There may still be places on earth where Grand Marnier isn’t offered after dinner.
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AMY YEN
Account Supervisor—San Francisco

SUSAN ADAMS
SEIKI CHIKAMI
ART DAVI
Account Executives—San Francisco
950 Battery Street, San Francisco 94111
(415) 956-6262

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Advertising Manager—Los Angeles

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DIANA MINI
Account Executives—Los Angeles
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(213) 955-7460

LOIS ESSL
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Account Executives—New York
10 East 42nd Street, New York, NY 10017
(212) 996-216

JAMES MASCHELL
Graphics Production by Groupe Graphics

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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 formidable challenge. This season the projected deficit is $300,000 and our goal is to raise the amount before May 31, 1990. 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 $300,000 before May 31, 1990. After having brought such much honor to San Francisco, it would be a great pity for our company to close. And it would be unsavory 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 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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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 Lily Vetser'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
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 Edward 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 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 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 Shakespeare Lives!' series continues on Thursday, November 1 at 7 p.m. when A.C.T.'s scenarist 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 director 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, 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 whisk 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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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 lectures and 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.
The greatest cruise ship ever built, the S.S. United States, is scheduled for a return voyage in 1980. She is to sail again her second maiden voyage, following the long-anticipated return of the American flag to the world's fleet of luxury liners. By joining the United States Cruising Society (USCS), you have the rare opportunity to help write history and bring this great ship back to active cruise duty.

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AL
The Berkeley Shakespeare Festival will stage a celebration performance of Elizabethan life, Art's Fair in Love and War, in Golden Gate Park this fall. Specific information regarding these programs can be obtained by phoning 845-0033.

Shakespeare's World: Lively Be 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 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 227-5100.

Music in Shakespeare's Age, a series produced by Westeco, Inc., offers a variety of programs ranging from An Anatomie of Love, directed by A.C.T.'s Elizabeth Hudley, 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 to 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 892-1888.
THE AMERICAN CONSERVATORY THEATRE

presents

ROMEO AND JULIET

(c. 1596)

by WILLIAM SHAKESPEARE

Directed by ALLEN FLETCHER

This production is supported in part by a grant from the Shakes Company.

Scenery by RALPH FURINCELLO
Costumes by WARREN TRAVIS
Lighting by MELITANA
Music by LARRY DELLINGER
Fight Direction by DAVID L. BOULY
Choreography by JOHN PASQUALETTI
Sound by CHARLIE RICHARD
Associate Director: JOHN FLETCHER

the cast

ESCAULUS, Prince of Verona
MONTAGUE
Lady Montague
ROMEO, their son
BENVOLIO, Montague’s nephew
CAPULET
Lady Capulet
Juliet, their daughter
TYBALT, Lady Capulet’s nephew
Nurse to Juliet
MERCUTIO, a kinsman of the Prince and friend of Romeo
PARSIS, Tybalt’s page
AIDS, a Page to Tybalt and Nurse
KING of France

presenters of the story

ROBERT WESTBEMING (the Troubadour)
MICHAEL X. MARTIN
MARK HARELICH
ISAIAH WHITLOCK, JR.
GERALD LANCASTER
PETER DAVIES
THOMAS OGLEBAY
RICHARD DENISON
SCOTT RHUNE
SUZANNE PELLEGRINO
THOMAS M. NAHRWOLD
JEFFREY ALLIN
MICHAEL WINTERS
DELORES Y MITCHELL
JULIA FLETCHER
MARK MURPHY
ANNIE LAWERD
DANIEL DAVIS
DANIEL KERN
WILLIAM MCKERRUGHAN

other presenters,
representing townspeople, beggars, party guests, servants, and officers:
BROOKES, BARTLETT, BOWERS, CAPOTZZALDO, MARIE CHAMBERS, MELINDA DEANE, GERALD V. FINNEGANG, LYDIA HANNIBAL, THOMAS P. HARRISON, JOHN HUTTON, MATT MCKENZIE, STEVEN J. MARKUS, STACY NAY, BRUCE TRACY, DANIEL VERDEN

SCENE: Verona and Mantua

There will be two twelve-minute intermissions.

understudies

ESCAULUS—Lawrence Hecht; MONTAGUE—Allen Fletcher; Lady Montague—Barbara Diricksen; ROMEO—Mark Murphy; BENVOLIO, TRADICULAR—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; DAMIEN—Samuel Abraham; Balthasar—John Fletcher; CONSTABLES—Apothecary—David Hammond; Friar John—Frank Ottiwell; Peter—Sabin Epstein.

A NOTE ON ‘ROMEO AND JULIET’

Three rather remarkable coincidences. The first is that Capulet’s servant should ask for 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 spirited of the Capulets, should overhear the disguised Romeo ask a servant about Juliet and be able to identify his voice as that of a Montagu; 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 draper, 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 island of the city—either because life with Anne Hathaway was dull or he had been caught coconami. For whatever reason, he became an actor and went from “principal comedian” in 1596 to “principal tragedian” in 1599.

He had already begun to write and somewhere around 1598 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

Of the many wines is developing a successful varietal vineyard, none is more crucial than the 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 microclimate of the vineyard, which includes relief and aspect, and local soil characteristics. All of these factors will affect the first and, depending upon the variety, results may or may not be desirable. The economics of grape growing is borne on vines of European origin. The successful varietal is, however, extremely susceptible to the destructive phyloxera variante, a minor virus that can result in the destruction of the French and California wine industries of the late 1880’s. About the turn of the century, a remedy was discovered by grafting the French vines on the root stock of certain native American vines known to be phyloxera-resistant. It was the ideal solution for the problem and caused a huge increase in grape yields. Today, 98% of all grape growing is done with this root stock in both the U.S. and Europe and is protected by American patent. The greatest challenge is how to establish the root system but is more commonly done in a memory prior to planting in the vineyard.

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THE AMERICAN CONSERVATORY THEATRE
presents
ROME AND JULIET

(R. 1966)
by WILLIAM SHAKESPEARE
Directed by ALLEN FLETCHER
This production is supported in part by a grant
from the Shakes Corporation.
Scenario by RALPH FURINCELO
Costumes by WARREN TRAVIS
Lighting by MITCHALL
Music by LARRY DELINGER
Fight Sequences by DAVID L. BOULHAY
Choreography by JOHN PASQUALETTI
Sound by CHARLIE RICHMOND
Associate Director JOHN FLETCHER

CAST
Escalus, Prince of Verona
Montague
Lady Montague
Benvolio, Montague's nephew
Capulet
Lady Capulet
Juliet, their daughter
Tybalt, Lady Capulet's nephew
Nurse to Juliet
Mercutio, a kinsman of the Prince
and a friend of Romeo
Paris, a nobleman
Friar Lawrence

presenters of the story
ROBERT WESTENBERGER (the troubadour)
MICHAEL X. MARTIN
MARK HAREL...K
ISAH WHITLOCK, JR.
GERALD LANCASTER
PETER DAVIES
THOMAS OGLIVSY

other presenters,
representing townspeople, beggars, party-guests, servants, and officers:
ESCALUS—Lawrence Hecht; MONTAGUE—Allen Fletcher;
BENVOLIO, Troubadour—Jeff McCarthy; CAPULET—William Paterson;
Lady Capulet—Elizabeth Huddle; JULIET—Janice Garcia; TYBALT—Jeffrey Allin;
Nurse—Bonnie Bowers; MERCUTIO—Daniel Kerr; Paris—Robert Westenberg;
FRIAR LAURENCE—Gerald Lancaster; SAMUEL—Daniel Frazier;
BALTHASAR—John Fletcher; CONSTABLES—Apothecary—David Hammond;
FRIAR JOHN—Frank Ottiwell; PEER—Sabin Epstein.

SCENE: Verona and Mantua
There will be twelve-minute intermissions.

understudies
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BENVOLIO—Barbara Drickson; ROMEO—Mark Murphy;
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FRIAR LAURENCE—Gerald Lancaster; SAMUEL—Daniel Frazier;
BALTHASAR—John Fletcher; CONSTABLES—Apothecary—David Hammond;
FRIAR JOHN—Frank Ottiwell; PEER—Sabin Epstein.

A NOTE ON ‘ROME AND JULIET’

Shakespeare’s Romeo and Juliet has been enormously popular with audiences ever since its first performance, probably in 1596. 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 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 Iuliet,” which first appeared in 1562 and was reissued in 1567. Shakespeare did, however, rework the plot, lighten the action a bit, and emphasize the comic.

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 Frier to Intercede on their behalf, or for Juliet to awaken.

With another nod to Greek tragedy, Romeo and Juliet relies heavily for its tragic dénouement on fate, chance, accident—something else Shakespeare later minimized in his work. The final battle 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 sartorial 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 grocer, was born on April 23, 1564, in Stratford-upon-Avon. He learned to read, was raised in Latin, married early and like many young men left for the fitter of the city—either because life with Anne Hathaway was dull or he had been caught fighting. For whatever reason, he became an actor and went from “principal comedian” in 1586 to “principal tragedian” in 1593.

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The fine wine grapes are borne in vines of European origin. The most common of these grapes are, however, extremely susceptible to the downy mildew phylloxera, a microbe

Sebastiani Vineyards

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1812 EST.

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Sausalito, CA 94965

Sebastiani Vineyards is one of California’s oldest wineries. Established in 1856 by Sebastiani family, the winery has a rich history of producing quality wines. The winery is known for its beautiful vineyards and vineyards ranging from the winery’s founding to present day. The winery is located in the heart of Napa Valley, where the climate and soil conditions are ideal for growing grapes. The winery produces a wide range of wines, including reds, whites, and sparkling wines. Sebastiani Vineyards is committed to sustainability and has implemented various environmentally friendly practices. The winery is owned by the Sebastiani family, and the winemaking is done by the experienced team of winemakers. The winery is a popular destination for wine enthusiasts and those interested in learning about the wine-making process.
**American Conservatory Theatre**

**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.

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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 p.m. & Sat. 2:30 p.m.: $11, $10, $5, $4.50;
Fri. & Sat. 8:30 p.m. $10, $10, $6, $5.50; Wed. 2 p.m. & All Previews: $10, $9, $6, $5.

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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 touring 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 individualized sense of humor. Buried Child, which won the 1975 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. These secrets are told to Harold Pinter’s Homecoming and Edward Albee’s Who’s Afraid of Virginia Woolf, with new series of variations on the latter play’s frightening parlor game, “Get the Guest.” The myth 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 Weststadt—in the context of American pop culture.

On one level, Buried Child is a sly and funny black comedy about a group of disparate and disjointed individuals 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 oplastics of his dreary existence. His wife, Hallie, a hypochondriacal 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, notably the Natasha Nicole’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 Starring Class and the recent Suicide in B Flat. Many of these have evoked a wide variety of responses from theater critics. Eight of his plays have won Obie Awards—the Village Voice citation for Off-Broadway excellence, including Buried Child.
THE AMERICAN CONSERVATORY THEATRE

presents

BURIED CHILD

by SAM SHEPARD

Directed by EDWARD HASTINGS

Scenery by RICHARD SEGER
Costumes by MARTHA BURKE
Lighting by DIRK ZEPHER
Saxophone Improvisation by TONY PAGANO
Associate Director: SABIN EPSSTEIN

THE CAST

Dodge WILLIAM PATERSON
Haile MARRION WALTERS
Tilden LAWRENCE HECHT
Bradley RAYE BIRD
Shellie BARBARA DIRICKSON
Vince JEFF MCCARTHY
Father Dewil SYDNEY WALKER

UNDERSTUDIES


There will be two ten-minute intermissions.

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AMERICAN CONSERVATORY THEATRE

1979-80 SEASON OF REPERTORY

Opening October 12, 1979

ROMEO & JULIET
by William Shakespeare

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BURIED CHILD
by Sam Shepard

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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

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Opening February 8, 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 5, 1980

AH, WILDERNESS!
by Eugene O'Neill

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 928-9803 with their call service.

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

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

Ticket Information: The A.C.T. Box Office at the Geary Theatre is open Tuesday through Saturday, 1 p.m. to 5 p.m. Monday through Sunday. The Geary Box Office is also open to 8 p.m. for Sunday performances. Tickets to Geary and Marina's Memorial Theatre shows are also available 30 minutes prior to curtain at the Marina's Memorial Theatre Box Office. For additional information call 975-6640.

Special Discount Rates are available to clubs and organizations attending A.C.T. in groups of 25 or more at both the Geary and Marina's Memorial Theatres. Special student matinees (not listed on regular schedules) are also offered to school groups. Information on all group discount rates may be obtained by calling or writing Linda E. Graham at A.C.T., (415) 771-3080.

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.

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

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■ 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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With the flair of a New World, Orpheus brings you... Good Taste of the Old World.

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 Merleth 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 sad 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).

Rare cuisine. Well done.

In San Francisco,
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Dinner nightly from 6 p.m. Reservations: (415) 956-7777.
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Rare cuisine. Well done.
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 independence 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 interpretative readings of selections from The Naked Civil Servant. Crisp then regales the audience with episodes from his book which describes the life of an open homosexual living in England in times when it was not wise nor fashionable to be gay. After an intermission during which Crisp hob-nobs with the audience and signs books in the theatre lobby, he returns to the stage to answer any questions which the audience members can submit in writing or ask in person. This scintillating session sparkles with Crisp's own personal magnetism and 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 heartrendingly enjoyable. It is fun. It is positive. It is a survival kit for people..." Walter Kerr, New York Times, proclaims, "It's an ingratiating chap. We like him, nod at his sardonicisms and grin at his sallies. He can be quite funny and quite pertinent!!" Charles F. Reck, Hollywood Reporter, adds, "An immensely entertaining evening."


The American Conservatory Theatre in association with Hillard Eilkin, Martin Erlichman and Bill Sargent presents

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"Lafayette, a delightful and highly professional restaurant." Gordon Bates, Gourmet Magazine
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An Evening with
QUENTIN CRISP

(THE NAKED CIVIL SERVANT)

Limited Engagement! November 13-18 only
At A.C.T.’s Marines’ Memorial Theatre
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 to establish the drama department at San Francisco State University as well as his 12-year partnership with Harriet Biau as founders of the Actors Workshop (which performed at what is now ACT'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.

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 to him by 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 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 courtier, 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 doctors, 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 on 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, brushed by the narrow society that surrounds him, spiritually focused on 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, bearing 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.)

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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 grow so developed 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 tragic 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 sums up the way Merrick’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 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 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 mysteriously related to the worship and wonder that preoccupy a priest-philosopher.

—The Rev. Robert E. Laud

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


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**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 entertain-

meriment."

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 a weekend at their country house. The plans are complicated by a surprise visit from the Master, who, in his usual gentlemanly manner, informs them that he will be staying until the next day.

There will be one fifteen-minute intermission.

understudies

Simon Bliss—Thomas M. Nahl; 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 Gresham—Daniel Kern; Jackie Coryton—Janice Garcia.

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**Marrian Walters, William Paterson (rear), and Susan E. Pellegino**

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**Barbara Dickson**

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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 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 precocious 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 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 preface of the programme, “that the dialogue is non-epigrammatism. This I think is correct, but I hope 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 greatest 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 chosen to heighten the comedy. hay fever remained one of Coward’s favorite comedies until his death in 1973.
WHO'S WHO AT A.C.T.

WILLIAM BALL

(General Director) Founded the American Conservatory Theatre in 1965. A.C.T. is one of the leading regional theatres, with companies and Shakespeare productions across the country. Ball made his New York directorial debut with Chekhov's Little-known Novruz 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 Festival, 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, Natafia, at the Houston Grand Opera, with composer Lee Hoby on a Month in the Country. In 1964, he directed Tannhauser and Hamlet at the Shakespearean Festival at Lincoln Center, then travelled to London to recreate his staging of Six Characters, with composer Lee Hoby on a Month in the Country. In 1964, he directed Tannhäuser and Hamlet at the Shakespearean Festival at Lincoln Center, then travelled to London to recreate his staging of Six Characters, with composer Lee Hoby. 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 indirect grant and an NBC-RCA Director's Fellowship. Among the first plays for which he directed A.C.T. were Tannhäuser, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Desperate Hours, Three Sisters, The Cherry Orchard, King Richard III, Jumpers, Equus, The Bourgeois Gentleman and The Winter's Tale. His plays have been seen at A.C.T.'s first two seasons, and staged across the country. His current 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 Lines of Margery Kempe, Epiphon for the Wesleyan University. He has also worked as a teacher in A.C.T.'s Conservatory program, as founder and general director of A.C.T. He also accepted an Antoinette Perry (Tony) Award for the American Conservatory Theatre as a director in 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 Directors. In 1969 he began directing A.C.T., took the company on its first tour to Broadway, and has remained as producer ever since. McKenize is an active participant in all phases of the theatre, he has produced three plays on Broadway, and his national tours of Broadwater. He has been the producer of the Westport Country Playhouse in Connecticut since 1969 and of the Peninsula Players in Fish Creek, Wisconsin, since 1960. McKenize is a director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer and Theatre, and is an active member of The League of Resident New York Theatres and Producers. He is a working member of the Association of Theatrical Press Agents and Managers, the International Theatre Stage Employees and Actors' Equity Association, and is a consultant for PEPACT and was recently appointed a member of the Board of Directors of LIFT, the League of Independent Theatres of North America. His theatre 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. who produced productions of Charley's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged several of the company's current 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 Lines of Margery Kempe, Epiphon for the Wesleyan University. He has also worked as a teacher in A.C.T.'s Conservatory program, as founder and general director of A.C.T. He also accepted an Antoinette Perry (Tony) Award for the American Conservatory Theatre as a director in the American Theatre Wing last June.

ALLEN FLETCHER

(Conservatory Director) is a former artistic director of the Seattle Repertory Theatre and a member of the boards of the many companies he has partnered with. Jackson retired from the Artistic Director of the Oregon Shakespeare Festival, San Diego's Old Globe Theatre, the New York City Opera, the A.P.A., the Long Wheel Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Marta. 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. Fletche has directed and conceived productions of Uncle Vanya, Death of a Salesman, A Midsummer Night's Dream, Death of a Salesman, A Midsummer Night's Dream, Romeo and Juliet, The Crucible, and has also directed numerous other plays for A.C.T. including As You Like It, Three Sisters, and The Tempest. 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 Pilgrimage, The Foreigner Artistic Director of the Colorado Shakespeare Festival for four years. Barrett is a graduate of Yale University and has been seen on television in the Petrocelli series and in local and national commercials.
WHO’S WHO AT A.C.T.

WILLIAM BALL (General Director) founded the American Conservatory Theatre in 1965. Beginning as a theatre as a designer, he soon turned to acting and appeared with regional companies and Shakespearean productions across the country. Ball made his New York directional debut with Chekhov's little-known comedy in an off-Broadway production that won the Obie and Vernon Rio Drama Critics Award for 1958. The next few years found him directing at Avery's Alley Theatre, San Francisco's Actor's Workshop, and Washington D.C.'s Arena Stage, San Diego's American Shakespearean Theatre, as well as staging several operas for the New York City Opera. His 1953 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 multi-award winner and enjoyed an extended run in New York. After directing at Canad's Stratford Festival, Ball returned to New York to write the libretto for an opera, Il Trittico, with composer Lee Holby based on a Month in the Country. In 1984, he directed Tarantula and Hunchback of Notre Dame at Shakespeare in Lincoln Center, then traveled to London to recreate his staging of Six Characters, with composer Oliver Messiaen. He was a graduate of Carnegie Mellon University, which presented him with an honorary doctoral degree last May, he has been the recipient of a Fulbright Scholarship, a Ford Foundation directors' fellowship, and an NBC—RCA Director's Fellowship. Among the first plays for which he directed A.C.T. were Tarantula, Six Characters, Under Milkwood, Tiny Alice, King Lear, and The Seagull. He followed them by Twilight Film, The American Dream, Hamlet, Dusept, The Rope, Three Sisters, The Rake's Progress, and the Shakespearean plays: The Tempest, King Lear, Macbeth, Othello, and the late Shakespeare's Henry VIII.

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 A.C.T.'s Executive Director, took the company on its first tour to Broadway, and has remained producer ever since. McKenzie is an active participant in all phases of the theatre's operation. He has led the company on three plays on Broadway, and its national tours. He was the producer of the Westport Country Playhouse in Connecticut since 1969 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 member of the Association of Theatrical Press Agents and Managers, the Directors' Guild 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 LITC, 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 celebrated his fifth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T. whose productions of Chekhov's The Cherry Orchard, King Richard III, Jumbers, Equus, The Bourgeois Gentilhomme, and The Winter's Tale were seen at A.C.T.'s first two seasons, and has staged the film and television productions of the company since 1965 and also heads the Plays in Progress program devoted to the production of new writing. His first feature film production is The Life of Margery Kempe, a teleplay based on the letters of Margery Kempe, Epiphany for Fox Telepictures. He also works as a teacher in A.C.T.'s Conservatory Program, as founder and general director of the company. He also accepted an Antoinette Perry (Tony) Award for the American Conservatory Theatre Wing last June.

JAMES J. FOLEY (Conservatory Director) is from theexceptional artistic director of the Seattle Repertory Theatre and now directing eight companies in the Pacific Northwest. He is the Orange Shakespeare Festival in San Diego and the 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 Barbara. He spent four years at the American Conservatory Theatre in Indianapolis. He is a member of the American Conservatory Theatre in Stratford, Conn., and has two of these roles for A.C.T., director of the training program and as two of its artistic directors. Hitcher has directed the plays of Uncle Vanya, Death of a Salesman, A Midsummer Night’s Dream, The Heiress, and the films of Hamlet, A Midsummer Night’s Dream, and The Taming of the Shrew. Hitcher is the author of a forthcoming book, "Shakespeare and the Environment," which is a study of the plays and their role in contemporary society. Hitcher has also translated and directed numerous film and television plays for A.C.T., including "A Month in the Country," "Someone Else's Life," and "The Seagull." Hitcher is also a member of the American Conservatory Theatre in San Francisco, where he has been a member of the company since 1965.

NAGLE JACKSON (Guest Director), Artistic Director for McCarter Theatre in Princeton, New Jersey, and former Artistic Director of the Seattle Repertory Theatre for six seasons, is returning to A.C.T. to direct Hay Fever. As a resident director at A.C.T. from 1967 to 1970, he staged such works as Little Murders, Room Service and Little Malcolm and His Struggle Against the Eunuchs, returning in 1973 to direct The Merry Wives of Windsor, which has originated in Milwaukee. He has staged the recent productions of Twelve Angry Men and The National Health. After studying drama at Oxford University, Hitcher joined the Circle-In-the-Square Direct or's Workshop in New York. A feature film actor, Hitcher has appeared in several movies and on television, including "The Night of the Iguana," "The Fall of the Roman Empire," and "The Best Years of Our Lives." Hitcher is the author of a forthcoming book, "Shakespeare and the Environment," which is a study of the plays and their role in contemporary society. Hitcher has also translated and directed numerous film and television plays for A.C.T., including "A Month in the Country," "Someone Else's Life," and "The Seagull." Hitcher is also a member of the American Conservatory Theatre in San Francisco, where he has been a member of the company since 1965.

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THE ACTING COMPANY

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

JEFFREY ALBIN ([1981]) was seen last season in The Visit and in Pinter's The Homecoming. He has performed in numerous productions at the Oregon Shakespeare Festival, and appeared at the Oregon Shakespeare Festival in Under the Stars. He has been seen on television in the Petrocelli series and in local and national commercials.

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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 Vanya in The Cherry Orchard, and at the Oregon Shakespearean Festival she played Titania in A Midsummer Night’s Dream and the Nurse in Romeo and Juliet.

JOSEPH BIRD, now in his 10th season with A.C.T., made his Broadway debut in You Can’t Take It With You and appeared in 10 off-Broadway productions. A featured actor in 17 APA Phoenix Repertory Productions in New York, he also toured Canada and the U.S. with this company. Bird toured in The Show Off with George Grizzard and Jessica Royce Landis and the APA Phoenix Eastern University tour of The Masantripe 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*| joined the company of the past six seasons ago, appeared last year as Jackie in Holy Flyin’, in A Month in the Country and in A.R. W имени. 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. include roles in The National Health as Nurse Swett, All the Way Home, A Christmas Carol and the Plays in Progress of Afternoon in Venus.

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 in the A.C.T. Geary Theatre Studio. 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: Winter's Tale, a Winter’s Tale. As You Like It, The Ugly Sister of Merrywether Hall and Cadence.

RAYE BIRK came to A.C.T. six seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minne- sota, and taught acting at Northwestern 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 Travestis, Cassius in Julius Caesar, Roderigo in Othello, Biontalo in Hotel Paradise, the Schoolmaster in The Visit and Dr. Shlypinksky 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 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 Rocky in Othello, Martin Dysart in Equus, Bruthus in Julius Caesar, Sidney. In Absent Person Singular, Autolycus in The Winter’s Tale, Richard in Henry V, Uncle Sam in A Christmas Carol and the title role in Peer Gynt among others.

PETER DAVIES*: in this 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 performed in National College Theater 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 Paradise, 50th 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 in Hamlet, under Allen Fletcher’s direction, at the P.C.P.A/Solvang Festival. 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, Bruthus in Julius Caesar, Sidney, in Absent Person Singular, Autolycus in The Winter’s Tale, Richard in Henry V, Uncle Sam in A Christmas Carol, 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, Absent Person Singular, A Month in the Country and Heartbreak House.

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LIEB BOONE] who joined the company last season, appeared in our last year as Jack in Holy Farmer, in A Month in the Country and in A.R., Wildness. She played in three productions in London, including the role of Ophelia in Allen Flistcher's production of Hamlet. Her past credits at A.C.T. also include roles in The National Health as Nurse Sweeney, All the Way Home, A Christmas Carol and the Plays in Progress of Production of Yesteryear.

BONNIE BOWERS, in her first season at A.C.T., studied at Allan Hancock College in Santa Monica, 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, Thes P.C.P.A. productions included: Whittaker, The Winter's Tale. As You Like It, The Tragedy of Mammon Hal and Canadues.

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JOY CARLING graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago'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 productions. Other directing credits include Billy by Barbara Keller, Shoe Palace Murray, Troy Holland and Bill Hoffman and The Hunter Grunch by John Robinson for A.C.T.'s Plays in Progress. She is the Assistant Director 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. and is currently studying at U.C. Santa Barbara. Davies began his stage career at 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 Ring of the Shire and Timon of Athens during the 1977 season. His A.C.T. credits also include A Christmas Carol, Hotel Paradise, 5th of July, The Visit and the N.E.T. production of The Taming of the Shrew.

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(Continued from previous page)

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 Saki in Yeast at the August Moon. With the Oregon Shakespeare 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 Midsummer Night's Dream and Henry VIII, 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 L Ballymore, The House of Bernard Alba, The Cherry Orchard, Pillars of the Community, Jumpers, Street Scene, The Matchmaker, General Gourmand, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentilhomme, 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 with the marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shy.

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 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 films include Godfather I, The Godfather, A Different Story, F.I.S.T., The Chines Syndrome, and an upcoming thriller with Richard Harris.

SABIN EPSTEIN directed The Cherry Orchard for the New Dramatists School, Tartuffe for the Oregon Shakespearean Festival and Guys and Dolls at U.C. San Diego in 1977-78 season. He has been a guest director and actor with the Squaw Valley Writer's Conference, the Utah Shakespearean Festival, the Caffe La Mama in New York, the Traverse Theatre in Scotland, and the Mikky Theatre in Holland. He is an associate director with the A.C.T. company, teaches directing and directs students for the Advanced Training Program. He has appeared in the musical Shear and Uncommon Women and Others at P.C.P.A. this past spring, The Merry Wives of Windsor at Axon in Utah this past summer and most importantly associate producer of the Plays in Progress program.

JOHN FLETCHER joins the A.C.T. acting company this season after being associated with A.C.T. for five years. He now serves as Conservatory Coordinator and teaches acting in the Summer and Fall Training Congress and assists in technical capabilities. He has studied acting at The Juilliard School in New York, training 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 as the result of a national competition for aspiring actors. Having been a regular player in the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in The Two Gentleman of Verona in New York at the Public Theater, she has appeared as Betty Parris in The Crucible and in The Telephone in New York in the role of Mrs. Williams. While in training at A.C.T. she appeared at the Santa Barbara Shakespeare Festival and in The P.R.O. production of Hagar's Children.

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.

DONALD EVANS has appeared in A.C.T. acting company this season. He has been a graduate of the Interlochen Arts Academy in Michigan and has appeared with the Theatre Company of Boston. 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 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 films include Godfather I, The Godfather, A Different Story, F.I.S.T., The Chines Syndrome, and an upcoming thriller with Richard Harris.

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, Valentin and Valentina, The Winter's Tale and A.H. 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 GILLESPI* 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 A.C.T. Advanced Training Program she appeared as Polly Peaches in The Beggar's Opera, Isabel in Measure for Measure, Anza in The Cherry Orchard and Kathly 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.

LAWRENCE HECHT* is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xerogos 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.
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 Glass Menagerie, Jesus and Judas in Godspell, Jerry in The Zoo Story, and Sam in Teahouse of the August Moon. With the Oregon Shakespearean Festival in Ashland, his assignments ranged from the Soothsayer in Antony and Cleopatra to Lucienio in The Taming of the Shrew to First Murther 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[*] joined A.C.T. eight years ago and has appeared in Cyrano de Bergerac, The Hot L Baltimore, The House of Bernard Alba, The Cherry Orchard, Pillars of the Community, Juppers, Street Scene, The Matchmaker, General Gorgeous, Peer Gynt, Equus, Man and Superman, A Christmas Carol, The Bourgeois Gentilhomme, 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 with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shey.

PETER DONAT has appeared at A.C.T. for eleven seasons. His Broadway appearances include The Chinese Prince 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 W., The Merchant of Venice, A 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 Heiress, Dracula: Prince of Darkness, F.I.S.T., The China Syndrome, and an upcoming thriller with Richard Harris.

SABIN EPSTEIN directed The Cherry Orchard for the New York City Drama School, Tartuffe for A.C.T., and Miss Julie 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 at the Squaw Valley Writers Conference, the Utah Shakespearean Festival, the Caffe 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 Uncommon Women and Others at P.C.A. P.A. this past spring, The Merry Wives of Windsor, and both A Christmas Carol and Great Expectations in this past summer and most importantly associate producer of the Plays in Progress program.

JOHN FLETCHER joins the A.C.T. acting company this season after being associated with A.C.T. for five years. He now serves as Conservatory Coordinator and teaches acting in the Summer and Fall Training Congress and assists in technical capacities. He has studied acting at The 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.

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 All’s Well that Ends Well at the American Shakespeare Festival, as Desdemona in Othello at the Actors’ Lab in Boston, and as Portia in As You Like It with the Marin Shakespeare Festival. She performed with Sada Thompson at the Westport Country Playhouse in Shey.

DAMON EVANS joined 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 A 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, Swampwater Alex Howe, The Jeffersons and Love of Life. Last season he made his debut with the Oakland Symphony Orchestra asSportin’ Life in their concert version of Porgy and Bess.

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 Bachelor 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.

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.

LAURENCE HEDDEN[*] is now in his sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xerxes Performing Company, the Marin Shakespeare Festival, the Grand 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 Theatre Institute in the O’Neill Playwrights’ Workshop, 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.

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ELIZABETH HULDE made her professional debut at the New York 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 Duchess in Cyrano de Bergerac, Luzette in THE HOTTIEST BALTIMORE, Mrs. Mauranti in Street Scene, Dolly in The Matchmaker, the Countess in The Merry Widow, Joan in Knock Knock, Marcelle in Hotel Paradiso, Natacha in Autumn 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.F. production of Jack Gilheany's 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 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 in Qualia-wa-tock. His A.C.T. credits include Julius Caesar, A Christmas Carol, Hotel Paradiso, The National Health, A Month in the Country and The Visit. He also teaches the techniques of stage combat for the Conservatory.

ANNE LAWER, an original member of the company, moved to the West Coast to study movement with Ka- tarea Delakova and phonetics with Alice Horne. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Rep and was a Resident Artist at F.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 appeared in the House of Bernarda's Alba, Tonight at 5:30, You Can't Take It With You, Pillars of the Community, The Matchmaker, Girls in Their Thirties, The Country Wife, Ah Wakedness! Heartbreak House and A Month in the Country. Her film credits include John Korty's award-winning The Music School.

WILLIAM MCKEREGHAN has been a member of the company two seasons ago. He is the author of the novel and has appeared in Antigone, The Country Wife, Mrs. Muller's Beethoven, The Importance of Being Earnest and in The Visit. He has been praised for his role as the Count in The Importance of Being Earnest and as Lord Henry Wotton in The Importance of Being Earnest. He has also appeared in The Importance of Being Earnest at the Oregon Shakespearean Festival in the role of Algernon Moncrieff.

L. M. N. NERWURDER joined the company two seasons ago and has appeared in Antigone, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest and The Importance of Being Earnest. He has been praised for his role as the Captain in The Importance of Being Earnest, the role of Algernon Moncrieff in The Importance of Being Earnest and as Lord Henry Wotton in The Importance of Being Earnest. He has also appeared in The Importance of Being Earnest at the Oregon Shakespearean Festival in the role of Algernon Moncrieff.

MICHAE L. MARTIN is now in his second season with the company. HAVING appeared in The Importance of Being Earnest, A Christmas Carol and The Visit, he has appeared in The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest, The Importance of Being Earnest and The Importance of Being Earnest. He has been praised for his role as the Captain in The Importance of Being Earnest, the role of Algernon Moncrieff in The Importance of Being Earnest and as Lord Henry Wotton in The Importance of Being Earnest. He has also appeared in The Importance of Being Earnest at the Oregon Shakespearean Festival in the role of Algernon Moncrieff.
ELIZABETH HUDDLE made her professional debut at Simon New York’s Lincoln Center Repertory in the title role of The Country Wife and has also appeared in The Caucasian Chalk Circle. This is her eighth season at A.C.T., where her roles have included Duenna in Cynara de Bergerac, Suzie in THE HOT L. BOSTON, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in The Importance of Being Earnest and Grusha in The Caucasian Chalk Circle. She was also in The Caucasian Chalk Circle. This is her eighth season at A.C.T., where her roles have included Duenna in Cynara de Bergerac, Suzie in THE HOT L. BOSTON, Mrs. Maurant in Street Scene, Dolly in The Matchmaker, the Countess in The Importance of Being Earnest and Grusha in The Caucasian Chalk Circle.

ELIZABETH HUDDLE

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 the University of Houston, Texas, and has also appeared at the Grand Canyon Festival in Arizona, The Staatstheater, Wolfen in Germany, and The Winter Garden in New York City. His recent theatrical credits include Julius Caesar, August Wilson’s All the Way, and The Caucasian Chalk Circle.

GERALD LANCASTER

ANNE LAWDER, an original member of the company’s first season, has appeared in the roles of Mother, Sister, and Cat in The Caucasian Chalk Circle. She has also appeared in The Importance of Being Earnest, The Country Wife, and The Importance of Being Earnest. Her recent theatrical credits include Cat in The Caucasian Chalk Circle and Cat in The Importance of Being Earnest.

ANNE LAWDER


WILLIAM MCKEREGHAN

MICHAEL X. MARTIN is in his second season with A.C.T. He has appeared in The Caucasian Chalk Circle, The Importance of Being Earnest, and The Winter Garden. His recent theatrical credits include The Caucasian Chalk Circle, The Importance of Being Earnest, and The Winter Garden.

MICHAEL X. MARTIN

DELORA S. MITCHELL also joined the company two seasons ago and has appeared in The Caucasian Chalk Circle, The Importance of Being Earnest, and The Winter Garden. Her recent theatrical credits include The Caucasian Chalk Circle, The Importance of Being Earnest, and The Winter Garden.

DELORA S. MITCHELL

MARK MURPHY, now in his third year at A.C.T., is a graduate of Northwestern University. He has been seen in the title role of The Country Wife, the title role of The Importance of Being Earnest, and the title role of The Winter Garden. His recent theatrical credits include The Country Wife, The Importance of Being Earnest, and The Winter Garden.

MARK MURPHY


THOMAS M. NAHRWOLD

TOM OGDEN also appeared in The Caucasian Chalk Circle, The Importance of Being Earnest, and The Winter Garden. His recent theatrical credits include The Caucasian Chalk Circle, The Importance of Being Earnest, and The Winter Garden.

TOM OGDEN

PHOTOGRAPHER'S NOTE: Photographs provided by A.C.T. for publicity purposes. For reservations, call (213) 487-3522 or write: A.C.T., 1200 New York Avenue, Los Angeles, CA 90021.
FRANK OTTiwELL has served the company as its teacher of the Alex- ander Technique since the Conser- vatory's beginning in 1965. In Pittsburgh, he studied at the Canadian Art Theatre in Montreal, the Vera Soloviev Studio of Acting in New York and trained to teach at the American Cen- ter for the Alexander Technique in New York. In addition to “Alexander- izing” A.C.T. actors, Ottiwell has ap- proached an actor in such produc- tions as Three Sisters, Oedipus Rex, The Merchant of Venice, Cyano- de Bergerac, The Cherry Orchard, Julius Caesar, A Christmas Carol, and The Visit.

WILLIAM PATerson has been a pro- fessional actor for over thirty years. He has appeared frequently on TV and in film, on national tours with two of the 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 Vanderlip in You Can’t Take It With You, George Moore in Jumpers, Ebenezer Scrooge in A Christmas Carol, Olave Champion- Henley in The Circle, Ronald Swester-Wright in Absurd Person Singular and Captain Shostov in Heart- break House.

SUSAN E. PELLEGRINOC) 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, Goodnight, Sweet- lyn in Travesties, The Master Builder, A Christmas Carol, Peer Gynt, Valen- tin and Valentina, The Taming of the Shrew and Desire Under the Elms. She has acted with the Pacific Conser- vatory of the Performing Arts in Santa Maria and was last seen in the title role of Gypsy, as Teresa Winkle in The Utter Glory of Morrissey Hall, Show- boat and The Balad of the Sad Cafe. She has studied at California State University, S.F. and City College of San Francisco.

SCOTT RHNEYE attended the Juilliard School for High School Students at Saratoga Springs, New York and ob- tained his B.F.A. degree from the State University of New York at Purchase, New York. He appeared at the Ameri- can Conservatory Theatre, Stanford, 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, 35% of Mr. Walker’s professional career has been spent with repertory compa- nies. Trained by Jas- per Duster at the Hedgerow Theatre of M severe, Pa., in the 1940’s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1950’s, the A.R.T. and Lincoln Center Theatre Compa- nies in the 1960’s and 1970’s. He joined A.C.T. in 1974 and has been with the company ever since. He has appeared in Pillars of the Community, Horatio, The Ruling Class, Timy Alice, The Matchmaker, Peer Gynt, Oedipus, 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 sea- son with A.C.T., has appeared in over 500 productions (300 of which were oppo- site Barnard Hughes including The Tender Trap on Broad- way and Plaza Suite at Drury Lane Playhouse, Winner of two Chicago Jefferson Awards in 1973, for her work in THE HOT JU BIL- TIMORE and Bus Stop), she was also seen in Private Lives at the Little Fox Theatre and in Under the Yum Yum Tree at the On Broadway Theatre. A native of Mississippi, film credits in- clude Petula, Builtiff and Medium Cool. With her husband, director Fred Dennis, she moved to the Pacific Conser- vatory of the Performing Arts in Santa Barbara and was last seen in the title role of Gypsy, as Teresa Winkle in The Utter Glory of Morrissey Hall, Show- boat and The Balad of the Sad Cafe. She 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 com- ing to A.C.T. He has just finished his second season with the Pacific Conser- vatory of the Performing Arts in Santa Barbara. This is his first season with the acting company.

ISAH WHITLOCK, JR. [*] was recently seen as Winton Hurley in In July of July. His other credits with A.C.T. include The Winter’s Tale, A Christmas Carol and The Visit. His roles at the Pacific Conser- vatory of the Performing Arts over the past three seasons have includ- ed Gilbert in The Wilder Man. The Winter’s Tale, and the stage direction of Gerald Freedman prior to joining A.C.T. this season.

BRUCE WILLIAMS [*], who studied at the University of Texas, joined the company two seas- ons ago and appeared in Julius Caesar, The Master Builder, A Christmas Carol, Hotel Paradiso, The National Health, Travesties, The Circle, Hotel Paradiso and The Visit. He appeared at the Oregon Shakespeare Festival in 1974, in A Streetcar Named Desire which was directed by veteran A.C.T. actress Elizabeth Huddle, also in Henry VIII Part II (Warwick) and Sweet Eros.

MICHAEL WINTERS came to A.C.T. two seasons ago after four years at the Pacific Conser- vatory of the Performing Arts in San- ta Barbara and was last seen in The Matchmaker, Peer Gynt, Valentine, The Taming of the Shrew and Desire Under the Elms. He has acted with the Pacific Conser- vatory of the Performing Arts in Santa Barbara and was last seen in the title role of Gypsy, as Teresa Winkle in The Utter Glory of Morrissey Hall, Show- boat and The Balad of the Sad Cafe. She has studied at California State University, S.F. and City College of 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. Pinafore and Romeo and Juliet for the Santa Barbara Repertory Theater and Cabaret, Play It Again, Sam; Sherwood Holmes; and Promises, Promises for San Francisco State University, winning the American College Theatre Festival Award for Costume Design in 1976 for The Lion in Winter. She has also designed Dark of the Moon for the A.C.T. Young Conservatory. She has studied at the California College of Arts and Crafts in Oakland and the Brooks Institute of Fine Arts in Santa Barbara.

RALPH FUNICELLO (Set Designer) has been a resident designer at A.C.T. for seven seasons, designing 15 productions, including All, 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. His importance of Being Earnest, Travesties, The Winter Dances, Das, Fisch, Steef 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, All, Wilderness. The Master Builder, Tiny Alice, Equus, General Gough, 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. He will have its New York premiere this fall at the Phoenix Theatre under the direction of Alan Schneider. He designed the setting for Giraudoux’s The Madwoman of Chaillot at Pacific Conservatory of the Performing Arts and sets and costumes for George Shaw’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.

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 Theater, the McCarter Theater, the Mark Taper Forum, the Yale Rep., the Ahmanson, the Gamm Theatre Company, Avin Pairs Design 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 EPPESON (Lighting Designer) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. He is an associate designer at A.C.T. for five seasons, 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 also done lighting for the Philadelphia Company Jean at the Théâtre de la Ville in Paris and the New England Dance Company in Boston. Epesson also spent eight seasons with Pacific Light 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.
DESIGNERS

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

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 Teming 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, Suss, Fish, Stell and Vi at the Mark Taper Forum, and The Teming 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 G.A.M. Theatre Company, A ven Alley Dance Company, clerk 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 at A.C.T., having created costumes for 21 productions here, including Hay Fever, Ah, Wilderness!, The Master Builder, Tiny Alice, Equus, General Gorgeons, The Jinx (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 Tovey’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.
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." Individual and groups are invited to explore the various scholarship programs offered by A.C.T. and to invest in the future 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 the 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 available 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 can 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 in 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 771-3880, extension 30, or the Young Conservatory at 771-3880, extension 68.
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WITH OUR 171 YEARS OF GOOD BREEDING, WHO NEEDS STUFFINESS?

SALIGNAC.
The unstuffy cognac

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