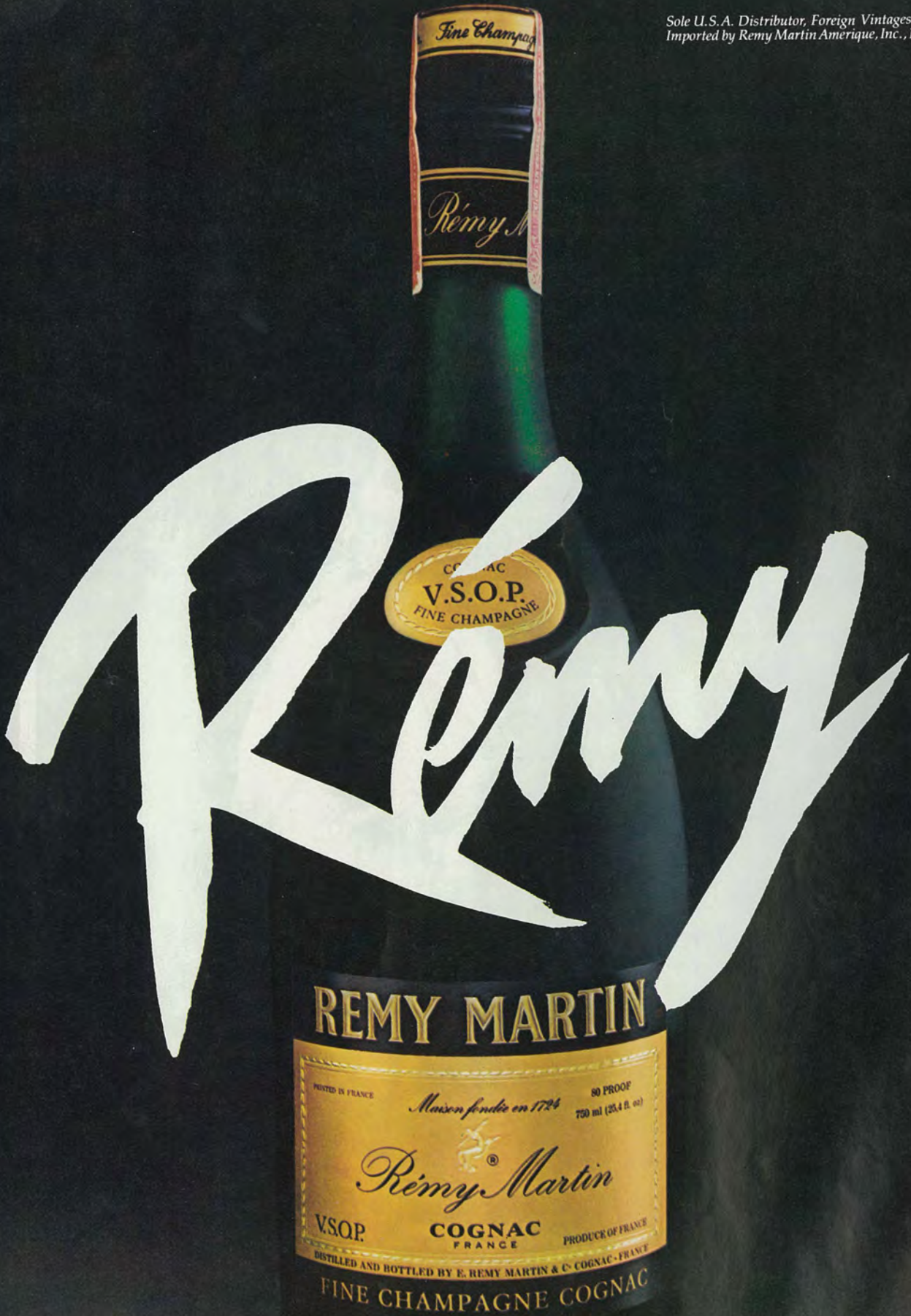


November
1979

AMERICAN CONSERVATORY THEATRE



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Cover: Thomas M. Nahrwold and Julia Fletcher in *Romeo and Juliet*

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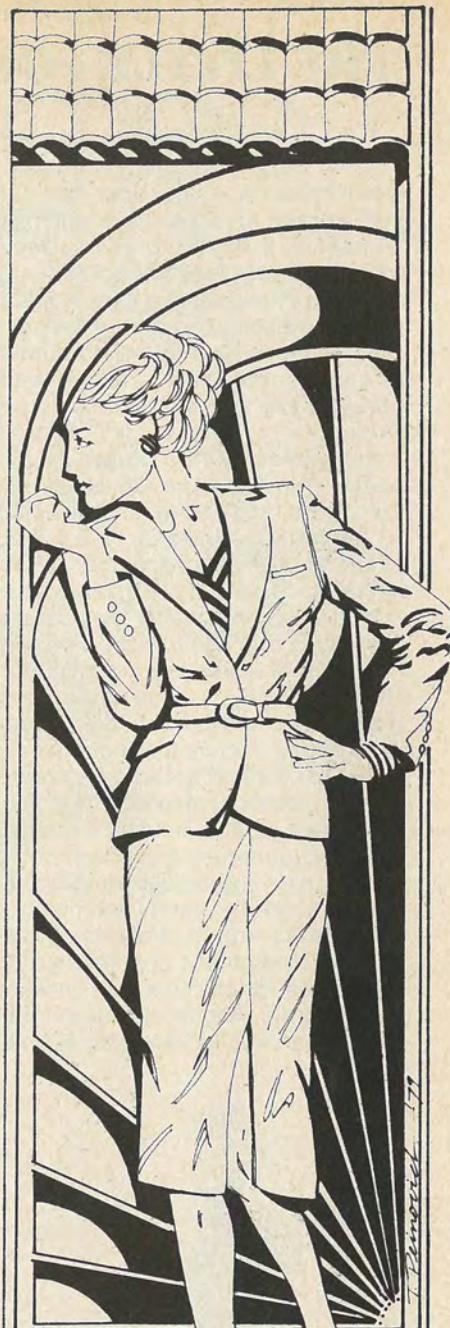
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'THE LITTLE FOXES'—AN AMERICAN CLASSIC

Lillian Hellman is one of America's most honored and notable dramatic authors and playwrights. Being 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 playreader 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

teen-aged daughter, Alexandra, Hellman says was meant to be a "half-mockery" of the author 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 ravage 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 bare bones 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 assessable when the play's 40-year history is reviewed. The play was one of the most popular works on Broadway during the 1938-39 season starring Tallulah Bankhead. The film version with Bette Davis in 1941 won nine Oscar nominations. It became a Mark Blitzstein opera in 1949 titled *Regina* that enjoyed a successful run with the New York City Opera. Mike Nichols staged an impressive revival at New York's Lincoln Center in 1967. After seeing this last 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 play 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.



Costume designs for *The Little Foxes* by Carrie Robbins

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THE AMERICAN CONSERVATORY THEATRE

presents

THE LITTLE FOXES

(1936)

by Lillian Hellman

Directed by TOM MOORE

*"Take us 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	DELORES Y. MITCHELL
Cal	ISIAH WHITLOCK, JR.
Birdie Hubbard	JOY CARLIN
Oscar Hubbard	WILLIAM MCKEREGHAN
Leo Hubbard	THOMAS OGLESBY
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 Dirickson;
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 GANSLER, MICHAEL PORTER, ROSS ALAN for A.C.T. PHOTOGRAPHY.

Special Thanks: Score for *Romeo and Juliet* recorded at Filmways/Heider Recording, San Francisco. Frederickson Hardware, Laurel Meats, Robert Mondavi Winery, Marin French Cheese Co., Monogram of California. Phyllis Corcoran, Margaret Dunn, Norma Johnson, Lynne Mackey, Maurice Palinski, James Reeves, Erica Zaffarano for their contribution to the production of *Romeo and Juliet*. Debra Stein, Personal Assistant to Carrie Robbins, Margarita Delgado and Cyndia 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 Marines' Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For additional information call 673-6440.

■ **SPECIAL DISCOUNT RATES** are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marines' 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.

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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. Vietor 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 9 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 Vietor and Charlotte Mailliard preside once again as co-chairmen, with Macy's California, Bayview Federal Savings, Wamsutta 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 quartets, 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 Gable's table, designed by Ron Colier, 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 Quay Gallery 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 Cobb Hale will again do an elegant table design with Tiffany's. Mayor Dianne Feinstein is designing a Channukah 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 Clift Hotel serve a real dinner to look-alikes of famous 1930s personalities. Mrs. Paul Anka 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 150 different hosts and designers are combining their talents to sur-

prise 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 Caravansary 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 attainable by phoning 771-3880. 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.

continued on page 11



Mrs. John A. Vietor

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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 101 Kansas Street. This transportation service will be in effect during the 12 days of this special holiday and Christmas season spectacle.

In the first three years that Mrs. John A. Viator has produced this event over 40,000 people have attended *An Elegant Celebration* and close 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 Gardens*, *Architectural Digest* and *Designer's West*, to merely name a few. The uniqueness and scope of this spectacular yule-time event is something that transcends and enlivens 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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THE AMERICAN CONSERVATORY THEATRE

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ROMEO AND JULIET

(c. 1595)

by WILLIAM SHAKESPEARE

Directed by ALLEN FLETCHER

This production is supported in part by a grant
from the Shaklee Corporation.

Scenery by RALPH FUNICELLO

Costumes by WARREN TRAVIS

Lighting by F. MITCHELL DANA

Music by LARRY DELINGER

Fight Sequences by DAVID L. BOUSHEY

Choreography by JOHN PASQUALETTI

Sound by CHARLIE RICHMOND

Associate Director: JOHN FLETCHER

the cast

Escalus, Prince of Verona	RICHARD DENISON
Montague	SCOTT RHYNE
Lady Montague	SUSAN E. PELLEGRINO
Romeo, their son	THOMAS M. NAHRWOLD
Benvolio, Montague's nephew	JEFFREY ALLIN
Capulet	MICHAEL WINTERS
Lady Capulet	DELORES Y. MITCHELL
Juliet, their daughter	JULIA FLETCHER
Tybalt, Lady Capulet's nephew	MARK MURPHEY
Nurse to Juliet	ANNE LAWDER
Mercutio, a kinsman of the Prince and a friend of Romeo	DANIEL DAVIS
Paris, a young nobleman and kinsman of the Prince	DANIEL KERN
Friar Laurence	WILLIAM MCKEREGHAN

presenters of the story

ROBERT WESTENBERG	(the Troubador)
MICHAEL X. MARTIN	(Sampson, a Capulet servant)
MARK HARELIK	(Gregory, a Capulet servant)
ISIAH WHITLOCK, JR.	(Balthasar, a Montague servant)
GERALD LANCASTER	(a Constable, an Apothecary)
PETER DAVIES	(a Constable, Friar John)
THOMAS OGLESBY	(Peter, a Capulet servant)

other presenters,

representing townspeople, beggars, party-guests, servants, and officers:
BARBARA BRIDGERS, DOUGLAS CAPOZZALO, MARIE CHAMBERS,
MELINDA DEANE, GERALD V. FINNEGAN, LYDIA HANNIBAL,
THOMAS P. HARRISON, JOHN HUTTON, MATT MCKENZIE,
STEVEN J. MARKUS, STACY RAY, BRUCE TRACY,
DANIEL VERDIN

SCENE: Verona and Mantua

There will be one twelve-minute intermission.

understudies

Escalus—Lawrence Hecht; Montague—Allen Fletcher;
Lady Montague—Barbara Dirickson; Romeo—Mark Murphey;
Benvolio, Troubador—Jeff McCarthy; Capulet—William Paterson;
Lady Capulet—Libby Boone; Juliet—Janice Garcia; Tybalt—Jeffrey Allin;
Nurse—Bonnie Bowers; Mercutio—Daniel Kern; Paris—Robert Westenberg;
Friar Laurence—Gerald Lancaster; Sampson, Gregory, Abraham,
Balthasar—John Fletcher; Constables, Apothecary—David Hammond;
Friar John—Frank Ottiwell; Peter—Sabin Epstein.

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 playwright 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, querulous 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 surging, 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's 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 bordering on melodrama. The 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 repetitive and unnecessary for modern day audiences. We have tried to keep the story line clear and to retain in the verse both the emotional and physical images that Shakespeare develops so beautifully.



Julia Fletcher and Thomas M. Nahrwold



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Vines were planted by hand, the roots carefully spread and watered before covering. The entire vine was then covered by a mound of loose soil to prevent sun damage while young. Trellis wires were strung throughout the vineyard to support future growth and finally we installed a drip irrigation system, a major project involving construction of a new reservoir.

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ROMEO & JULIET
by William Shakespeare

BURIED CHILD
by Sam Shepard

HAY FEVER
by Noel 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

**A HISTORY OF
THE AMERICAN FILM**
by Christopher Durang

Opening March 18, 1980

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by Michel de Ghelderode

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AH, WILDERNESS!
by Eugene O'Neill

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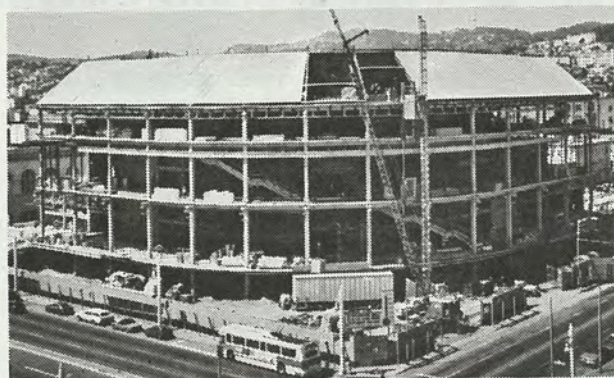
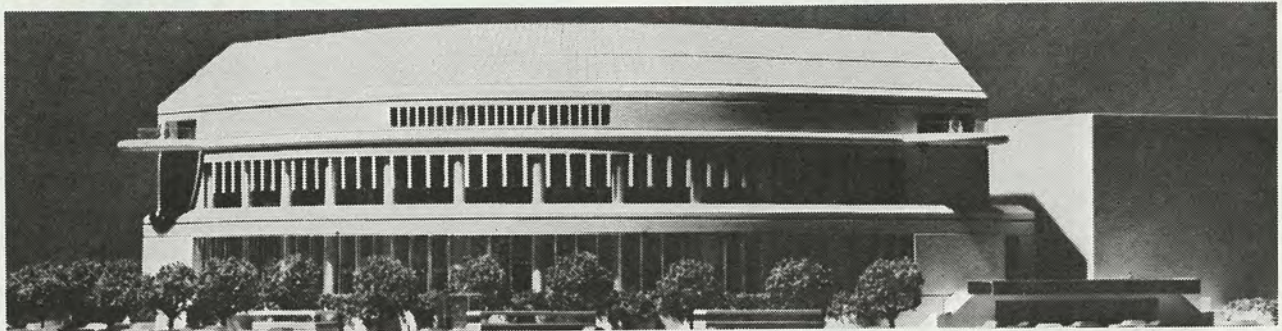
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BURIED CHILD

(1978)

by SAM SHEPARD

Directed by EDWARD HASTINGS

Scenery by RICHARD SEGER
 Costumes by MARTHA BURKE
 Lighting by DIRK EPPERSON
 Sound by ALFRED TETZNER
 Saxophone Improvisation by TONY PAGANO
 Associate Director: SABIN EPSTEIN

the cast

Dodge	WILLIAM PATERSON
Halie	MARRIAN WALTERS
Tilden	LAWRENCE HECHT
Bradley	RAYE BIRK
Shelly	BARBARA DIRICKSON
Vince	JEFF McCARTHY
Father Dewis	SYDNEY WALKER

understudies

Dodge—Gerald Lancaster; Halie—Elizabeth Huddle; Tilden—Scott Rhyne;
 Bradley—Mark Harelik; Vince—Jeffrey Allin; Shelly—Susan E. Pellegrino;
 Father Dewis—William McKereghan.

There will be two ten-minute intermissions.



Jeff McCarthy and William Paterson

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 A.C.T., 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 unraveled. 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."

'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 Yuletides 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 clearly 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 Cricket on the Hearth*, *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



William Paterson originated the role of the miserly Scrooge in 1976.

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 collaborated 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' intensions.

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 manage to scare the very 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.



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—coffins of his memories, safes into which his feelings have long since retreated. He has constructed elaborate receptacles 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 milk 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 heady 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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(see page 31 for more information)

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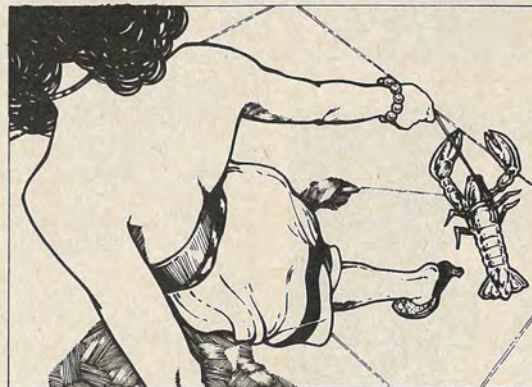
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A NOTE ON 'HAY FEVER'

Noel Coward resolutely maintained the opinion that "the principal purpose of theatre is entertainment." A.C.T. guest director Nagle Jackson also agreed with Coward and the ever popular *Hay Fever* has proved to be a crowd pleaser.

Hay Fever involves 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 cliché 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 four of the people visiting the Bliss family are instantly besieged by fear. They wonder why are they being treated so badly and fear what will happen next? All four 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 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 Laurette Taylor and her playwright husband. Coward set out to write a funny play about rudeness and bad manners. A lesser playwright would have made these host characters very unlikable, 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.



William Paterson and Barbara Dirickson



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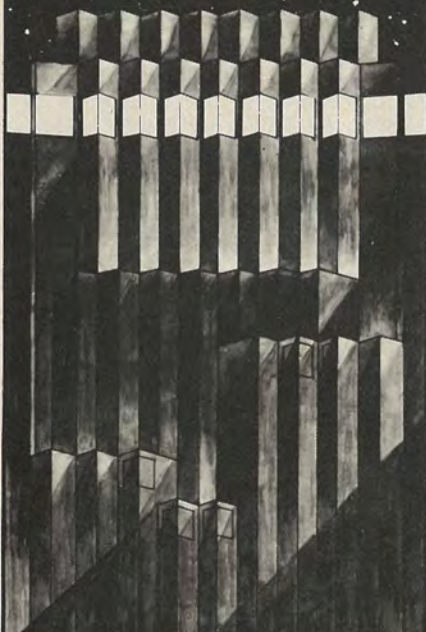
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HAY FEVER

(1925)

by **NOEL COWARD**

Directed by **NAGLE JACKSON**

Associate Director: **EUGENE BARCONE**
Scenery by **RALPH FUNICELLO**
Costumes by **ROBERT MORGAN**
Lighting by **DIRK EPPERSON**
Sound by **TIMOTHY LANNAN**

the cast

Simon Bliss	MARK MURPHEY
Sorel Bliss	SUSAN E. PELLEGRINO
Clara	BONNIE BOWERS
Judith Bliss	MARRIAN WALTERS
David Bliss	WILLIAM PATERSON
Sandy Tyrell	MICHAEL X. MARTIN
Myra Arundel	BARBARA DIRICKSON
Richard Greatham	DANIEL DAVIS
Jackie Coryton	LIBBY BOONE

The action of the play takes place in
the Blisses' house at Cookham 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. Nahrwold; Sorel Bliss—Ann Hazard Gillespie;
Clara—Delores Y. Mitchell; Judith Bliss—Candace Barrett;
David Bliss—Michael Winters; Sandy Tyrell—Peter Davies;
Myra Arundel—Heidi Helen Davis; Richard Greatham—Daniel Kern;
Jackie Coryton—Janice Garcia.



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William Paterson in *Buried Child*

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NOVEMBER

Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
			1.	2.	2. CHILD (MAT) FEVER
			ROMEO	CHILD	
5.	6.	7. CHILD (MAT) FEVER	8.	9.	10. ROMEO (MAT) CHILD
ROMEO	ROMEO		CHILD	ROMEO	
12.	13.	14. * FOXES	15. * FOXES	16.	*17. FOXES (MAT) FEVER
	CHILD			ROMEO	
19.	20. * FOXES	21. CHILD (MAT) ROMEO	22.	23.	24. CHILD (MAT) FOXES
	FOXES			FEVER	
26.	27.	28. * CAROL	29.	30.	
FOXES	FEVER		FEVER	FOXES	

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DECEMBER

Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
					* 1. CAROL (MAT) CHILD
3.	4.	5.	6.	7.	8. FOXES (MAT) CAROL
CAROL	FOXES	FOXES	CAROL	CHILD	
10.	11.	12. FOXES (MAT) CAROL	13.	14.	15. CAROL (MAT) CAROL
FEVER	CHILD		CHILD	CAROL	
17.	18.	19. FEVER (MAT) CAROL	20. CAROL (MAT) FOXES	21. CAROL (MAT) CAROL	22. CAROL (MAT) CAROL
CAROL	CHILD		CAROL	FOXES	
24.	25.	26. CAROL (MAT) CAROL	27.	28.	29. CHILD (MAT) FOXES
			FEVER	ROMEO	
31.				23. CAROL (MAT) CAROL	30. ROMEO
FEVER					

JANUARY

Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
	1.	2. FOXES (MAT) ROMEO	3.	4.	5. FEVER (MAT)
			FOXES	CHILD	
7.	8.	9. * BLOOD	10. * BLOOD	11.	12. BLOOD (MAT) *
CHILD	ROMEO			FOXES	
14.	15.	16.	17.	18.	19. FOXES (MAT) BLOOD
* BLOOD	BLOOD	CHILD	ROMEO	FOXES	
21.	22.	23. BLOOD (MAT) FOXES	24.	25.	26. ROMEO (MAT) FOXES
BLOOD	FOXES		BLOOD	BLOOD	
28.	29.	30. * GIRL	31.		
ROMEO	FOXES		* GIRL		

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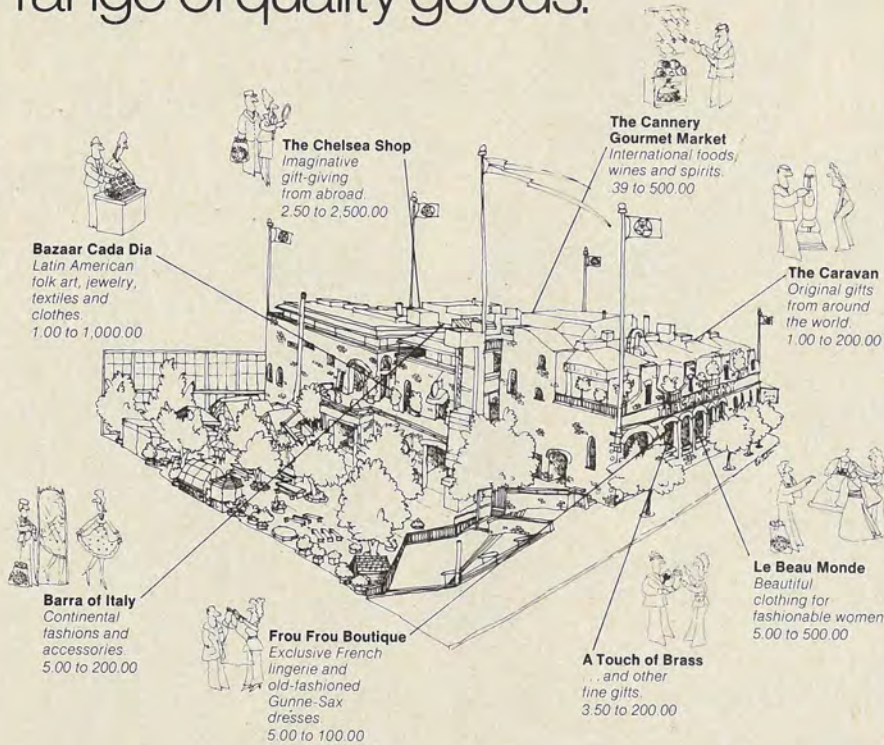
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News & Notes

Experienced Cookie-Bakers Needed

Each year A.C.T. sponsors in conjunction with the San Francisco Commission on the Aging the *Annual Christmas Treat*, an afternoon of free entertainment and refreshments provided by the entire A.C.T. company for over a thousand senior citizens. Thousands of cookies are needed to be handed out during the joyful Yuletide event and volunteer cookie-bakers are urgently needed. If you'd like to join the A.C.T. family in the fun and warm feelings of baking cookies for this special day, please contact the Friends of A.C.T.

■ TO RECEIVE ADVANCE NOTICE OF SPECIAL A.C.T. EVENTS, PLEASE SIGN REGISTER IN GEARY THEATRE LOBBY, OR SEND YOUR NAME AND ADDRESS TO: A.C.T. MAILING LIST, A.C.T., 450 GEARY ST., SAN FRANCISCO 94102.

Student Jobs

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 institute. The majority of our students have to work in order to sustain themselves. If you are interested in hiring (or housing in exchange for services) an A.C.T. Conservatory student, please contact Meribeth Meacham at 771-3880.

WANTED: A Pair of Strong Legs & A Sunny Disposition

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.

The good news: You get a free seat for the performance and are invited to stay for the post-play discussion session. For further information, call the Friends of A.C.T. at (415) 771-3880.

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., 450 Geary St., San Francisco 94102).

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

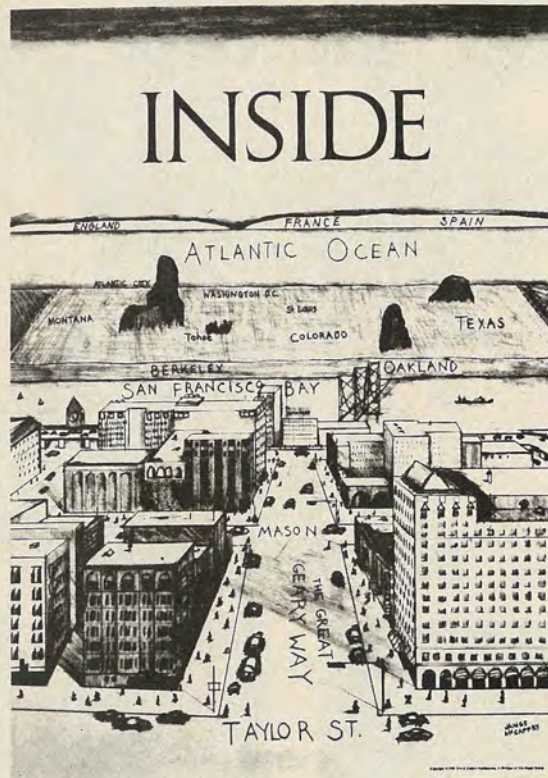
Exploring separate areas of Shakespearean stage production, two more free interpretive lecture/demonstrations entitled *Shakespeare Lives!* will be presented twice each for two hours in Morrison Auditorium at the California Academy of Sciences.

The series continues this month on Thursday, November 1 at 7 p.m. when A.C.T.'s scansion teacher and former company actor, Paul Shenar, presents *Speaking of Shakespeare*. Shenar 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. Shenar will present his lecture again on Saturday, November 3 at 1 p.m.

The concluding part of *Shakespeare Lives!* will be given on Thursday, December 6 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 process of preparation necessary for a Shakespeare production. This program will proceed from the first reading of a text through scansion study, 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 8 at 1 p.m.

These special lecture/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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EMLYN WILLIAMS TO APPEAR IN 'DYLAN THOMAS GROWING UP' AT MARINES'

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 come to realize how that poet had been veering toward 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 1955. 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 chilled and captivated 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 how adventurous this project was to undertake). The results of this adventure were so filled with startling 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 Playboy of the Weekend World*, a collection of monologues based on the writings of H. H. Munro (Saki).

Williams' other acting activities have covered a wide field from seasons at Stratford-upon-Avon (Shylock, Iago, Angelo), to New York as Sir Thomas More in *A Man For All Seasons* and the Pope in *The Deputy*. 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 and Emlyn* (both autobiographies) and *Beyond Belief*, a study of murder. Williams is currently preparing the book and lyrics of *Spring!*, 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*.



An Evening with

**QUENTIN
CRISP**

*The Naked
Civil Servant*

Quentin Crisp, author of the extraordinary autobiography that inspired the acclaimed television drama, *The Naked Civil Servant*, appears at the Marines' Memorial Theatre, November 13 through 18.

An adult evening of particularly incisive, acerbic wit which offers an illuminating session of survival tactics for life that are 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 reviews glow with an inner spirit of individuality and professionalism that are a fitting tribute to Crisp and to his own personal courage and love for life.

The two-part entertainment begins with interpretive 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 intermission 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.

Clives 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, nod at his aphorisms and grin at his sallies. He can be quite funny and quite pertinent!" Charles Ryweck, *Hollywood Reporter*, adds, "An immensely entertaining evening."

Presented by the American Conservatory Theatre in association with Hillard Elkins, Martin Erlichman and Bill Sargent, the San Francisco engagement of *An Evening with Quentin Crisp* is not to be missed.

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 premiere 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 comedies, *Dogg's Hamlet*, *Cahoot'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. is 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 Interaction, a community service with extensive theatre operations such as The Almost 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 in only 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* (1968-69, 1970, 1971-72), *Jumpers* (1974-75) and *Travesties* (1976-77, 1977-78). 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 pokes 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



Alison Frazer in *Dirty Linen*

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, *Dogg's Hamlet*, *Cahoot'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 vaudeville skit in which odd words are substituted for normal language.

Cahoot'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 livingroom 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 premiere performances by the British American Repertory Company.



Davis Hall, Peter Grayer and Louis Haslar in *Doggs, Hamlet, Cahoot's Macbeth*.

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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) 673-6440.

The Day Roosevelt Died was written by Seattle playwright Barry Pritchard and is directed by A.C.T. actress Joy Carlin. This P.I.P. 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, children and husband from 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 two 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 P.I.P. 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 and 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 develop-

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Richard Denison and Heidi Helen Davis in the 1978-79 P.I.P. production of Mark Cozad's *Sleeping Warrior*.

ment is the primary concern of this program. The playwrights will be in residence for four weeks of rehearsal and performance to refine the scripts.

An important part of this series is the open audience discussion which follows each performance of the plays. These 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.



Directed by Peter Donat, last season's P.I.P. *Sleeping Warrior* featured Bennet Guillory and Delores Y. Mitchell.



A.C.T. guest director Nagle Jackson turned playwright last season with his hilarious spoof of the backstage world, *At This Evening's Performance*, which featured Daniel Kern and Leslie Hicks.

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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 *Ivanov* 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'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to 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*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and gen-

eral director of A.C.T., he also accepted an 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 1969 he became Executive Producer, took the company on its first 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 Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. 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 Actors' Equity Association; is a consultant for FEDAPT and was recently appointed 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 *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph 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

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of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *THE HOT L BALTIMORE*, and at A.C.T. the English-language premiere 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 for 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 Shakespeare 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*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra*, *Othello*, *Paradise Lost*, *Hadrian VII*, *The Latent Heterosexual*, *THE HOT L BALTIMORE*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, the world premiere of Tennessee Williams' *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 *Ah, Wilderness!*, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen 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 in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Direc-

tor'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. 8 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 premiere 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 also directed *Welcome to Andromeda* off-Broadway, 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 in 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
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[*] 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 Shake-



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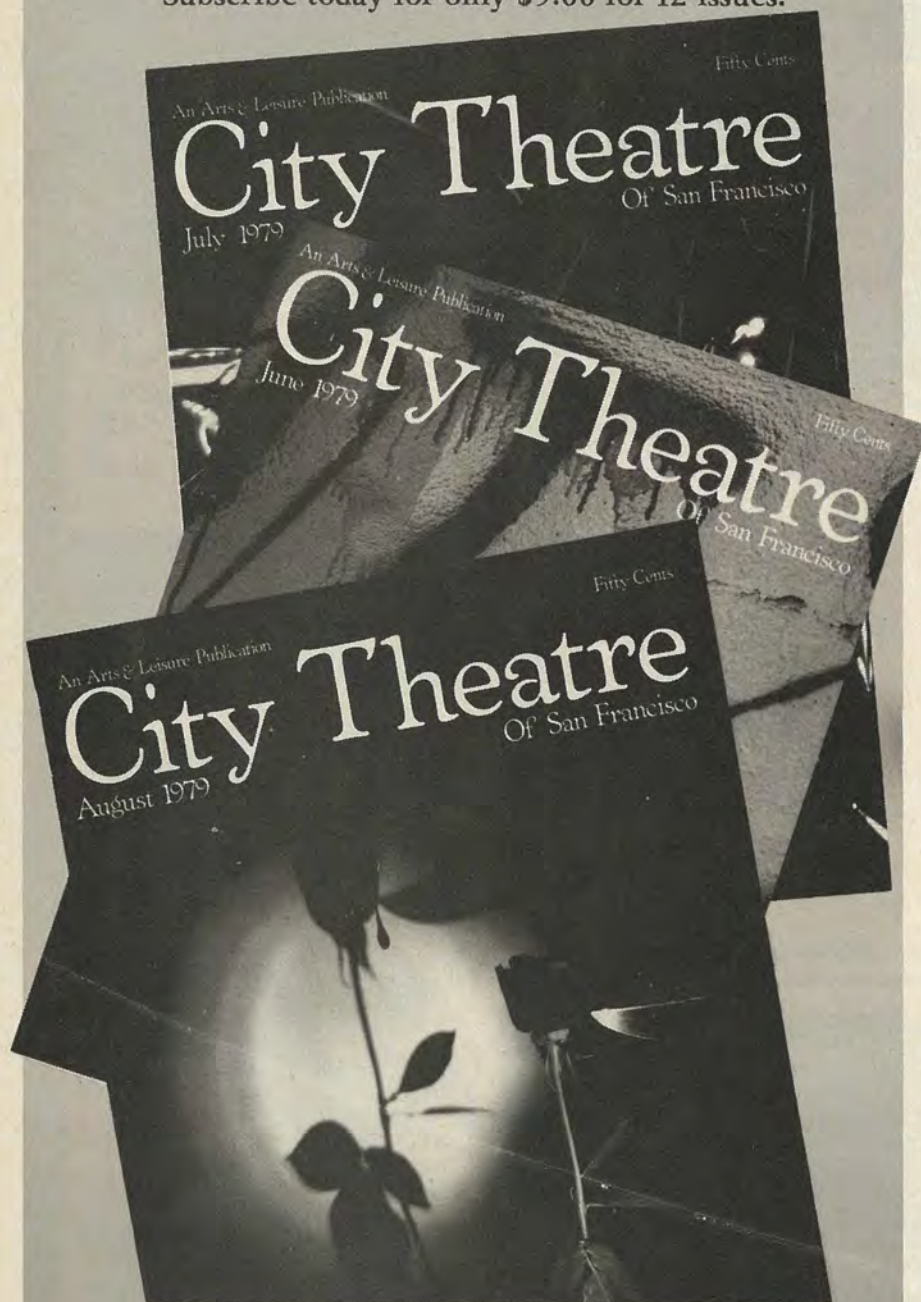
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speare Under the Stars, the Arizona Theatre Company and the University of Arizona Summer Repertory Theatre. He has been seen on television in the *Petrocelli* series and in local and national commercials.

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*, *Valentin and Valentina*, *All the Way Home*, *The National Health*, *Peer Gynt*, *A Christmas Carol* and *The Visit*. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya 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 Milwaukee 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*, Shylock 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*, Cassius in *Julius Caesar*, Roderigo in

Othello, Boniface in *Hotel Paradiso*, the Schoolmaster in *The Visit* and Dr. Shpigelsky in *A Month in the Country*.

LIBBY BOONE[*] who joined the company two seasons ago, appeared last year as Jackie in *Hay Fever*, in *A Month in the Country* and in *Ah, Wilderness!* She played in three productions at P.C.P.A. this past summer, including the role of Ophelia in Allen Fletcher's 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 *Afternoons in Vegas*.



BONNIE BOWERS[*], 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 Pacific Conservatory of the Performing Arts in Santa Maria. These P.C.P.A. productions included *Ah, Wilderness!*, *The Winter's Tale*, *As You Like It*, *The Utter Glory of Morrissey 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 24 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *Mackerel* for the Berkeley Stage Company.



PETER DAVIES[*] 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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tre 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 *Timon of 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 Fletcher's direction, at the P.C.P.A./Solvang Theatrefest. 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 of Shakespeare's plays. His roles at A.C.T. include Iago in *Othello*, Martin Dysart in *Equus*, Brutus in *Julius Caesar*, Sidney in *Absurd Person Singular*, Autolycus in *The Winter's Tale*, Richard in *Hay Fever*, Uncle Sid in *Ah, Wilderness!*, and the title role in *Peer Gynt*, among others.

HEIDI HELEN DAVIS[*] joined the company two seasons



ago and has 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 *Heartbreak House*.

RICHARD DENISON[*] was born and



raised in Toronto. Active in the theatre while still a high school student, Denison's early roles included Tom in *The Glass Menagerie*, Jesus and Judas in *Godspell*, Jerry in *The Zoo Story*, and Sakini in *Teahouse of the August Moon*. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in *Antony and Cleopatra* to Lucentio in *The Taming of the Shrew* to First Mur-

derer 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*.

BARBARA DIRICKSON[*] joined A.C.T.



eight years ago and has appeared in *Cyrano de Bergerac*, *THE HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties*, *All the Way Home*, *A Month in the Country*, *The Circle*, *5th of July*, and *Hay 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* (Theatre 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 *Hadrian VII*, *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, *Tartuffe* for the Oregon Shakespearean Festival and *Guys and Dolls* at U.C. San Diego during the 1977-78 season. He has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickery Theatre in Holland. He is an associate director with the A.C.T. company, teaches Acti-

vation and directs student projects for the Advanced Training Program. He directed the musical *Shenandoah* and *Uncommon Women and Others* at P.C.P.A. this past spring, *The Merry Wives of Windsor* in Utah this past summer and most importantly associate producer of the Plays in Progress program.

JOHN FLETCHER joins the A.C.T. acting



company this season after being associated with A.C.T. for five years. He now serves as Conservatory Coordinator and teaches acting in the Summer and Fall Training Congress and assists in technical capacities. He has studied acting at The Juilliard School in New York, filmmaking at New York University and film 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.

JULIA FLETCHER[*] joins the acting



company this season after working as an A.C.T. stage manager for three years 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 Allen Fletcher's production of *Hamlet* with Daniel Davis and as Isabelle in *Ring Around the Moon* under the direction of Laird Williamson. While in training at A.C.T. she appeared as Betty Parris in *The Crucible* and Sharon in the P.I.P. production of *Hagar's Children*.

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*, *Valentin and Valentina*, *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 Conserva-

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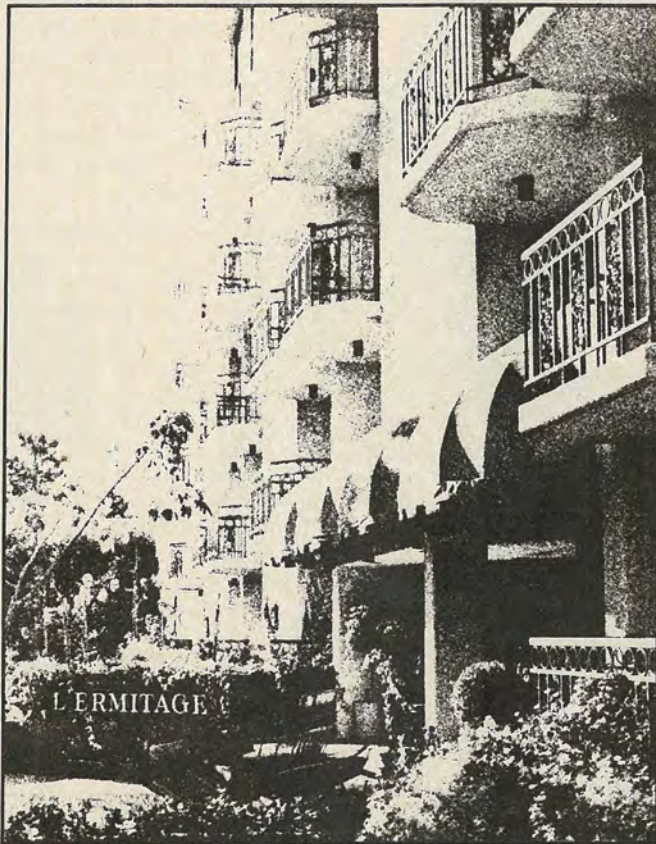
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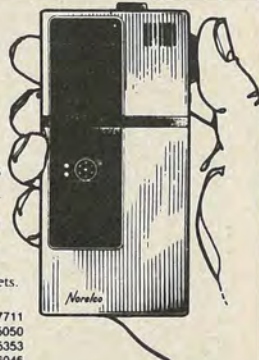
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tory, Summer Congress and directs student projects for the Advanced Training Program.

ANN 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*, Anya 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 HARELIK 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.

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 with the Summer Repertory Theatre in Santa Rosa, Xoregos 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 Elms*, *The Taming of the Shrew*, *Peer Gynt*, *Equus*, *Othello*, *A Christmas Carol*, *Valentin and Valentina*, *Julius Caesar*, *the National Health* and *The Visit*.

ELIZABETH HUDDLE made her professional debut at New York's Lincoln Center Repertory in the title role of *The Country Wife* and as Grusha in *The Caucasian Chalk Circle*.



This is her eighth

season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *THE HOT L BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)*, Joan in *Knock Knock*, Marcelle in *Hotel Paradiso*, Natalya in *A Month in the Country* and Claire Zahanassian 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.I.P. production of Jack Gilhooley'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.S. in psychology from the University of Oregon. He was First Narrator in Berlioz' *Beatrice and*



Benedict, which was directed by Seiji Ozawa for the San Francisco Symphony. At A.C.T. he has appeared as Leontes in *The Winter's Tale*, Eben in *Desire Under the Elms* 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 Merry Wives of Windsor*, *Peer Gynt*, *Othello*, *The Masterbuilder*, *The Bourgeois Gentleman*, *Julius Caesar*, *All the Way Home* and *5th of July*.

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-a-wa-loo. His A.C.T. credits include *Julius Caesar*, *A Christmas Carol*, *Hotel Paradiso*, *The National Health*, *A Month in the Country*, *Ah, Wilderness!*, *The Circle*, and *The Visit*. He also teaches the techniques of stage combat for the Conservatory.



ANNE LAWDER, an original member



of the Actor's Workshop, was graduated from Stanford University. In New York she studied movement with Katy Delakova and phonetics with Alice Hermes. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep. and was a Resident Artist at P.C.P.A. in Santa Maria/Solvang where she appeared in *Ah, Wilderness!* and *Showboat* in the summer of 1977 and *Ring Round 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*, *Valentin and Valentina*, *The Master Builder*, *All the Way Home*, *Ah, 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 Winter's 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*, *Madwoman of Chaillot* and *Showboat*. While apprenticing at California Actor's Theatre in Los Gatos, he acted in *Henry IV*, *Henry V*, William Hamilton's *Save Grand Central*, and the U.S. premiere 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 training with A.C.T. he has appeared as Skip Hampton in *Luanne Hampton Laverty Oberlander*, Lopakin in *The*



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Cherry Orchard and *Parolles* in *All's Well That Ends Well*. At the P.C.P.A. 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 MCKEREGHAN 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*, *Sandor Turai* 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[*] 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*, *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 Time 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[*] 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 *Candide*, *The Madwoman of Chaillot*, *The Utter Glory of Morrissey Hall* and *Allen Fletcher'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[*] 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 OTTIWELL 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 Soloviova Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in

nicole Dante

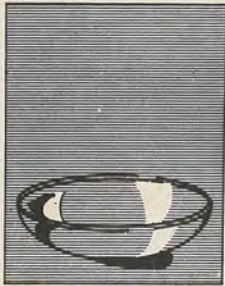
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New York. In addition to "Alexanderizing" A.C.T.'s actors, Ottiwell has appeared as an actor in such productions as *Three Sisters*, *Oedipus Rex*, *The Merchant of Venice*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Julius Caesar*, *A Christmas 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 *The Time of Your Life*, Caesar in both *Caesar and Cleopatra* and *Julius Caesar*, Grandpa Vanderhof in *You Can't Take It With You*, George Moore in *Jumpers*, Ebenezer Scrooge in *A Christmas Carol*, Clive Champion- Cheney in *The Circle*, Ronald Brewster-Wright in *Absurd Person Singular* and Captain Shot-over in *Heartbreak House*.

SUSAN E. PELLEGRINO[*] who came



from Baltimore, Md., is now in her fourth season with A.C.T. She was seen last year in *The Winter's Tale*, as June in *5th of July* and as Sorel in *Hay Fever*.

Other A.C.T. productions include Jane in *Absurd Person Singular*, Gwendolyn in *Travesties*, *The Master Builder*, *A Christmas Carol*, *Peer Gynt*, *Valentin and Valentina*, *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 Morrissey 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 Hedgerow Theatre of Moylan, Pa. in the 1940's, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950's, the APA and Lincoln Center Repertories in the 1960's and 1970's. He joined A.C.T. in 1974 and has been seen with us in (among others) *Pillars of 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*.



MARRIAN WALTERS, in her sixth season with A.C.T., has appeared in over 500 productions (300 of which were opposite Barnard Hughs) including *The Tender Trap* on Broadway and *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in *THE HOT L BALTIMORE* 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 *Petulia*, *Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.



ROBERT WESTENBERG[*] was born in Miami Beach and attended California State University at Fresno before coming to A.C.T. He has just finished his second season at the Pacific Conser-



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

ISIAH WHITLOCK, JR.[*] was recently seen as Weston Hurley in *5th of July*. His other credits at A.C.T. include *The Winter's Tale*, *A Christmas Carol* and *The Visit*. His roles at the Pacific Conservatory of the Performing Arts over the past three summers have included Gitlow in *Purlie*, Walter Younger in *A Raisin in the Sun*, and Scanlon 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 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 Huddle, 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!*, Ragpicker 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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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 Poster* for the Walnut Creek Repertory Theatre. Her past credits include *HMS Pinafore* and *Romeo and Juliet* for the Santa Barbara Repertory Theater 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 1978 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 Visit* 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 Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter 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 T.V.

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 has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson

also spent eight seasons with P.C.P.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.

RICHARD DEVIN (*Lighting Designer*) has designed seven productions at A.C.T. prior to this season including *Hotel Paradiso*, *The Bourgeois Gentleman* and *Ah, Wilderness!* He toured with the company two summers ago, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of *The Contractor*, later seen on PBS television. At the Williamstown Theatre Festival his more than 35 productions as both lighting designer and general manager include *Cyrano de Bergerac*, *Arturo Ui* and *After the Fall*. For Seattle Repertory Theatre his designs include *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 FUNICELLO (*Set Designer*) has been a resident designer at A.C.T. for seven seasons, designing 15 productions including *Ah, 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*, *Hamlet* and *Guys and Dolls*. 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.

ROBERT MORGAN (*Costume Designer*) is now in his eighth season at A.C.T., having created costumes for 21 productions here, including *Hay Fever*, *Ah, Wilderness!*, *The Master Builder*, *Tiny Alice*, *Equus*, *General Gorgeous*, *This Is (An Entertainment)*, *Street Scene*, *Jumpers*, *Broadway*, *Travesties*, *Man and Superman* and *A Christmas Carol*. He also designed costumes for the Guthrie Theatre's *Doctor Faustus* and for the San Diego Old Globe Theatre's *Hamlet* and *A Midsummer Night's Dream*. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an 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 University. On Broadway her past credits include all companies of *Grease*, the Andrew Sisters' *Over Here*, I. B. Singer's *Yentl*, *Happy End*, George Abbott's *Broadway*, *The Secret Affairs of Mildred Wilde* with Maureen Stapleton, *Truckload* directed by Patricia Birch and many others. She has designed six shows for the Chelsea Theatre Center, nine shows for Jules Irving at Lincoln Center, and for the New York Shakespeare Festival 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 *Rigoletto* for Sarah Caldwell in Boston 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 a fifth season at A.C.T., last 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*, *Othello*, and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway production of *Butterflies are Free* and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.

WARREN TRAVIS (*Costume Designer*) designed the sets and costumes for a new play *The Trouble With Everyone* by Paul D'Andrea at the Mark Taper Forum in Los Angeles. It will have its New York premiere this fall at the Phoenix Theatre under the direction of Alan Schneider. He designed the setting for Giraudoux's *The Madwoman of Chaillot* at Pacific Conservatory of the Performing Arts and sets and costumes for George Trow's *Tennis Game* at the Berkeley Stage. When the Smithsonian organized its touring exhibition of *Scene Design U.S.A.* Travis' work was included. He is on the staff at the University of California at Berkeley designing for the Zellerbach Theatre.



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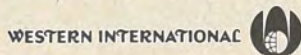
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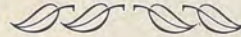
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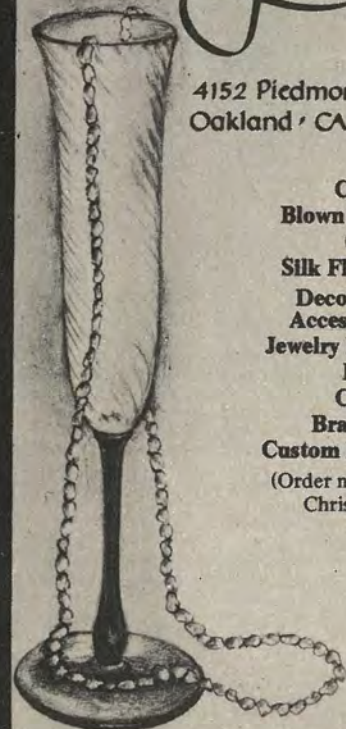
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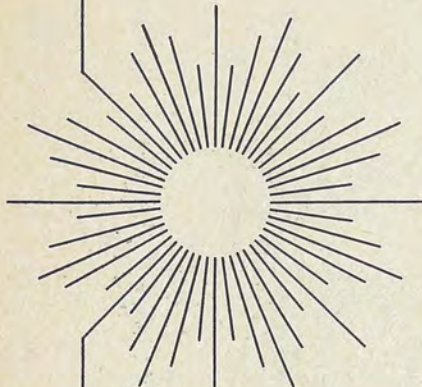
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