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Cover: Thomas M. Nahlrow and Julia Fletcher in Romeo and Juliet

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THE LITTLE FOXES—AN AMERICAN CLASSIC

Lillian Hellman is one of America’s most honored and notable dramatic authors and playwrights. Born in New Orleans and later spending half of her school days in the South, no doubt gave Hellman added insight and inspiration in regard to writing The Little Foxes. After attending New York and Columbia Universities, she began her professional career as a book reviewer and press representative before becoming a playwright for theatrical producer Herman Shumlin. Her initial success as a playwright came in 1934 when Shumlin produced her sensitive and controversial drama, The Children’s Hour.

In Hellman’s autobiographical book, Pentimento, she relates that The Little Foxes went through nine drafts before the final acting script was completed. In addition to her complex research on southern history, culture and economics, the personal inspiration for the play rested in her own family history. More recently the author mentioned that some family members wanted to go into the law courts and sue for libel when the play opened.

The Little Foxes is a drama about greed within the Hubbard family. A tense battle for money results when the family decides to build a factory on their land to process cotton into cloth. Regina and her brothers Ben and Oscar are a set of grasping entrepreneurs who live during the industrial revolution in the changing times of the turn-of-the-century southern America. The Hubbards in their love of money and power completely disregard the consequences that will annihilate the few remaining shreds of family dignity and honor as well as the people they plan to exploit in obtaining their goals.

Hellman drew the characters of this play from her own family tree. Her mother was pictured as the helpless and gentle Birdie. Regina and Ben Hubbard were suggested by Hellman’s grandmother and great uncle. Regina’s ten-year-old daughter, Alexandra, Hellman says was meant to be a “half-plotline” of the story herself. In researching the family history, Hellman became so intrigued with this material that she had initially wanted to compose a trilogy of dramas. However, after writing Another Part of the Forest in 1946 (which Hellman also directed on Broadway), no other play was forthcoming. This last mentioned drama actually presents the Hubbard family history in the 1880s, one generation prior to The Little Foxes.

Hellman’s friend and literary peer, Dorothy Parker, suggested the Biblical passage from the Song of Solomon 2:15 that became the title of the play. “Take us the foxes, the little foxes, that spoil the vines, for our vines have tender grapes.” The analogy from this passage becomes clear in viewing the play. The Hubbard family are the foxes who want to reap the land for their own monetary benefit; but it is not merely the aggressive characters being held up for audience inspection. Within the play Hellman notes that those who stand by and watch and let the foxes “eat the earth” are just as guilty by their complacency. Recalling that The Little Foxes was written in 1939 during the onset of World War II just after Hellman returned from Europe attending a theatre festival in Moscow and witnessing the Spanish civil war, it becomes obvious that the play took on a deeply personal and political meaning as well for the author.

In a New York Times article “Back of Those Foxes,” 26 Feb, 1939, published just after the opening of the play Hellman offered the following comments about the dramatic style of the play. “If you believe, as the Greeks did, that man is at the mercy of the gods he might offend and who will punish him for the offense, then you write tragedy. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody’s mercy, then you will probably write melodrama.”

The action within the play presents a succession of crises; they are never fully resolved. The audience is kept in suspense to be amazed by a quick turn of the plot that only leads to another juncture. Hellman’s dialogue for the play was greatly enhanced throughout all the script revisions for it was cut to the bone so that almost every line becomes vital to the audience and relates the actual working minds of the characters. Critics were quick to notice an Ibsen-like quality to Hellman’s script as well as a likeness to Eugene O’Neill and his Mourning Becomes Electra.

A testimony to the dramatic integrity of The Little Foxes as an American classic is readily asssessable when the play’s 40-year history is reviewed. The play was one of the most popular works on Broadway during the 1930-39 season starring Tallulah Bankhead. The film version with Bette Davis in 1941 won nine Oscar nominations. It became a Mark Billington opens in 1943 titled Regina that enjoyed a successful run with the New York City Opera. Mike Nichols staged an impressive revival of New York’s Lincoln Center in 1967. After seeing this production drama critics Walter Kerr and Edmund Wilson both penned love letter reviews ending with the hope that this production at Lincoln Center would lead to the founding of an American National Theatre in which The Little Foxes would be the first American classic to be performed. Unfortunately the dream of the American National Theatre never materialized, but the American theatre-going public has decided for themselves that The Little Foxes is indeed an American classic.

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Costumes designs for The Little Foxes by Carole Robbins.
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THE AMERICAN CONSERVATORY THEATRE

presents

THE LITTLE FOXES

(1915)

by Lillian Hellman

Directed by TOM MOORE

"Take up the foxes, the little foxes, that spoil the vines; for our vines have tender grapes."

Scenery by RICHARD SEGER
Costumes by CARRIE ROBBINS
Lighting by RICHARD DEVIN
Musical Arrangement by LARRY DELINGER
Associate Director: EUGENE BARCONE

the cast

Addie

DELORIS Y. MITCHELL

Cal

ISABE WHITLOCK, JR.

Birdie Hubbard

JOY CARLIN

Oscar Hubbard

WILLIAM MCKEEREGOHAN

Leo Hubbard

THOMAS O'GLESBY

Regina Giddens

ELIZABETH HUDDLE

William Marshall

JOSEPH BIRD

Benjamin Hubbard

MICHAEL WINTERS

Alexandra Giddens

HEIDI HELEN DAVIS

Horace Giddens

PETER DONAT

The scene of the play is the living room of the Giddens' house, in a small town in the South.

ACT I: The Spring of 1900, evening.

ACT II: A week later, early morning.

ACT III: Two weeks later, late afternoon.

There will be two ten-minute intermissions.

understudies

Oscar—Gerald Lancaster; Leo—Robert Westenberg; Marshall—Sydney Walker; Ben—Raye Birk; Horace—Daniel Davis; Cal—Jeffrey Allin; Regina—Barbara Dinkerson; Birdie—Candace Barrett; Alexandra—Janice Garcia; Addie—Bonnie Bowers.

TO THE AUDIENCE

Curtain Time: In response to numerous requests, LATECOMERS WILL NOT BE SEATED—after the opening or intermission curtain—until a suitable break in the performance.

Please—while in the auditorium: Observe the "NO SMOKING" regulations; do not use cameras or tape recorders; do not carry in refreshments.

Please note the NEAREST EXIT. In emergency, WALK, do not run, to the exit. (By order of the Mayor and city's Board of Supervisors.)

For your convenience: DOCTORS may leave their seat location and the number 928-9903 with their call services.

Credits: WILLIAM GANSLE, MICHAEL PORTER, ROSS ALAN for A.C.T. PHOTOGRAPHY.

Special Thanks: Scenes for Romeo and Juliet recorded at Filmways/Heider Recording, San Francisco, Frederickson Hardware, Laurel Meals, Robert Mondavi Winery, Martin French Cheese Co., Monogram of California, Phyllis Corcoran, Margaret Dunn, Norma Johnson, Lynne Mackey, Maurice Kosinski, James Reaves, Ethel Zaffarno for their contribution to the production of Romeo and Juliet. Debra Stein, Personal Assistant to Carrie Robbins, Margarita Delgado and Cynthia Devries in NYC.

TICKET INFORMATION: The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marin's Memorial Theatre shows are also available 90 minutes prior to curtain at the Marins' Memorial Theatre Box Office. For additional information call 973-6440.

SPECIAL DISCOUNT RATES are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marins' Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 771-3880.

The American Conservatory Theatre is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.

Some of the people we meet on planes become our friends for life.
THE AMERICAN CONSERVATORY THEATRE

presents

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(1930)

by Lillian Hellman

Directed by TOM MOORE

"Take up the foxes, the little foxes, that spoil the vines; for our vines have tender grapes."

Scenery by RICHARD SEGGER
Costumes by CARRIE ROBBINS
Lighting by RICHARD DEVIN
Musical Arrangement by LARRY DELINGER
Associate Director: EUGENE BARCONE

THE CAST

Addie
DELORES Y. MITCHELL
Cal
ISAH WHITELOCK, JR.
Birdie Hubbard
JOY CARLIN
Oscar Hubbard
WILLIAM MCKEEREGHAN
Leo Hubbard
THOMAS OGLESBY
Regina Giddens
ELIZABETH HUDDLE
William Marshall
JOSEPH BIRD
Benjamin Hubbard
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UNDERSTUDIES

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BEEFEATER’S GIN.
An Elegant Celebration of Christmas

Christmas has become a very exciting time of year at the American Conservatory Theatre since that very special time in 1976 when Mrs. John A. Viator first produced An Elegant Celebration of Christmas. This year you too can share in the excitement when for the fourth time An Elegant Celebration is presented from November 27 through December 8 at the Galleria Design Center. The California Association for A.C.T. will be in charge of the gala fund raising opening night festivities. Lita Viator and Charlotte Maillard preside once again as co-chairs, with Macy’s California, Bayview Federal Savings, Wardsanti and The Galleria Design Center sponsoring this Elegant Celebration.

An Elegant Celebration describes the collection of holiday table setting and Christmas trees that are designed by Bay Area hosts and hostesses, celebrities and designers from San Francisco, Los Angeles and New York. The settings and trees are on display throughout the designer showrooms and on all levels of the Galleria. For 12 days the public will be able to see this holiday treat and visit the 100 designer showrooms which are not generally open to the public. This year the opening night party takes place on Tuesday, November 27. The party will feature actors and students in costumes, carolers, mimes, string quartet, an enormous Christmas buffet, a whistle blowing salsa band, ice skaters and artificial snow falling on the city of San Francisco’s tallest Christmas tree which reaches up to the fourth story of the Galleria’s spectacular roof.

A few of the highlights that you will see when you attend this year’s Elegant Celebration are Mrs. Clark Gabler’s table, designed by Ron Collier, that includes personal items she collected with her husband. Mrs. George Lucas will present Christmas in a goldminer’s tent, depicting the early California Gold Rush days. Mrs. Gordon Getty and Mrs. Richard Freemon will do a lavish table with an opera theme for Luciano Pavarotti. Loretta Young’s Christmas will include a nostalgic setting designed to spotlight her film career. Merle Oberon, together with her designer, Fabrizio Mioni, will have a dazzling display utilizing many beautiful pieces she has acquired over the years. International designer, Mary McFadden, will be working in conjunction with the Quid Galleria of San Francisco to display some of her own personally designed art objects.

J. Victor Bergeron (Trader Vic) will have a Christmas composed of rocks, minerals and shells from his extensive collection. Mrs. Prentice Cobo Hale will again do an elegant table design with Tiffany’s, Mayor Dianne Feinstein is designing a Chanukah table with decorator William Gaylord. Famed chef, James Beard, is preparing a smashing gourmet Christmas in the kitchen with Charles Gautreaux. Vincent Price has arranged to have the Cliff Hotel serve a real dinner to look-alikes of famous 1930’s personalities. Mrs. Paul Arka of Carmel is presenting a unique disco-style Christmas. And Charles Schulz has designed a “Peanuts” Christmas, with a Snoopy tree and a Snoopy Santa. Over 100 different hosts and designers are combining their talents to surprise and delight the 30,000 people who are expected to attend the Elegant Celebration this year.

In addition to being able to see the Christmas displays and the decorator showrooms, the public will be able to lunch at the Carluccio Restaurant in the rotunda of the Galleria. There will be daily fashion shows by some of San Francisco’s most glamorous stores. A special European coffee shop with sandwiches and desserts will be open on the fourth floor. The Christmas boutique on the ground level will be filled with many unusual gifts gathered from around the world.

Tax-deductible tickets are on sale in advance at all Macy’s stores and will also be available at the doors of the Galleria. The price of admission is six dollars per person. Additional information and group rates are available by phoning 771-5880. There is also a special price of four dollars per person for senior citizens and children. What better way to treat yourself and your friends than to plan a day for leisurely strolling amidst the sparkle and style of the Galleria during this holiday season.

Not a Scotch in the world can run with the White Horse.

White Horse Scotch. A difference you can taste.
Bottled in Scotland. Enjoyed in 171 countries.

Mrs. John A. Viator
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White Horse Scotch, A difference you can taste. Bottled in Scotland. Enjoyed in 171 countries.
At a time when many people are fed up with the quality of new cars, 9 out of 10 people who buy new Volvos are happy.

Having bought five Volvos, the man you see here is ecstatic.

He’s Henry Clemons, an interior designer from Massapequa, New York, and he’s been buying Volvos since 1969. He’s managed to keep all his old Volvos in the family, giving one to his wife, and passing three others down to his sons.

Mr. Clemons estimates he’s put a quarter of a million miles on the Volvos he’s bought. He’s constantly recommending them to friends and business associates. “I’ve probably sold thirty Volvos that way. My local Volvo dealer loves me.”

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Courtesy cable car shuttle service will again operate this year from the Union Square Macy’s to the Galleria Design Center at 801 Kansas Street. This transportation service will be in effect during the 12 days of this special holiday and Christmas season spectacular.

In the first three years that Mrs. John A. Victor has produced this event over 40,000 people have attended An Elegant Celebration and closer to a quarter of a million dollars has been raised to help make up the difference between A.C.T.’s earned income and the annual deficit. The uniqueness of this event has generated national interest and extensive media coverage of the opening night gala. The holiday designs especially created for this event have attracted writers and photographers not only from the Bay Area, but also from such illustrious publications as Vogue, House and Garden, Architectural Digest and Designer’s West, to merely name a few. The uniqueness and scope of this spectacular site-time event is something that transcends and elevates everyone’s holiday mood. Bay Area residents are indeed lucky to be able to share this experience not only with themselves, but also with the people of this country who only the opportunity to view the Elegant Celebration through photographs.

William Ball, A.C.T.’s general director, recently invited all the wonderful friends of A.C.T. to attend this inspired production of An Elegant Celebration of Christmas. Ball wished to thank all the brilliant designers, hosts and hostesses, and living supporters of A.C.T. who join their creative forces together for this event and observed, “This is a joyful Christmas event. You haven’t really experienced Christmas in San Francisco, until you’ve experienced the Elegant Celebration.”
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A NOTE ON 'ROMEO AND JULIET'

Romeo and Juliet is a touching, beautiful story that we can empathize with because we have all undergone the emotions that these two young people, and many of the other characters, go through. It's about first love, and the youth of Romeo and Juliet is essential to the story. Romeo thinks he has been in love, but that was only infatuation; Juliet is so young that she has only heard about love and romance second hand, she has never experienced anything like it before. The young lovers discover a love that is tender, honest and passionate, unfortunately, it's a love that is too perfect and good to exist in a world of reality.

Thus, we have a sad, touching story of love on a collision course with the real world. But, Shakespeare also gives us a rather detailed picture of each side of the conflict. People sometimes only remember the lyrical beauty of the love scenes, but the play is very precise in also showing us the unfriendly environment within which the young people’s emotions are struggling to exist. He gives us a very clear picture of a realistic society. These young lovers live in a world of loving but misunderstanding parents, well-meaning friends, quarrelsome servants, and day-to-day problems like illness, bad weather and faulty communications. The two sets of parents aren’t the sort that the young people can share their problems with, nor are their friends of much help. Friar Laurence means well and sees the love relationship as a way to mend the bitterness of the feud between the Montagues and the Capulets, but he is impractical and his interference usually does more harm than good.

This production emphasizes the fact that Shakespeare set his story in a recognizable, real world. It is a strong, vigorous world instead of just a pretty place, rather like paintings from the Italian Renaissance that convey surgent, pulsating life. The spirit captured by the Flemish artist Breughel in his works from the same period are also appropriate for he details the quality of middle and lower class life in much the same way that Shakespeare does within this script.

Although Romeo and Juliet is classified as a tragedy in the textbooks, it is important to remember that this is one of Shakespeare’s earliest plays. By the classical definition of tragedy, we might better categorize the play as a sad story because the main characters are less intellectually complex and less psychologically motivated than are the people in the more mature tragedies like Macbeth, Hamlet and King Lear. This doesn’t mean they are less interesting or any less real; it simply means they are closer to simple, ordinary people.

To convey the essence of how quickly the action within this play takes place, it was important to edit some exposition and summation which are repetitious and unnecessary (for modern day audiences). We have tried to keep the story line close to retaining in the verse both the emotional and physical images that Shakespeare develops so beautifully.
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Establishing A Vineyard

To produce wine grapes of a truly premium nature, you must begin with a properly established vineyard. We recently added 80 acres to our Sonoma Valley vineyard, a project that involved many steps over several months.

We fine cleared and landscaped the land. Next, we “gipped” or loosened the soil to a depth of 24 inches by a rotary tiller and deep-plowed ripper. We fortified the surface by plowing and then dragging a heavy weight over the soil.

We were pleased to have the opportunity to produce grapes from 100 acres of estate land, and are currently spending four to five hours per day, six days per week on our vineyard. Our goal is to produce grapes for the fine blending that is so necessary to our own wine production. We are also involved in a number of other vineyard projects.

Our new vineyard was irrigated by a combination of flood irrigation and drop irrigation. The result was a high-quality wine grape. Over the course of this month, we have been able to increase the yield from 40 acres to 70 acres.

This new vineyard has shown great promise and has been very successful. We are looking forward to the future of our vineyard and are looking forward to the future of our vineyard.
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1979-80 SEASON OF REPERTORY

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by William Shakespeare

BURIED CHILD
by Sam Shepard

HAY FEVER
by Noël Coward

Opening November 20, 1979
THE LITTLE FOXES
by Lillian Hellman

Opening December 3, 1979
A CHRISTMAS CAROL
by Charles Dickens

Opening January 15, 1980
THE CRUCIFER OF BLOOD
by Paul Giovanni

Opening February 5, 1980
THE GIRL OF THE GOLDEN WEST
by David Belasco

Opening February 26, 1980
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We want you to send in a contribution to help finish the job.

No one, fat or skinny, gets a button, a t-shirt, a card, a membership, or a favor. All you can get is a good feeling, a feeling that will last a long time. You will have the special satisfaction of contributing to the health and well-being of this city.

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American Conservatory Theatre
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A NOTE ON ‘BURIED CHILD’

Buried Child, written by Bay Area resident Sam Shepard, received its world premiere at San Francisco’s Magic Theatre during the summer of 1978. It opened off-Broadway in New York to enthusiastic reviews, subsequently moving to a larger theater for an extended run. Buried Child was awarded the Pulitzer Prize for drama this year, in addition to winning the Village Voice Obie Award for its initial New York run.

Edward Hastings, who is directing this production for ACT, had admired the work of playwright Shepard for many years. “One of the points I have admired is that Shepard has a great ability to create an American mythology. His own heroes are cowboys, musicians, and most recently, farmers. These are true heroes of America. This playwright also has an uncanny ear for the idiosyncratic poetry of American speech. He is a poet in his choice of words, and he is most certainly a poet in his choice of stage images.”

The idea of directing a play that deals with American myths greatly appeals to Hastings. “If myths are about origins, which they are, then in Shepard we have a playwright who explores the deepest truths in modern American life. This exploration touches me, and I believe it will touch an audience. Truth is a keynote which makes it possible to reach everyone in a theatre audience.”

The director believes that a myth is a universal statement. It can be mysterious, a myth is by nature a mystery, and that is one of the exciting things about Shepard’s writing. All of Shepard’s plays are mysterious, but in Buried Child the myth and mystery are unveiled. Hastings continues, “A myth doesn’t by necessity have to unravel a mystery of life, but it does have to present a metaphor for life which explains life in some magical way or manner.”

Shepard’s portrait of the American family in this play is amusing and bitter. Hastings recalls what Tolstoy implied about families: “Happy families are all alike; every unhappy family is unhappy in its own way.”

The director adds, “It may be tough for audiences to see quickly the universal significance in Shepard’s unhappy family as presented in this play. But the author’s use of myths and symbols that have formed the literature and the religions of man from the beginning of time leads the spectator perhaps unconsciously) to a rich and personal theatrical experience. And Shepard besides makes you laugh.”
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THE AMERICAN CONSERVATORY THEATRE

presents

BURIED CHILD

(1979)

by SAM SHEPARD

Directed by EDWARD HASTINGS

Scenery by RICHARD SEGGER
Costumes by MARTHA BURKE
Lighting by DIRK EPPEMSON
Sound by ALFRED TETZNER
Saxophone improvisation by TONY PAGANO
Associate Director: SABIN EPSTEIN

the cast

Dodge WILLIAM PATERSON
Hale MARRIAN WALTERS
Tilden LAWRENCE HECHT
Bradley RAYE BIRK
Shelly BARBARA DIRICKSON
Vince JEFF MCCARTHY
Father Dewars SYDNEY WALKER

understudies


There will be two ten-minute intermissions.
A CHRISTMAS CAROL SETS THE GEARY AGLOW

Like the spirit of Christmas past, Charles Dickens and A Christmas Carol return to the Geary Theatre as a special holiday treat for all to enjoy. Dickens' immortal celebration of the holiday season is much more than a nostalgic souvenir of Yuletide past. It is a living document, one read by firesides around the world for generations. A Christmas Carol sets the A.C.T. Geary Theatre aglow in the true holiday spirit and spreads seasonal warmth for the fourth consecutive year in a row.

Dickens originally envisioned his tale as an indictment of the ills and inequities of Victorian society. The extent to which this book actually promoted social reform cannot of course be measured; but if nothing else, A Christmas Carol revived the Yuletide ritual in England which had sadly declined in the depression and gloom of 1843.

As a major Victorian novelist Dickens may be more easily remembered as the author of David Copperfield, The Pickwick Papers and Oliver Twist; but the fact remains that Carol, which was written in only two weeks during 1843, might possibly be his most effective writing. The author was deeply animated by his deeply felt concern of the gloomy conditions which prevailed in London during his own lifetime. With feverish speed Dickens composed the events that were to open the heart of Ebenezer Scrooge to the true meaning of the Yuletide season. Possibly because of the haste with which the little holiday tale was written, this book remains one of the most cohesive and sustained efforts of the Dickensian canon.

A Christmas Carol, like Dickens' four other holiday books (The Chimes, The Cratchit on the Heath, The Battle of Life and The Haunted Man) is barely a true Christmas tale at all. Religion only plays a scant sideline part in these stories with the briefest references to the Birth of the Christmas Child. What Dickens did tap with his Carol book was a sense of spiritual exultation and material bounty which makes the story essentially a fable of the rebirth of the spirit and thus appropriate to the holidays.

A.C.T.'s festive adaptation of this Dickens classic is the result of the collaborative efforts of Dennis Powers and director Laird Williamson. This script emphasizes the human reality of Scrooge and his transformation, it is faithful to the original text and social conditions of Victorian England. Other stage productions of this same story have generally been sentimental to the point of coyness, A.C.T.'s version seeks exuberant theatricality within a framework that is true to life and the moral fervor of Dickens' intentions.

The story of the miser Scrooge and his miraculous change of heart results from the magical spirits of Christmas past, present and to come which almost literally manages to scare the life out of Scrooge. This story carries a meaningful message to all people, for it proves that even someone with the coldest heart can be warmed and touched by the spirit of Christmas and moved to discover their better, but possibly hidden, self.

So light, it is almost inconceivable our specific beauty treatments can also be so densely rich. Specifically, for the neck our beauty treatment is:

Orrin: This rich, light liquid cream absorbs instantly and works to keep your throat younger-looking. And leaves no oily looking or feeling, residue.

And for the eyes:

Baume au Gelée Royale: For the thinnest skin of all, around the eyes, the thinnest, richest emollient. Applied only mornings, lines are smoothed. And moisture preserved. Works amazingly on even long-neglected eyelids. In creams or fluids or formulas.

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Because having a little neck and smooth eyelids is an advantage beautiful women insist upon.

Sydney Walker began playing Scrooge in 1977 and continues to share the role with William Paterson this season.

The director of this production, Williamson, relates, "We have imagined Scrooge's world to be one of shut-up boxes, cases and cupboards—confines of his memories, safes into which his feelings have long since retreated. He has constructed elaborate mausoleums for his life." Scrooge lives in a dead world of his own creation, he possesses an unfeeling heart, and thus epitomizes the indifference of his age.

Dickens hoped that he might be able to restore the milieu of human kindness to his fellow peers. With A Christmas Carol, he not only gave the world a great piece of literature that relates the lost mythology of a season, but Dickens also resurrected the celebration of Christmas itself.

Enduring, colorful, populated with strikingly believable characters and spiced like a hearty seasonal punch, A Christmas Carol has more than demonstrated its appeal to young and old alike. A.C.T. is pleased to once more be presenting this enchanting and spirited "fireside rendition" of this sentimental Dickens novel. This production is made possible through the generous sponsorship of the Standard Oil Company of California.

You know, all too well which they are. The neck. The eyes.

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Another advantage shared by the world's most beautiful women.
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Sydneyadapted began playing Scrooge in 1977 and continues to share the role with William Paterson this season.

The director of this production, Williamson, relates: “We have imagined Scrooge’s world to be one of shop-up boxes, cases and cupboards—coffins of his memories, safes into which his feelings have long since retreated. He has constructed elaborate mechanisms for his life. Scrooge lives in a dead world of his own creation, he possesses an unfeeling heart, and thus epitomizes the indifference of his age.”

Dickens hoped that he might be able to restore the spirit of human kindness to his fellow peers. With A Christmas Carol, he not only gave the world a great piece of literature that relates the lost mythology of a season, but Dickens also resurrected the celebration of Christmas itself.

Enduring, colorful, populated with riveting believable characters and spiced like a hearty seasonal punch, A Christmas Carol has more than demonstrated its appeal to young and old alike A.C.T. is pleased to once more be presenting this enchanting and spirited “fireside rendition” of this sentimental Dickens novel. This production is made possible through the generous sponsorship of the Standard Oil Company of California.

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Tues., through Thurs. — 8:00
Fri. — 8:30
Sat. — 2:00 & 8:30
Sun. — 3:30 & 7:30
(see page 31 for more information)
The British American Repertory Company in Tom Stoppard's
Dirty Linen
Beginning Nov. 27
(through Dec. 16)
Tues., through Thurs. — 8:00
Fri. — 8:30
Sat. — 2:30 & 8:30
Sun. — 3:00 & 7:30
(see page 32 for more information)

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A NOTE ON ‘HAY FEVER’

Noel Coward resolutely maintained his belief that the principal purpose of theatre is entertainment. A.G.T.醅ed director Nagle Jackson also agreed with Coward and the ever popular Hay Fever has proved to be a crowd pleaser.

Hay Fever is a very simple situation: four people are invited into a particularly uncomfortable milieu. All of these people are invited individually, but unwanted or unexpected by at least three of the four hosts. That’s a funny place to start a play. That’s as far as the plot goes in Hay Fever because it was one of those comic inspirations of the moment that Coward dreamed up. Coward wrote this play in three days, if he had spent any more time on it, it wouldn’t necessarily be funny. He might have complicated the comedy and gotten into much deeper water instead of concocting a soufflé. This may seem an overworked cliche to describe a comedy, but the simile is apt. The same burst of comic energy exists in the play that was obviously the force behind the writing of it. Nagle Jackson, the director of Hay Fever, maintains the premise that comedy and all humor are based on fear. This play embodies that perfectly, because all of the four people visiting the Bliss family are instantaneously beseeched by fear. They wonder why are they being treated so badly and fear what will happen next? All of the hosts are also in fear of what the other family members are going to do. You have an atmosphere of rampant suspicion, frustration and deception. That’s a perfect atmosphere for comedy.

Coward’s is a playwright renowned for his sophisticated comic style, but style does not exist by itself. Style is the personality of an action; for there is no such thing as style as an abstract entity. It would be better to say that he was one of the most honest, realistic playwrights that ever wrote for the stage. Coward also has a love for all his characters. Hay Fever was written after he was invited to spend a weekend with the actress Laetitia Taylor and her playwright husband. Coward set out to write a funny play about nudeness and bad manners. A lesser playwright would have made these host characters very unlikeable, as apparently they were. But Coward fell in love with these characters, so that after seeing Hay Fever the audience actually likes the eccentric Bliss family who are supposedly rude, terrible people. Actually, it’s the visiting guests who appear artificial and rude, the Bliss family survive pleasantly in the audience’s mind because we realize they are merely living up to the various social roles that are imposed on them.

Coward’s craftsmanship as a writer is apparent from the first scene of Hay Fever. He cuts through the necessary exposition by presenting the Bliss family as very real and loving individuals. They are totally open and honest with one another. Coward introduces us to the whole family first and then brings in the outsiders, so that you have a good strong base to make personal assessments about these people. You know these people, at heart, are very honest and eccentric. Coward takes great care that what the audience sees establishes the fact that these are believable people. This is the grand design of a master playwright and comedy writer who plots and plans his work with the artistry of a master chef creating a soufflé.
A NOTE ON 'HAY FEVER'

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presents

HAY FEVER
(1926)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARONE
Scene by RALPH FUNICELLO
Costumes by ROBERT MORGAN
Lighting by DмиK EPPESON
Sound by TIMOTHY LANNAN

the cast

Simon Bliss — MARK MURPHY
Sozel Bliss — SUSAN E. PELLERINO
Clara — BONNIE BOWERS
Judith Bliss — MARRIAN WALTERS
David Bliss — WILLIAM PATTERSON
Sandy Tyrell — MICHAEL X. MARTIN
Myra Arundel — BARBARA DICKSON
Richard Greatham — DANIEL DAVIS
Jackie Coryton — LIBBY BOONE

The action of the play takes place in the Bliss's house at Cockham in June.

ACT I Saturday afternoon.
ACT II, Sc. 1 Saturday evening.
ACT II, Sc. 2 Sunday morning.

There will be one fifteen-minute intermission.

understudies

Simon Bliss — Thomas M. Nahwol; Sozel Bliss — Ann Hazard Gillespie; Clara — Delores V. Mitchell; Judith Bliss — Candace Barrett; David Bliss — Michael Winters; Sandy Tyrell — Peter Davis; Myra Arundel — Heidi Helen Davis; Richard Greatham — Daniel Kerr; Jackie Coryton — Janice Garcia.

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THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER
(1926)

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARONE

Scenery by RALPH FUNICELLO

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Sound by TIMOTHY LANNAN

the cast

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Sorel Bliss — SUSAN E. PELLEGRINO

Clara — BONNIE BOWERS

Judith Bliss — MARIAN WALTERS

William Paterson — WILLIAM PATTERSON

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ROMEO AND JULIET, by William Shakespeare
A deadly feud between two great families of Verona unleashes a tragic chain of circumstances on two passionate youngsters in Shakespeare's masterwork about youthful love.

BURIED CHILD, by Sam Shepard
A powerful contemporary myth explodes into action when the terrible secret an entire family has kept for years is inexorably unearthed amid a violent homecoming. Winner of the 1979 Pulitzer Prize.

HAY FEVER, by Noel Coward
One of last year's most popular shows, the famous comedy of bad manners about a lunatic weekend in the country returns for a second hilarious season.

THE LITTLE FOXES, by Lillian Hellman
In the classic American melodrama, a Southern family's lust for money and power symbolizes the passing of old values as the country entered a new century as a great industrial world power.

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As you know, A.C.T. serves not only as the Bay Area's resident professional performing company but also the nation's leading theatre training institution. The majority of our students have to work in order to sustain themselves. If you are interested in hiring (or housing in) an A.C.T. Conservatory student, please contact Merleth Meacham at 771-3800.

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A.C.T. needs volunteers to assist professional ushers and teachers at its weekly student matinee performances.

The bad news: You must arrive at 12:30 p.m. and usually stay until after the curtain (about 4:30 p.m., generally). You're on your feet a lot and must be able to make several treks to the Gallery.

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A.C.T. AND THE BAY AREA

SHAKESPEARE RENAISSANCE

This fall the American Conservatory Theatre has several events in progress to augment the Shakespearean Renaissance in the Bay Area generated by the arrival of the exciting exhibit from Washington, D.C.'s Folger Shakespeare Library. Shakespeare, the Globe and the World.

Exploring separate areas of Shakespearean stage production, two more free interpretive lectures demonstrations entitled Shakespeare Lives will be presented twice each for two hours in Morrison Auditorium at the California Academy of Sciences.

The series continues this month on Thursday, November 1st at 7 p.m. when A.C.T.'s senior teacher and former company actor, Paul Shamir, presents Speaking of Shakespeare. Shamir will explore with his audience the beauty and uniqueness of Shakespeare's verse, with particular attention given to its rhythmic and rhetorical structure. He will demonstrate, with audience participation, the transition between reading and speaking Shakespeare. Emphasis will be placed upon those particular plays and texts displayed in the Folger Exhibit. Shamir will present his lecture again on Saturday, November 3rd at 1 p.m.

The concluding part of Shakespeare Lives will be given on Thursday, December 6th at 7 p.m. when four A.C.T. advanced acting students will demonstrate the process of translating Shakespearean scenes from script to stage. A.C.T.'s executive director and dean of students, Edward Hastings, leads this demonstration by outlining the preparation necessary for a Shakespeare production. This program will proceed from the first reading of a text through scanning, character development, period and style, to interpretation, relationships and staging. This demonstration will also address the question, "What does Shakespeare himself tell us about producing his plays?" This final episode of the Shakespeare Lives series will be repeated on Saturday, December 9th at 1 p.m.

These special lectures/demonstrations are made possible by a grant from the National Endowment for the Humanities. For further information on other events surrounding Shakespeare, the Globe and the World call 221-4214.

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INSIDE SAN FRANCISCO

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News & Notes

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Attention A.C.T. Subscribers & Patrons

If you are moving or have moved, please don't forget to send a change of address card to A.C.T. (Mailing List Coordinator, A.C.T., 455 Geary Bldg., San Francisco 94102).

A.C.T. AND THE BAY AREA SHAKESPEAREAN RENAISSANCE

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Exploring separate areas of Shakespearean stage production, two more free interpretive lecture-demonstrations entitled Shakespeare Lives! will be presented twice each for two hours in Morrison Auditorium at the California Academy of Sciences.

The series continues this month on Thursday, November 1st at 7 p.m. when A.C.T.'s dramaturg teacher and former company actor Paul Sheehan presents Speaking of Shakespeare. With his audience the beauty and uniqueness of Shakespeare's verse, with particular attention given to its rhythmic and rhetorical structure. He will demonstrate, with audience participation, the transition between reading and speaking Shakespeare. Emphasis will be placed upon those particular plays and texts displayed in the Folger Exhibit. Sheehan will present his lecture again on Saturday, November 3rd at 1 p.m.

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Our thoroughbred did the legwork. So let Barielle do the footwork. And pamper your feet to beauty. From the creators of Barielle Nail Strengthening Cream.

EMLYN WILLIAMS brings another of his famed solo performances to San Francisco when Dylan Thomas Growing Up opens at the A.C.T.'s Marines' Memorial Theatre as a special holiday treat for two weeks beginning Dec. 26.

Like his Charles Dickens which Williams has performed to acclaim all over the world, Dylan Thomas Growing Up has become something of a theatre legend over the past 20 years. Williams took part in the first stage performance of Dylan Thomas' Under Milkwood and since that time he has continually explored how that poet had been veering towards the theatre and how — had he lived — the theatre might have been enriched by his talents.

It then became the actor's conviction that he should weave together from Dylan Thomas' other works, as he had from Dickens, a theatrical entertainment. Williams first appeared as Dylan Thomas Growing Up to enormous critical acclaim at the Globe Theatre in London during 1965. Two years later the show opened at the Longacre Theatre in New York with similar success. Subsequently, Williams has returned to Dylan Thomas every few years between plays, films and publications of his own books. He has presented this production throughout the United States, Canada, Europe, Africa, New Zealand, Australia and the U.S.S.R.

Emlyn Williams has been an international celebrity since 1935, when he wrote and starred in what has become a classic of contemporary theatre, Night Must Fall, in which he chills and captivates audiences in both London and New York. Three years later he firmly established his reputation as a playwright with The Corn is Green. He starred on the London stage with Sybil Thorndike in this production which was later moved to New York with Ethel Barrymore and finally turned into the popular film starring Bette Davis.

It was during 1950 that Williams happened to read a biography of Charles Dickens and realized that the riches of the written word could be channeled into a special stage medium. After a year of adaptation and study, he presented his first solo performance. Emlyn Williams as Charles Dickens. At this point of his career he had never appeared alone on the stage which should give some idea of the adventurousness of this project was to undertake. The results of this adventure were so filled with starting success, that Williams found himself a pioneer in the line of one-person entertainments. Last year a third "solo performance" was created by Williams called The Payday of the Weekend World, a collection of monologues based on the writings of H.G. Wells and H.G. Wells (Saki).

Williams' other acting activities have covered a wide field from seasons at Stratford-upon-Avon (Ravenscroft, Jephson), Los Angeles, to Sir Thomas More in A Man For All Seasons and the Pope in The Deposition. London audiences have viewed his adaptation and performance in A Month in the Country (with Ingrid Bergman and Michael Redgrave) and The Master Builder (first with Michael Redgrave and Maggie Smith, then with Laurence Olivier and Joan Plowright). He has published three best-selling books, George, Emlyn (both autobiographies) and But I Believe Someone (a study of murder). Williams is currently preparing the Dylan Thomas and Lewis Carroll books for a musical based on one of his plays.

Dylan Thomas Growing Up presents selections from such works by Thomas as Quite Early One Morning, Portrait of the Artist as a Young Dog, A Prospect of the Sea and Return Journey.

Quentin Crisp, author of the extraordinary autobiography that inspired the acclaimed television drama, The Naked Civil Servant, appears at the Marines' Memorial Theatre, November 15 through 19.

An evening of particularly incisive, acerbic wit which offers an illuminating session of survival tactics for life that is spiced with great humor and humanity. An Evening with Quentin Crisp brings the original naked civil servant to San Francisco for his first stage appearance. Crisp has been described as the special guest star of his own life and now you can learn why this statement is true. His stage appearances in New York and on the East Coast have drawn capacity audiences. The reviewer's glow with an inner spirit of individuality and professionalism that are a fitting tribute to Crisp and to his own personal courage and for life.

The two-part entertainment begins with interpretative readings of selections from The Naked Civil Servant. Crisp first regales the audience with episodes from his book which describe the life of an open homosexual living in England in times when it was not wise nor fashionable to be gay. After an interval during which Crisp hob-nobs with the audience and signs books in the theatre lobby, he returns to the stage to answer any questions which the audience members can submit in writing or ask in person. This scintillating session sparkles with Crisp's own personal magnetism and astutely witty, instantaneous, commentary that never fails to captivate audience members.

Clive Barnes in the New York Post said, "It is certainly theatrical... It is almost heart rendingly enjoyable. It is fun. It is positive. It is a survival kit for people..." Walter Kerr; New York Times, proclaims, "He's an ingratiating chap. We like him, and at his oratorios and glibness. He can be quite funny and quite pertinent!" Charles Ryan; Hollywood Reporter, adds, "An immensely entertaining evening."

Presented by the American Conservatory Theatre in association with Hillard Elkins, Martin Eichholtz and Bill Sargent, the San Francisco engagement of An Evening with Quentin Crisp is not to be missed.
EMLYN WILLIAMS TO APPEAR IN
'DYLAN THOMAS GROWING UP
AT MARINERS' 

Emlyn Williams brings another of his famed solo performances to San Francisco when Dylan Thomas' Growing Up opens at the ACT's Marinette's Memorial Theatre as a special holiday treat for two weeks beginning Dec. 26.

Like his Charles Dickens which Williams has performed to acclaim all over the world, Dylan Thomas' Growing Up has become something of a theatre legend over the past 20 years. Williams took part in the first stage performance of Dylan Thomas' Under Milkwood and since that time he has come to realize how that poet had been veering toward the theatre and how—and had he lived—the theatre might have been enriched by his talents.

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A.C.T. BRINGS THE BRITISH AMERICAN REPERTORY COMPANY TO SAN FRANCISCO

The British American Repertory Company makes its West Coast debut at A.C.T.'s Marines Memorial Theatre on Tuesday, Nov. 27. The month-long engagement will include three weeks of Tom Stoppard's "Dirty Linen" and "New Found Land," and for the final week the West Coast premiere of Stoppard's latest comedy, "Dog's Hamlet, Cahoott's Macbeth," which just opened in New York to rave reviews.

The establishment of B.A.R.C. represents modern theatre history in the making and signals a milestone in Anglo-American cultural relations and amity. B.A.R.C., the result of Ed Berman, the moving force behind the Inter-Action Trust, working with both the American and British Actors' Equity Associations. The two Equities which represent actors on either side of the Atlantic Ocean, have played a key role in the establishment of this unique repertory company, the first of its kind. The company consists of six British and six American actors, as well as two stage managers from both countries. In the past only noted stars of the theatre were occasionally allowed dispensation from the Equity regulations regarding foreign actors working in each country; stars were sometimes allowed to perform for a limited time in noted roles that they had originally created. This gesture by the two Equity unions establishes the first attempt to break the time restriction barriers on actors performing in another country.

B.A.R.C. is the brain child of Ed Berman, an American, who now lives in London and runs Inter-Action, a community service with extensive theatre operations such as The Almot Free Theatre in Soho which fostered the original London success of Stoppard's "Dirty Linen" & "New Found Land." Thus the connection is established between Stoppard and B.A.R.C. and one can readily see why this popular British playwright's comedies were chosen to be presented as the first offering from this international troupe.

In spring of this year B.A.R.C. began its tour of Great Britain and presented these Stoppard comedies to sold-out houses throughout the entire tour. During the American tour, B.A.R.C. is performing exactly four American cities: Washington, D.C., New York, Boston and San Francisco. After the four-week San Francisco engagement, B.A.R.C. will travel to Australia.

B.A.R.C.'s San Francisco performances are being presented under the auspices of the American Conservatory Theatre who have introduced three of Stoppard's former works to the Bay Area during past theatre seasons. A.C.T. audiences will recall popular repertory productions of "Rosencrantz and Guildenstern are Dead" (1969-70, 1970, 1971-72), "Jumpers" (1974-75) and "Travesties" (1975-76). Stoppard has also been a frequent Bay Area visitor to A.C.T. when his shows have been in production at the Geary Theatre.

"Dirty Linen" and "New Found Land" have been described as "the happiest 85 minutes in the West End" by the London Evening News. Stoppard wrote outrageous farcical satire into both these plays that poke fun at the English, their language, Parliament and the sex scandals that were reported within those hallowed halls of government. In the very middle of "Dirty Linen," the playwright takes a brief respite from his playful jousts with British tradition and launches an attack upon America in "New Found Land." This short play is a hilarious travel poster monologue on America, B.A.R.C. will perform these plays for the first three weeks of their San Francisco visit.

Stoppard's very latest comedies, "Dog's Hamlet, Cahoott's Macbeth" recently had their American premieres in New York and the critics roared with delight. These plays represent a swing back to Stoppard's first collaborator, William Shakespeare, who supplied the original idea that the modern playwright used when composing "Rosencrantz and Guildenstern are Dead." Dogg's Hamlet was originally conceived to be staged on top of a London bus; it is a 15-minute condensation of Shakespeare's Hamlet with a twist naturally based on an old vaudevillian skit in which odd words are substituted for normal language.

"Cahoott's Macbeth" is Stoppard's tribute to Czechoslovakian playwright Pavel Kohout who was recently ousted and exiled from his homeland. It seems that Kohout staged a 75-minute living room version of Shakespeare's Macbeth in defiance of an edict preventing Czech citizens from working in the theatre. In Stoppard's version of this story, an official inspector from another Stoppard play, "The Real Inspector Hound," appears in tandem with the moving man character from Dogg's Hamlet. Ed Berman, the director of these plays and B.A.R.C. admits, "The first play can be done without the second, but the second cannot be done unless you've seen the first one first." You won't want to miss these West Coast premieres by the British American Repertory Company.
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PLAYS IN PROGRESS AT A.C.T.

A.C.T. will soon begin the eighth season of the Plays in Progress series. Five world premiere productions will be presented during this next year in the Playroom at 450 Geary St. Theatre lovers who seek the adventure of viewing plays by promising new voices in the theatre will not want to miss the chance to see A.C.T. company actors performing in the intimacy of this 49-seat theatre. Each of these plays will be performed ten times during their scheduled runs; information and ticket reservations may be obtained by contacting the Geary Theatre box office at (415) 861-6400.

The Day Roosevelt Died was written by Seattle playwright Barry Pritchard and is directed by A.C.T. actress Jo ann Carlin. This PILP show runs from Jan. 4 through 19th and tells the wacky story of a strange homecoming as a son visits his two old vaudeville performing parents.

Waiting for Godiva comes from Canada and is written by former San Franciscan William Harrar. The slightly surreal fusion of fantasy and reality involves the plight of a woman who is trying to save her marriage, and husband and the rigors of a divorce. Set in Salt Lake City, this show will be performed from March 10 through 22.

The last two shows for the series will be playing in rotating repertory from May 1 until 24. The first of these shows to open will be the original one-act plays by San Francisco playwrights. The titles of these two works will be announced when the final selections are made by the PILP selection committee. The final play of the series is The Road written by Northern Californian Ralph Bourne and will be directed by A.C.T. actor Raye Birk. This mixture of humor and seriousness concern seven traveling encyclopedia salesmen and their experiences on the road. The Road was originally presented as a staged reading last season; the playwright has expanded and reworked the script into what promises to be an exciting evening.

During the past seven seasons that the Plays in Progress series has been an active entity of A.C.T., 42 new plays have been produced. Many of these original works have been opted for performance by other major theatre companies, performed for television, sold to motion picture studios or produced in New York or on university campuses across the country. Between 700 to 1,000 original scripts are submitted to A.C.T. each year for production in the series. All of these scripts are read and only the most promising works are selected for production. The promise of the playwright and his potential for development is the primary concern of this program. The playwrights will be in residence for four weeks of rehearsal and performance to refine the script.

An important part of this series is the open audience discussion which follows each performance of the plays. The information sessions involving audience, cast, director and playwright have proved by the past track record of the plays presented in this series to be a vital experience serving to promote the growth of theatre in America. You can share in this rich and rewarding theatrical adventure by contacting the Geary Theatre box office and reserving your tickets for these world premiere plays.
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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little known plays in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Ammunio and Oiler Circle Critics' Awards. In 1967, 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, he returned to New York to write the libretto for an opera, Natalia Pavlova, with composer Lee Holdridge, based on A Month in the Country. In 1984, he directed Tartuffe and Hame and Hamlet at Shakespeare in Lincoln Center, then travelled to London to reconsider his staging of Six Characters. A graduate of Carnegie Mellon University, he presented this with an honorary doctorate degree last May, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RAA Directory Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, Three Sisters, The Tempest, Rosenkaval and Guilded Serpent Are Dead, Gagar and Cleopatra. The Conductor, Cyano de Bergerac, Cruelle, The Faming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Eau, The Bougeois Gentilmen and The Women's Tale Ball has directed three of his productions for PBS television, including The Faming 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. As founder and general director of A.C.T., he also accepted an Antoñita Perry (Tony) Award for the company from the American Theatre Wing last June.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1963 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie, an active participant in all phases of the theatre, has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the West Coast Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin since 1951. McKenzie is a director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actor's Equity Association, and is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legislative Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T. whose productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons. He has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Hastings has had Broadway, he co-produced The Saintliness of Margery Kempe, Epiphany for George Bilson's and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for three summers as a resident director.
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. Ball made his New York directorial debut with Chekhov's Little Known Novel in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1956. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood with the Loda D'Annunzio and Old Circle Critics' Awards. In 1962, his production of Six Characters in Search of an Author proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, Natalia Petrova, with composer Lee Holly, based on A Month in 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, which presented him with an honorary doctorate degree last May, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC- RCA Director's Fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Dead End, Three Sisters, The Tempest, Rosenkavalier and Goldenstein And Dead, Gaspard and Cleopatra. The Conductor, Cyrano De Bergerac, The Crucible, The Faming of the Shrew, The Cherry Orchard, King Richard III, Jumpers, Eaux, The Bourgeois Gentilhomme and The Winter's Tale. Ball has directed three of his productions for PBS television, including The Faming 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. As founder and general director of A.C.T., he has accepted the Antoinette Perry (Tony) Award for the company from the American Theatre Wing last June.

JAMES B. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1965 he became Executive Producer. The company took the play on its tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the West Coast Country Playhouse in Connecticut since 1956 and of the Peninsula Players in Fish Creek, Wisconsin, since 1953. McKenzie is a director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers. He is a member of the Board of Directors of LITNA, the legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T., whose productions of Chaucer's A Mum With Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Hastings has Broadway, he co-produced The Shiftlessness of Margery Amos, Epiphany for George Dillon and directed the national touring company of Oliver! He has served as a guest director in colleges and regional theatres and for three summers as a resident director.
It's Happening...

THE ACTING COMPANY

JEFREY ALLEN* was seen last season in "The Visit" and "A Month in the Country." He has performed a variety of roles in five different Shakespearean productions at the Oregon Shakespearean Festival, and appeared at Shake-
of the Eugene O’Neill Playwrights Conference in Connecticut and the Square Valley Community of Writers. He staged the American production of Sir Michael Redgrave in Shakespeare’s People, directed the Australian premiere of THE HOT, BALTIMORE, and at A.C.T., the English-language premieres of the hit Soviet play Valentin and Valentina.

ALLEN FLETCHER ( Conservatory Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies 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. He spent four years at the American Shakespearean Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, As I Lay Dying, and Lysistrata. THE HOT, BALTIMORE, The Miser, The Ruling Class, The Gentleman Caller, Person Singular, Heartbreak House, the world premiere of Ten Thousand Miles: This Is (An Entertainment) and Desire Under the Elms, which was 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 A.H. Wilderness, which toured Hawaii and Japan. Fletcher has also translated and directed numerous foreign plays for A.C.T., including An Enemy of the People, A Doll’s House, Pillars of the Community, Peer Gynt and The Master Builder.

NAGLE JACKSON (Guest Director), Artistic Director for McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct Hay Fever. As a resident director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1972 to direct The Mystery Cycle, which had originated in Milwaukee. He also staged the recent productions of Travesties and The National Health. After studying drama at Yale as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director’s Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of Volpone, Pericles and Richard II. Jackson recently directed Romeo and Juliet for The Acting Company and wrote At This Evening’s Performance, which was presented as part of last season’s Plays in Progress series.

TOM MOORE (Resident Director) is best known as the director of Grease, now in its eighth year on Broadway which on Dec. 6 becomes the longest running show in Broadway history, and the Broadway musical Over Here with the Andrews Sisters for which he received a Tony nomination. His most recent production was the critically acclaimed revival of Once in a Lifetime staged on Broadway for Circle-in-the-Square. Moore began his association with A.C.T. directing the West Coast premieres of Jules Feiffer’s Knock Knock, and last year directed the Feydeau farce, Hotel Paradiso. Other productions include Our Town at the Williamstown Theatre Festival in Massachusetts, Once in a Lifetime at the Arena Stage in Washington, D.C. and Loot at the Tyrone Guthrie Theatre in Minneapolis. Moore directed Welcome to Andromeda at the Odyssey and his film Journey won two major international film awards. As artistic director of the Peterborough Players in New Hampshire, he directed You Can’t Take It With You and The Hostage. Moore has lectured at the Seminar on American Studies, Salzburg, Austria and taught and directed at the University of London, the State University of New York and Brandeis University. Moore is a graduate of the Yale School of Drama. He most recently directed Hay Fever at the Williamstown Theatre Festival.

THE ACTING COMPANY

(*studied in A.C.T.’s Advanced Training Program prior to joining the Company)

JEFFREY ALLIN (* was seen last season in The Visit and A Month in the Country. He has performed a variety of roles in five different Shakespearean productions at the Oregon Shakespearean Festival, and appeared at Shakespeare's People, directed the Australian premiere of THE HOT, BALTIMORE, and at A.C.T., the English-language premieres of the hit Soviet play Valentin and Valentina. It’s Happening...

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CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pillars of the Community, Horatio, Street Scene, This Is An Entertainment!, Equus, Valentine and Valentine, All the Way Home, The National Health, Poor Spent, A Christmas Carol and The Winter's Tale. She has studied at Northwestern University and taught children's theatre at Northwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Vanya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night's Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 10th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 APA-Phoenix Repertory Productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jesse Royce Landis and the APA-Phoenix Eastern University tour of The Misanthrope and Exit the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love Is a Many Splendored Thing.

RAYE BIRK came to A.C.T. six seasons ago from the Wisconsin Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed The Imaginary Invalid and A Midsummer Night's Dream, and played the title role in Hamlet and Macbeth. Starring in The Merchant of Venice and Thomas Moore in A Man for All Seasons. Among his many roles at A.C.T. are Martin Dysart in Equus, Henry Carr in Travesties, Casius in Julius Caesar, Rodorigo in

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LIBBY BOONE [1] who joined the company two seasons ago, appeared last year in The Gentleman From Havana, in May Fever, In A Month in the Countryside and in A, Wilderness! She played in three productions at A.C.T. this past summer, including the role of Ophelia in All's Well. She also produced Hamlet, and was seen as Nurse Sweet in All the Way Home, A Christmas Carol and the Plays in Progress production of A Remembered Night in Vegas.

BONNIE BOWERS[1] now in her first season at A.C.T., studied at Allan Hancock College in Santa Maria, California. Last season she was seen in Heartbreak House and The Visit on the A.C.T. Geary Theatre stage. During the last four years she has appeared in thirty-five productions at the Pacco Conservatory of Performing Arts in Santa Maria. These P.C.A. productions included A, Wilderness!, The Winter's Tale, As You Like It, The Life, Glory of Morristown Hall and Candide.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed The House of Bernarda Alba and has performed in over 25 productions. Other directing credits include Billy by Barbara Keeler, Shoe Palace Murray by Tony Holland and Bill Hoffman and The Hunter's Gate by John Robinson for A.C.T. Plays in Progress, and Israel Horovitz's Mecanick for the Berkeley Stage Company.

PETER DAVIES[1] in his third year with the acting company, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Davies participated in the National College Thea

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JOSEPH BIRD, now in his 10th season with A.C.T., made his Broadway debut in You Can't Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 APA Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured with The Show Off with George Grizzard and Jesse Royce Landis and the APA Phoenix Eastern University tour of The Misanthrope and Exit the King. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial Love is a Many Splendored Thing.

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Gethseman, Boniface in Hotel Paradiso, the Schoolmaster in The Visit and Dr. Shigekly in A Month in the Country.

LIBBY BOONE, who joined the company two seasons ago, appeared last year in The Country Girl in Ray Fever, In a Month in the Country and in A, Wil- derness! She played in three productions at P.C.A. this past summer, including the role of Ophelia in Hamlet, production of Hamlet. Her past credits at A.C.T. also include roles in The National Health as Nurse Sweet, All the Way Home, A Christmas Carol and the Plays in Progress production of Aftemoons in Vegas.

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THE FESTIVAL, appearing in Medea: A Noh Cycle at the Kennedy Center for the Performing Arts in Washington, D.C. At the Old Globe Theatre, San Diego he was seen in Hamlet, The Taming of the Shrew and Twelfth Night in Athens during the 1977 season. A.C.T. credits in shows include A Christmas Carol, Hotel Paradiso, 5th of July, The Visit and the N.E.T. production of The Taming of the Shrew.

DANIEL DAVIS is in his sixth season with A.C.T. This past summer he won audience and critical acclaim for his performance as Hamlet, under Allen Feltser's direction, at the PGP.A.S solvang Playhouse. Davis has appeared in many productions on and off Broadway. He played opposite Katharine Hepburn in the national touring company of Coco. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont. and Stratford, Conn. festivals. He has performed roles in twenty-six Shakespearean plays. His roles at A.C.T. include Iago in Othello, Malvolio in Twelfth Night and Macduff in Macbeth.

HEIDI HELEN DAVIS is the company's two seasons ago and has been appeared in A.C.T.'s productions of Peer Gynt, Othello, Julius Caesar, Hotel Paradiso, A Christmas Carol, Absurd Person Singular, A Month in the Country and Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three. His A.C.T. credits include The Winter's Tale, A Christmas Carol and The Visit.

BARBARA DIRICKSON joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, THE HOT, BALTIMORE, The house of Bernarda Alba, The Cherry Orchard, Pillars of the Community, Jumremark, Street Scene, The Matchmaker, General Pest, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentleman, The Master Builder, Absurd Person Singular, Travesties, All the Way Home, An Month in the Country, The Circle, 5th of July, and Hey Fever. She has also worked in television and was seen as Rosalind in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shay.

PETER DONAT has appeared at A.C.T. for eleven seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentleman (Theater World Award, best featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has starred on American TV. His appearances here include Madam Villa, The Merchant of Venice, An Enemy of the People, Man and Superman, Cyrano de Bergerac, The Master Builder, A Month in the Country, Heartbreak House and Equus. His films include Godfather II, The Hindenburg, A Different Story, F.I.S.T., The China Syndrome, and an upcoming thriller with Richard Harris.

SABIN EPSTEIN directed the Cherry Orchard for the New Zealand Drama School, Tautuffman for the Oregon Shakespearean Festival, and Goya and Dolores at UC, San Diego during the 1977-78 season. He has been Guest Director and actor with the Square Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickey Theatre in Holland. He is an associate director with the A.C.T. company, teaches Acting and directs student projects for the Advanced Training Program. He directed the national tours of The Merry Wives of Windsor and Equus and directed upcoming productions of Meow Meow and The Children's Hour.

He has taught at the Juilliard School in New York, Intermaking at New York University and at the San Francisco Art Institute. This season he will be teaching first year acting and directing student projects in the Conservatory. He is currently completing work on a 16 mm feature film about actors looking for work in Hollywood.

JOHN FLETCHER joins the A.C.T. acting company this season after being associated with A.C.T. for two years. He now serves as Conservatory Coordinator and teaches acting in the Summer and Fall Training Congresses and assists in technical capacities. He has studied acting at The Juilliard School in New York, Intermaking at New York University and at the San Francisco Art Institute. This summer he will be teaching first year acting and directing student projects in the Conservatory. He is currently completing work on a 16 mm feature film about actors looking for work in Hollywood.

JULIA FLETCHER [*] joins the acting company this season after working as an A.C.T. stage manager for three years. She has appeared on TV on 17 shows and as a play reader for the Plays in Progress series for one year. This summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in The Winter's Tale, and in productions of Hamlet with Daniel Davis and as Isabella in Ring Around the Moon under the direction of Leland Williams. While in training at A.C.T. she appeared as Betty Paris in The Crucible and Sharon in the R.P.C. production of Hagar's Children.

RICHARD DENISON was born and raised in Toronto. Active in theatre while still a high school student, Denison's early credits included Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Senke in The House of the Augur Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the apprenticeship in Antony and Cleopatra to Lucien in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry VI, Part Three. His A.C.T. credits include The Winter's Tale, A Christmas Carol and The Visit.

JANICE GARCIA returns to A.C.T. for her fourth season. She toured in Ah, Wilderness! during A.C.T.'s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Valen- tina and The Winter's Tale and Ah, Wilderness! At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory.
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ANNA HAZARD GILLESPIE [†] joins the A.C.T. acting company this season after studying at Yale University and at the National Theater Institute in the O'Neill Theater Center, Waterford, Connecticut. While in the A.C.T. Advanced Training Program she appeared as Polly Peachum in The Beggar's Opera, Isabel in Measure for Measure, Adi in The Cherry Orchard and Kathy in Moonchildren. During the summer Gillespie performed at the Pacific Conservatory of the Performing Arts. She was the recipient of the Alma Brooks Walker Scholarship while in training at A.C.T.

MARK HARELICH was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company this season he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California.

LAWRENCE HECHT [†] is now in his sixth season with the company. He has performed or directed in the Summer Repertory Theatre in Santa Rosa and Korec's Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in Desire Under the Ems, The Taming of the Shrew, Peer Gynt, Equus, Otherways, A Christmas Carol, Valentine and Valentino, Julius Caesar, the National Health and The Visit.

ELIZABETH HULLEDE made her professional debut at New York's Lincoln Center Repertory in the title role of The Country Wife and as Gruska in The Caucasian Chalk Circle. This is her eighth season at A.C.T. where her roles have included the Doñana in Cyrano de Bergerac, Susie in THE HOT L. BALTIMORE, Mrs. Muriel in Street Scene, Dolly in The Matchmaker, the Countess in The Turn of the Screw (An Entertainment), Joan in Knock Knock, Marcelle in Hotel Paradiso, Natalya in A Month in the Country and Claire Zachanassian in The Visit among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the P.J.P. production of A Clockwork Orange at Gilroy's Afternoons in Vegas. Recently appointed to the grants panel of the N.E.A., she completed her first feature film, Pilgrim, Farewell this summer.

DANIEL KERN [†] was the first person to receive an M.F.A. in Acting from A.C.T. He also holds a B.A. in psychology from the University of Oregon. He was First Narrator in Berlioz' Requiem and Benedict, which was directed by Seiji Ozawa for the San Francisco Symphony. At A.C.T. he has appeared as Leonore in The Winter's Tale, Ebel in Desire Under the Ems and Arnold in The Circle. He has also toured with the company to both Russia and Japan. Other A.C.T. credits include The Taming of the Shrew, The Cherry Orchard, Cyrano de Bergerac, The Bridge, The Alcestiad, Star Child, MondoCinco, Unwed Sailor, Chiro, The Master Builder, All the Way Home, An, Wilderness, Heartbreak House and A Month in the Country. Her film credits include John Korty's award-winning The Music School.

MICHAEL X. MARTIN is in his second season with A.C.T. having appeared in A.C.T.'s production of Hamlet, The Taming of the Shrew, Peer Gynt, Equus, Otherways, A Christmas Carol, Valentine and Valentino, Julius Caesar, the National Health and The Visit.

GERALD LANCASTER came to the company two seasons ago from the Pacific Conservatory of the Performing Arts. He received an M.F.A. in Acting from Southern Methodist University and an M.A. in directing from Humboldt State University. Lancaster has also appeared at the Grand Comedy Festival at Qual-au-foo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Month in the Country, An, Wilderness!, The Circle, and The Visit. He also teaches the technique of stage combat for the Conservatory.

ANN LADDER, an original member of the Actor's Workshop, was graduated from Stanford University. In New York, she studied with movement artist Kaya Davesa and worked with Alice Holmes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep and was a Resident Artist at PCPA in Santa Maria/Solvang and Solvang when she appeared in An, Wilderness! and Showboat in the summer of 1977 and Ring Around the Moon and Hamlet this past summer. In her ten seasons at A.C.T. she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillars of the Community, This Is An Entertainment, Peer Gynt, Equus, Man and Superman, Valmont and Valentina, The Master Builder, All the Way Home, An, Wilderness!, Heartbreak House and A Month in the Country. Her film credits include John Korty's award-winning The Music School.

Jeff McCarthy [*] studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California and makes his debut with the A.C.T. acting company this season. While in college he appeared at the South Coast Repertory and with the Santa Fe Summer Theatre.

Training with A.C.T. he has appeared as a member of the company in quality roles. He is currently doing a readers theater program with the Conservatory.
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ANNE LAWDER, an original member of the Actor's Workshop, was graduated from Stanford University in New York. She studied with movement. She has appeared in the N.Y.C. Opera chorus, appeared in the Seattle Rep. and was a Resident Artist at P.S.A.P.A. in Santa Maria/Solvay. She has appeared in Ah, Wilderness and Showboat in the summer of 1977 and Ring Round the Moon and Hamlet this past summer. In her two seasons at A.C.T., she has performed in A Doll's House, The House of Bernarda Alba, Tonight at 8:30, You Can't Take It With You, Pillars of the Community. This is (An Entertainment) Peer Gynt, Equus, Man and Superman, Valmont and Valentina, The Master Builder, All the Way Home, An, Wilderness, Heartbreak House and A Month in the Country. Her film credits include John Korty's award-winning The Music School.

MICHAEL X. MARTIN is now in his second season with A.C.T., having appeared in The Winters Tale, Ah, Wilderness, A Christmas Carol and The Visit. At the Pacific Conservatory of the Performing Arts his credits include The Front Page, A View From the Bridge, The Alcestiad, Star Child, Madevon of Chaillot and Showboat. While apprenticing at California Actor's Theater in Los Gatos, he acted in Henry II, Henry V, William Johnson's Save Grand Central, and the U.S. premieres of Wild Oats. Martin is a San Jose native and graduate of the University of Santa Clara where he appeared in many student productions.

JEFF McCARTHY, studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California and makes his debut with the A.C.T. acting company this season. While in L.A. he has appeared in the Playwright's Center, Lyle, Lyrical, Lopakina in The

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Cherry Orchard and Parallels in All's Well That Ends Well. At the FDCA, he was seen as Tony in West Side Story and as the Vagabond in The Tavern. At Theater by the Sea in New Hampshire he performed the roles of Trotter in The Mousetrap and Bobby in Company. He participated in the American Theater Festival in Great Britain and a USO tour of the Orient. While in training at A.C.T. he was recipient of an Aimee Brooks Walker Scholarship.

WILLIAM MCKEEREghan joined the company two seasons ago and has seen major roles at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarrant in Miss Misalliance, Sandor Turin in The Play is the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House and The Visit.

DELORES Y. MITCHELL[jun] joined the A.C.T. acting company three seasons ago and has appeared in Man and Superman, Valentin and Valentina, Peer Gynt, Equus, All the Way Home, The National Health, The Winter's Tale, Ah Wilderness!, The Visit, Hotel Paradiso and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Congress.

MARK MURPHEY, now in his third season at A.C.T., is a graduate of Baylor University, Texas. He was seen here as Ken in The National Health, Geofrey in Absurd Person Singular and in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, 5th of July, and The Visit. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Title of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD[jun] appeared last season in The Winter's Tale, The Circle, The Visit and as Richard in Ah Wilderness!, which he previously performed during A.C.T.'s tour of Hawaii and Japan. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candida, The Man from Atlantis, The Uiler Glory of Morrissey Hall and Allen Family's Ah Wilderness! In San Diego, Nahrwold attended the United States International University and appeared for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

THOMAS OGLESBY[jun] joined the company two seasons ago and has been seen in Julius Caesar, The Master Builder, A Christmas Carol, Ah Wilderness!, A Month in the Country and The Visit. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridgroom at the New York St. Clements Theatre.

FRANK OTTENWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vasa Bolshoi Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in
Cherry Orchard and Parallels in All's Well That Ends Well. At the FCPA, he was seen as Tony in West Side Story and as the Vagabond in The Tavern. At Theater by the Sea in New Hampshire he performed the roles of Trotter in The Mousetrap and Bobby in Company. He participated in the American Theater Festival in Great Britain and a U.S.O. tour of the Orient. While in training at A.C.T. he was recipient of an Alma Brooks Walker Scholarship.

WILLIAM MCKEREWOOD joined the company two seasons ago after nine seasons at the Milwaukee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Misalliance, Sardor Tutul in The Play's the Thing, the Marquis de Sade in Marat/Sade, Willy Loman in Death of a Salesman as well as five seasons at Baltimore's Center Stage where he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen at A.C.T. in Julius Caesar, Absurd Person Singular, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House and The Visit.

DELORES Y. MITCHELL[1] joined the A.C.T. acting company three seasons ago and has appeared in Man and Superman, Valentin and Valeriana, Peer Gynt, Equus, All the Way Home, The National Health, The Winter's Tale, Ah Wilderness, The Visit, Hotel Paradiso and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Congress.

MARK MURPHEY, now in his third season at A.C.T., is a graduate of Baylor University, Texas. He was seen here as Ken in The National Health, Geoffrey in Absurd Person Singular and in Julius Caesar, A Christmas Carol, Hotel Paradiso, The Winter's Tale, 5th of July, and The Visit. He has played major roles at the Oregon Shakespearean Festival in Romeo and Juliet, The Tiche of Your Life, and Two Gentlemen of Verona and appeared at the Alley Theatre, Houston, in Indians, Juno and the Paycock and Last Meeting of the Knights of the White Magnolia. In Seattle he was seen at the Intiman Theatre in Bus Stop, The Importance of Being Earnest and Ghosts.

THOMAS M. NAHRWOLD[1] appeared last season in The Winter's Tale, The Circle, The Visit and as Richard in Ah Wilderness, which he previously performed during A.C.T.'s 1976 tour of Hawaii and Japan. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in productions there of Candide, The Madwoman of Chaillot, The Utter Glory of Morrissey Hall and Allen Fletcher's Ah Wilderness. In San Diego, Nahrwold attended the University of Southern California and appeared for a season at the Old Globe in The Tempest, Much Ado About Nothing and Measure for Measure.

THOMAS OGLEBY[1] joined the company two seasons ago and was seen in Julius Caesar, The Master Builder, A Christmas Carol, Ah Wilderness, A Month in the Country and The Visit. He has also appeared with the Nebraska Repertory Theatre and the Pacific Conservatory of the Performing Arts. His off-Broadway credits include The Robber Bridegroom at the New York St. Clements Theatre.

FRANK OTTISWELL has served the company as its teacher of the Alexander Technique since the Conservatory's beginning in 1965 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Sokolovva Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in Italy and London. He also teaches in A.C.T.'s Summer Training Congress.
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New York. In addition to "Alexanderizing" A.C.T.'s actors, Ottwell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyrano de Bergerac, The Cherry Orchard, Julius Caesar, A Christmas Carol, and The Visit.

WILLIAM PATERSON has been a professional actor for over thirty years. He has appeared frequently on TV and made five national tours with his two original one-man shows on Benjamin Franklin and Justice Oliver Wendell Holmes. In his twelve years with A.C.T. he has played major roles including Kit Carson in Time of Your Life, Caesar in both Caesar and Cleopatra and Julius Caesar, Grampa Vanderhof in You Can't Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion-Chenery in The Circle, Ronald Brewster-Wright in Absurd Person Singular and Captian Shotover in Heartbreak House.

SUSAN E. PELLEGRINO[1] who came from Baltimore, Md., is now in her fourth season with A.C.T. She was last seen in The Winter's Tale, as June in 5th of July and as Lavinia in Midsummer Night's Dream. Other A.C.T. productions include Jane in Absurd Person Singular, Guadalcany in Travesties, The Master Builder, A Christmas Carol, Peer Gynt, Valen- tin and Valentine, The Taming of the Shrew and Desire Under the Elms. She has acted with the Pacific Conservatory of the Performing Arts in Santa Maria and was seen in the title role of Gypsy, as Teresa Winkle in The Utter Glory of Montgomery Hall, Showboat and The Ballad of the Sad Cafe. She has studied at California State University (S.F.) and City College of San Francisco.

SCOTT RHYNE attended the Juilliard Workshop for High School Students at Saratoga Springs, New York and obtained his B.F.A. degree from the State University of New York at Purchase.

New York. He appeared at the American Shakespeare Festival, Stratford, Connecticut, in Julius Caesar and The Tempest under the artistic direction of Gerald Freedman prior to joining A.C.T. this season.

SYDNEY WALKER is a veteran of 35 years of stage, film and television work. 80% of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hapagrow Theatre of Moly in 1947, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950's, the APA and Lincoln Center Repertoires in the 1960's and 1970's. He joined A.C.T. in 1974 and has been with us in naming others Pillars at the Community, Horatio, The Ruling Class, Tiny Alice, The Matchmaker, Peer Gynt, Othello, Knock, Knock, Travesties, The Circle, Hotel Paradiso, The National Health, A Christmas Carol, The Winter's Tale and The Visit.

MARIAN WALTERS, in her sixth sea- son with A.C.T., has appeared in over 500 productions (300 of which were at the site Barnard Hughes) including The Run- der Trap on Broadway and Pizza Suite at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1977, for her work in THE HOT L. BAL- TIMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. A native of Montana, her film credits include Petula, Bullitt and Medium Cool. With her husband, director Michael Ferrali, and daughter Gina, she also designs and manufactures the Josef Robe Once-Off exclusive designs available only at their elegant new shop at Pier 59.

ROBERT WESTENBERG[2] was born in Miami Beach and attended California State University at Fresno before com- ing to A.C.T. He has just finished his second season at the University of Conserv.
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BRUCE WILLIAMS, who studied at the University of Texas, joined the company two seasons ago and appeared in Julius Caesar, The Master Builder; A Christmas Carol, Hotel Paradiso, The National Health, Ah, Wilderness!, A Month in the Country and The Visit. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddles, as well as in Henry VI, Part II (Warsaw) and Sweet Eros.

MIKL WINTERs came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and directed as well as appearing as Nat Miller in Ah, Wilderness!, Rapp in The Madwoman of Chaillot, Bottom in A Midsummer Night's Dream and the Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.'s Advanced Training Program, he was seen on the Geary stage in The Master Builder, The Circle, A Christmas Carol, Hotel Paradiso, The National Health, Travesties, The Winter's Tale, Ah, Wilderness!, Heartbreak House and The Visit.

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The Serving of the Performing Arts in Santa Maria. This is his first season with the acting company.

ISIAH WHITLOCK, JR. (*) was recently seen as Weston Harlow in 5th of July. His other credits at A.C.T. include The Winter’s Tale, A Christmas Carol and The Visit. His roles in the Pacific Conservatory of the Performing Arts over the past three summers have included Gideon in Parley, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over The Cuckoo’s Nest. The South Bend, Ind., native holds a bachelor of arts degree in theatre from Southwest Minnesota State University.

BRUCE WILLIAMS, (*) who studied at the University of Texas, joined the company two seasons ago and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Perdido, The National Health, Ah, Wilderness, A Month In the Country and The Visit. He appeared at the Oregon Shakespearean Festival as Stanley in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddleson, as well as in Henry VI, Part II (Warwick) and Sweet Eros.

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria, where he taught and directed as well as appearing as Nat Miller in Ah, Wilderness!, Rappler in The Maid of Chailot, Bottom in A Midsummer Night’s Dream and the Troll King in Peer Gynt. Winters is a graduate of Northwestern University in Illinois. A project director in A.C.T.’s Advanced Training Program, he was seen on the Arena stage in The Master Builder, The Circle, A Christmas Carol, Hotel Perdido, The National Health, Travesties, The Winter’s Tale, Ah, Wilderness!, Heartbreak House and The Visit.

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DESIGNERS

MARSHA BURKE (Costume Designer) returns to A.C.T., for her second season having designed 5th of July last season. This past summer he directed The Four Poster for the Walnut Creek Repertory Theatre. His past credits include HMS Pinafore and Romeo and Juliet for the Santa Barbara Repertory Theatre and Cabaret. She'll Again, Sam: Sherlock Holmes and Promises, Promises for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1976 for The Lion in Winter. She has also designed Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

F. MITCHELL DANA (Lighting Designer) returns for his eighth season with A.C.T. Romeo and Juliet marks his 50th production here, where his designs include Cyrano de Bergerac, The Taming of the Shrew, This Is An Entertainment, A Christmas Carol, The Vault and the Russian tour. In Los Angeles, Dana has worked at the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Centre, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, Mark Taper Forum, Pittsburgh Civic Light Opera and the BAM Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. Between these shows, Dana lives in New York City with his wife and son and designs for TV.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T., he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travels, All The Way Home, The National Health, 5th of July and Hay Fever. He was also a lighting consultant for the Philadelphia Opera Company at the Théâtre de la Ville in Paris and the New England Dance Company in Boston. Epperston also spent eight seasons with P.C.A. in Santa Maria and designed 23 productions for the Oregon Shakespeare Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

RICHARD DEVIN (Lighting Designer) has designed seven productions at A.C.T., prior to this season including Hotel Paradiso, The Bourgeois Gentilhomme and A Midsummer Night’s Dream. He toured with the company two summers ago, designing two productions in Hawaii and two productions for the San Francisco International Fringe Festival Designer for nine regional theatres. Devin lit the New York Chelsea Theatre production of The Conjuror, later seen on PBS television. At the Williams and his more than 35 productions as both lighting designer and general manager include Cyrano de Bergerac, Arturo Ui and After the Fall. For Seattle Reper- toire Theatre, he has designed Equus, Anna Christie, 13 Rue De L’Amour and many others and he teaches design and technical production at the University of Washington School of Drama.

RALPH FUNCHIELLO (Set Designer) has been a resident designer at A.C.T. for seven years and has designed 15 productions including A Midsummer Night’s Dream, Heartbreak House, Hay Fever and The Taming of the Shrew. Funchiello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter’s Tale, The Visit, Hamlet and The Seagull. In recent seasons he designed sets for Doctor Faustus. He Stromboli to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, Winter Dancers, Dus, Fish, Stas and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

ROBERT MORGAN (Costume Designer) is now in his fourth season at A.C.T., having created costumes for 21 productions here, including Hay Fever, A Midsummer Night’s Dream, Hamlet and A Christmas Carol. He also designed the costumes for the Guthrie Theatre’s Current Season at the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has designed costumes for many productions at the University of California in Santa Barbara, has a B.A. in Costume Design from Dartmouth College and a M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

CARRIE ROBBINS (Costume Designer) joins A.C.T. this season to design The Little Foxes. She has received two Tony nominations for Grease and Over Here, two Drama Desk Awards and is listed in the current Who’s Who of American Women. She currently heads the costume design department at New York City’s Broadway. Her past credits include all companies of Grease, the Andrew Lloyds Webber’s Over Here, L.B. Singer’s Yentl, Happy End, George Abbott’s Broadway, The Secret Affairs of the Red Widow with Maureen Stapleton, Tuck Everlasting with Celia Weston and many others. She has designed six shows for the Chicago Theatre Center, nine shows for Julius Irving and the Guthrie. Most recently she costumed the Mark Taper Forum’s Tempest with Anthony Hopkins, and St. Joan with Roberta Maxwell at the Seattle Rep. She designed Philip Glass’s Satyagraha with Garrison Keillor starring Beverly Sills and for the Hamburg State Opera in West Germany, she is a Phi Beta Kappa with a M.F.A. degree from Yale University School of Drama.

RICHARD SEGER (Set Designer) returns for his fifth season at A.C.T. This year having designed The Winter’s Tale, 5th of July and The Visit as well as Julius Caesar and Hotel Paradiso, as well as The Matchmaker, The Bourgeois Gentleman, Our Town and Something’s Afoot, which premiered at the Marin Theatre Company and went on to Broadway. A graduate of Chicago’s School of the Art Institute, Seger also created sets for San Francisco productions of Butterflies are Free and several off-Broadway productions. His other credits include numerous productions at the City College of New York, W.P. Williamstown and New York, the Westport Country Playhouse in Westport, Connecticut, and the Coconut Grove Playhouse in Miami, Fl.

WARREN TRAVIS (Costume Designer) is now in his fourth season at A.C.T., having created costumes for 21 productions here, including Hay Fever, A Midsummer Night’s Dream, Hamlet and A Christmas Carol. He also designed the costumes for the Guthrie Theatre’s Current Season at the San Diego Old Globe Theatre’s Hamlet and A Midsummer Night’s Dream. Morgan has designed costumes for many productions at the University of California in Santa Barbara, has a B.A. in Costume Design from Dartmouth College and a M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

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DESIGNERS

MARTHA BURKE (Costume Designer) returns to A.C.T. for her second season, having designed 5th of July last season. This past summer she designed the Four Posters for the Walnut Creek Repertory Theatre. Her past credits include H.M.S. Pinafore and Romeo and Juliet for the Santa Barbara Repertory Theatre and Cabaret; Play It Again, Sam; Sherlock Holmes and Promises, Promises for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1976 for The Lion in Winter. She has also designed Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

RICHARD DEVIN (Lighting Designer) has designed seven productions at A.C.T. prior to this season including Hotel Paradiso, The Bourgeois Gentilhomme and A.H. Wilderness! He toured with the company two summers ago, designing two productions in Hawaii and his first Lighting Designer for nine regional theatres, Devin filled the New York Theatre Center production of The Collector, later seen on PBS television. At the Williamstown Theatre Festival, he has designed more than 40 productions as both Lighting designer and general manager. He is currently Head of Lighting Design at the Yale University School of Drama.

F. MITCHELL DANA (Lighting Designer) returns for his eighth season with A.C.T. He has designed for Romeo and Juliet marking his fifth production here, where his designs include Cyrano de Bergerac, The Taming of the Shrew, This Is an Entertainment, A Christmas Carol, The Visit and the Russian Tour in Los Angeles. Dana has worked at the Mark Taper Forum, the Ahmanson, the I.A. Philhamonic and the Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Montana Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, Marriott Theatre, Pittsburgh Civic Light Opera and the BAM Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Liviu Ciulei and Tom Moore. Between shows, Dana lives in New York City with his wife and son and designs for TV.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for seven seasons, having designed 15 productions including A.H. Wilderness, Heartbreak House, Hay Fever and The Taming of the Shrew. Funicello has also been resident scenic designer at the Pacific Conservatory of the Performing Arts for four seasons, his designs including The Winter's Tale, The Visit and Hamlet and Othello. In recent seasons he designed sets for Doctor Faustus, She Stoops to Conquer and La Ronde at the Guthrie Theatre in Minneapolis, The Importance of Being Earnest, Travesties, The Winter Dancers, Dus, Fish, Stas and Vi at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

DIRK EPPERSON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for five seasons, he designed lighting for the productions of Peer Gynt, Desire Under the Elms, Street Scene, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July and Hay Fever. He is also the scene lighting for the Philadelphia Composer's Forum at Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson also spent eight seasons with P.C.F.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

CARRIE ROBBINS (Costume Designer) joins A.C.T. this season to design The Little Foxes. She has received two Tony nominations for Greer and Over Here, two Drama Desk Awards and is listed in the current Who's Who of American Women. She currently heads the costume design department at New York's Broadway. Her past credits include all companies of Greer, The Fabulous Baker Boys, and many others. She has designed six shows for the Chelsea Theatre Center, nine shows for Juilliard Opera Center, and for the New York Shakespeare Festival, the Guthrie. Most recently she costumed the Mark Taper Forum's Tempest with Anthony Hopkins, and St. Joan with Roberta Maxwell at the Seattle Rep. She also designed Christmas Carol for the Nuns of the Sound of Music at the Kennedy Center, starring Beverly Sills and for the Hamburg State Opera in West Germany. She is a Phi Beta Kappa with a M.F.A. degree from Yale University School of Drama.

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Beginning June 3, 1990, A.C.T. will be presenting a limited engagement at the Geary Theatre of Bernard Pomerance's Tony Award-winning Broadway play, The Elephant Man. Based on an actual case history the play tells of John Merrick, the famed "elephant man" of Victorian London, who was rescued from the world of sideshow exhibition by a leading surgeon of the day. Ironically, in Treves' hospital he becomes a darling of society, spending his final years receiving the elite of London from his room. Among those eminent Victorians who came to know Merrick is the famed actress Mrs. Kendal, who brings warmth and humanity to the freak "elephant man." Philip Anglim and Carole Shelley are pictured above in the roles they originated on Broadway as Merrick and Mrs. Kendal.

A.C.T. subscribers and patrons are currently being offered an exclusive opportunity to purchase tickets prior to public announcement of the show. Either mail the coupon below with a stamped, self-addressed envelope to A.C.T.'s Geary Theatre box office at 450 Geary St., San Francisco 94102, or phone (415) 873-5991 and charge your tickets to Visa or Master Charge ($1 service charge per phone order). Don't miss this exciting opportunity for choice seats to Broadway's biggest hit play!

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