasons, Mid of the Month, South Pacific; The Basic Training of Paddy Himmel.
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 Hudsucker for ACT's 1982-83 season. He also designed lighting for the West Coast premiere of Damon for Seattle's Intiman Theatre, where other credits include Steinberg's A Dream Play, with guest Swedish director Peter Oskarsson, and Brecht's The Jungle of Cities, with German director Christol Niel. He works extensively with the Old Globe Theatre in San Diego, where recent designs include Twelfth Night with Martha Mason, the West Coast premiere of Measure for Measure by Billy Bishop Goes to War, and As You Like It. He has designed over 25 productions for the Oregon Shakespeare Festival, including the 1983 productions of Dioscouri, Hamlet, and 40s, Wildness! Mr. Peterson has designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the staff Technical Director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Trails Theatrical, a lighting design/consulting/sales company with offices in Oregon.

DUANE SCHULER (Lighting Designer) joins ACT for another season, having designed the company's The Girl of the Golden West, The Three Stooges and Unkle Supreme in previous years. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andrei Serban's The Merchant of Venice. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago's Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for seven consecutive seasons with Lyric Opera of Chicago. He has also designed for the Houston Grand Opera, Opera Company of Boston, Colorado's Opera and the Minnesota Opera Company. For dance, he designed Stuttgart Ballet's productions for the Boston Ballet. Last spring, he designed Rigoletto and Reza for Radio City Music Hall. On Broadway, he received a Drama Desk nomination for his lighting for Isaac Potato's The Secret of Her Demon. Mr. Schuler heads an architectural lighting design and theatrical consulting firm based in Minneapolis where he lives with his wife and family.

RICHARD SEGGER (Set Designer) returns for a fourth season as Resident Designer with ACT. Among his credits are The Three Stooges, The Hudsucker, Hotel Paradiso and The Little Foxes, as well as The Chief

Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Burnt 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 School of the Art Institute, Mr. Segger also created sets for the Broadway production of Butterflies Are Free and several other Broadway productions. Mr. Segger's other credits include the Old Globe Theatre's productions of The Country Wife, As You Like It and Old Lace, The Gin Game, and The Importance of Being Earnest, the Amman Theatre's production of Hay Fever, and the 50th anniversary season production of La Traviata for the Central City Opera Association in Central City, Colorado.

GREG STULLVAN (Lighting Designer) was born in Texas, raised in Colorado, and presently lives in California. His recent work includes productions of The Seagull and Maudlin for the Intiman Theatre in Seattle, The Hostage and Of Mice and Men for the Denver Center Theatre, and The Nut for Houston's Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre's productions of Seagull, Othello in Fiji and Pigmalius. During the past three years, Mr. Stullvan has served in the capacity of scad assistant at the Pacific Conservatory of the Performing Arts, where he has designed over 20 productions for its Theatrefest, including Rigoletto and Coriolanus and Blood Wedding. He is the recipient of three Dramalogue Awards as well as this year's Bay Area Theatre Critics Award, and holds degrees from the University of Colorado and California Institute of the Arts.

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

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Robert Peterson (Lighting Designer) designed lighting for the West Coast premiere of ‘The Hugel for A.C.T.’s 1982-83 season. He also designed lighting for the West Coast premiere of ‘Demons’ for Seattle’s Intiman Theatre, where other credits include ‘Steindberg’s “Dream Play,” with guest Swedish director Peter Oskarson, and Brecher’s “The Jungle” in the city, with German director Christof Nel. He works extensively with the Old Globe Theatre in San Diego, where recent designs include ‘Twelfth Night’ with Marketa Misco, the West Coast premiere of ‘Scenes of Stephens’, ‘Billy Bishop Goes to War', and ‘American Old Lace’. He has designed over 25 productions for the Oregon Shakespearean Festival, including the 1983 productions of ‘Oedipus’ and ‘Hamlet’, and 44. Wilder’s ‘Mr. Peterson’ has designed at least one production per season for the past three years at the Berkeley Repertory Theatre, and spent a season at PCPA in Santa Maria, where he designed lighting for seven productions and was the technical director. In addition to traveling regularly, Mr. Peterson is the owner of Pacific Trails Theatrical, a lighting design and consulting sales company with offices in Oregon.

Duane Schuler (Lighting Designer) joined A.C.T. for another season, having designed the company’s ‘The Girl of the Golden West’, ‘The Three Sisters’ and ‘Chinese’ in previous years. He was resident lighting designer at the Guthrie Theatre in Minneapolis for five seasons, where he designed over forty productions, most recently Andre Serhan’s ‘The Marriage of Figaro’. He has also designed for the Denver Center Theatre Company, Cincinnati Playhouse-in-the-Park, Arena Stage, Milwaukee Rep and Chicago’s Goodman Theatre. In the opera world, Mr. Schuler has been lighting designer for seven 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 Stuart Balle’s productions for the Boston Ballet. Last spring, he designed ‘Rigoletto’ and ‘Babes in the Wood’ for the City Ballet. On Broadway, he received a Drama Desk nomination for his lighting for ‘Isaac’s Job and Her Demons’. Mr. Schuler heads an architectural lighting design and theatrical 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 recent designs are ‘The Three Sisters’, ‘The Hugel’, ‘Hotel Pandora’ and ‘The Little Foxes’, as well as the Chaffin Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Uncle Vanya, 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 Going on, which premiered at the Marin’s Theatremourth Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of the Art Institute, Mr. Seger also created sets for the Broadway productions of ‘The Red Bicycle’, ‘Assault and Battery’, ‘Hedda Gabler’, ‘The Gun Game’, and ‘The Importance of Being Earnest’, the Apprentice’s Theatre production of ‘Hay Fever’, and the 50th anniversary season production of ‘La Traviata’ for the Central City Opera Association in Central City, Colorado.

Greg Sullivan (Lighting Designer) was born in Texas, raised in Colorado, and presently lives in California. His recent work includes productions of ‘The Seagull’ and ‘Madame Bovary’ for the Intiman Theatre in Seattle, ‘The Hotelier’ and ‘Oive & Men’ for the Denver Center Theatre, and ‘The Visit’ for Houston’s Alley Theatre. Locally, his work has been seen in the Berkeley Repertory Theatre’s productions of ‘Screw Loose’, ‘Othello’ in Jihadi and ‘A Midsummer Night’s Dream’. During the past three years, Mr. Sullivan has served in the capacity of stage manager and lighting designer at the Pacific Conservatory of the Performing Arts, where he has designed over 20 productions for their Theatrefest, including ‘Billy Budd’, ‘Cassius’ and ‘Bloody’.’ 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 Colorado Institute of the Arts.

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

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May 25, 27th, June 3, 9, 11

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Maton, Demesch, Parrish-Kollo*/Stewart, Plummer*/A
(26, 31, 2, 30), Egerston (6, 12), Patterson
de Walt, Lebowitz/Conklin/Conklin/Munn
May 26, 31, June 3, 8, 12

AYA
VERDI
Price (6, 26, 10, 15), Evstafiev*/(6, 20, 23, 27, 30), Baldantori, Zaglic*/Boninelli, Pons, Langens (6, 20, 2, 10), Tomlinson, (6, 15, 20, 23, 27, 30), Patterson, Harper*/de Walt; Donatelli*/Schmidt/Cassey/Munn
June 2, 5, 10, 15, 20, 23, 27, 30

DIE FLEDERMAUS
STRAUSS
Barstow, Sazonoff*/Demesch/Hofmann, Ullfong, Devlin, Langen Meiller-Weber; Smith, Roth/Munn
June 16, 19, 22, 24, 26, 28, July 1

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