There may still be places on earth where Grand Marnier isn’t offered after dinner.
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WELCOME TO OUR NEW SEASON

WELCOME to the beginning of our fourteenth season and our continuing dream of bringing live repertory theatre to the people of San Francisco. As you know, at the end of our last season we had a financial crisis which we were able to survive only through the efforts of our many loving supporters. Our goal for last season was to raise $800,000 and on May 31, we realized that we had only half the needed amount. Owing to the enthusiastic support of our many friends, the deficit was eliminated by July 31. We now have before us an even more tremendous challenge. This season the projected deficit is $900,000 and our goal is to raise the amount before May 31, 1980. For success at A.C.T., we believe in the creation of a strong, clear image. We hope our audience will join us in fostering this image of success by realizing our goal of $900,000 before May 31, 1980. After having brought so much honor to San Francisco, it would be a great pity for our company to close. And it would be unsensitively to declare an emergency every season. So we simply must not fail. We need all of your help. I am counting on all who love A.C.T. to do whatever is necessary within the next year to aid us in achieving our mutual success.

I also hope that each and every one of you will be able to attend Lila Villiet's inspired production of "An Elegant Celebration of Christmas" at The Galleria. This is a joyful event, and you haven't enjoyed Christmas in San Francisco until you've experienced the "Elegant Celebration." We are deeply grateful to all of you, our dear and loving friends. Thank you for sharing our dream.

William Ball
General Director

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We are deeply grateful to all of you, our dear and loving friends. Thank you for sharing our dream.

William Ball
General Director
A.C.T. AND THE BAY AREA SHAKESPEAREAN RENAISSANCE

This fall the city of San Francisco offers living proof to the adage that William Shakespeare was not of an age but for all time. Throughout the Bay Area a virtual Shakespearean Renaissance can be experienced with the visual and lively performing arts. The American Conservatory Theatre opens the 1979-80 season on October 12 with the Bard’s timeless love story, Romeo and Juliet. In conjunction with Washington, D.C.’s Folger Library exhibit, Shakespeare, the Globe and the World, on view at the California Academy of Sciences in Golden Gate Park from October 6 through December 31, A.C.T. will offer a series of three free interpretive lectures/demonstrations entitled, Shakespeare Lives!, to be presented at the California Academy of Sciences. Each two-hour lecture will be given twice in Morrison Auditorium by an A.C.T. staff member and explore three separate areas of Shakespearean stage production.

Shakespeare Lives! begins on Thursday, October 18 at 7 p.m. when A.C.T. founder and general director, William Ball, discusses Shakespeare Now and Then. This lecture will focus on the unparalleled contribution of William Shakespeare to the theatre from a producer, director and actor’s point of view. Ball will continue to discuss the production of Shakespeare’s plays in Elizabethan times and illuminate why these plays remain relevant and producible today. He will look at Shakespeare the man — how he probably lived, worked and produced his own plays. Through a discussion of Shakespeare’s character and clues provided by the Folger Exhibit, it is hoped that participants in this season will come to have a closer personal relationship with this master playwright and his works. This lecture will be repeated on Saturday, October 20 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 drama 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, relationship 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.

The Folger Shakespeare Library multimedia exhibit begins its six-city national tour at San Francisco’s California Academy of Sciences on October 6. Shakespeare, the Globe and the World is a panoramic time-travel tour that whisks viewers of today back into the Elizabethan Renaissance days that inspired William Shakespeare to compose his literary masterworks. This first tour of these rare literary treasures from the Folger Shakespeare Library is made possible by grants from the National Endowment for the Humanities, Metropolitan Life Insurance Company, EXXON Corporation and the Corporation for Public Broadcasting. For further information about the viewing hours for this Shakespearean exhibition contact the California Academy of Sciences at 221-4274. Other Bay Area organizations and institutions are also experiencing the Shakespearean Renaissance inspired by the arrival of the Folger Exhibit in San Francisco.

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

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Other Bay Area organizations and institutions are also experiencing the Shakespearean Renaissance inspired by the arrival of the Folger Exhibit in San Francisco.

Gone and Live in Shakespeare's World is a series of eight lively lecture/demonstrations presented by members of the Berkeley Shakespeare Festival which describe the multifaceted world of the Bard. These hour long programs will be presented at the San Francisco Public Library and at the California Academy of Sciences from mid-October until mid-December. Topics for this series include Elizabethan Science and Magic, Shakespearean London, and a full spectrum of programs specifically related to various aspects of Elizabethan life such as household, entertainment, clothing, women, food, and a concluding episode entitled, Elizabethans and The Erotic New World.

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The Berkeley Shakespeare Festival will stage a celebration performance of Elizabethan life, A Midsummer Night’s Dream, in Golden Gate Park this fall. Specific information regarding these programs can be obtained by phoning 845-0030. Shakespeare’s World: Lively By the Bay is a six-part music series designed by the San Francisco Early Music Society, Inc. These programs bring to life the musical arts of Renaissance England, performed by prominent scholars who have made the Bay Area an international center of importance to the study of the music and arts of Elizabethan times. Programs will highlight poetry, music and instrumentals, dance and musical comedy in Elizabethan and Jacobean England. This series begins Sunday, October 28 at 2 p.m., and continues for five successive Sundays at the California Academy of Sciences. Further information and specifics are available by calling 221-5100.

Music in Shakespeare’s Age, a series produced by Westcoro, Inc., offers a variety of programs ranging from An Anatomie of Love, directed by A.C.T.’s Elizabeth Huddle, to a concert by the London Early Music Group, Music in the Chapel Royal, Songs in Shakespeare’s Plays and The Madrigal will also be performed at various Bay Area locations from October 26 until November 9. Call the Fine Arts Box Office at 421-1000 for specific details.

The Living History Center, annual producer of The Renaissance Pleasure Faire, will also be presenting a wide range of programs throughout the entire year that feature “the people, the period and the performing artists of 1579.” This non-profit educational and cultural foundation is committed to the perpetuation of the historic crafts and folk life of the Renaissance era. For information concerning these programs contact the Education Department of the Living History Center at 892-4077.

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A NOTE ON ‘ROMEO AND JULIET’

Shakespeare’s Romeo and Juliet has been enormously popular with audiences ever since its first performances, probably in 1595. It is one of the great playwrights’ earliest tragedies and commands our interest not only for its intrinsic qualities but for the contrasts it offers to his later tragedies. As in most of Shakespeare’s plays, the story itself is not original, but culled from sources relatively well known at the time. Elizabethan audiences had long been familiar with the ill-fated lovers through a lengthy narrative poem by Arthur Brooke entitled The Tragedy of Romeus and Juliet, which first appeared in 1562 and was reissued in 1567. Shakespeare did, however, rework the plot, lighten the action a bit, and emphasize the tragic elements.

The story is unaccompanied by music and moves with breathtaking speed. Like life, it is a race against time. Romeo and Juliet meet, woo, wed, kiss, part, and are dead in less than a week.

Romeo and Juliet, like a Greek tragedy, opens with a prologue delivered by a chorus, a convention Shakespeare virtually abandoned in later plays. From the very first we know the outcome of the play—Romeo and Juliet are doomed—but the tension of the final act is so great that we cannot help wanting for the Friar to be in time or for Juliet to awake.

With other nod to Greek tragedy, Romeo and Juliet relies heavily on its tragic denouement for effect, chance, accident—something else Shakespeare later minimized in his work. The final dénouement is set in motion by three rather remarkable coincidences. The first is that Capulet’s servant should ask Romeo—of all the young men in Verona—to read him the list of names he is to invite to a party; the second, that Tybalt, the most rightful of the Capulets, should overhear the disguised Romeo ask a servant about Juliet and be able to identify his voice as that of a Montague; and the third, that the bearer of the crucial letter to Romeo should enter a house subsequently suspected of plague and be quarantined.

William Shakespeare, the son of a prosperous glover, was born on April 23, 1564, in Stratford-upon-Avon. He learned to read, was trained in Latin, married early and like many young men left for the other side of the city—either because life with Anne Hathaway was dull or he had been caught poaching. For whatever reason, he became an actor and went from “principal comedian” in 1586 to “principal tragedian” in 1593.

He had already begun to write and somewhere around 1588 produced the first of his thirty-seven plays. In 1594, he was a charter member of an acting company called the Chamberlain’s Men (after the King’s Men) and stayed with them, turning out some two plays a year. From 1599 on, the company acted primarily at the Globe Theatre in which Shakespeare held a one-tenth interest. No other Elizabethan playwright is known to have held a share in the profits of a playhouse. Unlike most writers, he retired a wealthy man, returning in 1611 to Stratford where he died in 1616.

Selecting A Vine

While literacy rates are increasing in many countries, the average age of the wine consumer is declining. The average age of the wine consumer in the United States is 45 years old, compared to 55 years old globally. This is partly due to the rise of wine tourism, where younger generations are more likely to seek out vineyards and tasting rooms.

In addition, millennials are more inclined to try new wine varieties and are more open to experimental blends. They are also more likely to purchase wine online, which offers greater convenience and access to a wider variety of wines. This shift in consumer behavior is driving the wine industry to adapt to new trends and preferences.

In conclusion, selecting a wine involves understanding the preferences and trends of the current wine consumer. This includes the increasing literacy rates, the decline in the average age of the wine consumer, and the rise of wine tourism. By staying abreast of these trends, wine producers and retailers can better meet the needs of their customers and drive growth in the industry.

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A NOTE ON 'ROMEO AND JULIET'

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The story of the play is uncomplicated and moves with breathtaking speed. Like life, it is a race against time. Romeo and Juliet meet, woo, wed, kiss, part, and are dead in less than a week.

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Selecting A Vine

Of the many songs is developing a successful vineyard, none is more crucial than the selection of the proper vine. In any given environment, different grape varieties will mature differently. Not every type of soil is suited for the same growing conditions.

When selecting a grape variety, it is best to consider the general climate of the region, the microclimate of the vineyard, its aspect and soil characteristics. All of these will affect the first and, depending on the vineyard, the results may or may not be desirable.

The wine grapes are borne on vines of European species. The most recent of these grape races are, however, extremely susceptible to the devastating phylloxera variety, a microbe that has been a recurring threat of the European grape family that nearly destroyed the French and California vineyards of the 1880’s. Above all, the species of the century, a remedy was discovered by grafting the European vine on the root-stock of certain native American vines known to be phylloxera-resistant. It was the ideal solution for it provided the defensive soilwork without the loss of grape quality. Today, nearly all producing vines in both the U.S. and Europe are grafted on American root-stocks. The grafting can be done in the field with an established root system, or it is, more commonly done in a nursery prior to planting in the vineyard.

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Sebastiani Vineyards
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Costume designs for Romeo and Juliet by Warren Truex
American Conservatory Theatre

ROMEO AND JULIET, by William Shakespeare
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BURIED CHILD, by Sam Shepard
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HAY FEVER, by Noel Coward
One of last year's most popular shows, the famous comedy of bad manners about a lunatic weekend in the country returns for a second hilarious season.

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

A CHRISTMAS CAROL, by Charles Dickens
A.C.T. is proud once more to present this festive theatrical adaptation of Dickens' holiday favorite.

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You'll also receive a stimulating facial massage. Like exercise for your skin, it helps your skin look healthy and toned.
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ROMEO AND JULIET, by William Shakespeare
A deadly feud between two great families of Verona unleashes a tragic chain of circumstances on two passionate youngsters in Shakespeare's masterwork about youthful love.

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

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

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

A CHRISTMAS CAROL, by Charles Dickens
A.C.T. is proud once more to present this festive theatrical adaptation of Dickens' holiday favorite.

IN REPERTORY OCT.-DEC.
REPERTORY TICKET PRICES — Mon.-Thurs. 8 pm & Sat. 2:30 pm: $11, $10, $7, $4.50; Fri. & Sat. 8:30 pm: $12, $11, $10, $5; Wed. 2 p.m. & All Previews: $10, $9, $6, $4.

The French like to call it the luxurious necessity. Because every facial at the Orlane Institut de Beaute is also a learning experience.
So, for years French women have gone to Orlane Institut de Beaute for facials and come out with two distinct advantages:
Beautiful, supple, well cared for skin. And the knowledge of how to keep it that way.
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our experts turn facials
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At all our Orlane Institutes (there are over 70 in this country), right for you. Using the Orlane products best suited to your individual needs. You'll experience thorough cleansing. A revitalizing facial mask. And a unique moisturizing treatment. Each tailored to your skin type.

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Paris • London • New York • In New York at 800 Fifth Avenue, 10019.
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THE AMERICAN CONSERVATORY THEATRE

presents

BURIED CHILD

by SAM SHEPARD

Directed by EDWARD HASTINGS

Scenic design by RICHARD SEGER
Costumes by MARSHA SUGUE
Lighting by BRIAN EPSTEIN

the cast

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

understudies

Dodge — Gerald Lanier, Hale — Elizabeth Huddie, Tilden — Scott Rhyme,
Bradley — Mark Harelson, Vince — Jeffrey Allit, Shelly — Susan E. Pellegrino,
Father Dewi — William McKenleigh.

There will be two ten-minute intermissions.

A NOTE ON ‘BURIED CHILD’

Sam Shepard is a contemporary American playwright writing about grassroots America. His first play, mainly surreal, poetic one-acts, were produced in 1964 when he was twenty- one and an actor in New York. Now thirty-six and living in Mill Valley, he has been turning out at least two plays every year since then and has been the recipient of both Guggenheim and Rockefeller Foundation grants.

Shepard’s plays are characterized by powerful verbal and visual images, eloquent writing, and a highly individual sense of humor. Buried Child, which won the 1979 Pulitzer Prize for Drama, has all these as well as a healthy dose of Shepard’s uncanny observations on the idiosyncrasies of American character and an unusually strong plot line.

The story of the play revolves around the discovery of one family’s well kept secret concerning the disappearance of a child many years earlier. There are nods to Harold Pinter’s The Homecoming and Edward Albee’s Who’s Afraid of Virginia Woolf?, with a new series of variations on the latter play’s frightening parlor game, “Get the Guest.” The myth overtakes, however, are pure Shepard.

“Murphy speaks to everything at once, especially the emotions,” he has said. Shepard’s is an eclectic mythology, fragmented, incomplete, suggestive — the Bible, Oedipus and Thebes, the Westland — set in the context of American pop culture.

On one level, Buried Child is a savagely funny black comedy about a group of disparate and disjoined individuals beset by the merriments of their own and today’s society. It is also the portrait of an American family — not the official rosy-cheeked image of America we are accustomed to, but rather “American Gothic” as drawn by Charles Addams or Edward Gorey, a collection of eccentric, perverse and unsavory characters with common roots. Dodge, the patriarch, is an old curmudgeon who believes in nothing; television and whiskey are the opiate of his dreary existence. His wife, Hale, a hypocritically pious woman, finds both company and salvation in religion. Tilden, a slow-witted former football star, has burned out and returned to the farm because he can think of nowhere else to go. Bradley, his younger brother, is a sadistic amputee who delights in terrorizing Tilden.

Sam Shepard, in addition to writing plays, has worked on film scripts (Atonement’s Zakbrake Point, headed a rock group called the Holy Modal Rounders, and appeared in films, notably as the farmer in Days of Heaven. Currently, he is playwright-in-residence at the Magic Theater in San Francisco, where many of his works have premiered. Shepard’s plays include La Turista, Forensic and the Navigator, Red Cross, Tooth of Crime, Angel City, Geography of a Horse Dreamer, The Curse of the Staring Class and the more recent Suicide in B Flat. Many of these have evoked a wide variety of responses from theatre critics. Eight of his plays have won Obie Awards — the Village Voice citations for Off-Broadway excellence, including Buried Child.
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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 Mayor and City’s Board of Supervisors.)

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

ICES.

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

Special Thanks: Score for Romeo and Juliet recorded at Filmways/Headier Recording, San Francisco Phyllis Concoran, Margaret Dunn, Norma Johnson, Lynne Mackey, Maurice Palinski, James Reaves, Enos Zafarano for their contribution in the production of Romeo and Juliet.

Ticket Information: The A.C.T. office at the Geary Theatre is open 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 the Marin’s Memorial Theatre shows are also available 30 minutes prior to curtain at the Marin’s Memorial Theatre Box Office. For additional information, call 473-8400.

Special Discount Rates are available to clubs and organizations attending A.C.T. in groups of 25 or more at the Geary and Marin’s Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discount tickets may be obtained by calling or writing Linda E. Graham at A.C.T., (415) 771-3088.

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. 480 GEARY ST., SAN FRANCISCO 94102.

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

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AMERICAN CONSERVATORY THEATRE

1979-80 SEASON OF REPERTORY

Opening October 12, 1979
ROMEO & JULIET
by William Shakespeare

Opening October 16, 1979
BURIED CHILD
by Sam Shepard

Opening October 30, 1979
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 CRUCIFIER 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
PANTAGLIEZE
by Michel de Ghelderode

Opening April 4, 1980
AH, WILDERNESS!
by Eugene O'Neill

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Big Shoes, Ghirardelli Square, and those other locations. Shoes of distinction from around the world.

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Roots Atkins, Market and 4th. Men's designer and famous name clothing. Women's fashions and sportswear. Complete formal wear.

Showden Mize, 3 Embarcadero Centre street level. The finest in active sportswear. One hundred and fourteen types of blouses.

Williams Sonoma, 876 Sutter Street, San Francisco. Outstanding collection of imported and domestic culinary equipment. For serious and occasional cooks, and even non-cooks. Also located in Palo Alto.


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News & Notes

Welcome to A.C.T.'s 14th season of repertory—we're delighted to have you here with us. Many other A.C.T. activities are underway and we'd like to tell you about them...

'Buried Child' Prologue October 15

The Friends of A.C.T. and the Junior League of San Francisco invite you to attend a Prologue to Buried Child, the Pulitzer Prize-winning play by Sam Shepard. Director Edward Hasling will lead the informal discussion of the play on Monday, October 15 from 5:30 to 6:30 p.m. at the Geary Theatre. The event is open to the public at no charge.

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 Merbeth 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).
QUENTIN CRISP AT THE MARINES’ MEMORIAL THEATRE, NOVEMBER 13-18

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 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 reads 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 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 astute wit — instantaneous, commentary that never fails to captivate audience members.

Clive Barnes in The New York Post said, “It is certainly theatrical — it is almost heart-rendingly enjoyable. It is fun. It is positive. It is a survival list for people.” Walter Kerr, New York Times, proclaims, “It’s an ingratiating chap. We like him, nod at his egoisms and grin at his sarries. He can be quite funny and quite pleasant!” Charles L. Van, Hollywood Reporter, adds, “An immensely entertaining evening.”

An Evening with Quentin Crisp, The Naked Civil Servant beginning November 13 at A.C.T.’s Marines Memorial Theatre.

The American Conservatory Theatre in association with Hillard Elkins, Martin Erichman and Bill Sargent presents

An Evening with
QUENTIN CRISP

THE NAKED
CIVIL SERVANT

(Limited Engagement! November 13-18 only at A.C.T.’s Marines’ Memorial Theatre)

SAGA SPOKEN HERE DAILY 10AM-7PM
Visit our Showroom, relax with a cup of espresso and learn to speak the language. Today.
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(415) 956-0966
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The American Conservatory Theatre in association with Hillard Elkins, Martin Erickson and Bill Sargent presents

An Evening with
QUENTIN CRISP

(HE NAKED CIVIL SERVANT)

below or after the symphony, theatre, ballet... fine continental dining.

1075 California San Francisco for reservations 771-1140
IN MEMORIAM
Jules Irving 1925-1979

An era ended and the theatre lost one of its creative giants this summer when Jules Irving passed away while on vacation in Reno. Irving will be remembered by the Bay Area theatrical community for his work in helping establish the drama department at San Francisco State University as well as his 12-year partnership with Herbert Blau as founders of the Actors Workshop (which performed at what is now ACT’s Marina’s Memorial Theatre). Following his 8-year direction of Lincoln Center Repertory Theatre in New York, Irving became a producer and director for Universal Studios. Irving’s contribution to San Francisco’s theatrical history and the cultural life of the community are immeasurable and the American Conservatory Theatre is proud to be the inheritor of the tradition of excellence he established.

PROBING THE ROOTS OF FAITH IN ‘THE ELEPHANT MAN’

Bernard Pomerance’s The Elephant Man explores the human mystery present in the disfigured John Merrick (Phillip Anglim), discovered in a freak show by Dr. Frederick Treves (Kevin Conway) and taken by him to London Hospital, Whitechapel. With the help of donations made by the people of London, the doctor studies Merrick with the hope of making him normal. During the play we watch Merrick develop as a human being that he challenges the notion of “normal” imposed on him.

Dr. Treves is the classic scientific positivist, believing only what he can sense. For him, the Elephant Man is a fascinating case whom he will endeavor to raise to the same level of human existence that he experiences. Others representing in the play various aspects of Victorian society — e.g., a bishop, a cottontail, a lord — reach out to help the Elephant Man become “normal” but never really treat him as anything more than a pathetic figure whom they serve to bolster their own self-image.

In the play Merrick is constructing a model of St. Philip’s Church. The model, which he wants to reach up to the heavens, becomes the central metaphor for his growth, his dreams, his faith in the mystery of human transcendence that escapes positive science. Though he is preoccupied with making an imitation of an imitation (a model of a work of art), Merrick is more in touch with what is real than any of the other characters.

With its theme of the patient challenging his doctor, Mr. Pomerance’s play is reminiscent of Peter Shaffer’s Equus, but the character of the Elephant Man is reminiscent of nothing so much as one of Flannery O’Connor’s characters: the grotesquely deformed, physically unattractive human being who reveals the beauty of the human mystery and the presence of grace.

There is a crucial scene near the end of the play that dramatically sum- marizes how the Elephant Man’s dreams transcend the narrow world of the doctor. Early in the play, with actor Phillip Anglim as Merrick, standing to the side dressed only in something like a diaper, Dr. Treves shows the audience photographs of the actual Elephant Man taken almost 80 years ago. With each photograph the doctor points out another physical deformity. As each deformity is mentioned, Mr. Anglim, without the assistance of make-up, simulates the deformity. It is a disturbing but magical moment of theater, and is echoed in a scene near the end of the play. Having been disturbed by Merrick’s hopes, dreams and questions (“Do you think there’s a heaven?”), Treves falls asleep and dreams of Merrick, physically normal, commenting on his (Treves’s) spiritual deformities. In the dream Merrick describes the doctor as blinded by science and devoid of faith.

The metaphor of the model church is highlighted at the end of the play. Merrick, crushed by the narrow society that surrounds him, spiritually focused by the concept of normality that has been held out to him, succumbs to his deformity. The chief of the hospital reads a rather routine obituary, flanked by representatives of the Victorian society that has never understood the Elephant Man. At best, after the actors have taken their bows, the model church is placed at the front of the stage — leaving the audience with a final image of the play’s metaphor for a faith that goes beyond positive science.

I have a special affection for The Elephant Man. I keep thinking of that model church at center stage. I’m haunted by its image and by the Elephant Man’s dreams. They seem mysteriously related to the worship and wonder that preoccupy a priest-philosopher.

—The Rev. Robert E. Lauer

(The Rev. Robert E. Lauer teaches philosophy at Cathedral College Seminary in Douglaston, N.Y.)

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Bernard Pomerance’s ‘The Elephant Man’ explores the human mystery present in the disfigured John Merrick (Philip Anglim), discovered in a freak show by Dr. Frederick Treves (Kevin Conway) and taken by him to London Hospital, Whitechapel. With the help of donations made by the people of London, the doctor studies Merrick with the hope of making him normal. During the play we watch Merrick solicit a human being that he challenges the notion of “normal” imposed on him.

Dr. Treves is the classic scientific positivist, believing only what he can see. For him the Elephant Man is a fascinating case whom he will endeavor to raise to the same level of human existence that he experiences. Others representing the play various aspects of Victorian society — e.g., a bishop, a countess, a lord — reach out to help the Elephant Man become “normal” but never really treat him as anything more than a pathetic figure whom they serve to bolster their own self-image.

In the play Merrick is constructing a model of St. Philip’s Church, the model, which he wants to reach up to the heavens, becomes the central metaphor for his growth, his dreams, his faith in the mystery of human transcendence that escapes positive science. Though he is preoccupied with making an imitation of an imitation (a model of a work of art), Merrick is more in touch with what is real than any of the other characters.

With its theme of the patient challenging his doctor, Mr. Pomerance’s play is reminiscent of Peter Shaffer’s Equus, but the character of the Elephant Man is reminiscent of nothing so much as one of Flannery O’Connor’s characters; the grotesquely deformed, physically unattractive human being who reveals the beauty of the human mystery and the presence of grace.

There is a crucial scene near the end of the play that dramatically summarizes how the Elephant Man’s dreams transcend the narrow world of the doctor. Early in the play, with actor Philip Anglim, as Merrick, standing the side dressed only in something like a diaper. Dr. Treves shows the audience photographs of the actual Elephant Man taken almost 80 years ago. With each photograph the doctor points out another physical deformity. As each deformity is mentioned, Dr. Anglim, without the assistance of makeup, simulates the deformity. It is a disturbing but magical moment of theater, and is echoed in a scene near the end of the play. Having been disturbed by Merrick’s hopes, dreams and questions (“Do you think there’s a heaven?”), Treves falls asleep and dreams of Merrick, physically normal, commenting on his (Treves’s) spiritual deformities. In the dream Merrick describes the doctor as blinded by science and devoid of faith.

The metaphor of the model church is highlighted at the end of the play. Merrick, crushed by the narrow society that surrounds him, spiritually suffocated by the concept of normality that has been held out to him, succumbs to his deformity. The chief of the hospital reads a rather routine obituary, flanked by representatives of the Victorian society that has never understood the Elephant Man. At last, after the actors have taken their bows, the model church is placed at the front of the stage — leaving the audience with a final image of the play’s metaphor for a faith that goes beyond positive science.

I have a special affection for The Elephant Man. I keep thinking of that model church at center stage. I’m haunted by its image and by the Elephant Man’s dreams. They seem seriously related to the worship and wonder that preoccupy a priest-philosopher.

—The Rev. Robert E. Lauder

(The Rev. Robert E. Lauder teaches philosophy at Cathedral College Seminary in Douglaston, N.Y.)
A NOTE ON ‘HAY FEVER’

Noel Coward was dubbed ‘The Master’ by England’s theatrical peerage long before he was knighted in 1970 and officially became Sir Noel Coward. Throughout his long and admirably checkered career as a playwright, composer, director, performer and literati, Coward resolutely held to his conviction that ‘the principal purpose of theatre is entertainment.’

By July of 1924, the young actor, who was the same age as the century, had three completed scripts awaiting production: The Vortex, Fallen Angels and Hay Fever. After making a huge splash in London’s theatrical pond, as the drug addicted son in The Vortex during November of 1924, Coward turned his restless attentions to seeing the other two scripts brought to life on the London stage.

Hay Fever was produced in the following season, when Marie Tempest (for whom the role of Judith Bliss was written) finally declared herself willing and eager to appear in this Coward play — now that he was an established playwright. The first production of Hay Fever opened in June of 1925 and enjoyed ‘remarkable success,’ running for more than a year.

Hay Fever presents the members of the unorthodox Bohemian Bliss family enjoying what Stephen Sondheim described in A Little Night Music as ‘A Weekend in the Country.’ Judith Bliss is an established stage actress and star of the 1920s era. Having retired in the country since her most recent ‘farewell appearance’ on the London stage, middle-aged Judith has decided to stage another triumphant comeback. This joyful news inspires her precious artist son, Simon, and sophisticated daughter, Sondra, with great enthusiasm. Judith’s husband, David, is a famous mystery novelist who greets this declaration with a dry cough and a cocked eyebrow.

Of more immediate concern to the whole family is what to do with the guests that each of them has independently invited to spend a typical week-end at the family’s English country manse. In the ensuing comedy, nearly all the characters at one time or another develop a sudden aversion to the country life—symbolic Hay fever.

‘It was noted,’ wrote Coward, in the glow of the success of the National Theatre revival in October of 1984, ‘that the play had no plot and that there were few, if any, witty lines, by which I presume is meant that the dialogue is not epigrammatic. This I think and hope is quite true. To me, the essence of good comedy writing is that perfectly ordinary phrases should, by virtue of their context, achieve greater laughter than the most literate epigrams. Some of the biggest laughs in Hay Fever occur on such lines as Just fancy: “Go on, and this haddock’s disgusting—” There are many other glittering examples of my sophistication in this same vein.” quipped the Master, specifying that they were intentionally and precisely plotted into the play. Hay Fever remained one of Coward’s favorite comedies until his death in 1973.
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The American Conservatory Theater

HAY FEVER

by NOEL COWARD

Directed by NAGLE JACKSON

Associate Director: EUGENE BARCONE
Scenery by RALPH FUNKELLO
Costumes by ROBERT MORRIS
Lighting by DIRK EPPERSON
Sound by TIMOTHY LANNAN

THE CAST

Simon Bliss — MARK MURPHY
Sorel Bliss — SUSAN E. PELLEGNO
Clara — BONNIE BOWERS
Judith Bliss — MARIAN WALTERS
David Bliss — WILLIAM PATTERSON
Sandy Tyrell — MICHAEL X. MARTIN
Myra Arundel — BARBARA DICKSON
Richard Gresham — 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 Gillespie
Clara — Delores Y. Mitchell
Judith Bliss — Candace Barrett
David Bliss — Michael Winter
Sandy Tyrell — Peter Davies
Myra Arundel — Heidi Helen Davis
Richard Gresham — Daniel Kern
Jackie Coryton — Janice Garcia.

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WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. A.C.T. is a member of the Professional Actors' Equity Association, and has sponsored 10 regional companies and Shakespearean companies across the country, ball made his New York directional debut with Chekhov's 'The Three Sisters' 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 Actors' Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Annunzio and Outer Critics Circle 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, Natafia Petrona, with composer Lee Holby based on a Month in the Country. In 1980, he directed Tantau and Hornig at the Alcott 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 had been the recipient of a Fulbright Scholarship, a Ford Foundation discharge program, and an NCA-IRA Director's Fellowship, Among the first plays for which he directed at A.C.T. were Tartuffe, Six Characters, Under Milkwood. Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Desdemona, Rosemary, Jekyll and Hyde, The Taming of the Shrew, The Cherry Orchard, King Richard II, Romeo and Juliet, Equus, The Bourgeois Gentleman and The Winter's Tale. He 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 Program as a founder and general director of A.C.T. He also accepted an Antoinette Perry (Tony) Award for the best production of 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 the first Executive Director, 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 12 national tours Broadway. He has been producer of the Westport Country Playhouse in Connecticut since 1969 and of the Peninsula Players in Fish Creek, Wisconsin since 1980. 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 Theatre and Producers. He is a working member of the Association of Theatre Press Agents and Managers, the International Organization of Theatre Stage Employees and Actors' Equity Association, is a consultant for FEDAP and was recently appointed a member of the Board of Directors of LITA. McKay is the independent theatrical director of North America. His theater career encompasses more than 1,000 productions and includes work in every state of the Union. Last year he celebrated his 25th anniversary as a theater director, sixth year as a member of the The Canadian Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T. which produced the replies of Charlie's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged virtually all of its productions. Jackson was a "best director" nomination by the Television Critics Circle. He 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 Program as a founder and general director of A.C.T. He also accepted an Antoinette Perry (Tony) Award for the best production of the American Theatre Wing last June.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre, and for many years has directed or acted in most of the major companies he has been associated with. He has also appeared in the Oregon Shakespeare 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 also directed and organized productions of Uncle Vanya, Death of A Salesman, A Christmas Carol, The crucible, The Producers, The Rivals, The Merry Wives of Windsor, The Importance of Being Earnest, The Importance of Being Earnest, Moliere's Les Plaideurs, The Importance of Being Earnest, Moliere's Les Plaideurs, The Importance of Being Earnest, and The Importance of Being Earnest, Moliere's Les Plaideurs. Fletcher has also directed and organized numerous plays for A.C.T. including The Zebra and the Zebra, 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, New Jersey, and former Artistic Director for the Lyric Theatre, Chicago. He is the former head of the Repertory Theatre for six seasons, turning 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, The Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1972 to direct The Mystery of Edwin Drood.

CANDACE BARRETT directs the current Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Piltdown Man, Antigone and The Laramie Project. This is her first year as associate director of the A.C.T. Conservatory.
WHO'S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning as a storefront theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean companies across the country. Ball made his New York directional debut with Chekhov's Little Known Servant in an outdoor 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 Festival, as well as serving as stage manager for the New York City Opera. His 1959 off-Broadway production of Under Milkwood won the Lola D'Ambrosio 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 Petrowska, with composer Lee Holby based on a Month in the Country. In 1964, he directed Tartuffe and Hamlet 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-RCAC Director's Fellowship. Among the first plays 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, Dcupus. Retirement of Three Sisters, The Cherry Orchard, King Richard III, Jumpers, Equus, The Botherous Gentlemen, 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 has also worked as a teacher at A.C.T.'s Conservatory program.

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EDWARD HASTINGS (Executive Director), a founding member of A.C.T. who was born in Australia, is a partner in Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged a total of forty productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he produced The Land of the Living of Margery Kempe, Epitaph for a Young Man and The Harpsichord. His other professional credits include a six-year run of company owner of Ollie! He has served as a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwriting Conference in Connecticut and the Playwrights' Colony of Waters in South Yarmouth, Massachusetts. He also directed the American production of Sir Michael Redgrave in Shakespeare's Pericles at the American Shakespeare Festival, the Australian premiers of THE NOT-LET BALTIMORE, and of A.T.C.'s English-language premieres of the hit Soviet play, Valentin and Valentina.

ALLEN FLETCHER (Conservatory Director) is former artistic director of the Seattle Repertory Theatre, director of the many companies he has founded: Northern Broadsides. Fletcher is the Oregon Shakespeare 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 16 productions of Uncle Vanya, Death of a Salesman, A Midsummer Night's Dream, and A.R. Gurney's A La Ronciere, Paradise Lost, The Tempest, As You Like It, The Comedy of Errors, Twelfth Night and Don Juan in Hell. Julsot The Juliet for The Acting Company and wrote This Evening's Performance, which was presented as part of last season's Plays in Progress series.

THE ACTING COMPANY

[studied in A.C.T.'s Advanced Training Program prior to joining the company.]

JEFFREY ALLIN (I1) was seen last season in The Visit and A Month in the Country. He has performed in all five of the company's seasons. He recently directed a variety of roles in five different Shakespeare productions at the Oregon Shakespearean Festival, in addition to his leading role in Shakespeare 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 Arizona Young Conservatory in addition to performing with the company. At A.C.T. she appeared in Pilgrim of the Community, Hamlet, Street Scene and The Old Man. This is her first appearance for A.C.T. She is currently in the film Hay Fever. As a resident director for A.C.T. from 1967 to 1970, she staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1977 to direct The Mystery of Edwin Drood, which had originated in Milwaukee. She also staged the recent productions of Ibsen's The Wild Pear Tree and The National Health. After studying drama in Paris as a Fulbright scholar she joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Joiner and the Project, her revues of 1964 to 1965, she also spent eight summers with Oregon Shakespearean Festival appearing in 22 productions, where she began his directing career with productions of Volpone, Pericles and Richard II.

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National Health, Peer Gnt, 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 Varilla 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 Misantrope 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.

LIBBY BOONE*, who joined the company two seasons ago, appeared last year as Jackie in Holy F...ery, in A Month in the Country and in A.R. Wilder-ness! She played in three productions at P.C.P.A. this past summer, including the role of Ophelia in Allen Flied-cher's production of Hamlet. Her past credits at A.C.T. also include roles in The National Health and Nurse Sweet, All the Way Home, A Christmas Carol and the Pips in Progress of Production at Wegan.

BONNIE BOWERS*, in her first season at A.C.T., studied at Allan Hancock College in Santa Maria, Califor-nia. 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 five productions at the Pacific Conservatory of the Performing Arts in Santa Maria. These P.C.P.A. productions included: Waiting for Godot, The Winter's Tale, As You Like It, The Octoroon and Romeo and Juliet.

RAYE BIRK came to A.C.T. six seasons ago from the Milwaukee Reperto-ry Theatre. He studied at Northwestern and the University of Minne-sota, 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, Sheriff 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, Harry Carr in Travesties, Cassius in Julius Caesar, Roderigo in Othello, Boniface in Hotel Paradise, the Schoolmaster in The Visit and Dr. Shkipelygiov in A Month in the Country.

JOY CARLIN graduated from the University of Chicago and has studied at Yale Drama School and with Lee Stras-berg. An original member of Chica-go's Playwrights Theatre, she has appeared on Broadway with The Second City, in off-Broadway productions, with resident and summer theatres and in television and film. For A.C.T. she directed The House of Bernarda Alba and has performed in over 24 produc-tions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray, Tom Tolly and Bill Hoffman and The Hunter Gras-chus by John Robinson for A.C.T.'s Plays in Progress. This summer she is with the Ensemble in Elsinore.

PETER DAVIES* in his third year with the company, received his M.F.A. degree last year at A.C.T. while studying at U.C. Santa Barbara. Davies garnered the Outstanding Student Director Award at the National College Thea-ter 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 Tempest and Timon of Athens during the 1975 season. A.C.T. credits include: A Christmas Carol, Hotel Paradise, 5th of July, The Visit and the N.E.T. production of The Tempest.

DANIEL DAVIS is in his sixth season with A.C.T. This past summer he won audience and critical acclaim for his performance as Ham-let, under Allen Flied-cher's direction, at the P.C.P.A./Solvang Theatrefest. Davis was seen in many productions on and off Broad-way. 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 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 Absent Person Singular, Auto-lycus in The Winter's Tale, Richard in Henry V and Jack in The Wilder-ness, 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 Paradise, A Christmas Carol, Absent Person Singular, A Month in the Country and Heartbreak House.

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LIBBY BOONE*, who joined the company two seasons ago, appeared last year as Jackie in Holy Virgin, In A Month in the Country and in A, The Waves. She played in three productions at P.C.P.A. this past summer, including the role of Daphne in Almost, Maine and the role of Ophelia in Allen Fichtner’s production of Hamlet. Her past credits at A.C.T. also include roles in The National Health at Nurses’ Sweet, All the Way Home, A Christmas Carol and the Pops in Progress production ofAfternoons in Vegen.

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 five productions at the Pacific Conservatory of the Performing Arts in Santa Maria. These P.C.P.A. productions included: Younger Than Springtime, The Winter’s Tale, As You Like It, The Other Glory of Morro Bay and Candlestick.

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 Paradise, the Schoolmaster in The Visit and Dr. Shlinklep in A Month in the Country.

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 film. 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 Keller, Shoe Palace Murray, Tom Holland and Bill Hoffman and The Hunter Grinch by John Robinson for A.C.T.’s Plays in Progress.

PETER DAVIES* joined the company two seasons ago and has appeared in A.C.T. productions of Peer Gynt, Othello, Julius Caesar, Hotel Paradise, A Christmas Carol, Absurd Person Singular, A Month in the Country and Heartbreak House. In his third year with the acting company, received his M.F.A. degree last year at A.C.T. for studying at U.C. Santa Barbara, Davies performed in The National College Theatre Institute 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. His A.C.T. credits in shows include: A Christmas Carol, Hotel Paradise, 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 Fichtner’s direction, at the Public Theater/Spiegeltent. Davis has appeared in many productions on and off Broadway, including opposite Kathleen 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 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 Macbeth, Uncle Sam in A Month in the Country 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. productions of Peer Gynt, Othello, Julius Caesar, Hotel Paradise, 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 Lutecio in The Taming of the Shrew to First Murtherer 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 DIRKSON [*] joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, THE HOT BALTI- MORE: The House of Bernarda Alba, The Cherry Orchard, Pilbara of the Community, Jumpers, Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentelman, The Master Builder, Absurd Person Singular, Travesties, All the Way Home, A Month in the Country, The Circle, Sun of July, and Hay Fever. She has also worked in television and was seen as Rosalind in As You Like It and with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shy.

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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.

PETER DONAT has appeared at A.C.T. for eleven seasons. His Broadway appearances include The Chinese Prime Minister, The Entertainer and The First Gentlemen (Theatre World Award, best featured actor). He spent six seasons with the Stratford Shakespearean Festival and has starred on American TV. His appearances here include Hadrian V, 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 film credits include Godfather II, The Hudson, A Different Story, FIRST, The China Syndrome, and an upcoming thriller with Richard Harris.

SABIN EPISTE directed The Cherry Orchard for the New World Drama School, Tartuffe at U.C. San Diego in 1987-88, and was the associate director of theling, the Oregon Shakespearean Festival and Boys and Dolls at U.C. San Diego during the 1987-88 season. He has been a guest Director and actor with the Squaw Valley Writers’ Conference, the Utah Shakespearean Festival, the Cape La Mina in New York, the Traverse Theatre in Scotland and the Mickey Theatre in Holland. He is an associate director with the A.C.T. company, teaches acting and directs student projects for the Advanced Training Program. He has appeared in the musical Seashore and in Uncommon Women and Others at P.C. P.A. in the past spring. This summer he will be teaching at U.C. Berkeley as a visiting Professor in Utah this past summer and most importantly associate producer of the Plays in Progress program.

JULIA FLETCHER [*] joins the 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 attended the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in All’s Well that Ends Well and as Isabeau in Ring Around the Moon under the direction of Laird Williamson. While in training at A.C.T. she appeared as Betty Harris in The Crucible and as Nade in the P.I.P. production of Hagar’s Children.

DAMON EVANS joins A.C.T.’s acting company this season. He is a graduate of the Interlochen Arts Academy in Michigan and has appeared with the Theatre Company of Boston. On Broadway he was seen in Lost in the Stars. Don’t Bother Me, I Can’t Cope and The Me Nobody Knows. His Off-Broadway credits include Godspell and Love Me, Love My Children. On television he has appeared in Roots: The Next Generation as Master Alex Hove, The Jeffersons and Love of Life. Last season he made his debut with the Oakland Symphony Orchestra as Sportin’ Life in their concert version of Porgy and Bess.

JANICE GARCIA returns to A.C.T. for her fourth season, she toured in A.H. Wilderness! during A.C.T.’s tour of Hawaii and Japan and has been seen here in The Merry Wives of Windsor, Peer Gynt, Equus, A Christmas Carol, Valen- tinia, and the Winter’s Tale and Ah, Wilderness!. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conserva- tory, Summer Congress and directs student projects for the Advanced Training Program.

JOHN FLETCHER joins the A.C.T. acting company this season after studying at Yale University and at the National Thea- ter Institute in the ONI Thea- ter, Waterford, Connecticut. While in A.C.T.'s Advanced Training Program she appeared as Polly Peacoom in The Beggar's Opera, Isabel in Measure for Measure, Amia 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.

LAURENCE HEDDON [*] is now in his sixth season with the company. He has performed in the title role of Oedipus directed with the Summer Repertory Theatre in Santa Rosa, Xoros Performing Company, the Marin Shakespearean Festival, the Great Comedy Festival and the Company Theatre of Berkeley. As Associate Director with the company, he continues to serve as an acting instructor.

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 ONI Theatre, Waterford, Connecticut, while in A.C.T.’s Advanced Training Program she appeared as Polly Peacoom in The Beggar’s Opera, Isabel in Measure for Measure, Amia 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.

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RICHARD DENISON[1] was born and raised in Toronto. Active in the theatre while still a high school student, Denison’s early roles include Tom in The Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Saturn in Teahouse of the August Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in Antony and Cleopatra to Lucullus in The Taming of the Shrew to First Murderer in Richard III, as well as roles in A Moon for the Misbegotten and Henry V, Part Three. His A.C.T. credits include The Winter’s Tale, A Christmas Carol and The Visit.

BARBARA DIRKSON[1] joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, The HOT! BALT! MOIRE, The House of Bernard 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, Simn 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 Shaw.

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 Shakespeare Festival and has starred on American TV. His appearances here include Hadrian VI, 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 Hudson, and 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 Conservatory Theatre, 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 Squeaky Wheel Writers’ Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickey Theatre in Holland. He is an associate director with the A.C.T. company, teaches Acting and directs student projects for the Advanced Training Program. He has appeared in the musical Shear, and in Uncommon Women and Others at P.C.A. This past spring, The Merry Wives of Windsor as Falstaff in Utah this past summer and most importantly associate producer of the Plays in Progress program.

JULIA FLETCHER[1] joins the A.C.T. 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 All’s Well that Ends Well and in Hamlet with David Davis and as Isabella 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 as a Shrew in the Pan-Pop production of Hagar’s Children.

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 Juillard 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.

DONALD EVANS joins A.C.T.’s acting company this season. He is a graduate of the Interlochen Arts Academy in Michigan and has appeared with the Theatre Company of Boston. On Broadway he was seen in Lost in the Stars, Don’t Bother Me I Can’t Cope and The Me Nobody Knows. His Off Broadway credits include Godspell and Love Me, Love Me, My Children. On television he has appeared in Roots: The Next Generation, as Grandpa Alex Healy, The Jeffersons and Love of Life. Last season he made his debut with the Oakland Symphony Orchestra as Sportin’ Life in their concert version of Porgy and Bess.

MAHENDRA MCHALE 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.

ANN HAZARD GILLESPIE[1] 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, Anna in The Cherry Orchard and Kathy in Moonchildren. During the summer Gillespie performed with 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.

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 in The Winter’s Tale and Ah Wilderness!. At San Jose State University she received the Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory, Summer Congress and directs student projects for the Advanced Training Program.

LAWRENCE HECHT[1] is now in his sixth season with the company. He has performed or been directed with the Summer Repertory Theatre in Santa Rosa, Xerogee 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 in Alice 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 was an assistant director at the Lincoln Center Repertory in the Country Wife and Grusha in The Caucasian Chalk Circle. This is her eighth season at A.C.T., where her roles have included the Durnea in Cyrano de Bergerac; Suzy in THE HOT L. BALTMore; Mrs. Maurant in Street Scene; Dolly in The Matchmaker; the Countess in The Importance of Being Earnest and Nurse in the Company of the University of Santa Clara, where he appeared in many student productions.

JEFF McCARTHY studied with the Pacific Conservatory of Performing Arts in Santa Maria, California and makes his debut with the A.C.T. acting company this season. While training with A.C.T., he has appeared in Slip Hampton in Luise Hampton's Late, The Wishing Well, an original play in The Cherry Orchard and Parallels 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 Theatre By the Sea in New Hampshire, he performed the roles of Trotter in The Mousetrap and Boky 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 joins the company two seasons ago after nine seasons at the Milwaukee Repertory Theatre, where he was seen as Tobias in The Delicate Balance, John Tarleton in Innsbruck, Son of Time in The Playboy of the Western World and as Furniture in The Country Wife. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing in C_PICTURE, The Months, The World and The Country Wife. He has been seen at A.C.T. in Julius Caesar, Abroad Parson Simpson, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House and The Visit.


Outside It's Beverly Hills.

THEME-MARK MURPHY, now in his third season at A.C.T., is a graduate of Bay Shore University. He was seen here as Ken in The Importance of Being Earnest; in The National Health, Geof Frey in Abroad Parson Simpson and in Julius Caesar. A Christmas Carol, Hotel Paradiso; The Wishing Well; Coop in The Cherry Orchard and Parallels 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 Theatre By the Sea in New Hampshire, he performed the roles of Trotter in The Mousetrap and Boky 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.

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LORELAY OLSER 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 Country Wife. He has appeared with the Nebraska Repertory Theatre in Nebraska, the Conservatory of the Performing Arts. His off Broadway credits include The Romance of a Nut in the New York St. Clements Broadway.
ELIZABETH HUDDLE made her professional debut at Simon New York Lincoln Center Repertory in the title role of The Country Wife as and 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. BALT-MORE; Mrs. Maunder in Street Scene; Dolly in The Matchmaker; the Coward in This Is the Life; Joan in Knock Knock; Marcelline in Hotel Paradiso; Natalya in A Month in the Country and Claire Zachanassian in The Visit among others. She has appeared as a guest artist with the Oriental Shakespearean Festival playing Cleopatra in Antony and Cleopatra and directing A Streetcar Named Desire and Miss Julie. She also directed the P.F. production of Jig in the Afternoon in Vegas. Recently appointed to the grants panel of the NEA, she completed her first feature film, Pilgrim, Farewell this summer.

GERALD LANCASTER came to the company two years 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 in Quail, Wyo. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradise, 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 her New York she studied movement with Katsuyo Delakova and phonetics with JoAnn Lines and the N.Y.C. Opera chorus, with the Seattle Rep, and was a resident artist at the Play. In Santa Maria, Sivolving where she appeared in Ah, Wilderness! and Showboat in the summer of 1977 and Round the Moon and was the head of the early summer season in 1978. She has appeared 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, Equeus, Man and Superman, Valentine and Valfrida, 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.

WILLIAM MCKEREGRAN joined the company two seasons ago after nine seasons at the Mill Wall Workshop where he was seen as Tobias in A Delicate Balance, John Tarleton in Theatrical Misadventures, Sidney in The Play's the Thing, Marquis de Sade in The Rehearsal in New York and Los Angeles. He was seen in Death of a Salesman as well as five seasons at the Riverside Theater in the Circle Stage where he played major roles in Hamlet, The New Woman, The Way Home, Ah, Wilderness!, The Circle, and The Visit. His role as Marquis de Sade in the National Conservatory of the Performing Arts in Santa Barbara is now being played and his role in the National Conservatory of the Performing Arts in Santa Barbara is now being played.

THOMAS M. NAHRWOLD appeared in the last season at A.C.T. as The Winter's Tale, The Circle, and as Ah, Wilderness! He has appeared in The National Health, The Winter's Tale, The Circle, and The Visit. He has appeared in The National Conservatory of the Performing Arts in Santa Barbara. His credits include Crimes of the Heart, The Circle, and The Visit. His role in the National Conservatory of the Performing Arts is now being played. His role in the National Conservatory of the Performing Arts is now being played.

LAURIE BLAKE is now in his second season with the company. His acting credits include Front Page, A View From The Bridge, The Acolyte, Star Child, Madwoman of Chaillot and Showboat. While apprenticing at California Actor's Theatre in Los Gatos, he played La Bajada in Henry IV, Henry V, William Hamilton's Seven Great Central, and the U.S. premiere of Wild Geese. Martin is a San Jose native and graduate of the University of Santa Clara where he performed in many student productions.

DELORES Y. MITCHELL joined the A.C.T. company three seasons ago and has appeared in Man and Superman, Valentine and Valfrida, Peer Gynt, Equeus, All the Way Home, The National Health, The Winter's Tale, Ah, Wilderness!, The Circle, and The Visit. Hotel Paradiso and as Mrs. Cratchit in A Christmas Carol. Mitchell received her B.A. in speech and drama from Florida State 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 Workshop.

MARK MURPHY, now in his third season at A.C.T. is a graduate of University of the Arts. He was seen here as Kent in The Winter's Tale, The National Health, Geofrey in Absurd Person Singular and in Julius Caesar, A Christmas Carol, Hotspur in the Winter's Tale, 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 as well as appearing at the Alley Theatre, Houston, in Indian, Juro 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.

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FRANK OTTOWELL 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 Sokolov Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to "Alexanderizing," A.C.T.'s actors, Ottowell has appeared as an actor in such productions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyano of Bergamot, 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 twelfth 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 and Caesar and Cleopatra, Grandpa Vanderwort in You Can't Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Clive Champion- Denham in The Circle, Ronald Stew- art-Wright in Absurd Person Singular and Captain Sholtover in Heartbreak House.

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 Jas- per Door 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 4th and Lincoln Center Theaters in the 1960's and 1970's. He joined A.C.T. in 1974 and has been with us ever since. He has appeared in productions including Hamlet, Measure for Measure, The Taming of the Shrew and Desire Under the Elms. He has acted with the Pacific Conservatory of the Performing Arts in Santa Maria and was seen in the title role of Gipsy, as Teresa Winke in The Utter Glory of Morrissey Hall, Showboat and The Ballad of the Sad Cafe. He has studied at California State University, S.F. and City College of San Francisco.

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 Conservatory of the Performing Arts in Santa Barbara. This is his first season with the acting company.

ISAH WHITLOCK, JR. was recently seen as Winston Qualls in Hair. He has 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.

MARRIAN WALTERS, in her sixth sea- son with A.C.T., has appeared in over 50 productions (35 of which were oppo- site Barnard Hughes 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 Winters, she designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.

MIchael WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in San- ta Maria where he taught and directed, as well as appearing as Nathan Elk in A Childe of the Sun. A picker 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 Geery stage in The Master Builder and A Christmas Carol, Hotel Paradise, The National Health, Travels, The Winter's Tale, A Christmas Carol, Heartbreak House and The Visit.

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FRANK OTTIEWELL has served the company as its Teache of the Alexander Technique since the Company’s beginning in 1966 in Pittsburgh. He studied at the Canadian Art Theatre in Montreal, the Vera Sokoloff Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. In addition to “Alexanderizing,” A.C.T.’s actors, Ottiewell 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 PATTERSON 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 twenty years with A.C.T. he has played major roles including Hamlet, The Life of Your Life, Caesar in both Caesar and Cleopatra and Julius Caesar and Caesar and Cleopatra, Grandpa Vanderhoff in You Can’t Take It With You, George Moore in jumpers, Ebenezer Scrooge in Christmas Carol, Olave Champion-Phenix in The Circle, Ronald Stewster-Wright in Absurd Person Singular and Captain Shotover in Heartbreak House.

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 Jasp- er Deeter at the Hedgerow Theatre of Moyer, Pa. in the 40’s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950’s, the A.R.T. and Lincoln Center in New York in the 1960’s and 1970’s. He joined A.C.T. in 1974 and has been seen with us in some modern classics: Lord of the Flies, The New Pope, Daughter of the Streets, Circle, 130 Stories, A Streetcar Named Desire. He is married to actress Elizabeth Hurd, also an A.C.T. actress. They have appeared together in many plays, among them A Christmas Carol, The Visit, and Much Ado About Nothing.

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 In the Name of July and as Sorel in Hay Fever. Other A.C.T. productions include Jane in Absurd Person Singular, Gwendolyn in Travesties, The Mifer Builder, A Christmas Carol, Peer Gynt, Valentin and Valentina, The Taming of the Shrew and Desire Under the Elms. She has worked with the Pacific Conservatory of the Performing Arts in Santa Maria and was last seen in the title role of Gypsy, as Teresina Winkle in The Utter Glory of Morrissey Hall, Showboat and The Ballad of the Sad Cafe. She has studied at California State University, University of California, San Francisco, and University of California, Berkeley.]

ROBERT WESTENBERG [who 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 Conservatory of the Performing Arts in Santa Maria. This is his first season with the acting company.].

ISABEL WHITLOCK, JR. [who was recently seen as Wintor Hurlin in Five 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 Follies in Follies, Walter Younger in A Raisin in the Sun, and Scapin in One Flew Over The Cuckoo’s Nest. His role in The Visit, The Winter’s Tale, and A Christmas Carol, has been seen at Santa Cruz Repertory and at the University of California at Santa Cruz. He is also seen in The Winter’s Tale, A Christmas Carol, and The Visit.].

MARIAN WALTERS, in her sixth season with A.C.T., has appeared in over 500 productions (300 of which were opposite Barbara Hughston) 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 HOTEL BAILYMORE and Bus Stop, she was also seen in Private Lives at the Little Fox Theatre in San Francisco, in The Yum Yum Tree at the On Broadway Theatre. A native of Montgomery, she is the daughter of Four, and the sister of Patterson and Julius Caesar. She is married to Robert Winters and they have two sons. She is currently working on her new play, A Christmas Carol, which she is planning to produce in the spring of 1981.

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conservatory of the Performing Arts in San Francisco. He has appeared in virtually every production since A.C.T. was formed in 1966, including The Visit, The Winter’s Tale, and A Christmas Carol. He is married to Susan E. Pellegrino, also an A.C.T. actress. They have two sons and live in San Francisco.

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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 H.M.S. Pinasse and Romeo and Juliet for the Santa Barbara Repertory Theatre and Cabaret; Play It Again, Sam; Sherlock Holmes; and Promises, Promises for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1976 for The Lion in Winter. She has also designed Dark of the Moon for the A.C.T.'s 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.

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, Oedipus, Fish, St. Valentine's Day at the Mark Taper Forum, and The Taming of the Shrew for PBS television.

F. MITCHELL DANA (Lighting Designer) has created lighting for over 200 productions, including 50 for A.C.T. He has designed lighting for the Pittsburgh and Los Angeles Civic Light Opera, Canada's Stratford Festival, Seattle Repertory, the Goodman Theatre, the McCarter Theatre, the Mark Taper Forum, the Yale Rep., the Ahmanson, the GAM Theatre Company, A View from the Bridge Company, Circle in the Square and Wolftrap Center for the Performing Arts, as well as many on and off-Broadway productions. Dana has also worked for television and opera.

ROBERT MORGAN (Costume Designer) is now in his eighth season with A.C.T., having created costumes for 21 productions here, including Hay Fever, A. A. Wildness!, The Master Builder, Tiny Alice, Equus, General Gouverneur, 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.

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 Allen 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.

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 Marin Theatre's 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.

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 Composition Forum at the Théâtre de la Ville in Paris and the New England Dance Company in Boston. Epperston also spent eight seasons with P.C.F.A. in Santa Barbara and designed 20 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Out- door Theatre at the Old Globe in San Diego.
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INVEST IN AN A.C.T. STUDENT
— AND WATCH THEM SOAR!

The American Conservatory Theatre since its inception has been the focus of great interest on the part of the national theatre community because of its dual objectives as a producing organization and as a full-time professional conservatory. This year A.C.T. was presented a special American Theater Wing Antoinette Perry Award by The League of New York Theatres, in part, for its contribution to the national and world theatre community through the development of theatre artists.

The Conservatory continues to train actors through numerous programs that in the words of William Ball, founder and general director, "build a creative environment that will nourish and support the American theatre artists of the future." Individuals and groups are invited to explore the various scholarship programs offered by A.C.T. and to invest in the future theatre of America by sponsoring an actor enrolled in one of A.C.T.'s Conservatory programs.

The A.C.T. Fellowship Fund was established to provide financial aid for students in the Young Conservatory, the Advanced Training Program, the Black Actor's Workshop and the Summer Training Congress. A.C.T. also co-sponsors the Asian-American Theatre Workshop in conjunction with the San Francisco Community College District.

Training For Young People
The Young Conservatory offers training in the creative arts to 225 students between the ages of eight through eighteen. It is the only full-time Conservatory program for young people associated with a major theatre company in our country. Each student participates in two classes each week studying voice, movement, theatre history, mime and acting styles. These students perform in Young Conservatory and A.C.T. Geary Theatre productions, as well as attend all A.C.T. repertory shows.

The tuition for this year-long program is $400. Scholarships are needed to ensure the introduction and training of the many interested and talented young people in the Bay Area. Contributions from yourself, a club, an office or any group could provide the inspiration to develop the artistic potential of a young performing artist. All donations are tax deductible. They can be used to sponsor a specific student, or as partial tuition for a particularly deserving student designated by the Young Conservatory staff.

Advanced Professional Training
Every year over a thousand potential candidates apply for admission to the three-year Advanced Training Program at A.C.T. Auditions are held in New York, Chicago, Los Angeles and San Francisco. Only 45 first-year students can be accepted to begin the rigorous three-year program which can lead to a M.F.A. degree. During the second year this number is reduced by half; only 15 can complete the third year of training. Annual tuition for the Advanced Training Program is now $2,420. Full tuition scholarships are provided for all second and third year students. Individual benefactors and foundations have experienced much personal satisfaction in seeing the recipients of their scholarships performing in mainstage A.C.T. repertory productions. Your participation in this program can lead to the development of a major American acting talent.

The New York-based League of Professional Theatre Training Programs has said that admission to this A.C.T. program is more highly competitive than any other such program in the country. In the first year actors begin a complete cycle of training in voice, speech, movement and acting methods. Outstanding first-year students are invited to continue their studies the second year with emphasis placed on rehearsal and performance projects. Students selected for the third year of training continue all technical studies, become journeyman members of the A.C.T. professional company, and may elect to work on a thesis for a Master of Fine Arts in Acting degree. Over 600 actors have trained at the Conservatory, many of these now making their impressions felt in professional theatre and on television and motion picture screens.

The Conservatory also offers scholarships for the Summer Training Congress. (ten weeks of training.—tuition $1,000), and for work in the Black Actor's Workshop and the Asian-American Workshop.

To invest in the future of a theatre artist, please call the Conservatory offices at 771-3380, extension 30, or the Young Conservatory at 771-3380, extension 68.
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