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~~EX 97~~





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where Grand Marnier isn't offered after dinner.

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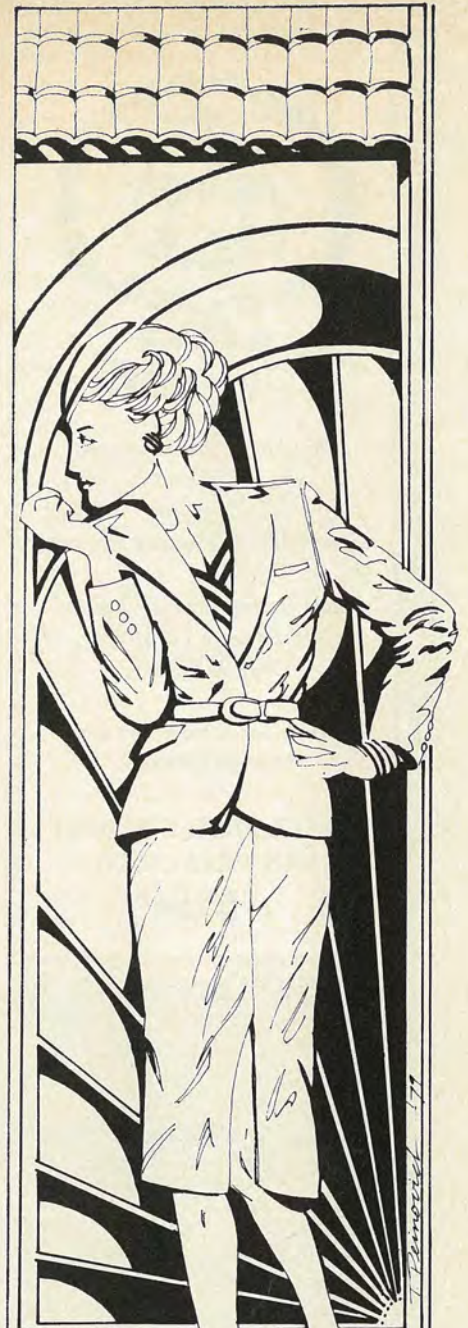
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WELCOME TO OUR NEW SEASON

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.

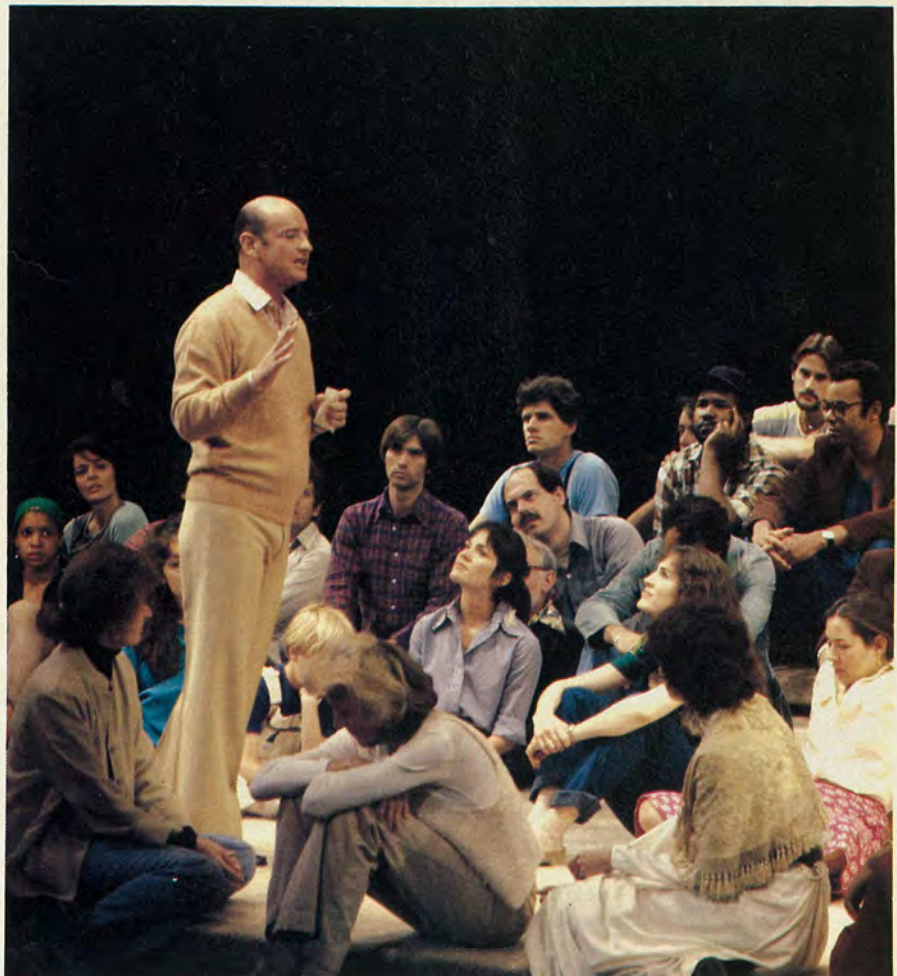
We now have before us an even more tremendous challenge. This season the projected deficit is \$900,000 and our goal is to raise the amount before May 31, 1980. For success at A.C.T., we believe in the creation of a strong, clear image. We hope our audience will join us in fostering this image of success 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 unseemly 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 Lita Vietor'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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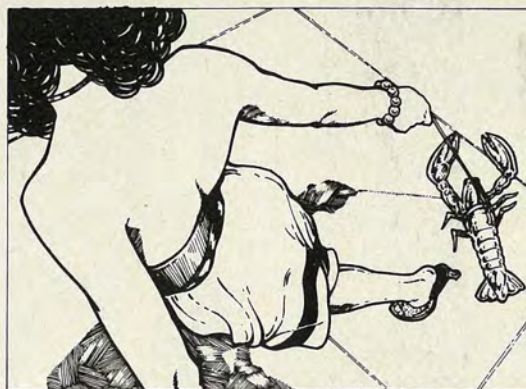
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A.C.T. AND THE BAY AREA SHAKESPEAREAN RENAISSANCE

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 lecture/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.



William Ball

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 by discussing 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 session 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.



Paul Shenar (in A.C.T.'s 1967-68 production of *Hamlet*)

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



Edward Hastings

The concluding part of *Shakespeare Lives!* will be given on Thursday, December 6 at 7 p.m. when four A.C.T. advanced acting students will

demonstrate the process of translating Shakespearean scenes from script to stage. A.C.T.'s executive director and dean of students, Edward Hastings, leads this demonstration by outlining the process of preparation necessary for a Shakespeare production. This program will proceed from the first reading of a text through scansion study, character development, period and style, to interpretation, relationships and staging. This demonstration will also address the question, "What does Shakespeare himself tell us about producing his plays?" This final episode of the *Shakespeare Lives!* series will be repeated on Saturday, December 8 at 1 p.m.

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 221-4214.

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

Come 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 households, entertainment, clothing, women, food, and a concluding episode entitled, *Elizabethans and The Exotic New World*.

please continue on next page

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The Berkeley Shakespeare Festival will stage a celebration performance of Elizabethan life, *All's Fair in Love and War*, in Golden Gate Park this fall. Specific information regarding these programs can be obtained by phoning 845-0303.

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 instruments, 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 Westboro, 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 892-1688.

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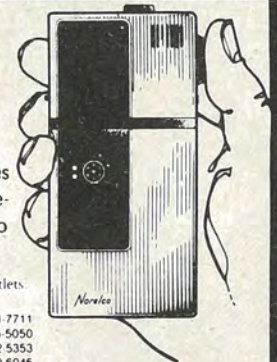
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ROMEO AND JULIET

(c. 1595)

by WILLIAM SHAKESPEARE

Directed by ALLEN FLETCHER

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

Scenery by RALPH FUNICELLO

Costumes by WARREN TRAVIS

Lighting by F. MITCHELL DANA

Music by LARRY DELINGER

Fight Sequences by DAVID L. BOUSHEY

Choreography by JOHN PASQUALETTI

Sound by CHARLIE RICHMOND

Associate Director: JOHN FLETCHER

the cast

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

presenters of the story

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

other presenters,

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

SCENE: Verona and Mantua

There will be one twelve-minute intermission.

understudies

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

A NOTE ON 'ROMEO AND JULIET'

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 playwright's 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 Tragicall Historie of Romeus And Juliet*, which first appeared in 1562 and was reissued in 1587. Shakespeare did, however, rework the plot, tighten the action a bit, and emphasize the dramatic.

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.

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

With another nod to Greek tragedy, *Romeo and Juliet* relies heavily for its tragic denouement on fate, chance, accident—something else Shakespeare later minimized in his work. The final debacle 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 spiteful 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 glitter of the big city—either because life with Anne Hathaway was dull or he had been caught poaching. For whatever reasons, he became an actor and went from "principal comedian" in 1598 to "principal tragedian" in 1603.

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 (later 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.

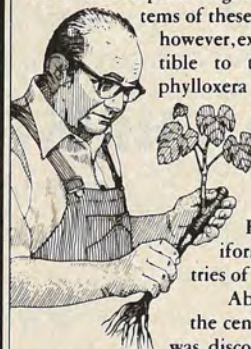


Selecting A Vine

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

When selecting a grape variety, it is best to consider the general climate of the region, the micro-climate of the immediate area and local soil characteristics. All of these will affect the fruit and, depending upon the variety, the result may or may not be desirable.

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Sam J. Sebastiani



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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

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OCTOBER					
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MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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CAROL 3:00 CAROL 7:30			CAROL 2:00 CAROL 8:00	FEVER 8:00	ROMEO 8:30
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ROMEO 7:30	FEVER 8:00				

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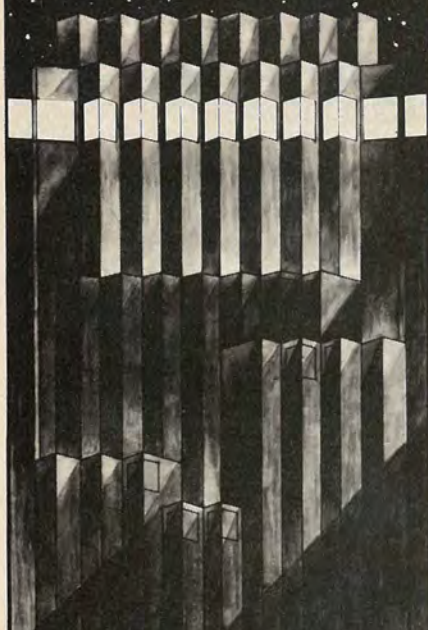
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THE AMERICAN CONSERVATORY THEATRE

presents

BURIED CHILD

(1978)

by SAM SHEPARD

Directed by EDWARD HASTINGS

Scenery by RICHARD SEGER

Costumes by MARTHA BURKE

Lighting by DIRK EPPERSON

Saxophone Improvisation by TONY PAGANO

Associate Director: SABIN EPSTEIN

the cast

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

understudies

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

There will be two ten-minute intermissions.



Lawrence Hecht and Barbara Dirickson

A NOTE ON 'BURIED CHILD'

Sam Shepard is a contemporary American playwright writing about grassroots America. His first plays, mostly 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 1978 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 mythic overtones, however, are pure Shepard. "Myth 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 Wasteland*—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 disjointed indi-

viduals beset by the megrims 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 opiates of his dreary existence. His wife, Halie, 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 (Antonioni's *Zabriskie 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 Starving 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*.



Sam Shepard

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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 CRUCIFER OF BLOOD

by Paul Giovanni

Opening February 5, 1980

THE GIRL OF THE GOLDEN WEST

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Opening February 26, 1980

A HISTORY OF THE AMERICAN FILM

by Christopher Durang

Opening March 18, 1980

PANTAGLEIZE

by Michel de Ghelderode

Opening April 8, 1980

AH, WILDERNESS!

by Eugene O'Neill

TO THE AUDIENCE

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Special Thanks: Score for *Romeo and Juliet* recorded at Filmways/Heider Recording, San Francisco. Phyllis Corcoran, Margaret Dunn, Norma Johnson, Lynne Mackey, Maurice Palinski, James Reeves, Erica Zaffarano for their contribution in the production of *Romeo and Juliet*.

■ **TICKET INFORMATION:** The A.C.T. Box Office at the Geary Theatre is open from 9 a.m. to 9 p.m. Monday through Saturday. The Geary Box Office is also open 12 to 8 p.m. for Sunday performances. Tickets to Marines' Memorial Theatre shows are also available 90 minutes prior to curtain at the Marines' Memorial Theatre Box Office. For additional information call 673-6440.

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

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

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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 Hastings 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 Meribeth Meacham at 771-3880.

WANTED: A Pair of Strong Legs & A Sunny Disposition

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

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

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

Attention A.C.T. Subscribers & Patrons

If you are moving or have moved, please don't forget to send a change of address card to A.C.T. (Mailing List Coordinator, A.C.T., 450 Geary St., San Francisco 94102).

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

The two-part entertainment begins with interpretive readings of selections from *The Naked Civil Servant*. Crisp first regales the audience with episodes from his book which describe the life of an open homosexual living in England in times when it was not wise nor fashionable to be

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gay. After an intermission during which Crisp hob-nobs with the audience and signs books in the theatre lobby, he returns to the stage to answer any questions which the audience members can submit in writing or ask in person. This scintillating session sparkles with Crisp's own personal magnetism and astutely witty, instantaneous, commentary that never fails to captivate audience members.

Clives Barnes in the *New York Post* said, "It is certainly theatrical, . . . it is almost heart-rendingly enjoyable. It is fun. It is positive. It is a survival kit for people . . ." Walter Kerr, *New York Times*, proclaims, "He's an ingratiating chap. We like him, nod at his aphorisms and grin at his sallies. He can be quite funny and quite pertinent!" Charles Ry weck, *Hollywood Reporter*, adds, "An immensely entertaining evening."

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

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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 A.C.T.'s Marines' 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.

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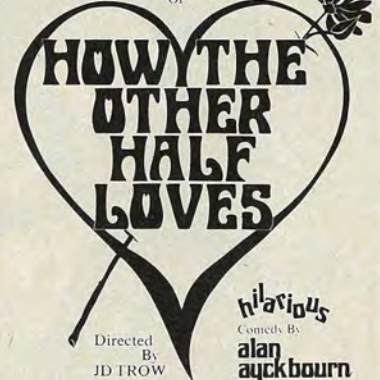
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PROBING THE ROOTS OF FAITH IN 'THE ELEPHANT MAN'

Bernard Pomerance's *The Elephant Man* explores the human mystery present in the disfigured John Merrick (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 so 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 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 Ele-



Philip Anglim

phant 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 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 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 mysteriously 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.)

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THE AMERICAN CONSERVATORY THEATRE

presents

HAY FEVER

(1925)

by NOEL COWARD

Directed by NAGLE JACKSON

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

the cast

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

The action of the play takes place in
the Blissess' 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 Winters; Sandy Tyrell—Peter Davies;
Myra Arundel—Heidi Helen Davis; Richard Greatham—Daniel Kern;
Jackie Coryton—Janice Garcia.

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 admittedly 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 tremendous success, running for more than a year.

Hay Fever presents the members of the unorthodox and 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 1925 era. Having rusticated 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 precocious artist son, Simon, and sophisticated daughter, Sorel, 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 weekend 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 1964, "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 non-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 laughs 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.



Marrion Walters, William Paterson (rear), and Susan E. Pellegrino



Barbara Dirickson



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WHO'S WHO AT A.C.T.

WILLIAM BALL (*General Director*)



founded the American Conservatory Theatre in 1965. Beginning in the theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known *Ivanov* in an off-Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1958. The next few years found him directing at Houston's Alley Theatre, San Francisco's Actor's Workshop, Washington D.C.'s Arena Stage, San Diego's American Shakespeare Theatre, as well as staging several operas for the New York City Opera. His 1959 off-Broadway production of *Under Milkwood* won the Lola D'Annunzio and Outer Circle Critics' Awards. In 1962, his production of *Six Characters in Search of an Author* proved another multiple award-winner and enjoyed an extended run in New York. After directing at Canada's Stratford Festival, he returned to New York to write the libretto for an opera, *Natalia Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964, he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, then travelled to London to recreate his staging of *Six Characters*. A graduate of Carnegie Mellon University, which presented him with an honorary doctorate degree last May, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directorial grant and an NBC-RCA Director's Fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters*, *Under Milkwood*, *Tiny Alice* and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern Are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *King Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman* and *The Winter's Tale*. Ball has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he received a "best director" nomination by the Television Critics' Circle. He also works as a teacher in A.C.T.'s Conservatory programs. As founder and gen-

eral director of A.C.T., he also accepted an Antoinette Perry (Tony) Award for the company from the American Theatre Wing last June.

JAMES B. MCKENZIE (*Executive Producer*)



has been associated with A.C.T. throughout its history as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of Broadway plays. He has been the producer of the Westport Country Playhouse in Connecticut since 1959 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenzie is a director of The League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Alliance of Theatrical Stage Employees and Actors' Equity Association; is a consultant for FEDAPT and was recently appointed a member of the Board of Directors of LITNA, the Legitimate Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (*Executive Director*),



a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. Off-Broadway, he co-produced *The Saintliness of Margery Kempe*, *Epitaph for George Dillon* and directed the national touring company of *Oliver!* He has served as a guest director in col-

leges and regional theatres and for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *THE HOT L BALTI-MORE*, and at A.C.T. the English-language premiere of the hit Soviet play *Valentin and Valentina*.

ALLEN FLETCHER (*Conservatory*



Director) is former artistic director of the Seattle Repertory Theatre. Among the many companies he has directed for are the Oregon Shakespearean Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., The Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Conn., two of these as resident director and director of the training program and two as artistic director. Fletcher has directed the A.C.T. productions of *Uncle Vanya*, *Death of a Salesman*, *Arsenic and Old Lace*, *The Hostage*, *Antony and Cleopatra*, *Othello*, *Paradise Lost*, *Hadrian VII*, *The Latent Heterosexual*, *THE HOT L BALTI-MORE*, *The Miser*, *The Ruling Class*, *Absurd Person Singular*, *Heartbreak House*, the world premiere of Tennessee Williams' *This is (An Entertainment)* and *Desire Under the Elms*, which was one of the two plays selected to tour the Soviet Union as part of the U.S.A.-U.S.S.R. Cultural Exchange Program as well as *Ah, Wilderness!*, which toured Hawaii and Japan. Fletcher has also translated and directed numerous Ibsen plays for A.C.T., including *An Enemy of the People*, *A Doll's House*, *Pillars of the Community*, *Peer Gynt* and *The Master Builder*.

NAGLE JACKSON (*Guest Director*), Artistic Director for McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct *Hay Fever*. As a resident direc-



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

THE ACTING COMPANY

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

JEFFREY ALLIN[*] was seen last season in *The Visit* and *A Month in the Country*. He has performed a variety of roles in five different Shakespearean productions at the Oregon Shakespearean Festival, and appeared at Shakespeare Under the Stars, the Arizona Theatre Company and the University of Arizona Summer Repertory Theatre. He has been seen on television in the *Petrocelli* series and in local and national commercials.



CANDACE BARRETT directs the Young Conservatory in addition to performing with the company. At A.C.T. she appeared in *Pillars of the Community*, *Horatio*, *Street Scene*, *This Is (An Entertainment)*, *Equus*, *Valentin and Valentina*, *All the Way Home*, *The*



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National Health, Peer Gynt, A Christmas Carol and The Visit. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in *The Cherry Orchard*, and at the Oregon Shakespearean Festival she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*.

LIBBY BOONE[*] who joined the com-



pany two seasons ago, appeared last year as Jackie in *Hay Fever*, in *A Month in the Country* and in *Ah, Wilderness!* She played in three productions

at P.C.P.A. this past summer, including the role of Ophelia in Allen Fletcher's production of *Hamlet*. Her past credits at A.C.T. also include roles in *The National Health* as Nurse Sweet, *All the Way Home*, *A Christmas Carol* and the Plays in Progress production of *Afternoons in Vegas*.

JOSEPH BIRD, now in his 10th season



with A.C.T., made his Broadway debut in *You Can't Take it With You* and appeared in 10 off-Broadway productions. A featured actor in 17 APA-

Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. Bird toured in *The Show Off* with George Grizzard and Jesse Royce Landis and the APA-Phoenix Eastern University tour of *The Misanthrope* and *Exit the King*. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS serial *Love is a Many Splendored Thing*.

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 *Ah, Wilderness!*, *The Winter's Tale*, *As You Like It*, *The Utter Glory of Morrissey Hall* and *Candide*.

RAYE BIRK came to A.C.T. six seasons



ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern

Methodist. In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas Moore in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in *Equus*, Henry Carr in *Travesties*, Cassius in *Julius Caesar*, Roderigo in *Othello*, Boniface in *Hotel Paradiso*, the Schoolmaster in *The Visit* and Dr. Shpigelsky in *A Month in the Country*.

JOY CARLIN graduated from the Uni-



versity of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has ap-

peared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 24 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *Mackerel* for the Berkeley Stage Company.

PETER DAVIES[*] in his third year with the acting company, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Davies participated in the National College Theatre Festival, appearing in *Medea: A Noh Cycle* at the Kennedy Center for the Performing Arts in Washington, D.C. At the Old Globe Theatre, San Diego he was seen in *Hamlet*, *The Taming of the Shrew* and *Timon of Athens* during the 1977 season. A.C.T. credits in shows include *A Christmas Carol*, *Hotel Paradiso*, *5th of July*, *The Visit* and the N.E.T. production of *The Taming of the Shrew*.



DANIEL DAVIS is in his sixth season with A.C.T. This past summer he won audience and critical acclaim for his performance as Hamlet, under Allen Fletcher's direction, at the P.C.P.A./Solvang Theatrefest. Davis has appeared in many productions on and off Broadway. He played opposite Katharine Hepburn in the national touring company of *Coco*. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont. and Stratford, Conn. festivals. He has performed roles in twenty-six of Shakespeare's plays. His roles at A.C.T. include Iago in *Othello*, Martin Dysart in *Equus*, Brutus in *Julius Caesar*, Sidney in *Absurd Person Singular*, Autolycus in *The Winter's Tale*, Richard in *Hay Fever*, Uncle Sid in *Ah, Wilderness!*, and the title role in *Peer Gynt*, among others.

HEIDI HELEN DAVIS[*] joined the company two seasons ago and has appeared in A.C.T.'s productions of *Peer Gynt*, *Othello*, *Julius Caesar*, *Hotel Paradiso*, *A Christmas Carol*, *Absurd Person Singular*, *A Month in the Country* and *Heartbreak House*.



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RICHARD DENISON[*] was born and raised in Toronto. Active in the theatre while still a high school student, Denison's early roles included Tom in *The Glass Menagerie*, Jesus and Judas in



Godspell, Jerry in *The Zoo Story*, and Sakini in *Teahouse of the August Moon*. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in *Antony and Cleopatra* to Lucentio in *The Taming of the Shrew* to First Murderer in *Richard III*, as well as roles in *A Moon for the Misbegotten* and *Henry VI, Part Three*. His A.C.T. credits include *The Winter's Tale*, *A Christmas Carol* and *The Visit*.

BARBARA DIRICKSON[*] joined A.C.T. eight years ago and has appeared in *Cyrano de Bergerac*, *THE HOT L BALTIMORE*, *The House of Bernarda Alba*, *The Cherry Orchard*, *Pillars of the Community*, *Jumpers*, *Street Scene*, *The Matchmaker*, *General Gorgeous*, *Peer Gynt*, *Equus*, *Man and Superman*, *A Christmas Carol*, *The Bourgeois Gentleman*, *The Master Builder*, *Absurd Person Singular*, *Travesties*, *All the Way Home*, *A Month in the Country*, *The Circle*, *5th of July*, and *Hay Fever*.



She has also worked in television and was seen as Rosalind in *As You Like It* with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in *Shay*.

PETER DONAT has appeared at A.C.T. for eleven seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best



featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has starred on American TV. His appearances here

include *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder*, *A Month in the Country*, *Heartbreak House* and *Equus*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and an upcoming thriller with Richard Harris.

SABIN EPSTEIN directed *The Cherry Orchard* for the New Zealand Drama School, *Tartuffe* for the Oregon Shakespearean Festival and *Guys and Dolls* at U.C. San Diego during the 1977-78



season. He has been a Guest Director and actor with the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Cafe La Mama in New York, the Traverse Theatre in Scotland and the Mickery Theatre in Holland. He is an associate director with the A.C.T. company, teaches Activation and directs student projects for the Advanced Training Program. He has appeared in the musical *Shenandoah* and *Uncommon Women and Others* at P.C.P.A. this past spring, *The Merry Wives of Windsor* in Utah this past summer and most importantly associate producer of the Plays in Progress program.

DAMON EVANS joins A.C.T.'s acting company this season. He's a graduate of the Interlochen Arts Academy in Michigan and has appeared with the Theatre Company of Boston. On Broad-



way 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 young Alex Haley, *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*.

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



JULIA FLETCHER joins the acting company this season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays in Progress series for one year. This summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of *Hamlet* with Daniel Davis and as Isabelle in *Ring Around the Moon* under the direction of Laird Williamson. While in training at A.C.T. she appeared as Betty Parris in *The Crucible* and Sharon in the P.I.P. production of *Hagar's Children*.



JANICE GARCIA returns to A.C.T. for her fourth season. She toured in *Ah, Wilderness!* during A.C.T.'s tour of Hawaii and Japan and has been seen here in *The Merry Wives of Windsor*, *Peer Gynt*, *Equus*, *A Christmas Carol*, *Valentin and Valentina*, *The Winter's Tale* and *Ah, Wilderness!*. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the



University of San Francisco. She has also taught in the Young Conservatory, Summer Congress and directs student projects for the Advanced Training Program.

ANN HAZARD GILLESPIE joins the A.C.T. acting company this season after studying at Yale University and at the National Theater Institute in the O'Neill Theater Center, Waterford, Connecticut. While in the A.C.T. Advanced Training Program she appeared as Polly Peachum in *The Beggar's Opera*, Isabel in *Measure for Measure*, Anya in *The Cherry Orchard* and Kathy in *Moonchildren*. During the summer Gillespie performed at the Pacific Conservatory of the Performing Arts. She was the recipient of the Alma Brooks Walker Scholarship while in training at A.C.T.



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



LAWRENCE HECHT is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company, the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor



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and project director for the Conservatory. He has been seen at A.C.T. in *Desire Under the Elms*, *The Taming of the Shrew*, *Peer Gynt*, *Equus*, *Othello*, *A Christmas Carol*, *Valentin and Valentina*, *Julius Caesar*, *the National Health* and *The Visit*.

ELIZABETH HUDDLE



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

This is her eighth season at A.C.T. where her roles have included the Duenna in *Cyrano de Bergerac*, Suzie in *THE HOT L BALTIMORE*, Mrs. Maurant in *Street Scene*, Dolly in *The Matchmaker*, the Countess in *This Is (An Entertainment)*, Joan in *Knock Knock*, Marcelle in *Hotel Paradiso*, Natalya in *A Month in the Country* and Claire Zachanassian in *The Visit* among others. She has appeared as a guest artist with the Oregon Shakespearean Festival playing Cleopatra in *Antony and Cleopatra* and directing *A Streetcar Named Desire* and *Miss Julie*. She also directed the P.I.P. production of Jack Gilhooley's *Afternoons in Vegas*. Recently appointed to the grants panel of the N.E.A., she completed her first feature film, *Pilgrim*, *Farewell* this summer.

DANIEL KERN[*]



was the first person to receive an M.F.A. in Acting from A.C.T. He also holds a B.S. in psychology from the University of Oregon. He was First Narrator in Berlioz' *Beatrice and Benedict*, which was directed by Seiji Ozawa for the San Francisco Symphony. At A.C.T. he has appeared as Leontes in *The Winter's Tale*, Eben in *Desire Under the Elms* and Arnold in *The Circle*. He has also toured with the company to both Russia and Japan. Other A.C.T. credits include *The Taming of the Shrew*, *The Cherry Orchard*, *Cyrano de Bergerac*, *The Merry Wives of Windsor*, *Peer Gynt*, *Othello*, *The Masterbuilder*, *The Bourgeois Gentleman*, *Julius Caesar*, *All the Way Home* and *5th of July*.

GERALD LANCASTER



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

ANNE LAWDER



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

MICHAEL X. MARTIN



is now in his second season with A.C.T., having appeared in *The Winter's Tale*, *Ah, Wilderness!*, *A Christmas Carol* and *The Visit*. At the Pacific Conservatory of the Performing Arts his credits include *The Front Page*, *A View From the Bridge*, *The Alcestiad*, *Star Child*, *Madwoman of Chaillot* and *Showboat*. While apprenticing at California Actor's Theatre in Los Gatos, he acted in *Henry IV*, *Henry V*, William Hamilton's *Save Grand Central*, and the U.S.

premiere of *Wild Oats*. Martin is a San Jose native and graduate of the University of Santa Clara where he appeared in many student productions.

JEFF MCCARTHY[*]



studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California and makes his debut with the A.C.T. acting company this season. While in training with A.C.T. he has appeared as Skip Hampton in *Luanne Hampton Lavery Oberlander*, Lopakin in *The Cherry Orchard* and Parolles in *All's Well That Ends Well*. At the P.C.P.A. he was seen as Tony in *West Side Story* and as the Vagabond in *The Tavern*. At Theater by the Sea in New Hampshire he performed the roles of Trotter in *The Mousetrap* and Bobby in *Company*. He participated in the American Theater Festival in Great Britain and a U.S.O. tour of the Orient. While in training at A.C.T. he was recipient of an Alma Brooks Walker Scholarship.

WILLIAM MCKEREGHAN



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

DELORES Y. MITCHELL[*]



joined the A.C.T. acting company three seasons ago and has appeared in *Man and Superman*, *Valentin and Valentina*, *Peer Gynt*, *Equus*, *All the Way Home*, *The National Health*, *The Winter's Tale*, *Ah, Wilderness!*, *The Visit*, *Hotel Paradiso* and as Mrs. Cratchit in *A Christmas Carol*. Mitchell received her B.A. in speech and drama from Florida

A&M University in Tallahassee and has been seen at the Free Southern Theatre in New Orleans and the Oregon Shakespearean Festival. She also teaches in A.C.T.'s Summer Training Congress.

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



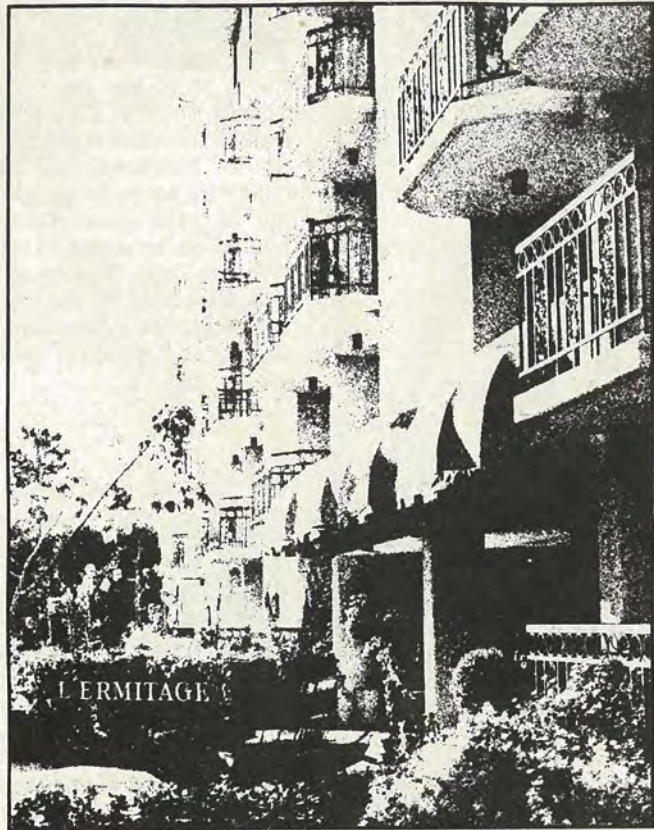
THOMAS M. NAHRWOLD[*] appeared last season in *The Winter's Tale*, *The Circle*, *The Visit* and as Richard in *Ah, Wilderness!* which he previously performed during A.C.T.'s tour of Hawaii and Japan. He has worked for two summers at the Pacific Conservatory of the Performing Arts in Santa Maria, appearing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



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



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



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



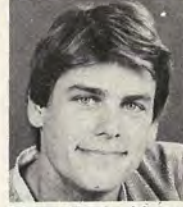
SUSAN E. PELLEGRINO[*] who came from Baltimore, Md., is now in her fourth season with A.C.T. She was seen last year in *The Winter's Tale*, as June in *5th of July* and as Sorel in *Hay Fever*.



Other A.C.T. productions include Jane in *Absurd Person Singular*, Gwendolyn in *Travesties*, *The Master Builder*, *A Christmas Carol*, *Peer Gynt*, *Valentin and Valentina*, *The Taming of the Shrew* and *Desire Under the Elms*. She has acted with the Pacific Conservatory of the Performing Arts in Santa Maria and was seen in the title role of *Gypsy*, as Teresa Winkle in *The Utter Glory of Morrissey Hall*, *Show-*

boat and *The Ballad of the Sad Cafe*. She has studied at California State University (S.F.) and City College of San Francisco.

SCOTT RHYNE attended the Juilliard Workshop for High School Students at Saratoga Springs, New York and obtained his B.F.A. degree from the State University of New York at Purchase, New York. He appeared at the American Shakespeare Festival, Stratford, Connecticut, in *Julius Caesar* and *The Tempest* under the artistic direction of Gerald Freedman prior to joining A.C.T. this season.



SYDNEY WALKER is a veteran of 35 years of stage, film and television work. 80% of Mr. Walker's professional career has been spent with repertory companies. Trained by Jasper Deeter at the Hedgerow Theatre of Moylan, Pa. in the 1940's, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950's, the APA and Lincoln Center Repertories in the 1960's and 1970's. He joined A.C.T. in 1974 and has been with us in (among others) *Pillars of the Community*, *Horatio*, *The Ruling Class*, *Tiny Alice*, *The Matchmaker*, *Peer Gynt*, *Othello*, *Knock, Knock, Travesties*, *The Circle*, *Hotel Paradiso*, *The National Health*, *A Christmas Carol*, *The Winter's Tale* and *The Visit*.



MARRIAN WALTERS, in her sixth season with A.C.T., has appeared in over 500 productions (300 of which were opposite Barnard 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 Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive designs available only at their elegant new shop at Pier 39.



ROBERT WESTENBERG[*] was born in Miami Beach and attended California State University at Fresno before coming to A.C.T. He has just finished his second season at the Pacific Conservatory of the Performing Arts in Santa Maria. This is his first season with the acting company.



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



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



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



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DESIGNERS

MARTHA BURKE (*Costume Designer*) returns to A.C.T. for her second season having designed *5th of July* last season. This past summer she designed *The Four Poster* for the Walnut Creek Repertory Theatre. Her past credits include *HMS Pinãfore* and *Romeo and Juliet* for the Santa Barbara Repertory Theater and *Cabaret*; *Play It Again, Sam*; *Sherlock Holmes*; and *Promises, Promises* for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1978 for *The Lion in Winter*. She has also designed *Dark of the Moon* for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

F. MITCHELL DANA (*Lighting Designer*) 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 Operas, 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, Alvin Ailey Dance 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.

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

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

ROBERT MORGAN (*Costume Designer*) is now in his eighth season at A.C.T., having created costumes for 21 productions here, including *Hay Fever*, *Ah, Wilderness!*, *The Master Builder*, *Tiny Alice*, *Equus*, *General Gorgeous*, *This Is (An Entertainment)*, *Street Scene*, *Jumpers*, *Broadway*, *Travesties*, *Man and Superman* and *A Christmas Carol*. He also designed costumes for the Guthrie Theatre's *Doctor Faustus* and for the San Diego Old Globe Theatre's *Hamlet* and *A Midsummer Night's Dream*. Morgan has taught design at the University of California at Santa Barbara, has a B.A. from Dartmouth College and an M.F.A. from Stanford. When not in San Francisco, he lives in Vermont with his wife, an attorney.

RICHARD SEGER (*Set Designer*) returns for a fifth season at A.C.T., last year having designed *The Winter's Tale*, *5th of July* and *The Visit* as well as *Julius Caesar* and *Hotel Paradiso*, as well as *The Matchmaker*, *The Bourgeois Gentleman*, *Othello*, and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of Art Institute, Seger also created sets for the Broadway production of *Butterflies are Free* and several off-Broadway productions. His other credits include numerous productions at the City College of New York, C. W. Post College, also in New York, the Westport Country Playhouse in Westport, Conn., and the Coconut Grove Playhouse in Miami, Fla.

WARREN TRAVIS (*Costume Designer*) designed the sets and costumes for a new play *The Trouble With Everyone* by Paul D'Andrea at the Mark Taper Forum in Los Angeles. It will have its New York premiere this fall at the Phoenix Theatre under the direction of Atan 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.

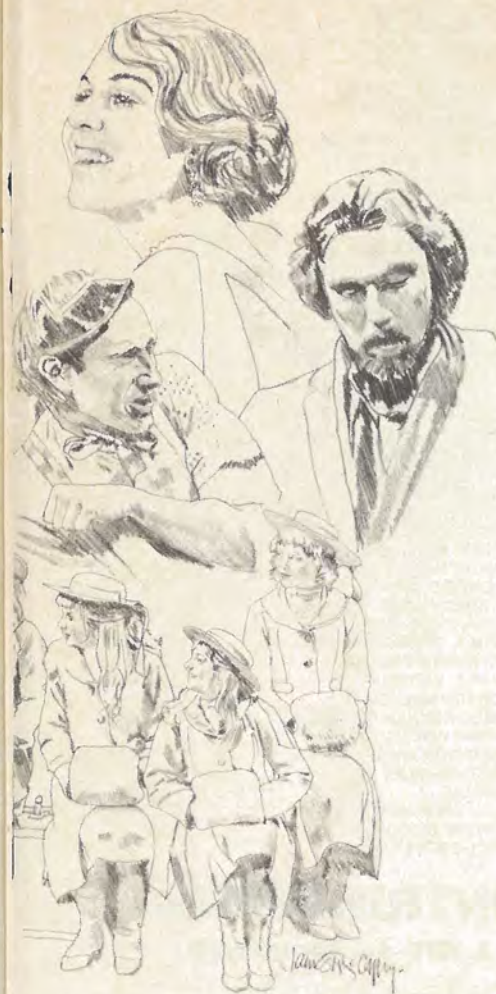


Costume designs for *Romeo and Juliet* by Warren Travis



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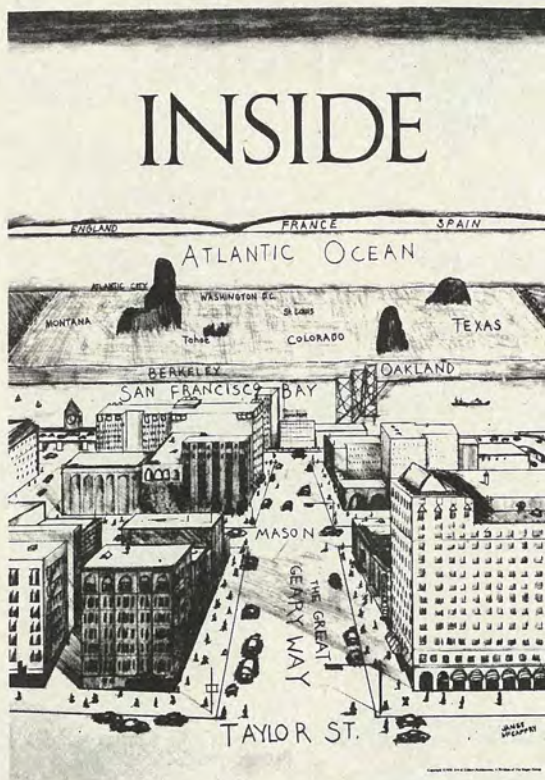


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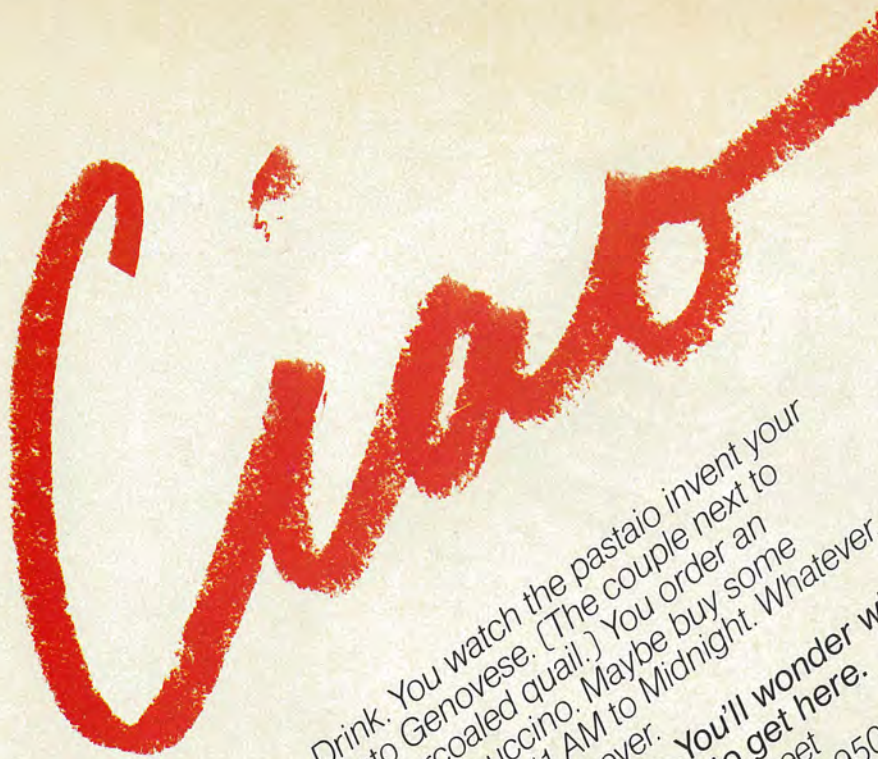


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