

# AMERICAN CONSERVATORY THEATRE

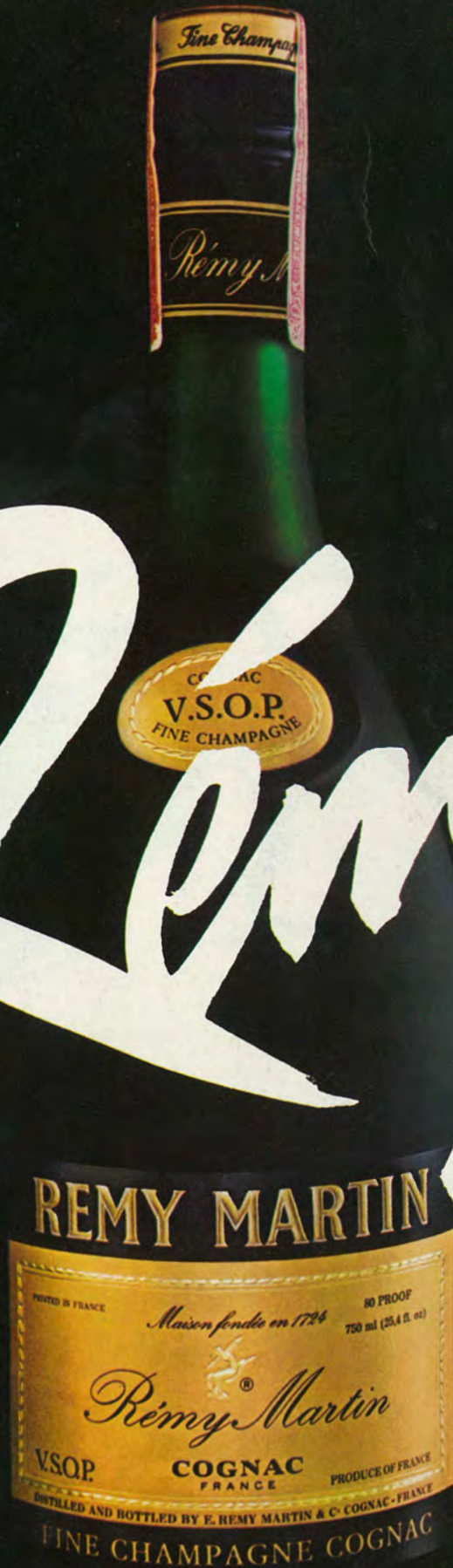


## ***A Christmas Carol***

**An Arts & Leisure Publication**

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ON THE COVER: Russell Redmond's Illustration  
for *A Christmas Carol*



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**JAMES McCAFFRY**  
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**DEBRA CORNICK**  
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**RICHARD FRED JONES**  
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**MICK WIGGINS**  
Art Staff

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# AN ELEGANT CELEBRATION OF CHRISTMAS

The holiday season is a very exciting time of year for the American Conservatory Theatre because of *An Elegant Celebration of Christmas*. Since 1976 when Mrs. John A. Vietor first produced this spectacular event, *An Elegant Celebration* has become an eagerly awaited new San Francisco tradition. Now you can share in the excitement of *An Elegant Celebration* being presented this year from November 27 until December 9 at the Galleria Design Center. The California Association for A.C.T. planned the gala fund raising opening night festivities. Lita Vietor and Charlotte Mailliard preside as co-chairmen, with Macy's California, Bayview Federal Savings, Wamsutta and the Galleria Design Center sponsoring the event.

*An Elegant Celebration* describes the collection of holiday table setting and Christmas trees that are designed by Bay Area hosts and hostesses, celebrities and designers from San Francisco, Los Angeles and New York. The settings and trees are on display throughout the designer showrooms and on all levels of the Galleria. For 12 days the public will be able to see this holiday treat and visit the 100 designer showrooms which are not generally open to the public.



The spectacular four-story Christmas tree at the Galleria.

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

J. Victor Bergeron (Trader Vic) will have a Christmas composed of rocks, minerals and shells from his extensive collection. Mrs. Prentice Cobb Hale will again do an elegant table design with Tiffany's. Mayor Dianne Feinstein is designing a Channukah table with decorator William Gaylord. Famed chef, James Beard, is preparing a smashing gourmet Christmas in the kitchen with Charles Gautreaux. Vincent Price has arranged his holiday table in a 1930's setting. Mrs. Paul Anka of Carmel is presenting a unique disco-style Christmas. And Charles Schulz has designed a "Peanuts" Christmas, with a Snoopy tree and a Snoopy Santa. Over 150 different hosts and designers are combining their talents to surprise and delight the 30,000 people who are expected to attend the *Elegant Celebration* this year.

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

Courtesy cable car shuttle service will again operate this year from the Union Square Macy's to the Galleria Design Center at 101 Kansas Street. This transportation service will be in effect during the 12 days of this special holiday and Christmas season spectacle.

Tax-deductible tickets are on sale in advance at all Macy's stores and will also be available at the doors of the Galleria. The price of admission is six dollars per person. Additional information and group rates are attainable by phoning 771-3880. There is also a special price of four dollars per person for senior citizens and children. What better way to treat yourself and your friends than to plan a day for leisurely strolling amidst the sparkle and style of the Galleria during this holiday season.

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

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# SHERLOCK HOLMES STALKS THE GEARY THEATRE IN 'THE CRUCIFER OF BLOOD'

Sherlock Holmes, the Victorian detective who epitomizes deductive reasoning, mystery, intrigue and romance, stalks the Geary Theatre stage in January when A.C.T. presents the West Coast premiere of playwright Paul Giovanni's *The Crucifer of Blood*. Giovanni has cleverly distilled characters and situations from the stories of Sir Arthur Conan Doyle and created a fascinating new adventure in which Holmes and Dr. Watson come to the aid of the beautiful Irene St. Claire.

The diabolic plot begins in 1857 as a fabulous fortune of the Maharajah's jewels is stolen by three of Her Majesty's soldiers stationed at Agra, India, during the great Indian Mutiny. Thirty years later, in what Dr. Watson describes as "one of the most painful and alarming episodes in my long association with Mr. Sherlock Holmes," the daughter of one of the men is forced to seek the help of the great detective to save her family from the curse surrounding the stolen treasure.

Director David Hammond has immersed himself in the Conan Doyle canon in preparation for *The Crucifer of Blood*. "I've always loved the Conan Doyle stories, but I would not particularly have enjoyed directing a Holmes thriller just for the sheer entertainment value of it. What intrigues me about *Crucifer* is that it is an archetype of all the Holmes adventures. On the surface Giovanni has based the play on *The Sign of Four*, but the constituent episodes and characters are drawn from several different stories. If you are a Holmes fan there are all kinds of semi-esoteric references, and that's fun, but the play adds up to more than that. It evokes the essence and atmosphere of the Conan Doyle stories in order to explore the meaning of the Holmes myth, in relation to both the Victorian age and our own times.

"I think the universal appeal of Holmes is that he seems to have devised a successful solution to the problems of living in an uncertain world. Did you know that the first Holmes stories appeared simultaneously with the emergence of Jack the Ripper in British crime? It was a period of astonishing conflicts. The British Empire seemed to be at its height, industry was booming, Victoria had been on the throne for as long as most people

could remember, and there was a general feeling of solidity and permanence. At the same time, in London alone there were 80,000 arrests a year, and a yearly average of 100 bodies were found floating in the Thames. Unemployment, poverty, alcoholism, disease, and starvation were at all-time highs. And one of the great fears of the time was of revolutionary societies reputedly dedicated to overthrowing the government, an idea which Conan Doyle used in the first Holmes novel, *A Study in Scarlet*. Dickens called it the 'best and worst' of times. At any rate, it was certainly an anxious time.

"Holmes manages to detach himself from all this. He seems to be above the world, outside of its problems, viewing things with an objectivity that allows him to maintain a comfortable sense of proportion. At the same time this detachment from the difficulties of daily life also cuts him off from mankind, from human vulnerability and emotion. His solution is just a bit artificial, and it leaves him very much alone. Conan Doyle vividly describes the periods between cases, when Holmes is plagued with intense depression and restlessness and must resort to cocaine for relief. He connects with the rest of the world only when he solves its problems, and he relishes the cases that give him that chance.

"Dr. Watson, on the other hand, is a good average man who lives life as it comes. He is involved in the world, he makes mistakes, he gets hurt. And Holmes loves him for it, just as Watson worships Holmes for his frequent success in rising above it all. They need each other.

"Michael Miller and Cathleen Edwards, the designers, and I started out to create a very realistic production of *Crucifer*, like those in New York and London, but we weren't satisfied with the result. It seemed to hold the play down. We also knew we had to work against enormous preconceptions on the part of the audience. Sidney Paget's famous illustrations and the Basil Rathbone films have given people a strong idea of what Holmes and his world should look like, although the Paget drawings frequently do not match the descriptions in the text of the stories and the majority of the Rathbone films were updated to the 1940's. We wanted to evoke the feeling of a mysterious Victorian world as a background for Holmes—massive, seemingly solid and permanent, but filled with strange and possibly threatening shadows, the feeling of a hidden life beneath the surface. We finally hit on the idea of structure, of architecture, of the sort of iron framework that would be beneath a huge old building like Victoria Station. Then we added to this architectural environment the essential elements to create the reality for each scene. I'm very excited about the scenic concept. And Cathy has managed beautifully in her costumes to capture the spirit of the characters without resorting to stereotype."

*Crucifer* and this new Holmes adventure resulted when playwright Giovanni was asked to stage and star in William Gillette's 1899 play *Sherlock Holmes*. Instead, Giovanni decided to create a completely new play for Holmes to come alive in and stalk about the London that Conan Doyle had vividly brought to millions of readers. In January A.C.T. will bring to Geary Theatre audiences an exciting and original interpretation of this thrilling new mystery in the West Coast premiere of *The Crucifer of Blood*.



Basil Rathbone and Nigel Bruce as Sherlock Holmes and Dr. Watson

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# A.C.T.'S DECEMBER REPERTORY

## THE LITTLE FOXES



Heidi Helen Davis and Peter Donat



Elizabeth Huddle



Michael X. Martin, Susan E. Pellegrino, Libby Boone and Marrian Walters (seated)

## HAY FEVER



## BURIED CHILD



Jeff McCarthy and Raye Birk



Lawrence Hecht and Barbara Dirickson

## ROMEO AND JULIET



Julia Fletcher and Thomas M. Nahrwold



Daniel Davis and Mark Murphey

## A CHRISTMAS CAROL



William Paterson



Sydney Walker



# The twelve months of Christmas.



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## THE ART OF COOKING —A.C.T. STYLE

Everyone loves to eat and many members of the A.C.T. family love to cook. Consequently a unique theatre cookbook has been prepared to show the myriad talents and gastronomic expertise of the many cooks of the American Conservatory Theatre. *The A.C.T. of Cooking*, a perfect addition to your cookbook library or a wonderful gift for a friend, will be available in January.

The idea for creating an A.C.T. cookbook came from the Friends of A.C.T., who felt that the creativity which abounds within the American Conservatory Theatre must indeed be fueled and fed by creative kitchens. Recipes were requested from actors, directors, former company members, conservatory staff, production and administration departments, trustees of the A.C.T. Foundation, board members of the California Association for A.C.T., special friends, and the Friends' Executive Committee. Over 170 recipes were selected to stock the pages of *The A.C.T. of Cooking* with delicious and taste-tempting gourmet to picnic treats fit for all gastronomic theatre lovers during any season of the year.

The creative cooks in the A.C.T. kitchens under the direction of Cook Book Chairman Mrs. Benjamin "Toby" Rose III decided to name the chapters of *The A.C.T. of Cooking* book with the titles of plays chosen from the past thirteen San Francisco seasons that reflect the broad range of the repertory and the great diversity of the recipes. The titles themselves suggested the groupings of recipes within the eleven chapters.

*Room Service* ranges from tasty but simple pastries and breakfast breads to a lavish prelude for a leisurely holiday brunch. The premiere chapter details palate-tempting items such as Cream Cheese Coffee Cake, Rhubarb Delight, Matzoh Brie and a variety of pancake recipes.

Elegant souffles and unusual egg variations are the order of the day in *A Delicate Balance*. *Our Town* includes a collection of regional San Francisco fish delicacies. If you're unable to get away for *A Month in the Country* you might wish to try these escape-for-a-day picnic treats in chapter four. *The National Health* spotlights vegetarian and low-calorie flavorful items. *The Winter's Tale* calls up visions of simmering soups, stews and casseroles for cold weather days. Every day *Private Lives* dinners may be quick and easy, but certainly not dull. Small dinner party menus are hot and served up in a relaxed ambience for *The Visit*. *Tonight at 8:30* offers festive party finger food and snack-entrees. Holiday season confections exult *A Christmas Carol* treats for young and old alike. Just prior to the final course and curtain, *Beyond the Fringe* offers a collection of highly original concoctions for imaginative feasting.

The great variety of the more than 170 recipes range from Kathryn Crosby's *A Christmas Carol* treat of Toffee Bars to noted gourmet chef Vincent Price's Dishwasher (Poached) Salmon (or Trout) which was mentioned on the Johnny Carson show.

*The A.C.T. of Cooking* can be obtained for \$5.95 at the A.C.T. Geary Theatre at all performances or by mail for \$7.45 by sending a check to Friends of A.C.T. Cookbook, 450 Geary Street, San Francisco, CA 94102. Proceeds from the sales of the handsome 6" x 9" spiral-bound paperback (with plastic coated cover) will be used to benefit the A.C.T. student scholarship fund.



Too many cooks in the kitchen? Not in the A.C.T. family as (clockwise from left) Sydney Walker, William Ball, William Paterson, Marrian Walters and cookbook chairman Toby Rose and Friends of A.C.T. president Nancy Maguire test some of the delicious recipes in *The A.C.T. of Cooking*.



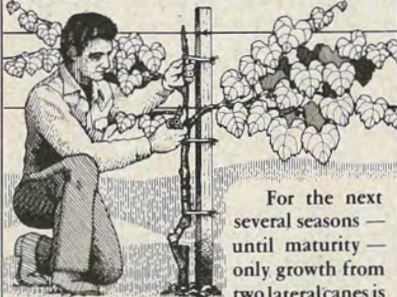
## Training a Vine

**7**

A new grape vine requires approximately seven years to reach maturity and maximum productivity. During this period it is carefully trained, first to a stake and later to trellis wires which help support the weight.

Training begins at the end of the first growing season when the small, bush-like vine is pruned back to a single "spur" or branch showing two buds.

When the next spring growth begins, the stronger of the two new shoots is selected and all other growth is removed. This single shoot or "cane" is tied to the stake and retied every twelve inches as growth continues. When the cane nears the height of the stake, the top is trimmed to force lateral growth. At the end of this second season, all but the two strongest lateral canes are removed and these two are cut back to show only two buds each.



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THE AMERICAN CONSERVATORY THEATRE  
presents

# A CHRISTMAS CAROL

(1843)

A GHOST STORY OF CHRISTMAS

by CHARLES DICKENS

Adapted by DENNIS POWERS and LAIRD WILLIAMSON

Directed by LAIRD WILLIAMSON

This production is made possible by a generous grant from  
STANDARD OIL COMPANY OF CALIFORNIA

Associate Director: EUGENE BARCONE

Scenery by ROBERT BLACKMAN

Costumes by ROBERT MORGAN Lighting by F. MITCHELL DANA

Lighting revived for the repertory by DIRK EPPERSON

Music by LEE HOIBY

Fezziwig Dances by ANGENE FEVES

### the cast

The Caroler	PATRICK O'BRIEN
Ebenezer Scrooge	WILLIAM PATERSON (Nov. 28, Dec. 3, 6, 8, 15, 17, 21, 26*) SYDNEY WALKER (Nov. 29*, Dec. 1*, 4*, 6*, 10*, 11*, 12, 13*, 14, 15*, 17*, 19, 20*, 21*, 22, 23, 26)
Charles Dickens	LAWRENCE HECHT
Bob Cratchit	PETER DAVIES
The Charitable Gentlemen	JEFF McCARTHY, SCOTT RHYNE
Fred	JEFFREY ALLIN
A Woman in the Street	LIBBY BOONE
Beggars	JEANETTE BAIR, TAMI NATHANSON
The Woodcarrier	FRANK OTTIWELL
Marley's Ghost	RICHARD DENISON
The Ghost of Christmas Past	ROBERT WESTENBERG
His Family	HOLLY EVERS, TINA KAZANJIAN, PAUL WEICK
Schoolboys	DAVID BRANSTEN, GARY GROENVELD, COLIN HAMBLIN, GABE MORGAN, MATTHEW THOMPSON
Little Fan	TAMMY KARPENKO
Boy Scrooge	PATRICK O'BRIEN
Belle Cousins	JANICE GARCIA
Young Scrooge	DANIEL KERN
Fezziwig	MARK HARELIK
Dick Wilkins	THOMAS M. NAHRWOLD
Mrs. Fezziwig	CANDACE BARRETT
The Fezziwig Guests	LIBBY BOONE, BONNIE BOWERS, HEIDI HELEN DAVIS, ANN HAZARD GILLESPIE, JEFF McCARTHY, ISIAH WHITLOCK, JR., SCOTT RHYNE
A Toy Clown & A Toy Dancer	MATTHEW THOMPSON, TAMMY KARPENKO
The Ghost of Christmas Present	LAWRENCE HECHT
Mrs. Cratchit	DELORES Y. MITCHELL
Peter Cratchit	GABE MORGAN
Belinda Cratchit	JEANETTE BAIR
Ned Cratchit	DAVID BRANSTEN
Sally Cratchit	TAMI NATHANSON
Martha Cratchit	ANN HAZARD GILLESPIE
Tiny Tim Cratchit	PETER BELDEN
Mary	LIBBY BOONE
Jack	FRANK OTTIWELL
Ted	THOMAS M. NAHRWOLD
Topper	ISIAH WHITLOCK, JR.
Beth	HEIDI HELEN DAVIS
Meg	BONNIE BOWERS
The Miner and His Family	DANIEL KERN, MARK HARELIK
The Seamen & Cabin Boy	ROBERT WESTENBERG
Want & Ignorance	TINA KASANJIAN, PAUL WEICK
The Ghost of Christmas Future	SCOTT RHYNE
Businessmen	MARK HARELIK, DANIEL KERN, JEFF McCARTHY, ROBERT WESTENBERG, ISIAH WHITLOCK, JR.
Mrs. Filcher	BONNIE BOWERS
Mrs. Dilber	HEIDI HELEN DAVIS
Undertaker's Boy	THOMAS M. NAHRWOLD
Old Joe	FRANK OTTIWELL

A Christmas Carol will be performed without intermission

\*matinee performance

### understudies

Caroler/Boy Scrooge/Tiny Tim Cratchit/Son of Christmas Past/Schoolboy/Toy Clown—Neil Safier;  
Dickens—William McKereghan; Ghost of Christmas Present—Michael Winters;  
Bob Cratchit—Mark Murphey; 1st and 2nd Gentlemen—Mark Harelik; Fred—Richard Denison;  
Woman in the Street/Fezziwig Guest/Mary—Barbara Dirickson; Dick Wilkins—Mark Murphey;  
Woodcarrier/Miner/Miner's Father—Frank Ottiwell; Marley's Ghost—Raye Birk; Ghost of  
Christmas Past/Seamen/Businessman—Thomas Oglesby; Belle Cousins—Libby Boone; Young  
Scrooge—Jeffrey Allin; Fezziwig—Daniel Davis; Mrs. Fezziwig—Marrian Walters; Fezziwig  
Guest—Sabin Epstein; Mrs. Cratchit—Candace Barrett; Beth/Meg—Joy Carlin;  
Ted—Jeff McCarthy; Jack—John Fletcher; Topper/Ghost of Christmas Future—Michael Martin;  
Mrs. Filcher/Mrs. Dilber—Susan E. Pellegrino; Undertaker's Boy—Peter Davies; Old Joe—Joseph  
Bird; Daughter of Christmas Past/Want—Kira LaFlamme; Beggar/Little Fan/Toy Ballerina/Sally  
Cratchit—Jenny Rose; Beggar/Belinda Cratchit/Wife of Christmas Past/Miner's Wife—Lisa Gober;  
Ned Cratchit/Cabin Boy/Ignorance—Seth Hainblin;  
Peter Cratchit/Schoolboy/Sledboy—Patrick Stretch

## A NOTE ON 'A CHRISTMAS CAROL'

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

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

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

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

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

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



Sydney Walker



William Paterson

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A.C.T. annually earns about 75% of its operating expenses through box office revenue. That figure represents one of the highest percentages of earned revenue by any non-profit arts organization in the country. To enable A.C.T. to continue the high quality of professional theatre production and the Conservatory training programs, C.A.A.C.T. must make up the difference through you, whether you're a corporation, foundation, government agency, or most importantly, an individual committed to the quality of life that surrounds you.

There is no other arts organization in the country like A.C.T. For fourteen years A.C.T. has enriched the lives of over 7 million audience members under the inspired guidance of general director William Ball. The acting, directing and staging of A.C.T. productions has set a standard of excellence that is internationally acclaimed. A.C.T. provides programs and services for students, senior citizens and minority groups that have made a vital impact on the Bay Area community. Economically A.C.T. generates over 20 million dollars of revenues for local businesses each year. The Conservatory and acting company train over 190 students annually through the three-year advanced training programs considered to be the finest in the country. In addition to the ten plays presented in repertory, the A.C.T. Plays in Progress program produces several new plays each year by aspiring playwrights. Six A.C.T. productions have been televised nationally, and the company has toured throughout the world. Recently the League of New York Theatres and the American Theatre Wing extended their highest national tribute by presenting to A.C.T. the 1979 Antoinette Perry Award for excellence.

In view of all these accomplishments the California Association for A.C.T. takes pride in asking you to become an "A.C.T. Angel" by joining C.A.A.C.T. The California Association also wants to thank each member in a number of personal, unprecedented ways by helping to expand their enjoyment of A.C.T. on stage as well as off-stage. Find the membership program that suits you best and become an "angel."

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## A NOTE ON 'THE LITTLE FOXES'

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

In Hellman's autobiographical book, *Pentimento*, she relates that *The Little Foxes* went through nine drafts before the final acting script was completed. In addition to her complex research on southern history, culture and economics, the personal inspiration for the play rested in her own family history.

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

Hellman offered the following comments about the dramatic style of the play: "If you believe, as the Greeks did, that man is at the mercy of the gods he might offend and who will punish him for the offense, then you write tragedy. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody's mercy, then you will probably write melodrama."



THE AMERICAN CONSERVATORY THEATRE

presents

## THE LITTLE FOXES

(1936)

by Lillian Hellman

Directed by TOM MOORE

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

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

### the cast

Addie	DELORES Y. MITCHELL
Cal	ISIAH WHITLOCK, JR.
Birdie Hubbard	JOY CARLIN
Oscar Hubbard	WILLIAM McKEREGHAN
Leo Hubbard	THOMAS OGLESBY
Regina Giddens	ELIZABETH HUDDLE
William Marshall	JOSEPH BIRD
Benjamin Hubbard	MICHAEL WINTERS
Alexandra Giddens	HEIDI HELEN DAVIS
Horace Giddens	PETER DONAT
Boy	TONY WALKER

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

ACT I: The Spring of 1900, evening.  
ACT II: A week later, early morning.  
ACT III: Two weeks later, late afternoon.

There will be two ten-minute intermissions.

### understudies

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

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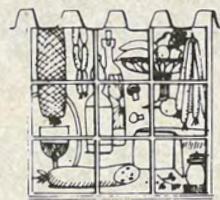
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# ROMEO AND JULIET

(c. 1595)

by WILLIAM SHAKESPEARE

Directed by ALLEN FLETCHER

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

Associate Director: JOHN FLETCHER  
Scenery by RALPH FUNICELLO  
Costumes by WARREN TRAVIS  
Lighting by F. MITCHELL DANA  
Music by LARRY DELINGER  
Fight Sequences by DAVID L. BOUSHEY  
Choreography by JOHN PASQUALETTI  
Sound by CHARLIE RICHMOND

### the cast

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

### presenters of the story

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

### other presenters,

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

SCENE: Verona and Mantua

There will be one twelve-minute intermission.

### understudies

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

## A NOTE ON 'ROMEO AND JULIET'

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

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

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

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

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



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## BURIED CHILD

(1978)

by SAM SHEPARD

Directed by EDWARD HASTINGS

Associate Director: SABIN EPSTEIN

Scenery by RICHARD SEGER

Costumes by MARTHA BURKE

Lighting by DIRK EPPERSON

Sound by ALFRED TETZNER

Saxophone Improvisation by TONY PAGANO

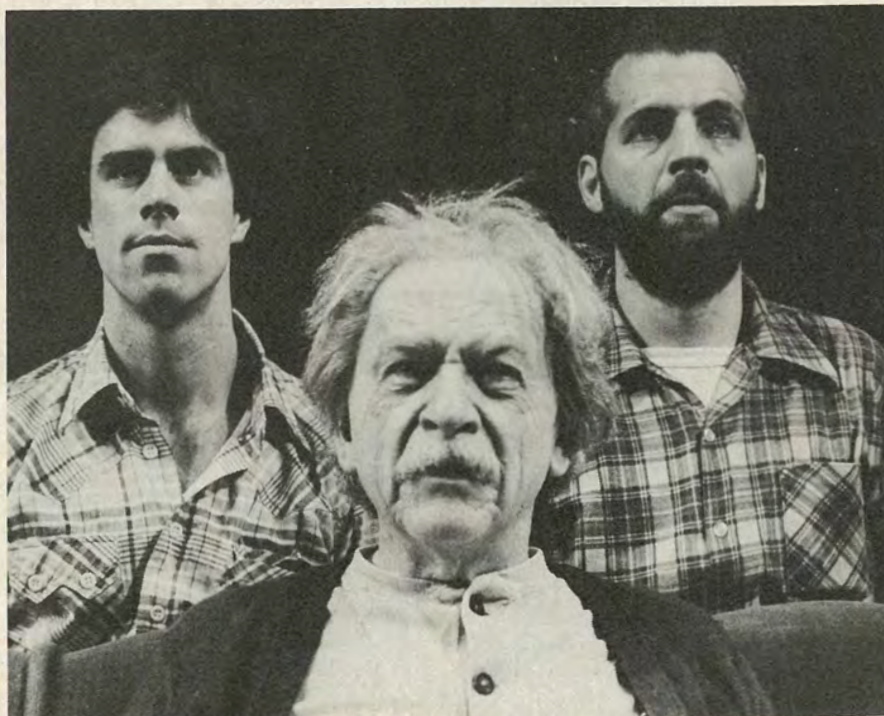
### the cast

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

### understudies

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

There will be two ten-minute intermissions.



Jeff McCarthy, William Paterson and Lawrence Hecht

## A NOTE ON 'BURIED CHILD'

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

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

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

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

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

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

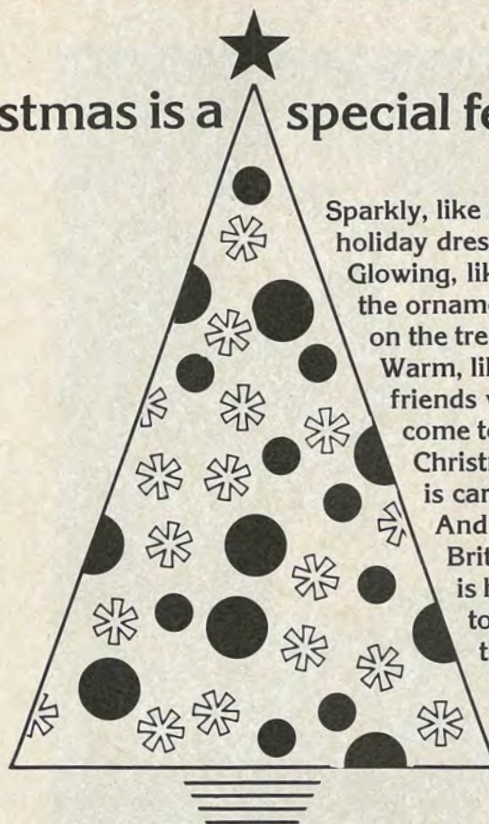


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# THE BRITISH AMERICAN REPERTORY COMPANY AT THE MARINES'

The British American Repertory Company is now appearing in San Francisco at A.C.T.'s Marines' Memorial Theatre. The month-long premiere engagement began on Nov. 27 when B.A.R.C. began a three-week run of Tom Stoppard's *Dirty Linen* and *New-Found-Land*. On Dec. 18 this unique new international theatre organization presents the second Bay Area premiere when they showcase Stoppard's most recent comical farce, *Dogg's Hamlet, Cahoot's Macbeth*, which successfully opened in London's West End this past summer and was most recently seen on Broadway during B.A.R.C.'s limited New York City stop during their first world tour.

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

in noted roles that they had originally created. This gesture by the two Equity unions establishes the first attempt to break the time restriction barriers on actors performing in another country.

B.A.R.C. is the brain child of Ed Berman, an American, who now lives in London and runs Inter-Action, a community service with extensive theatre operations such as



John Challis, Louis Hasler and Alison Frazer in *Dirty Linen*

The Almost Free Theatre in Soho which fostered the original London success of Stoppard's *Dirty Linen* & *New-Found-Land*. Thus the connection is established between Stoppard and B.A.R.C. and one can readily see why this popular British playwright's comedies were chosen to be presented as the first offering from this international troupe.

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

B.A.R.C.'s San Francisco performances are being presented under the auspices of the American Conservatory Theatre who have introduced three of Stoppard's former works to the Bay Area during past theatre seasons. A.C.T. audiences will recall popular repertory productions of *Rosencrantz and Guildenstern are Dead* (1968-69, 1970, 1971-72), *Jumpers* (1974-75) and *Travesties* (1976-77, 1977-78). Stoppard has also been a frequent Bay Area visitor to A.C.T. when his shows have been in production at the Geary Theatre.

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

Ed Berman, the Artistic Director of B.A.R.C., was the original director of the 1977 Broadway and London pro-



Ruth Hunt and Stephen D. Newman in *Dogg's Hamlet, Cahoot's Macbeth*

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

ductions of *Dirty Linen* and *New-Found-Land*. The London company of these comedies is now in its fourth sell-out year. Berman, a Harvard graduate and former Rhodes Scholar, became a naturalized British subject on April 5, 1976, the day of the first public performance of these plays. *New-Found-Land* was especially written by Stoppard to celebrate Berman's naturalization. This year Queen Elizabeth II conferred upon Berman the M.B.E. (Member of the British Empire). Berman again assumes the directorial duties for this first world tour of B.A.R.C.

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

*Dogg's Hamlet* is a comedy set in an English public school on Prize Day wherein all speak in Dogg's English. It is noteworthy that Berman has been known to write under the pseudonym of Prof. R. L. Dogg; no doubt Stoppard has based his ideas for this farcical comedy upon inspiration supplied from his continuing relationship with Berman.

*Cahoot's Macbeth* is Stoppard's tribute to Czechoslovakian playwright Pavel Kohout who was recently ousted and exiled from his homeland. It seems that Kohout staged a 75-minute livingroom version of Shakespeare's *Macbeth* in defiance of an edict preventing Czech citizens from working in the theatre. In Stoppard's version of this story, an official inspector from another Stoppard play, *The Real Inspector Hound*, appears in tandem with the moving man character from *Dogg's Hamlet*.

Stoppard sums up his new comedies by saying, "The comma that divides *Dogg's Hamlet, Cahoot's Macbeth* also serves to unite two parts which have common elements: the first is hardly a play at all without the second, which can't be performed without the first."



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## News & Notes

### The TransACTION Relocates

The Friends of A.C.T. gift shop—The TransACTION—has now relocated to the mezzanine lobby of the Geary Theatre and will be open prior to each performance, during intermissions(s) and following each show. Among the many exciting items available for the perfect Christmas gift are paperback plays, A.C.T. aprons, tote bags and travel toilet article kits, posters, notepaper, notepads, belts, belt buckles and scarves. A.C.T.'s new cookbook *The A.C.T. of Cooking* (see page 11) will be available in January at The TransACTION. Proceeds from the gift shop benefit the A.C.T. student scholarship fund.



Two Scrooges in the kitchen? Sydney Walker (left) and William Paterson demonstrate their gourmet talents by tasting some of the exciting recipes submitted for *The A.C.T. of Cooking*.

### Visit London With A.C.T.

A.C.T.'s annual London Theatre Tour, sponsored by the Friends of A.C.T. and the California Association for A.C.T., will take place this year from April 27 through May 12, 1980. Dr. Travis Bogard, Professor of Dramatic Art and past Chairman of the Dramatic Art Department at the University of California at Berkeley and Dr. Harriet Leve, travel consultant for Regency Travel Service, will lead this year's tour. The exciting package includes round trip air transportation and hotel accommodations, a cocktail party with London theatre personalities, five outstanding theatre productions, a tour of the National Theatre, backstage visits, stimulating theatre discussions, a trip to Stratford-upon-Avon and many other special bonuses. Participants must be or become a member of the California Association for A.C.T. in order to be eligible. For membership information



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call (415) 771-9911. For further information call Regency Travel Service at (415) 956-1660. Brochures for the Fourth Annual London Theatre Tour are also available upon request at the Geary Box Office.

### Abundant Student Resources

Are you looking for a part-time carpenter, seamstress, bartender, gardener, caterer, musician or mime? A.C.T. has an abundance of talent available for hire through the conservatory. Students attend classes during the day but most have to work evenings or weekends in order to sustain themselves. If you're interested in hiring a student (or have housing available in exchange for services), please contact Meribeth Meacham at 771-3880.

### Join the A.C.T. Family

Do you love the theatre and want to get "behind the scenes?" If so, A.C.T. needs you! Join the A.C.T. family and help in the offices, assist with mailings, distribute posters, work on telephone campaigns, bake cookies for the annual senior citizens' Christmas program or usher at student matinees. Call the Friends of A.C.T. at 771-3880 and become an A.C.T. volunteer today!

### Gift Certificates Available

What's the perfect holiday gift? Tickets to A.C.T. of course! The Geary Theatre box office has lovely gift certificates available in any amount and they make perfect holiday gifts for that hard to please person who already has everything.

### Shakespeare Lives!

The concluding part of A.C.T.'s *Shakespeare Lives!* lecture series will be given on Thursday, December 6 at 7 p.m. and repeated on Saturday, December 9 at 1 p.m. when Edward Hastings (A.C.T.'s executive director and dean of students) will demonstrate with four advanced acting students the process of translating Shakespearean scenes from script to stage. The program will proceed from the first reading of a text through scansion study, character development, period and style, to interpretation, relationships and staging as well as addressing the question "What does Shakespeare himself tell us about producing his plays?" Presented in Morrison Auditorium at the California Academy of Sciences in Golden Gate Park, *Shakespeare Lives!* is made possible by a grant from the National Endowment for the Humanities to interpret and augment Washington, D.C.'s Folger Shakespeare Library Exhibit: *Shakespeare, the Globe and the World.*

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## EMLYN WILLIAMS TO APPEAR IN 'DYLAN THOMAS GROWING UP' AT MARINES'



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

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

It then became the actor's conviction that he should weave together from Dylan Thomas' other works, as he had from Dickens', a theatrical entertainment. Williams first appeared as *Dylan Thomas Growing Up* to enormous critical acclaim at the Globe Theatre in London during 1955. Two years later the show opened at the Longacre Theatre in New York with similar success. Subsequently, Williams has returned to *Dylan Thomas* every few years between plays, films and publications of his own books. He has presented this production throughout the United States, Canada, Europe, Africa, New Zealand, Australia and the U.S.S.R.

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

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

Williams' other acting activities have covered a wide field from seasons at Stratford-upon-Avon (Shylock, Iago, Angelo), to New York as Sir Thomas More in *A Man For All Seasons* and the Pope in *The Deputy*. London audiences have viewed his adaptation and performance in *A Month in the Country* (with Ingrid Bergman and Michael Redgrave) and *The Master Builder* (first with Michael Redgrave and Maggie Smith, then with Laurence Olivier and Joan Plowright). He has published three best-selling books, *George* and *Emlyn* (both autobiographies) and *Beyond Belief*, a study of murder. Williams is currently preparing the book and lyrics of *Spring!*, a musical based on one of his plays.

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

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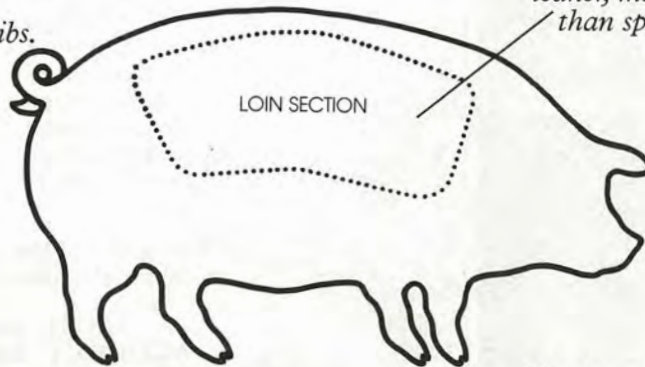
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# Ribs vs. Ribs

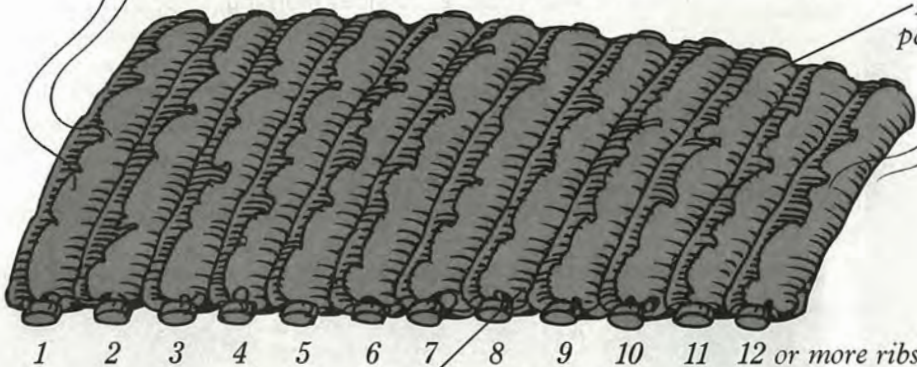
We were going to tell you about the best restaurant ribs in the city, but then we found out that most folks didn't know great from nice. Which inspired this essay.

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Baby back ribs. Not spare ribs.*



*Baby back ribs are leaner, more tender than spare ribs.*

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## HAY FEVER

(1925)

by NOEL COWARD

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Associate Director: EUGENE BARCONE

Scenery by RALPH FUNICELLO

Costumes by ROBERT MORGAN

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### the cast

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

The action of the play takes place in  
the Blissess' house at Cookham in June.

ACT I Saturday afternoon.

ACT II, Sc. 1 Saturday evening.

ACT II, Sc. 2 Sunday morning.

There will be one fifteen-minute intermission.

### understudies

Simon Bliss—Thomas M. Nahrwold; Sorel Bliss—Ann Hazard Gillespie;  
Clara—Delores Y. Mitchell; Judith Bliss—Candace Barrett;  
David Bliss—Michael Winters; Sandy Tyrell—Peter Davies;  
Myra Arundel—Heidi Helen Davis; Richard Greatham—Daniel Kern;  
Jackie Coryton—Janice Garcia.



William Paterson, Marrian Walters, Susan E. Pellegrino and Mark Murphey

## A NOTE ON 'HAY FEVER'

Noel Coward resolutely maintained the opinion that "the principal purpose of theatre is entertainment." He wrote *Hay Fever* in three days and time has certainly proved that this comedy, which was Coward's favorite play, has become an audience-pleasing entertainment since it was first produced in 1925.

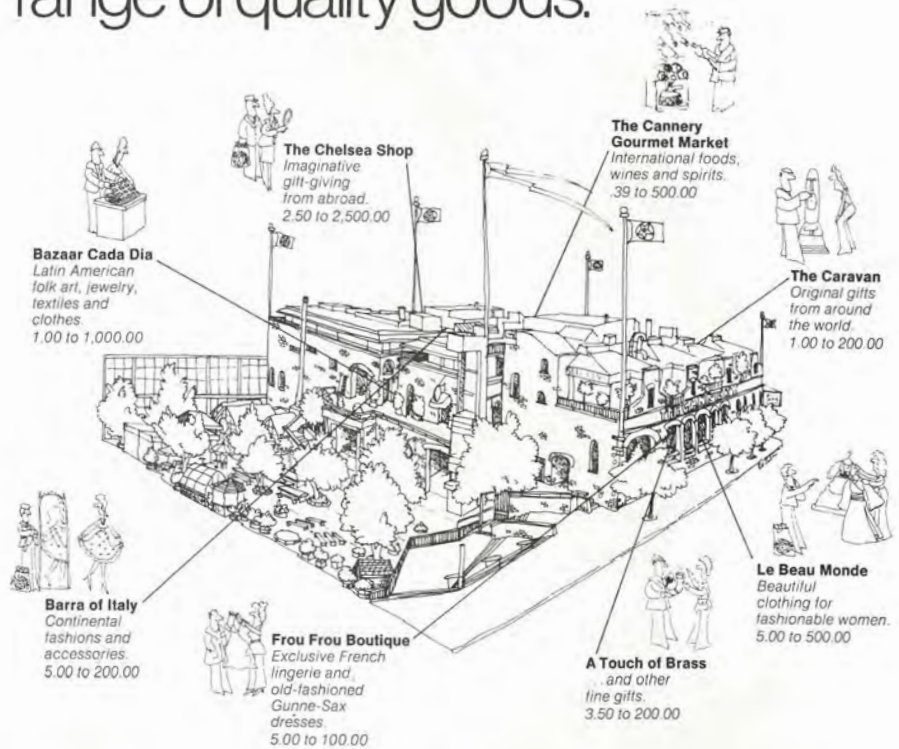
Nagle Jackson, the director of *Hay Fever*, maintains the premise that comedy and all humor are based on fear. This play embodies that perfectly, because all four of the people visiting the Bliss family are instantly besieged by fear. They wonder why they are being treated so badly and fear what will happen next. All four of the hosts are also in fear of what the other family members are going to do. You have an atmosphere of rampant suspicion, frustration and deception. That's a perfect atmosphere for comedy.

Coward has a love for all his characters. *Hay Fever* was written after he was invited to spend a weekend with the actress Laurette Taylor and her playwright husband. Coward set out to write a funny play about rudeness and bad manners. A lesser playwright would have made these host characters very unlikely, as apparently they were. But Coward fell in love with these characters, so that after seeing *Hay Fever* the audience actually likes the eccentric Bliss family who are supposedly rude, terrible people. Actually, it's the visiting guests who appear artificial and rude; the Bliss family survive pleasantly in the audience's mind because we realize they are merely living up to the various social roles that are imposed on them.

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

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**Special Thanks:** Score for *Romeo and Juliet* recorded at Filmways/Heider Recording, San Francisco. Laurel Meats, California Academy of Sciences, American Airlines, Robert Mondavi Winery, Marin French Cheese Co., Monogram of California. Phyllis Corcoran, Margaret Dunn, Norma Johnson, Lynne Mackey, Maurice Palinski, James Reeves, Erica Zaffarano for their contribution to the production of *Romeo and Juliet*. Debra Stein, Personal Assistant to Carrie Robbins, Margarita Delgado and Cyndia Devries in NYC.

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

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

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**THE LITTLE FOXES**  
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**A CHRISTMAS CAROL**  
by Charles Dickens

Opening January 15, 1980

**THE CRUCIFER  
OF BLOOD**  
by Paul Giovanni

Opening February 5, 1980

**THE GIRL OF  
THE GOLDEN WEST**  
by David Belasco

Opening February 26, 1980

**A HISTORY OF  
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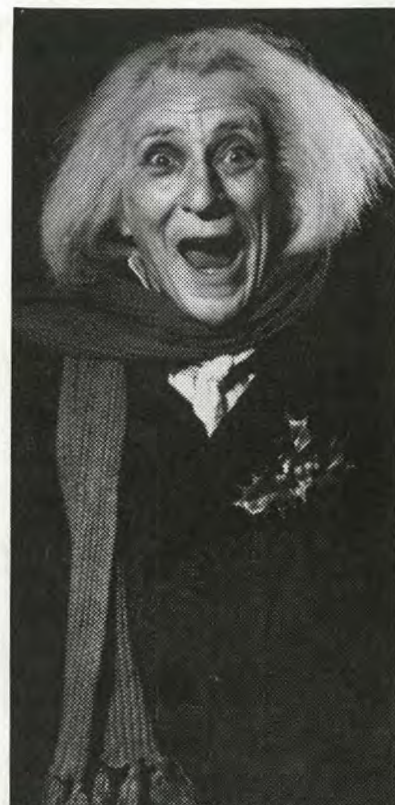
by Michel de Ghelderode

Previews begin in March

## AH, WILDERNESS!

by Eugene O'Neill

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Sydney Walker in A CHRISTMAS CAROL.

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					1 *CAROL 2:30 CHILD 8:30
3 CAROL 8:00	4 FOXES 8:00	5 FOXES 8:00	6 CAROL 8:00	7 CHILD 8:30	8 FOXES 2:30 CAROL 8:30
10 FEVER 8:00	11 CHILD 8:00	12 FOXES 2:00 CAROL 8:00	13 CHILD 8:00	14 CAROL 8:30	15 CAROL 2:30 CAROL 8:30
17 CAROL 2:00 CAROL 8:00	18 CHILD 8:00	19 FEVER 2:00 CAROL 8:00	20 CAROL 2:00 FOXES 8:00	21 CAROL 2:00 CAROL 8:30	22 CAROL 2:30 CAROL 8:30
23 CAROL 3:00 CAROL 7:30	24	25	26 CAROL 2:00 CAROL 8:00	27 FEVER 8:00	28 ROMEO 8:30
30 ROMEO 7:30	31 FEVER 8:00				
					1 CHILD 8:00
					2 FOXES 2:00 ROMEO 8:00
					3 FOXES 8:00
					4 CHILD 8:30
					5 FEVER 2:30 TBA
					6 TBA
7 CHILD 8:00	8 ROMEO 8:00	9 *CRUCIFER 8:00	10 *CRUCIFER 8:00	11 FOXES 8:30	12 *CRUCIFER 2:30 TBA

• Low-Priced Preview

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1 CRUCIFER 8:30
4 *GIRL 8:00	5 GIRL 8:00	6 CRUCIFER 8:00	7 FOXES 8:00	8 GIRL 8:30	9 *GIRL 2:30 ROMEO 8:30
11 GIRL 8:00	12 CRUCIFER 8:00	13 ROMEO 2:00 FOXES 8:00	14 ROMEO 8:00	15 FOXES 8:30	16 CRUCIFER 2:30 GIRL 8:30
18 FOXES 8:00	19 ROMEO 8:00	20 *FILM 8:00	21 *FILM 8:00	22 GIRL 8:30	23 *FILM 2:30 CRUCIFER 8:30
25 *FILM 8:00	26 FILM 8:00	27 GIRL 2:00 CRUCIFER 8:00	28 GIRL 8:00	29 ROMEO 8:30	

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## WHO'S WHO AT A.C.T.

### WILLIAM BALL (General Director)



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

of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *THE HOT L BALTIMORE*, and at A.C.T. the English-language premiere of the hit Soviet play *Valentin and Valentina*.

### ALLEN FLETCHER (Conservatory Director)



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

### NAGLE JACKSON (Guest Director)



Artistic Director for McCarter Theatre in Princeton and former Artistic Director of the Milwaukee Repertory Theatre for six seasons, returns to A.C.T. to direct *Hay Fever*. As a resident director at A.C.T. from 1967 to 1970, he staged such works as *Little Murders*, *Room Service* and *Little Malcolm* and

*His Struggle Against the Eunuchs*, returning in 1972 to direct *The Mystery Cycle*, which had originated in Milwaukee. He also staged the recent productions of *Travesties* and *The National Health*. After studying drama in Paris as a Fulbright Fellow, Jackson joined the Circle-in-the-Square Director's Workshop in New York. A featured performer with the Julius Monk revues from 1963 to 1966, he also spent eight summers with Oregon Shakespearean Festival appearing in 22 productions, where he began his directing career with productions of *Volpone*, *Pericles* and *Richard II*. Jackson recently directed *Romeo and Juliet* for The Acting Company and wrote *At This Evening's Performance*, which was presented as part of last season's Plays In Progress series.

**TOM MOORE** (*Resident Director*) is



best known as the director of *Grease*, now in its eighth year on Broadway which on Dec. 8 becomes the longest running show in Broadway history,

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

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

**JAMES B. MCKENZIE** (*Executive Producer*)



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

**EDWARD HASTINGS** (*Executive Director*)



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

**LAIRD WILLIAMSON** (*Resident Director*)



(*Resident Director*), who staged and co-adapted *A Christmas Carol* at A.C.T., also directed *The Matchmaker* which toured to Russia and Hawaii and *An Evening with Tennessee Williams*. Last season he directed *A Month in the Country*, *A Christmas Carol* and *The Visit*. For the Oregon Shakespearean Festival he directed *Two Gentlemen of Verona*, *Titus Andronicus*, *Henry V*, *Love's Labours Lost*, *The Alchemist* and *Room Service* as well as appearing in many roles. At the Pacific Conservatory of the Performing Arts he played the title role in Pirandello's *Enrico IV* and staged *The Madwoman of Chailot*, *Cabaret*, *Hotel Paradiso*, *A Midsummer Night's Dream*, *The Member of the Wedding*, *Warrior* (a ritual theatre piece based on Macbeth), *The Winter's Tale* and played the role of Pontius Pilate in the world premiere production of Robert Patrick's play, *Judas*. Last season at PCPA he directed *As You Like It*, *Ring Round the Moon* and played Claudius in Allen Fletcher's production of *Hamlet*. He directed *Don Pasquale* and *The Portuguese Inn* for Western Opera and staged *The Taming of the Shrew* for the Old Globe Theatre in San Diego. He has been seen at A.C.T. in such productions as *Cyrano de Bergerac*, *King Richard III*, and *The Ruling Class* and staged A.C.T.'s Plays in Progress program productions of *The Healers* and *Animals Are Passing From Our Lives*.

## THE ACTING COMPANY

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

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



**CANDACE BARRETT** directs the



Young Conservatory in addition to performing with the company. At A.C.T. she appeared in *Pillars of the Community*, *Horatio*, *Street Scene*, *This Is* (*An Entertainment*), *Equus*, *Valentin and Valentina*, *All the Way Home*, *The National Health*, *Peer Gynt*, *A Christmas Carol* and *The Visit*. She has studied at Northwestern University and taught children's theatre at Southwestern Methodist University. For the Milwaukee Repertory Theatre she was seen as Varya in *The Cherry Orchard*, and at the Oregon Shakespearean Festival she played Titania in *A Midsummer Night's Dream* and the Nurse in *Romeo and Juliet*.

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



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

**RAYE BIRK** came to A.C.T. six seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at Southern Methodist. In four seasons at the Oregon Shakespearean Festival he directed *The Imaginary Invalid* and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*, Shylock in *The Merchant of Venice* and Thomas Moore in *A Man for All Seasons*. Among his many roles at A.C.T. are Martin Dysart in *Equus*, Henry Carr in *Travesties*, Cassius in *Julius Caesar*, Roderigo in *Othello*, Boniface in *Hotel Paradiso*, the Schoolmaster in *The Visit* and Dr. Shpigelsky in *A Month in the Country*.




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



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**LIBBY BOONE** [\*] who joined the company two seasons ago, appeared last year as Jackie in *Hay Fever*, in *A Month in the Country* and in *Ah, Wilderness!* She played in three productions at P.C.P.A. this past summer, including the role of Ophelia in Allen Fletcher's production of *Hamlet*. Her past credits at A.C.T. also include roles in *The National Health* as Nurse Sweet, *All the Way Home*, *A Christmas Carol* and the Plays in Progress production of *Afternoons in Vegas*.



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



**JOY CARLIN** graduated from the University of Chicago and has studied at Yale Drama School and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with *The Second City*, in off-Broadway productions, with resident and summer theatres and in television and films. For A.C.T. she directed *The House of Bernarda Alba* and has performed in over 24 productions. Other directing credits include *Billy* by Barbara Keiler, *Shoe Palace Murray* by Tony Holland and Bill Hoffman and *The Hunter Gracchus* by John Robinson for A.C.T.'s Plays in Progress, and Israel Horowitz's *Mackerel* for the Berkeley Stage Company.



**PETER DAVIES** [\*] in his third year with the acting company, received his M.F.A. degree last year at A.C.T. While studying at U.C. Santa Barbara, Davies participated in the National College Theatre Festival, appearing in *Medea: A Noh Cycle* at the Kennedy Center for the Performing Arts in Washington, D.C. At the Old Globe

Theatre, San Diego he was seen in *Hamlet*, *The Taming of the Shrew* and *Timon of Athens* during the 1977 season. A.C.T. credits in shows include *A Christmas Carol*, *Hotel Paradiso*, *5th of July*, *The Visit* and the N.E.T. production of *The Taming of the Shrew*.

**DANIEL DAVIS** is in his sixth season with A.C.T. This past summer he won audience and critical acclaim for his performance as Hamlet, under Allen Fletcher's direction, at the P.C.P.A./Solvang



Theatrefest. Davis has appeared in many productions on and off Broadway. He played opposite Katharine Hepburn in the national touring company of *Coco*. He has performed extensively with major regional theatres in the United States and Canada, including the Stratford, Ont. and Stratford, Conn. festivals. He has performed roles in twenty-six of Shakespeare's plays. His roles at A.C.T. include Iago in *Othello*, Martin Dysart in *Equus*, Brutus in *Julius Caesar*, Sidney in *Absurd Person Singular*, Autolycus in *The Winter's Tale*, Richard in *Hay Fever*, Uncle Sid in *Ah, Wilderness!*, and the title role in *Peer Gynt*, among others.

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



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



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



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

**PETER DONAT** has appeared at A.C.T.



for eleven seasons. His Broadway appearances include *The Chinese Prime Minister*, *The Entertainer* and *The First Gentleman* (Theatre World Award, best

featured actor). He spent six seasons with the Stratford Canada Shakespeare Festival and has starred on American TV. His appearances here include *Hadrian VII*, *The Merchant of Venice*, *An Enemy of the People*, *Man and Superman*, *Cyrano de Bergerac*, *The Master Builder*, *A Month in the Country*, *Heartbreak House* and *Equus*. His films include *Godfather II*, *The Hindenburg*, *A Different Story*, *F.I.S.T.*, *The China Syndrome*, and an upcoming thriller with Richard Harris.

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



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

**JOHN FLETCHER** joins the A.C.T. acting



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

**JULIA FLETCHER** [\*] joins the acting



company this season after working as an A.C.T. stage manager for three years on 17 shows and as a play reader for the Plays in Progress series for one year.

This summer she appeared at the Pacific Conservatory of the Performing Arts in Santa Maria, as the Player Queen in Allen Fletcher's production of *Hamlet* with Daniel Davis and as Isabelle in *Ring Around the Moon* under the direction of Laird Williamson. While in training at A.C.T. she appeared as Betty Parris in *The Crucible* and Sharon in the P.I.P. production of *Hagar's Children*.

**JANICE GARCIA** returns to A.C.T. for



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

**ANN HAZARD GILLESPIE** [\*] joins the



A.C.T. acting company this season after studying at Yale University and at the National Theater Institute in the O'Neill Theater Center, Waterford, Connecticut. While in the A.C.T. Advanced

Training Program she appeared as Polly Peachum in *The Beggar's Opera*, Isabel in *Measure for Measure*, Anya in *The Cherry Orchard* and Kathy in *Moonchildren*. During the summer Gillespie performed at the Pacific Conservatory of the Performing Arts. She was the recipient of the Alma Brooks Walker Scholarship while in training at A.C.T.

**MARK HARELIK** was born in Hamilton,



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

**LAWRENCE HECHT** [\*] is now in his



sixth season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xoregos Performing Company,

the Marin Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berkeley. An Associate Director with the company, he continues to serve as an acting instructor and project director for the Conservatory. He has been seen at A.C.T. in *Desire Under the Elms*, *The Taming of the Shrew*, *Peer Gynt*, *Equus*, *Othello*, *A Christmas Carol*, *Valentin and Valentina*, *Julius Caesar*, *the National Health* and *The Visit*.

**ELIZABETH HUDDLE** made her professional



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

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



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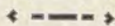
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panel of the N.E.A., she completed her first feature film, *Pilgrim, Farewell* this summer.

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



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



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



*ter Builder*, *All the Way Home*, *Ah, Wilderness!*, *Heartbreak House* and *A Month in the Country*. Her film credits include John Korty's award-winning *The Music School*.

**MICHAEL X. MARTIN** is now in his second season with A.C.T., having appeared in *The Winter's Tale*, *Ah, Wilderness!*, *A Christmas Carol* and *The Visit*. At the Pacific Conservatory of the



Performing Arts his credits include *The Front Page*, *A View From the Bridge*, *The Alcestiad*, *Star Child*, *Madwoman of Chaillot* and *Showboat*. While apprenticing at California Actor's Theatre in Los Gatos, he acted in *Henry IV*, *Henry V*, William Hamilton's *Save Grand Central*, and the U.S. premiere of *Wild Oats*. Martin is a San Jose native and graduate of the University of Santa Clara where he appeared in many student productions.

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



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



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**DELORES Y. MITCHELL** [\*] joined the



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

**MARK MURPHEY**, now in his third



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

**THOMAS M. NAHRWOLD** [\*] appeared



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

**THOMAS OGLESBY** [\*] joined the



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

**FRANK OTTIWELL** has served the



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

**WILLIAM PATERSON** has been a professional actor for



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

**SUSAN E. PELLEGRINO** [\*] who came



from Baltimore, Md., is now in her fourth season with A.C.T. She was seen last year in *The Winter's Tale*, as June in *5th of July* and as Sorel in *Hay Fever*. Other A.C.T. productions include Jane in *Absurd Person Singular*, Gwendolyn in *Travesties, The Master Builder,*



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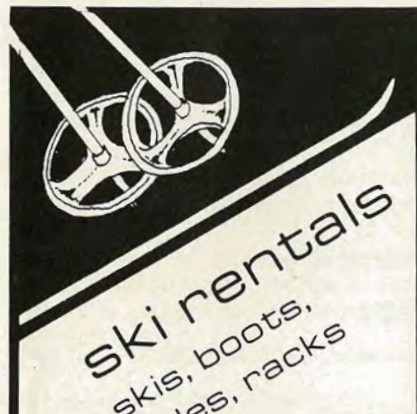
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A Christmas Carol, Peer Gynt, Valentin and Valentina, The Taming of the Shrew and Desire Under the Elms. She has acted with the Pacific Conservatory of the Performing Arts in Santa Maria and was seen in the title role of Gypsy, as Teresa Winkle in The Utter Glory of Morrissey Hall, Showboat and The Ballad of the Sad Cafe. She has studied at California State University (S.F.) and City College of San Francisco.

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



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



**MARRIAN WALTERS**, in her sixth season with A.C.T., has appeared in over 500 productions (300 of which were opposite Barnard Hughs) including *The Tender Trap* on Broadway and *Plaza Suite* at Drury Lane Playhouse. Winner of two Chicago Jefferson Awards in 1973, for her work in *THE HOT L BALTIMORE* and *Bus Stop*, she was also seen in *Private Lives* at the Little Fox Theatre and in *Under the Yum Yum Tree* at the On Broadway Theatre. A native of Montana, her film credits include *Petulia*, *Bullitt* and *Medium Cool*. With her husband, director Michael Ferrall, and daughter Gina, she also designs and manufactures the Josef Robe and other exclusive



designs available only at their elegant new shop at Pier 39.

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



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



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



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



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Within the last year, eight new theatrical productions have been staged in America about John Merrick, the deformed Englishman who became known as "the elephant man." Whether or not this great interest in Merrick would have resulted without the aid of American playwright Bernard Pomerance seems immaterial. Playwright Pomerance has created in his moving story of the questing spirit of a mutated man who became the symbol of a national consciousness, one of the greatest tributes to the undaunted and noble nature of humanity. *The Elephant Man* was voted "Best Play of 1979," winning the Tony Award, the New York Drama Critics' Award, the Drama Desk Award and the Outer Circle Award. A.C.T. will present a limited run engagement of the national touring company of *The Elephant Man* at the Geary Theatre beginning June 3, 1980.

Pomerance was born in Brooklyn, raised in Great Neck, New York, educated at the University of Chicago and escaped to London in the late 1960s. He initially began his literary career as a novelist, but quickly became involved with left-wing theatre groups in London that presented plays in bar backrooms and cellars, everywhere except in theatres. In a *New York Times* interview Pomerance said, "It's true I didn't write plays before I came to London, I had been working in narrative form, but I realized all my notes were coming out as dialogue."

There are two versions of the story as to how this budding playwright discovered the poignant tale of John Merrick. In one rendering Pomerance was taken by his brother to the London Hospital where the bones of Merrick, who died in 1890 at the age of 27, were preserved and on public display. Another version relates that Pomerance discovered a copy of Dr. Frederick Treves' forgotten book written in 1923, *The Elephant Man and Other Reminiscences*. Regarding the inspiration for the play,

Pomerance relates, "I find it hard to express myself outside the play. Perhaps the fact of his (Merrick) being rejected by one society (the common) but accepted by another (the artists and aristocracy)" was what needed to be told. "I have not yet understood for what reasons of science Merrick's bones have been kept on display. I think they could bury him now."

*The Elephant Man* was first produced in London at Hampstead during 1977 by the fringe theatre group that Pomerance joined, Foco Novo. Richard Crinkley, head of the American National Theatre and Academy (ANTA) and recently named executive director of the Vivian Beaumont Theatre at Lincoln Center, brought the production to New York under the aegis of ANTA as the opening production for the new Theatre of St. Peter's Church during January of 1979. *The Elephant Man* opened at the Booth Theatre on Broadway in April of 1979, where it is still playing.

A.C.T. patrons and subscribers can now order tickets for the West Coast premiere engagement of *The Elephant Man* by mail from the A.C.T. Geary Theatre box office by mailing the coupon below.

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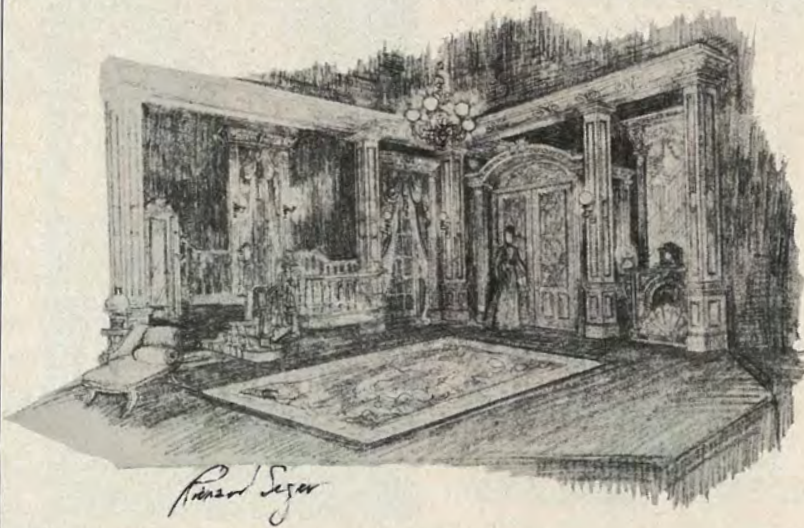
## DESIGNERS

**ROBERT BLACKMAN** (*Set and Costume Designer*), who holds a B.F.A. in theatre arts from the University of Texas and an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria, Cal. During his eight seasons at A.C.T., Blackman's designs have included scenery for *A Christmas Carol*, *The Circle*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *Heartbreak House*, *The Visit*, *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera* and *Peer Gynt*.

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

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

**DIRK EPPERSON** (*Lighting Designer*) received his M.F.A. from the Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for five seasons, he designed lighting for the productions of *Peer Gynt*, *Desire Under the Elms*, *Street Scene*, *Knock Knock*, *Travesties*, *All the Way Home*, *The National Health*, *5th of July* and *Hay Fever*. He has done lighting for the Philadelphia Composers Forum at the Theatre de la Ville in Paris and the New England Dance Company in Boston. Epperson



Set design for *The Little Foxes* by Richard Seger

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also spent eight seasons with P.C.P.A. in Santa Maria and designed 23 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego.

**RICHARD DEVIN** (*Lighting Designer*) has designed seven productions at A.C.T. prior to this season including *Hotel Paradiso*, *The Bourgeois Gentleman* and *Ah, Wilderness!* He toured with the company two summers ago, designing two productions in Hawaii and Japan. Lighting Designer for nine regional theatres, Devin lit the New York Chelsea Theatre production of *The Contractor*, later seen on PBS television. At the Williamstown Theatre Festival his more than 35 productions as both lighting designer and general manager include *Cyrano de Bergerac*, *Arturo Ui* and *After the Fall*. For Seattle Repertory Theatre his designs include *Equus*, *Anna Christie*, *13 Rue de L'Amour* and many others and he teaches design and technical production at the University of Washington School of Drama.

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

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

**CARRIE ROBBINS** (*Costume Designer*) joins A.C.T. this season to design *The Little Foxes*. She has received two Tony nominations for *Grease* and *Over Here*, two Drama Desk Awards and is listed in the current *Who's Who of American Women*. She currently heads the costume design department at New York University. On Broadway her past credits include all companies of *Grease*, the Andrew Sisters' *Over Here*, I. B. Singer's *Yentl*, *Happy End*, George Abbott's *Broadway*, *The Secret Affairs of Mildred Wilde* with Maureen Stapleton, *Truckload* directed by Patricia Birch and many others. She has designed six shows for the Chelsea Theatre Center, nine shows for Jules Irving at Lincoln Center, and for the New York Shakespeare Festival and the Guthrie. Most recently she costumed the Mark Taper Forum's *Tempest* with Anthony Hopkins, and *St. Joan* with Roberta Maxwell at the Seattle Rep. She designed *Rigoletto* for Sarah Caldwell in Boston starring Beverly Sills and for the Hamburg State Opera in West Germany. She is a Phi Beta Kappa with a M.F.A. degree from Yale University School of Drama.

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

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



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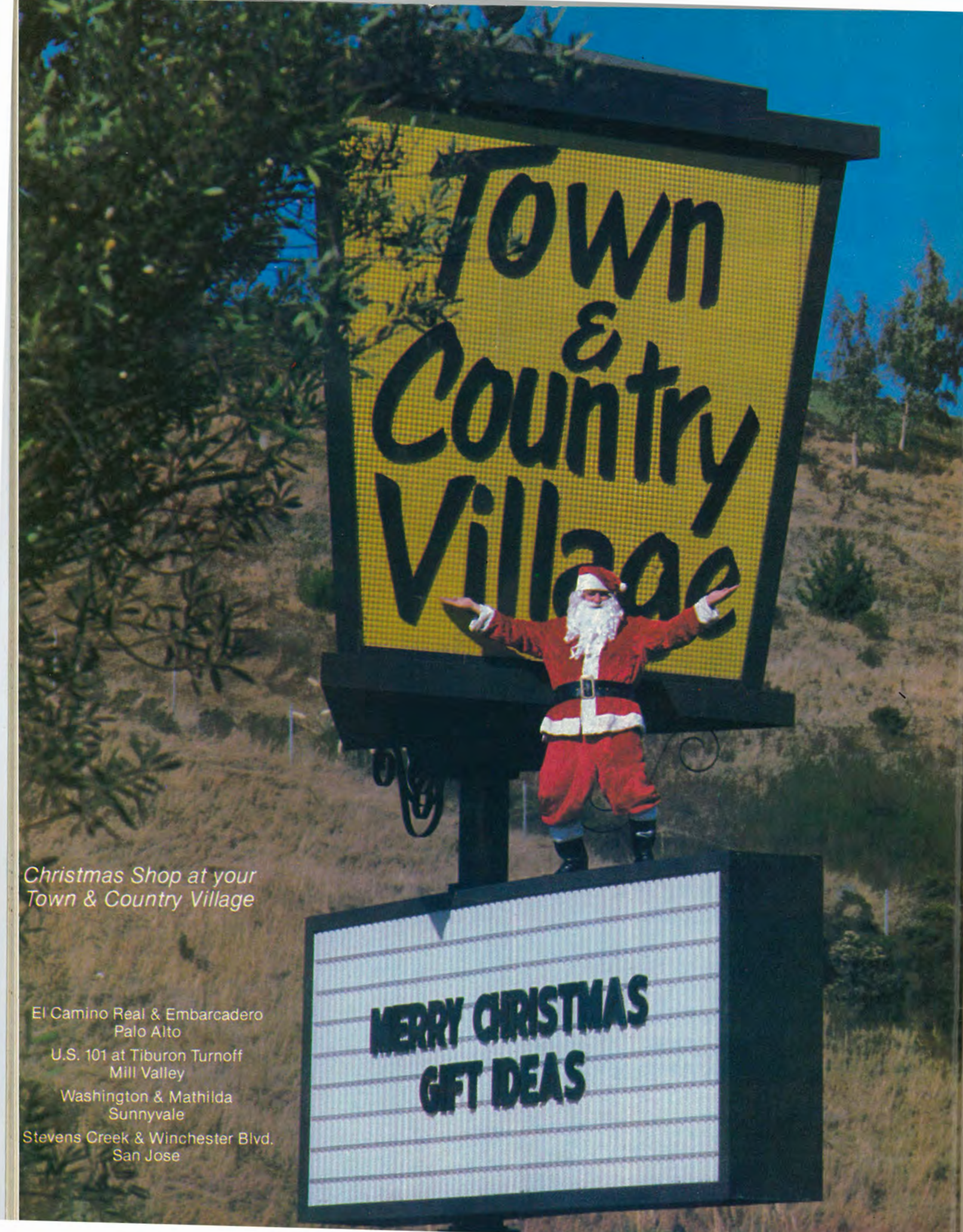
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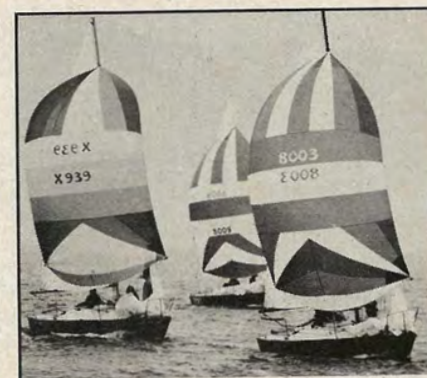


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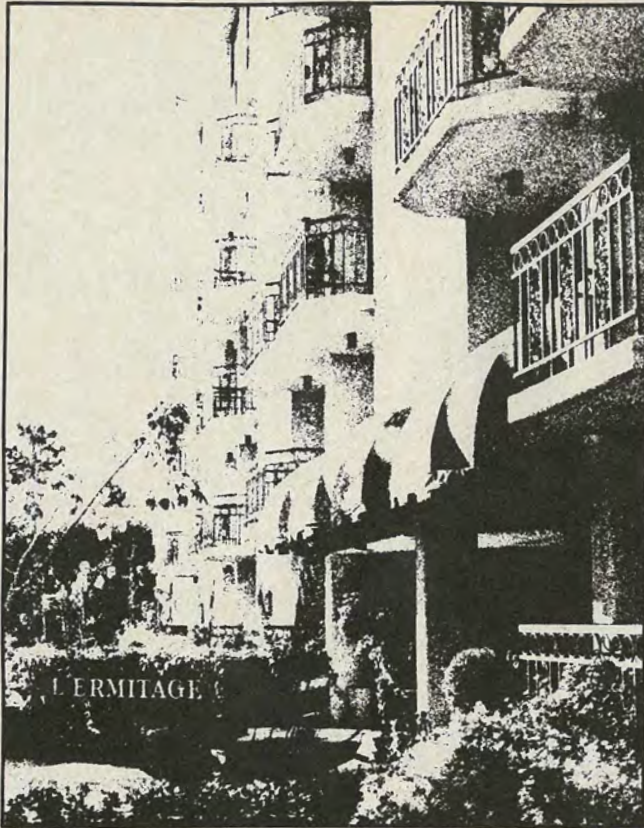


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**WILLIAM BALL**  
General Director

**JAMES B. MCKENZIE**  
Executive Producer

**EDWARD HASTINGS**  
Executive Director

**ALLEN FLETCHER**  
Conservatory Director

## actors and directors

### THE ACTING COMPANY

Jeffrey Allin  
William Ball  
Candace Barrett  
Joseph Bird  
Raye Birk  
Libby Boone  
Bonnie Bowers  
Joy Carlin  
Peter Davies  
Daniel Davis  
Heidi Helen Davis  
Richard Denison  
Barbara Dirickson  
Peter Donat  
Sabin Epstein  
Allen Fletcher  
John Fletcher  
Julia Fletcher

Janice Garcia  
Ann Hazard Gillespie  
David Hammond  
Mark Harelik  
Edward Hastings  
Lawrence Hecht  
Elizabeth Huddle  
Daniel Kern  
Gerald Lancaster  
Anne Lawder  
Michael X. Martin  
Jeff McCarthy  
William McKereghan  
Delores Y. Mitchell  
Mark Murphey  
Thomas M. Nahrwald  
Thomas Oglesby  
Frank Ottiwell  
William Paterson

Susan E. Pellegrino  
Scott Rhyne  
Donna Snow  
Sydney Walker  
Marrian Walters  
Robert Westenberg  
Isiah Whitlock, Jr.  
Bruce Williams  
Michael Winters

### SECOND YEAR STUDENTS

Matthew Armour  
Tim Boisvert  
Barbara Bridges  
Douglas Capozzalo  
Marie Chambers  
Annie Combs  
Melinda Deane  
Gerald Finnegan

Julia Fletcher  
Lori Grifo  
Lydia Hannibal  
Thomas Harrison  
Jill Hill  
John Hutton  
Johanna Jackson  
Nicholas Kaledin  
Laura Klein  
Sandy Laub  
Steven Markus  
Amy McKenzie  
Matt McKenzie  
David Prather  
Stacy Ray  
Garland Simpson  
Kathryn C. Sparer  
Bruce Tracy  
Michael Tulin

Daniel Verdin  
Patrick Walker  
Marshall Watson  
Kimberly Williams

### DIRECTORS

William Ball  
Allen Fletcher  
David Hammond  
Edward Hastings  
Nagle Jackson  
Tom Moore  
Laird Williamson

### ASSOCIATE DIRECTORS

Eugene Barcone  
Sabin Epstein  
John Fletcher  
James Haire

## conservatory

Penelope Court, *Voice*  
Daniel Davis, *Project Director*  
Peter Donat, *Project Director*  
James Donlon, *Movement*  
Sabin Epstein, *Activation*  
Allen Fletcher, *Acting*  
John Fletcher, *Acting*  
Janice Garcia, *Project Director*  
Rose Glickman, *Social and Cultural History*  
David Hammond, *Acting*  
Edward Hastings, *Acting*  
Lawrence Hecht, *Acting*  
Elizabeth Huddle, *Project Director*  
Daniel Kern, *Project Director*  
Gerald Lancaster, *Combat*  
Anne Lawder, *Phonetics, Ear Training*

John Loschman, *Ballet*  
Yat Malmgren, *Yat-Action*  
Frank Ottiwell, *Alexander*  
John Pasqualetti, *Dance*  
Betty Mae Russell, *Tap*  
Douglas Russell, *History, Period & Style*  
Paul Shenar, *Scansion Dynamics*  
Edith Skinner, *Guest Instructor in Speech*  
Donna Snow, *Voice*  
Cissy Sturm, *Tap*  
Deborah Sussel, *Phonetics, Ear Training*  
Sydney Walker, *Project Director*  
Michael Winters, *Project Director*

Richard Riccardi  
Harold Zollman

**BLACK ACTOR'S WORKSHOP**  
Bennett Guillory, *Director*

**YOUNG CONSERVATORY**  
Candace Barrett, *Directress*  
Lura Dolas, *Assistant Director, Teacher*  
Dixie LaGrande, *Office Manager*  
Gale Bradley, *Teacher*  
Ed Decker, *Creative Drama Teacher*  
Rodger Henderson, *Teacher*  
Sue Lipton, *Creative Drama Teacher*  
Janice Garcia, *Special Projects*

### CONSERVATORY PERSONNEL

Allen Fletcher, *Conservatory Director*  
Edward Hastings, *Dean*  
David Hammond, *Assistant Conservatory Director*  
Meribeth Meacham, *Registrar*  
John Fletcher, *Conservatory Coordinator*  
Emily Cachapero, *Assistant Registrar*

### TRAINERS

William Ball, *Acting*  
Eugene Barcone, *Project Director*  
Raye Birk, *Project Director*  
Stewart Brady, *Singing*  
Bonita Bradley, *Yoga*  
Deborah Capen, *Make-Up*  
Joy Carlin, *Project Director*

### MANAGERS

Kendall Tieck, *Manager*  
James Haire, *Production Stage Manager*  
Michael B. Elkins, *Office Manager*  
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Carol Chiavetta, *Scheduler*  
Dennis Howes, *Associate Designer*  
Maurice Vercoutere, *Technical Assistant*  
James Leath, *Purchaser*

### DESIGNERS

Robert Blackman, *Costumes/Scenery*  
Martha Burke, *Costumes*  
F. Mitchell Dana, *Staff Lighting Designer*  
Richard Devin, *Lighting*  
Cathy Edwards, *Costumes*  
Dirk Epperson, *Lighting*  
Ralph Funicello, *Scenery*  
Michael Miller, *Associate Scenery Designer*  
Robert Morgan, *Costumes*  
Carrie Robbins, *Costumes*  
Richard Seger, *Scenery*  
Warren Travis, *Costumes*  
Walter Watson, *Costumes*  
Fred Tetzner, *Sound Designer*

Randy Bobo, *Sound Engineer*  
Charlie Richmond, *Sound Consultant*  
Akim Kaiser, *Scenery Intern*  
David Leonard, *Lighting Intern*  
Randy Richards, *Scenery Intern*

### MUSIC

Larry Delinger, *Composer*  
Lee Hoiby, *Composer*  
Richard Hindman, *Music Director*

### STAGE MANAGEMENT

Martha Blackman, *Costumes*  
James L. Burke  
Raymond Stephen Gin  
James Haire  
Katharine Stewart  
Kendall Tieck  
Cornelia Twitchell  
Karen Van Zandt  
David Hyslop, *Intern*  
Christina Ringelstein, *Intern*

### SCENE SHOP

Dwight Williams, *Shop Foreman*  
Ron Nelson, *Assistant Foreman*

## production

Dale Haugo, *Lead Scenic Artist*  
Charley Campbell, *Scenic Artist*

### COSTUMES AND WIGS

Gerri Abraham, *Buyer*  
Warren Caton, *Supervisor*  
Rick Echols, *Wigmaster*  
Maxime Hamilton, *Seamstress*  
Fred Mlejnek, *Tailor*  
Harry Rotz, *Milliner*  
Nancy Servin, *Assistant Tailor*  
Leslie Stonehouse, *Costume Accessories*  
Charles Sullivan, *Assistant Cutter*  
Sonia Tchakedjian, *Seamstress Supervisor*  
Walter Watson, *Costumer*  
Jenny Zielon, *Wig Assistant*

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Barbara Affonso, *Assistant Property Director*  
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Michelle Souza, *Buyer*  
Kathleen Bellis, *Intern*

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Deborah Capen, *Wardrobe Assistant*  
Deborah Barker, *Intern*  
Donald Long-Hurst, *Repertory Supervisor*  
Mary Lou Houston, *Assistant Supervisor*  
Dorothy Finnerman, *Assistant Supervisor*

**GEARY THEATRE:** Backstage  
George Mauricio, *Master Carpenter*  
Harold Cole, *Property Master*  
James Dickson, *Master Electrician*  
Maurice Beesley, *Flyman*  
Ed Raymond, *Assistant Carpenter*  
Steve Cardellini, *Assistant Electrician*  
Thomas Edwards, *Stage Engineer*  
Brad Jerrell, *Assistant Properties*  
Steve Bank, *Sound Technician*  
Dan Michalske, *Assistant Electrician*  
Jim Kershaw, *Stage Doorman*

### MARINES' MEMORIAL THEATRE

Jonathan Gardner, *Coordinator*  
Earl Anncetton, *Technical Coordinator*  
Dany Anderson, *Doorman*

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Benjamin Moore, *General Manager*  
Marcia O'Dea, *Special Projects Director*  
Dianne Prichard, *Business Manager*  
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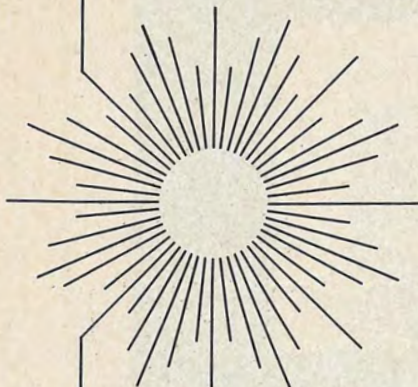
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